

11

NEW RECORD MIRROR

FEARGAL

SHARKEY

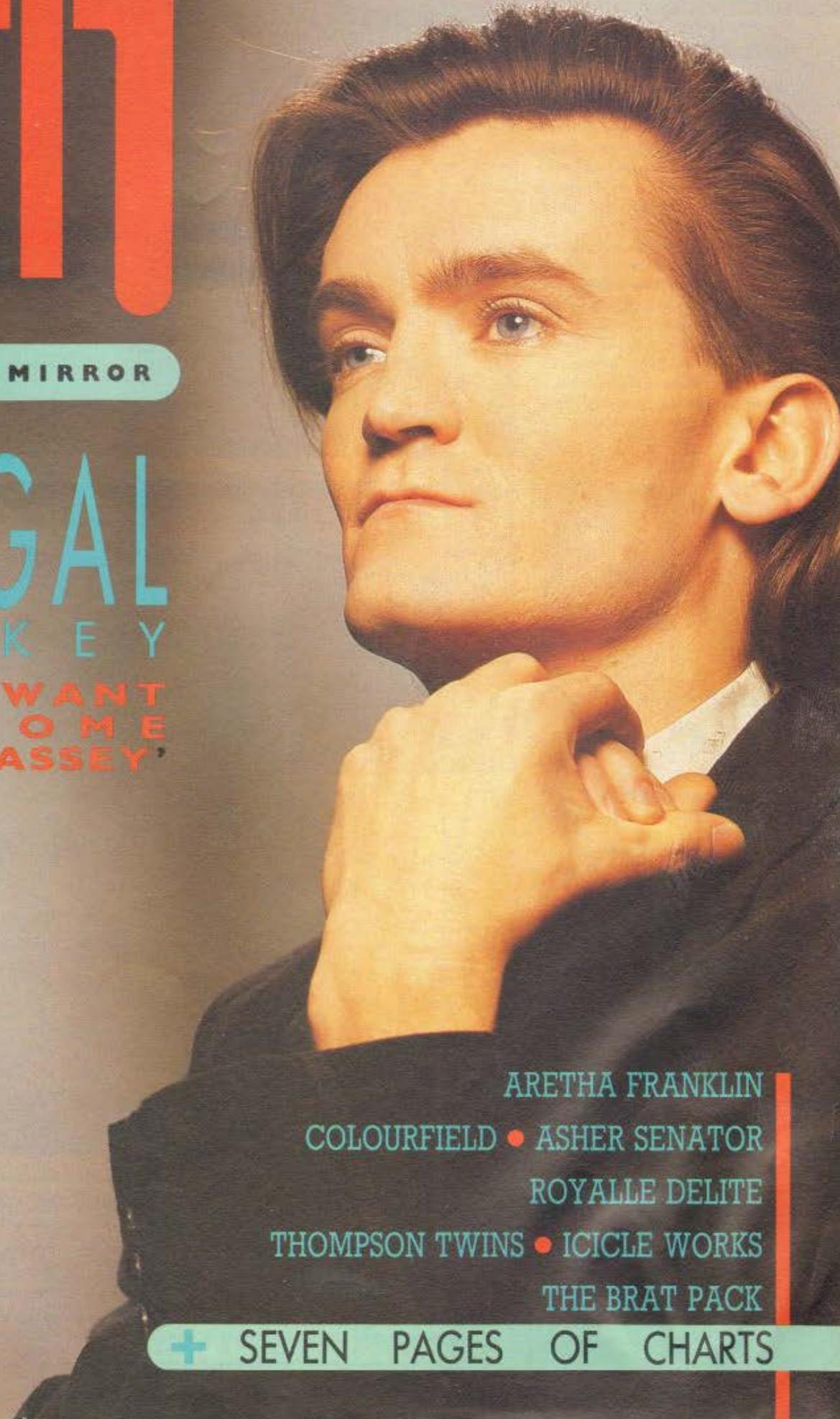
'I DON'T WANT
TO BECOME
SHIRLEY BASSEY'

LIVE

WIN
ERASURE
FYC
DIRE STRAITS
HABIT

ARETHA FRANKLIN
COLOURFIELD • ASHER SENATOR
ROYALLE DELITE
THOMPSON TWINS • ICICLE WORKS
THE BRAT PACK

+ SEVEN PAGES OF CHARTS

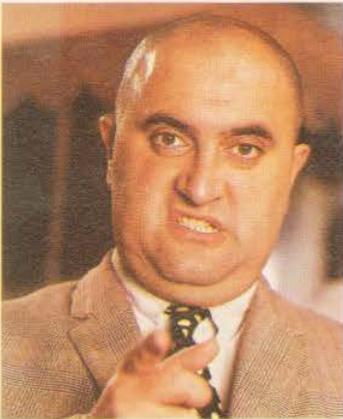


LET'S DANCE

● The world of contemporary dance is a tricky one. Usually there's a choice between crawling around the floor to obscure Tangerine Dream album tracks, or wearing the skimpiest outfits your modesty will allow and not bothering to even think of the soundtrack.

These three young women are **Dance Collective**, a London based group who steer well clear of those pitfalls. Currently doing the rounds of the nation's more tasteful niteries, including a regular spot at London's Le Beat Route, they mix an intelligent choreography with a classy soundtrack, including Talking Heads and the Untouchables.

AS



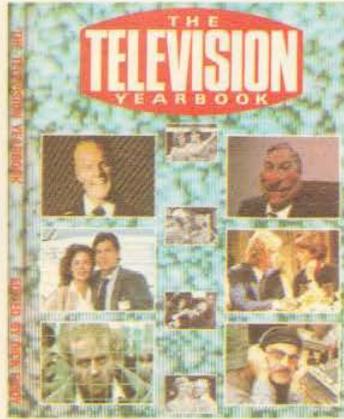
ALEXEI SAYLE'S GUIDE TO POLITICAL REVOLUTIONARIES

Best

- 1 Sandino (Sandinistas)
- 2 Fidel Castro
- 3 Arthur Scargill
- 4 Karl Marx
- 5 Friedrich Engels

Worst

- 1 Keith Harris and Orville
- 2 Lenin
- 3 Trotsky
- 4 Robin Cousins
- 5 Mr Perrier (the man who invented Perrier water)



TV OD

If you're sitting in your penthouse flat in Knightsbridge, watching your new flat-screened stereo TV and supping 200 year old Scotch, here's something to really make you The Person Who Has Everything.

'The Television Yearbook' by Dick Folly (Virgin Books - £7.99) is the type of reading matter no-one in their right mind would pay for, but is quite good to flick through anyway.

It's positively brimming over with those useless bits of information (What was top of the Channel 4 ratings for the week ending 21 October?) that fill in gaps in conversation at dinner parties and wakes so well.

If you're interested in the behind-scenes workings of the British TV industry, it's an informative read - if hardly the spicily witty entertainment your average 'Sun'-reading 'Family Fortunes' viewer is used to.

EL

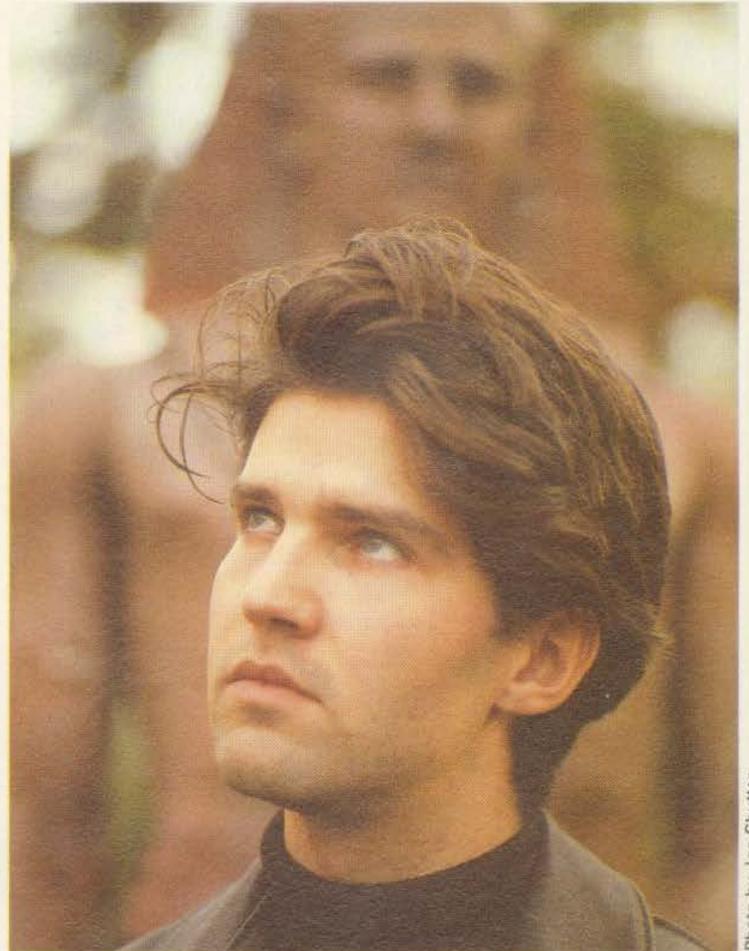
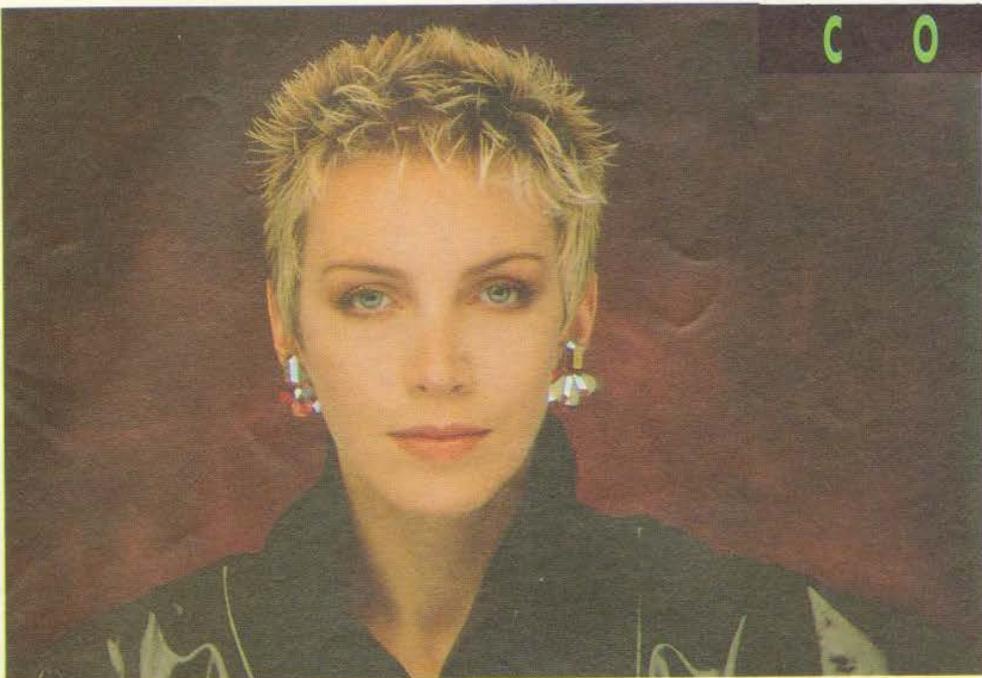


Photo by Joe Shutter

LOOK SHARP

Lloyd Cole And The Commotions release their single 'Cut Me Down' this week. The flip side features a live version of 'Are You Ready To Be Heartbroken', while the 12 inch features an extended version of 'Cut Me Down' and a live version of 'Forest Fire'. Lloyd and the Commotions begin a European tour in late January.

RS



B A B Y B O O M

Eurythmics release their single 'It's Alright (Baby's Coming Back)' this week. The flip side is 'Conditioned Soul' and the 12 inch features an extra track, 'Tous Les Garçons Et Les Filles'. This is a previously unavailable song recorded on a Portastudio in London in 1983. The accompanying video is a spectacular piece of animation, written and directed by Willie Smax of 'Weetabix' TV ad fame.

Dave Stewart will be working with Daryl Hall this month on Daryl's solo album. The album will feature a number of well known guest artistes, but who these people are is being kept secret at the moment.

Annie Lennox celebrated her birthday on Christmas Day in exotic Bali. It's alright for some people, isn't it?

RS

I C R E D

● Much wailing and gnashing of teeth last week when the Index team arrived at London's ICA to be greeted by a large and somewhat premature 'SOLD OUT' sign.

Imagine our despair at being locked out of a **Microdisney** gig after telling you good people to get along and see them for the past year or so. The blow was somewhat softened when we learnt from our more fortunate friends that it cost no less than £4.60 to get into the gig. Not only that, but support band Primal Scream (led by JAMC's Bobby Gillespie) forced themselves to play for only 13 minutes!

Bobby's obviously forgotten how to play for any longer due to the recent US jaunt with the Chain. Who the hell do these people think they are?



AS ● **PRIMAL SCREAM: £1.50 a song, anyone?**

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GOSSIP ●

BEAUTY AND THE BEASTS



● **Floy Joy** release their single 'Weak In The Presence Of Beauty' on January 13. This is the first release from the new Floy Joy line up. Founder member and sax player Michael Ward, has been joined by vocalist Desy Campbell (who used to play bass in Floy Joy's 1984 shows) and multi-instrumentalist Rob Clarke, who used to be with ABC.

The trio recently completed an album with Don Was in Detroit. This will be out later in 1986.

RS

COMPILED BY

- DIANE CROSS
- ROBIN SMITH
- ANDY STRICKLAND

EARBENDERS

Andy Strickland

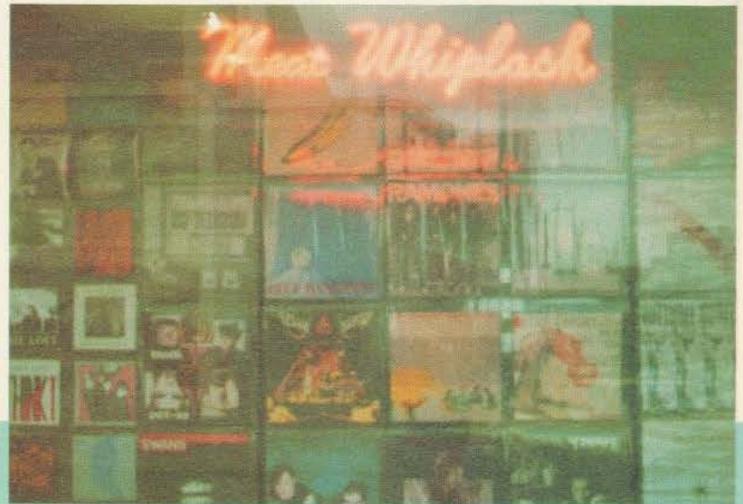
'Cut Me Down' Lloyd Cole And The Commotions (Polydor)
'Jail Break' Thin Lizzy (Vertigo LP)
'BAD' Big Audio C. 'mamite (Def Jam remix)

Di Cross

'Eventide' Faith Brothers (Siren)
'Girtie Girtie' Sophia George (Winner)
'Sisters Are Doin' It For Themselves' Aretha Franklin and Eurythmics (RCA)

Eleanor Levy

'You've Got To Hide Your Love Away' the Beatles (Parlophone LP track)
'Revolver' the Beatles (Parlophone LP)
'It Won't Be Long' the Beatles (Parlophone LP track)



SHOPPED!

Those of us living in the big cities like to think we're a bit more on the ball than our country cousins, don't we? Well, down in Plymouth there's a shop that would put your average city centre to shame. The shop is **Meat Whiplash**, a record retailer with impeccable taste that has been the stop off for many an Index West Country trip. It is staffed by people who actually know something about the records in stock and was until recently managed by the town's hippest promoter. Here's their current best sellers.

SINGLES

PRIMAL SCREAM 'All Fall Down' (Creation)
JUNE BRIDES 'No Place Like Home' (In Tape)
ROD WILLIS 'The Cat' (Northwood)
THE ANTI GROUP 'Ha' (?)
RABBI JOSEPH GORDON 'Competition' (Bam Caruso)

LPs

JESUS AND MARY CHAIN 'Psychocandy' (blanco y negro)
LARRY AND THE BLUENOTES '60's Punk Vol 1' (Big Beat)
FOETUS 'Nail' (Self Immolation)
HURRAH! 'Boxed' (Kitchenware)
JULIAN COPE 'Fried' (Mercury) AS

WRAP IT UP



"Oh, come off it, George, don't be modest. I've heard it's at least this big!"

GIVE A LITTLE WHISTLE

● **Easterhouse**, the critically acclaimed Manchester band who have supported the Smiths, release their single 'Whistling In The Dark' on January 10. Easterhouse are currently completing their debut album and lining up some live dates.

RS



DI PULLS THE CHAIN

Diana Ross kicks off the New Year with her single 'Chain Reaction', out this week. Produced by Barry Gibb, Karl Richardson and Albhy Galuten, the 12 inch version features an extended dance mix of the song. 'Chain Reaction' is taken from Diana's album 'Eaten Alive'.

RS

News Digest is on page 13

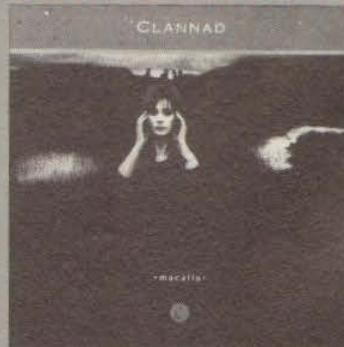


SPOT THE that petrol emotion



Who knows what the connection between Irish bands and Expressionism is, but they're all at it. First there was the cover of **That Petrol Emotion's** 'Keen', with its detail from 'The Scream' by Norwegian artist **Munch**. A talented lad, was young Edvard, who, as well as knocking up the odd painting, played centre-forward for Bayern Munich

DIFFERENCE



and was once guitar roadie for Def Leppard.

And then there was **Clannad**. Poor Maire looks a bit peaky there, maybe it was a drop of the hard stuff the night before. More probably, she's listening to the playback of that awful duet with Bono Vox – you should have known better, my girl.

SB

A

L

GOSSIP

I

COLUMN

P

● So it was with a tear in our eye and a cracked mug of gin to our *Lips*, that we bade farewell to 1985. Verily, we pondered on a New Year and all its juicy tit-bits and gory stories. Would *Si Le Bon* raise the Titanic? Would the massed ranks of *Bronski Beat* suddenly embrace the joys of life with a mortgage and 2.4 kids? Would *Ian Astbury* shave his head and join the Hare Krishnas down Oxford Street? Well, folks, we've got a whole 12 months to wait to find out.

But maybe 1986 is going to be a nice year with nice people doing nice things! Certainly the sudden rush to the altar by various confirmed 'lads' had *Lip* gasping in disbelief.



Photo by LFI

■ With the revelation that this year *mucho macho* is the word, *Boy George* has taken up the gauntlet and is rumoured to be appearing in an episode of 'The A Team' in the not too distant future. Hence the weight-lifting in the picture, perhaps? Does this mean we can expect George to be seen on the nation's screens lifting up ten-ton trucks with his little finger while pouring a nice cup of tea for the programme's master of macho Mr T?

First of all there was *Si* and *Yasmin*. And the question on everybody's lips is does the lovely lassie have a bun in the oven? And just why has she given up work to be with *Simon* 24 hours a day? Is this the return to the Victorian standards we've all been warned about?

Rumours hotly abound, too, that fellow Durannie *Nick Rhodes* and his belle of Bloomingdales, *Julie-Anne*, could be anticipating a similar happy event.

Not to be outdone, *Midge Ure* and his young lady *Annabelle* tied the knot in exotic Montserrat over Christmas. So bang goes Betty Page's chance of a life of blue lights and chiffon!

Seen out and ligging about was none other than *Paul Young*. Fresh from his devastating experience with 15,000 women armed with opera glasses trained on his unfettered crotch, Paul, with girlfriend in tow, was slumming it at the Fridge, no less, in picturesque Brixton, for up-and-coming combo *Curiosity Killed The Cat*.

At the apres-gig revelries, *Paulie* was whooping it up until four o'clock in the morning, much to the amusement of the drunken ranks at Phonogram.

It's official! The muscles of *Go West* will be sporting tans from now on. This stunning piece of news had Ms Page and Eleanor Levy gasping for air, as the boys wafted through London this week en route to some distant clime in search of the next *Go West* album.

And the muscles of the mighty *Jerry Dammers* added weight to the *Redskins* t'other week, when the boy got up and played the joanna for the red ones.

OK, we give in. Time for a *Patsy Kensit* story. We hear that the young lady is currently in the grips of a monstrous infatuation for none other than *Sade's* boyfriend. That would at least explain the galeforce winds that have been reported inside certain London clubs every time *Patsy* starts fluttering her eyelashes in the poor bashful boy's direction.

Scottish hotshots *Win* set for the big time? Could be, especially in the wake of their topping of the rm staff poll and being picked up by *Human League* manager Bob Last for inclusion in his elite roster of contenders for world domination.

Could it be, too, that the next *Smiths* album will be entitled 'The Queen Is Dead'? Worthy bard of the north, *Morrissey*, smiled enigmatically and said: "Let them make what they like of that one". *Lip* anticipates hordes of journalists barking up the wrong tree when it hits the turntables!

Equally worthy and god-like *Big Audio Dynamite* are currently thinking about enlisting the services of Def Jam Recordings supremo Rick Ruben to produce the next *BAD* album. So impressed was Rick with the lads' work when he remixed 'The Bottom Line', that a mutual admiration society was firmly established.

The unlikely mutual admiration society of the week, however, was that of the *Cult* and the *Jesus And Mary Chain*.

When the two groups met up in New York recently, nary a fist was raised or a guitar smashed.

Ian Astbury returned back home in time for Christmas and duly spent most of the festivities kipping. Maybe it was the physical exertion involved in his latest foray into clothes-horsedom. American *Vogue* have taken to the chaps' way with the threads so much that they had him pose for an entire photospread in his paisley and Miss Selfridge belts. It's the first time that anyone from a band has ever made it into their hallowed pages...

This week's rat leaving a sinking ship award must go to *Alan Rankine*. The former *Associate* (and sorry, Alan, but that's the only description we could think of that wasn't, erm, *colourful*) has decided to sell up and live in Belgium.

Pity poor *Sophia George*... the gal was forced to miss Christmas celebrations in Jamaica in order to appear on 'TOTP'. She'll be jetting back after the show to finish her album, unwrap her pressies then promptly get back on a plane to rainy old London again!

London was the scene, too, of a secret *Madness* gig last Sunday. Unannounced, they hit the boards at the Savoy in salubrious Tufnell Park, North London, and were joined on stage by an unusually exuberant *Paul Weller* for a spirited rendition of 'Shopping Around'. It is also said that *Paul* actually smiled at least twice during the proceedings.

Neil Tennant in *Deaf In One Ear Shock!* In his quest for reaching the top C, poor Neil has become deaf as a post during the recording of the *Petters* first album.

And with that the river of never-ending scum runs dry for yet another week.

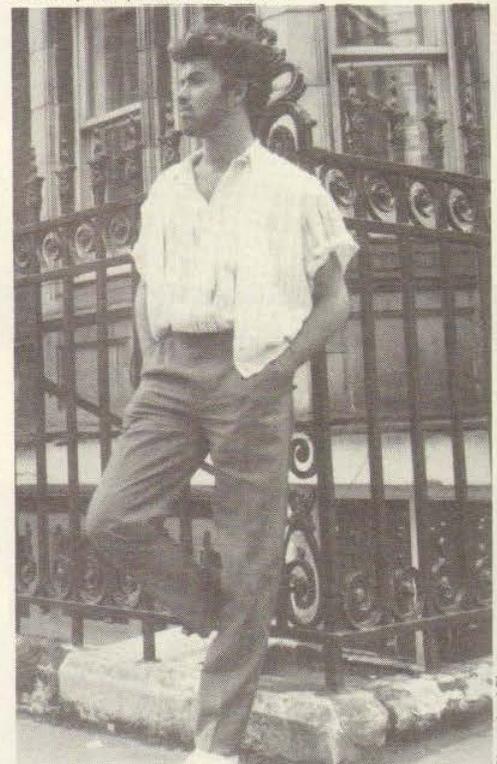


Photo by LFI

■ It's very rare that we at *Lip* have anything nice to say about *George Michael*, but two pieces of news that drifted our way this week had us secretly doffing our caps to the young gent. The days of chivalry are not past as far as *George* is concerned, as he got himself into a bit of a bundle down at London's horribly trendy *Wag Club* last week. Seems that the DJ there insulted *George's* lady chaperone *Pat Fernandez* and he got up and gave the aforementioned chappie a knuckle sandwich to chew on. That, coupled with the whispers that our lad on the street corner is considering doing a cover version of the *Associates'* wondrous '18 Carat Love Affair', had us laying off the target practice for one week at least.



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ROYALLE BLUE

Porsha and Parris of Royalle Delite might be church-bred gals, but when they hit stage things can get just a little too hot.

Story: Paul 'Mr Telephone Man' Sexton

Ain't nothin' to stop you being a freak. Not even when your family's full of folkies and opera types. That's the background claimed with pride by Porsha, one half of Royalle Delite, and it sure didn't stop her from singing 'I'll Be A Freak For You'. I dunno, ya bring ya kids up propa and look what happens . . .

"My family were church-going people, they sang in church all their lives," she says. "In fact, some of them are still musicians today. My uncle Matthew Jones is famous as a folk singer; he's very well known in the Village in New York. And my father is an opera singer. Everything that comes out of me is inborn talent."

That inborn freakiness is shared by her co-Delite Parris, who also has a gospel inheritance. "I'm from New York City, a church background in Brooklyn, not the rock and roll world." Out of such innocence came 'I'll Be A Freak For You', which buzzed around the clubs when first put on vinyl a couple of years ago. The buzz never died, and when Streetwave snaffled the rights to it late last year they found themselves with a Top 50 crossover and a reactivated Royalle Delite.

"I was just in small groups at school, nothing big at all, then when the chance came to do 'Freak' we jumped at it," says Parris. Porsha picks up the tale: "We met Lonnie (Johnson, the producer) a few years ago; he wanted to put a group together to sing the song. There were four of us on the record, it was only released in Europe, and we're still reaping what we've sown here."

But it's been all quiet in the studio until the now two-piece Delite went back in to cut what sounds like a real radio soul natural, 'Spend A Little Time With Me'. Not so freaky, eh, girls? We can take you home to mum now, right? "We just wanted to show that we can be both raunchy and wild, and sexy and passionate," Parris explains. "We try to be decent . . . sort of nice and nasty, y'know."

Both girls remember one time up on stage when they were obviously in a nasty mood rather than a nice one, got their male fans just a little too hot in the crucial places and nearly paid for it.

"They scared me to death one time," Porsha recalls. "I nearly got dragged into the audience, and I jerked back so hard, the audience laughed a little bit.



Now I've decided when I reach out on stage I'm just gonna give them my fingertips, not a proper hold, otherwise I might not have any hair when I come back, or any clothes." That's the trouble with singing that you'll be a freak and do anything for the bloke in the crowd. He's liable to believe you.

There's talk of an album, just in "project form" at the moment, which P and P are insistent should show them off as the girls next door *and* as dark ladies as

well. It'll exhibit some of their influences, too, which take in all the regulars like Marvin, Stevie and Diana, and maybe even hint at Porsha's enthusiasm for Madonna and Duran Duran. But there's one favourite of Parris's that doesn't quite fit in.

"Elvis Presley was a really big influence on me. I saw all his movies, I really admire him, I love the way he sings and moves." Blue suede shoes by Royalle appointment — sounds naasty.

DEBRAT'S PEERAGE

Brat Pack, Brat Pak, n. (U.S.) an elite of young, well groomed, rich American movie stars.

[R.M. feature written by Eleanor Levy.]

1985 was the year of the American teenager. You couldn't visit a cinema at home or abroad without being faced with bronzed limbs, sparkling eyes and all that the wonders of modern dental technology could throw at you.

Films like the 'The Breakfast Club' and 'St Elmo's Fire' saw the culmination of years of cultivating the perfect, kooky yet sincere, New Generation.

Amusing, fine-boned, with healthy teeth and impeccable breeding, the stars were bright and full of life — carrying the hopes and aspirations of New America on their firm shoulders.

"I am not an animal — I am a young adult," was the message of the day and the audiences welcomed it with open arms and loins a-quiver.

In America, they came in their millions. Over here, less so, but both films made their money (they were good,

entertaining films after all) and helped establish the names and faces of their young cast.

Emilio Estevez, Rob Lowe, Judd Nelson, Andrew McCarthy and Anthony Michael Hall have been allocated membership of the infamous Brat Pack — a term used to lump together all the rising stars of the US cinema, many of whom like to 'party' as well as act together.

Often spotted 'hanging loose' in such places as LA and New York's Hard Rock Cafes or clubs like the Limelight or the Palladium, they are constantly pictured together. Emilio Estevez and Rob Lowe even went to school together in Santa Monica, California, with one peripheral Brat Packer — Sean Penn.

DENIMS AND DIRT
Some say it all began way back in the

mists of time and space with a message from God and Frank Sinatra. Others, that it was just some bored American journalist, thinking up a snappy slogan to enhance a mundane feature on the new breed of US film stars.

Whatever the story, all are agreed that the term 'Brat Pack' began circulating after Francis Ford Coppola made a film called 'The Outsiders'.

This placed Matt Dillon, Emilio Estevez, Tom Cruise, Rob Lowe, Ralph Macchio, Patrick Swayze and C Thomas Howell (Tom to his friends) together as a gang of Greasers, spending their time fighting the creased trousers and starched collars of the rich WASPs from the other side of town.

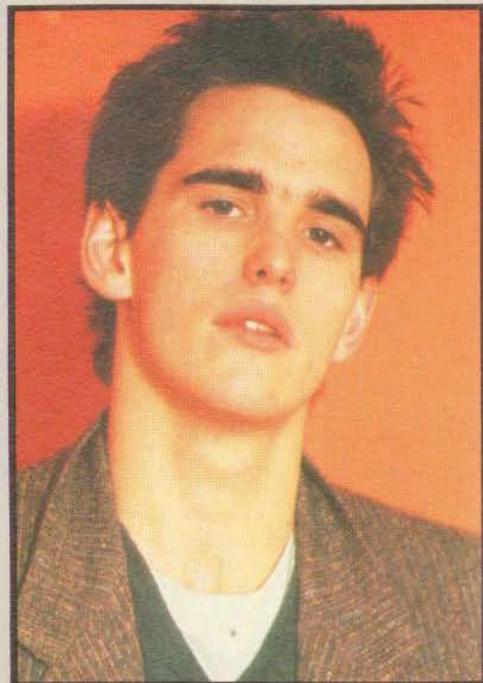
It was the old style 'Buddy' movie, enlarged to encompass a gang as 'The Warriors', 'The Wanderers' and the British 'Quadrophenia' had done before.

What 'The Outsiders' had, though, was more subtlety in its treatment of Boys Own games turning to tragedy as Johnny (Ralph Macchio) kills one of the rich boys in a fight.

Mystical overtones, Coppola's sense of light and sound and tense, totally believable performances from the young cast set a trend which Coppola followed himself with 'Rumblefish' (Dillon, Mickey Rourke, the director's nephew Nicholas Cage — né Coppola — Diane Lane and Sean Penn's brother Christopher).

From 'The Outsiders', Macchio went on to the highly successful 'The Karate Kid' and has just completed the sequel called, imaginatively enough, 'The Karate Kid II'.

Tom Cruise went on to 'Risky Business' and 'Legend', Lowe to 'The Hotel New Hampshire' and 'St Elmo's Fire', and Dillon 'The Flamingo Kid' and



● ABOVE: "Thrillin' Dillon!"

● ABOVE LEFT: The St Elmo's Fire Squad. L to R: Rob Lowe, Demi Moore, Emilio Estevez, Ally Sheedy, Judd Nelson, Mare Winningham, Andrew McCarthy



● BELOW LEFT: Molly Ringwald and Emilio Estevez — nice, well groomed members of 'The Breakfast Club'

the soon to be seen 'Target' and 'Rebel'. Estevez has since made 'Repo Man', 'The Breakfast Club', 'St Elmo's Fire' and the up and coming 'That Was Then This Is Now' — for which he also wrote the screenplay. Patrick Swayze and Tom Howell have gone on to nothing in particular — but that's showbiz!

THE JUNG ONES

The only way to go is forward, as they say, and so it was for the Brat Pack. As the public profile and popularity of the group grew, one man saw the potential of films which starred this kind of bright-eyed talent.

But in place of the grime and low life of Coppola's teenage vision, came lipstick, powder, paint and those damned capped teeth.

Not to mention whacking great doses of self analysis, inward-thinking and sub-Jungian psychology as the kids (sic) try to work out why they occasionally blot their cool and do nasty things to each other like taping people's "butts" (ie, buttocks) together.

Middle-class American kids were the order of the day — to be sold to the sort of middle class American kids who regularly frequent the nation's cinemas.

John Hughes was the writer and director behind 'The Breakfast Club'. Prior to that he'd starred both Molly Ringwald and Anthony Michael Hall from 'TBC' in 'Sixteen Candles'.

Since then, Hall has been one half of a youthful duo who created Kelly LeBrock on a computer in the weak 'Weird Science', while Ringwald stars in Hughes' forthcoming 'Pretty In Pink' — earning a cover of Andy Warhol's 'Interview' magazine in the process.

'St Elmo's Fire' was not a John Hughes film but starred three of the cast from 'The Breakfast Club'. Emilio Estevez appeared again, as did Judd Nelson and Ally Sheedy who had stolen the show in 'TBC' as a rebel and a weirdo respectively.

In 'St Elmo's Fire' they were sanitised, blanded out and — far from showing their ability to take on vastly different roles — merely failed to stamp their presence on the screen.

The one member of the cast to shine was Andrew McCarthy — another peripheral Brat Packer whose quiet but powerful performance helped make 'Catholic Boys' (titled 'Heaven Help Us' in the States), one of the better 'youth' movies.

At least in that, the cast weren't all thin, some had spots (gasp!), an inability to stop masturbating in public and there was no inane happy ending.

HOT HUNKS!

One phenomenon very much attached to the Brat Pack or — more likely — following around with camera bulbs flashing, are the US teen magazines.

They have welcomed the members of the pack with open arms and a keen eye on their profits, realising that the current lack of aesthetic males in the world of popular music leaves the young film stars in a crumpled class of their own.

Imagine 'Oh Boy!', 'My Guy' and 'Jackie'. Now imagine something 10 times more patronising and 10 times more tacky and you have magazines like 'Movie Mirror Photoalbum'.

Retailing for a mere \$1.95 (£1.45 over here), they proclaim in garish colours and

clichéd tongues things like "15 Hot-Hunk color pin-ups" or "13 intimate Tell-All interviews" accompanied by innumerable out of focus pictures of said hunks and adverts for "natural breast enlargement" or a "round and sexy rear".

To be a member of the Brat Pack you have to be 1) white, 2) good looking (though this is often debatable), 3) male.

Dreamy eyes and the occasional cheeky grin can help too, but are not essential (ie, Sean Penn).

Membership is confined to film stars, many of whom have shown themselves to be very good film stars.

The teen mags have also invented their own 'in' language to describe these muscular, available males.

There's Matt Dillon ("Thrillin' Dillon"), Rob Lowe ("cuter-than-cute"), Tom ("sexy guy") Howell, Emilio Estevez ("the silent one") or his brother Charlie Sheen who can be forgiven for his debut role in the Commie-bashing 'Red Dawn' only because of his later exertions in the brilliant 'Boys Next Door' and his adoption as the "cute younger one".

As is inevitable when labels are invented, any young, white actor can find himself lumped in with the term.

Thus Timothy Hutton (Oscar winner for 'Ordinary People' and star of 'Taps', 'Daniel', 'The Falcon And The Snowman' and 'Turk 182'), Mathew Broderick ('War Games', 'Ladyhawke') and Nicholas Cage ('Rumblefish', 'Racing With The Moon', 'The Cotton Club', 'Birdy') have become honorary Brat Packers.

Matt Dillon is one who has been keen to distance himself from the Pack image after using the teen mags to help establish his face when first entering the business. The problem with being part of a 'pack' is a simple one. Recognition for individual achievement or excellence is liable to get swamped by the greater notoriety of the larger group.

Dillon has been successful in his wish to establish himself as an individual, while Timothy Hutton, Sean Penn and Tom Cruise especially, have all won high praise from audiences, critics and fellow professionals alike for their craft as well as their physical attributes.

GAL PALS!

Hollywood's young leading women don't have the advantage of a snappy, marketable collective description to help their careers.

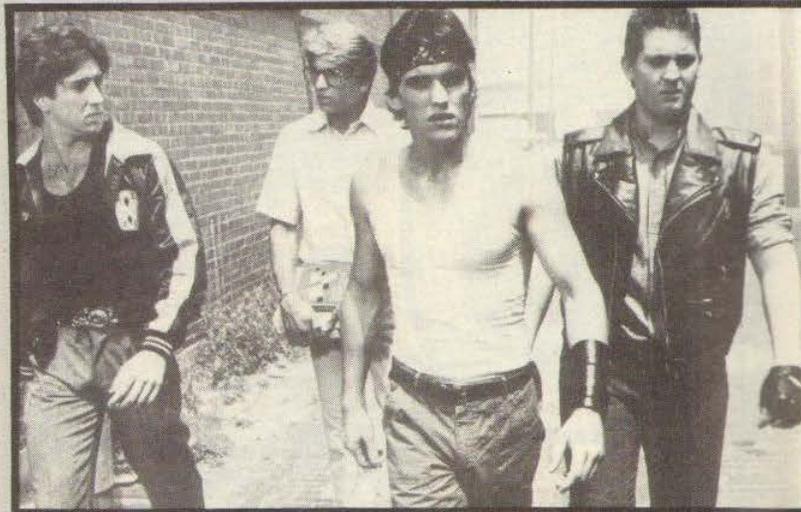
They are, in comparison with their male counterparts, small in number and, apart from Ally Sheedy who was outstanding in 'The Breakfast Club', even smaller in personality.

The teen mags call them "Gal Pals" or, if the actress happens to be lucky enough to be bonking a Brat Packer, a "Date Mate".

Molly Ringwald is the US critics' favourite, while Diane Lane ('The Outsiders', 'Rumblefish', 'Streets Of Fire', 'The Cotton Club'), is an older female counterpart — appearing in all the right movies but acting mainly as a foil for her male co-stars to do to and act around rather than 'doing' or forwarding the plot in any way herself.

At least in films like 'St Elmo's Fire', the female characters are strong, and as involved in the story line as their male counterparts — but they are also undeniably and irretrievably wet.

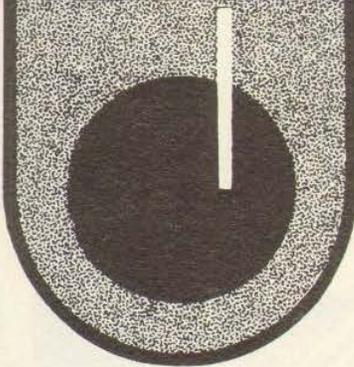
Doris Day, where are you when your public needs you most?



● TOP: 'RUMBLE FISH'. Rusty-James (Matt Dillon) hanging loose with (L to R) Nicholas Cage, Vincent Spano and Christopher Penn

● MIDDLE: CHARLIE Sheen and Maxwell Caulfield (currently to be seen in 'Dynasty') in the powerful 'Boys Next Door'

● BOTTOM: COPPOLA'S 'The Outsiders' (L to R) Emilio Estevez, Rob Lowe, Tom Howell, Matt Dillon, Ralph Macchio, Patrick Swayze, Tom Cruise



Don't look for any new trends this year — there won't be any — so let's start with an old dependable. **Kurtis Blow** has had a few sticky patches these last six years or so, but of late he can do no wrong. Producing neat records for other people, he's come back with his own killer LP 'America' and a fine, fine single. 'If I Ruled The World' (Club) steps not one jot from his previous track record, but has one of the snob rhythm tracks of the moment, sorta slow Trouble Funk, and the kind of infectious, soaring chorus that would fit very nicely in the top 40 and on the dancefloor. Two places not likely to trouble **52nd Street**. Their emulator led 'You're My Last Chance' is the type of insipid pap that gives soul a bad name.

And **Morris Day** is the sort of chap who'd love a bad name for anything. Great showman that he is, his records have never really seemed more than a good excuse to buy a new suit. 'The Oak Tree' (WEA) is fine as far as it goes, but its swift moving, peccolating synth drive is never enough to satisfy Mr Day's opinion of himself. He can deliver some great lines (and so he does on this record), all he needs is a great tune.

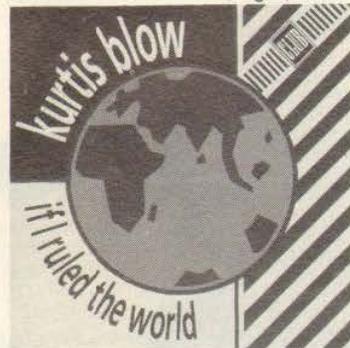
Sade have a few of those, and their 'Is It A Crime?' (Epic) is the current stand out of their live set. That said, why does it die such a curious death on '45? Just a little thin compared to the swoop and thunder of its live glory.

Nothing thin about the **Beastie Boys** though. Possibly the most vicious mix of hip hop and rock, their 'She's On It' (Def Jam) is a jarringly heavy clash of guitar and the hardest, deepest hip hop noise. Trouble is

there's no bass, and this ill timed rock-out doesn't nick from the guitar, it bows to it. While **Aleem's** 'Get Loose' (Streetsounds) is the perfect companion to last year's tasty 'Release Yourself'. Practically easy listening music these days.

Like most of British rock music. Throw a Velvet Underground, Doors or Byrds LP on any bedsit floor and you've got a composite Brit rock band, acne an' all. Everyone from JAMC to the Smiths treads this path, some do it well, but for most it's a nice way of easing the pain of adolescence.

Dire Straits — 'Walk Of Life' (Phonogram) — don't really fall into this category. They haven't stepped back past 1973 yet. Listening to their records I am struck by one thing only. Why does Mark Knopfler say things like 'He got the action...', 'He got...' and so on? Instead of 'He's got', 'He's



got' dammit. Is this a speech defect due to 1000 years touring Texas, or is this mysterious 'He' a veiled reference to the Almighty himself? Another point, if you play this record backwards does it really say "In 1986 10,000 Dire Straits fans will die of boredom at a Wembley concert, after a 10 minute intro to their greatest hit ever 'We Belong To The CD Generation'". I think we should start worrying about Mark.

I've always worried a bit about **Marc Almond**. He'll never be Jacques Brel or Scott Walker or, from the look of the sleeve in front of me, much of a body builder. However, he's ignored these set backs and managed to rework 'The House Is Haunted (By The Echo Of Your Last Goodbye)' (Some Bizarre) with a killer of an arrangement. All high camp

melodrama and the sort of gorgeous trumpet that could be on a downbeat Special AKA record.

Cactus World News, on the other hand, could well have found themselves at the Nashville in 1977, supporting any number of bands. 'Years Later' (MCA) simply reeks of all the dues paying virtues that do a pub rock revival make. It's one thing being energetic, another to have some purpose.

Lloyd Cole has neither, save the gritty determination to litter his records with a discarded English Lit reading list. 'Cut Me Down' (Remix) (Polydor) is as mannered as ever, but I shan't say any more or no one at work will go and fetch my tea again.

Or make that poison. I once interviewed Northampton's finest old cobblers Bauhaus, and was prompted to ask: 'Bauhaus what do you mean to us?' When I listen to **Gene Loves Jezebel** — 'Desire' (Situation Two) — I am prompted to ask 'Gene Loves Jezebel what do you mean to us?' Isn't life funny?

Well isn't it? Take **Beltane Fire** — 'Captain Blood' (CBS) — first of all they drag back a melodramatic entry not dissimilar to FGTH's 'Power Of Love', then they drop into a lot of butch chanting, a lot of lead vocal wailing, a lot of spooked up sub rockabilly and much nautical merrymaking. No disgrace, but it's still take it or leave it oddball.

Something odd about the new **Fine Young Cannibals'** single too. After such an auspicious first outing, it comes as something of a disappointment to see FYC reduced to this — a messy cover and a parody of Roland's voice — third time out. The toff version of 'Suspicious Minds' (London) is by Candi Staton, before which this offering kneels in submission.

Nothing submissive about the **Colourfield** though. 'Things Could Be Beautiful' (Chrysalis) is simplicity itself, a pretty quivering string opening passing through a whole bingo hall of classic pop marks. While most of the bed-sit crew are simply mumbling in their Barthes, T Hall is laying it on straight, clear and very direct. Pop record of the week.

ABC's 'Ocean Blue' (Neutron) isn't, but at least they've stopped trying to re-work 'Let The Music Play'. This is a

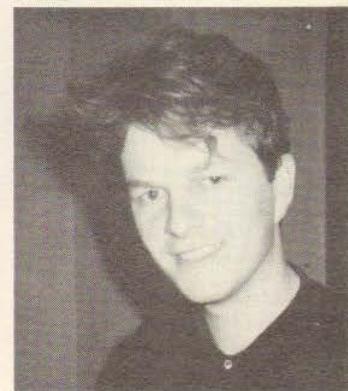


pretty enough ballad, but given Fry's proven ability to play games with pop and the sussed individuals who surround the group, they continue to disappoint.

As do the **Eurythmics** with 'It's Alright (Baby's Coming Back)', not so much a bad record as a lazy one. All meandering Annie vocals and playful Davie studio tricks. Will do better.

So will **Billy Bragg** 'Days Like These' (Go! Discs). Before anyone knew where Barking was, Bragg's 'Life's A Riot' set was the perfect antidote to all the over produced video boys. But since then, due to no fault of his own, Billy has become the darling of the anti-establishment establishment and there is no safer place to be. His sentiments may be kosher, but for the moment Bragg seems to be coasting on the amount of 'right on' goodwill going his way. To the converted he can do no wrong, for myself I'd like to see him stretch out a bit on his new LP.

reviewed by

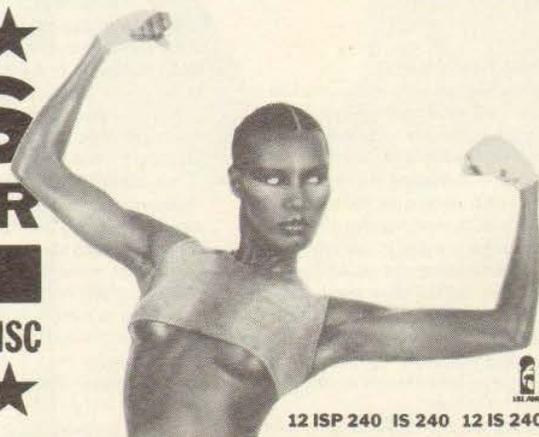


jim reid

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NEWS DIGEST

NEW YEAR TRAGEDIES

● The New Year has started on some tragic notes. Phil Lynott died on Saturday after an 11 day fight for his life. Phil collapsed over the Christmas period, and was rushed to Salisbury Infirmary with kidney and liver failure. He died after developing pneumonia.

Legendary rock singer Ricky Nelson and five members of his band, were killed when their plane crashed on the Texas Oklahoma border on New Year's Eve. Nelson was en route from Alabama to Dallas for a concert, when an engine on his plane caught fire.

And Dionne Warwick is ill with a degenerative bone disease which is threatening her singing career — she cannot open her mouth properly. She's already had a couple of operations to rebuild her jaw, and is due to go into hospital again in March.

(For full Phil Lynott story see page 34.)

● A new pirate radio station should be hitting the airwaves soon. **Radio 531 Stereo**, which wants to be the first United Kingdom pirate station to broadcast in stereo, will take up position in the North Sea.

It's believed that many ex-Laser personnel have been recruited to the new station, including legendary American disc jockey Jessie Brandon. It seems likely that Radio 531 Stereo will operate somewhere off the Essex coast.

● **Talk Talk's** first single for 18 months 'Life's What You Make It' is out this week.

● **Sade** has cancelled her concert at the Manchester Apollo on January 22. The show was to have compensated fans for a show Sade cancelled at the Apollo in December, but now the new concert has had to be shelved also. Ticket holders will be able to get a refund by returning their tickets to the point of purchase.

● **Cactus World News** play their first headlining tour starting this month. They'll be appearing at London Mean Fiddler January 15, Leicester Princess Charlotte 16, Wolverhampton Polytechnic 17, Warwick University 18, Colchester The Works 19, Manchester UMIST 20, Leeds University 21, Oxford Polytechnic 23, Birmingham Polytechnic 24, Brighton Polytechnic 25, Croydon Underground 26, London Marquee 27.

● **The Isley Brothers** single 'Cold-er Are My Nights' will be out on January 13.

● **The Smiths**, New Order and the Fall will be playing a benefit concert at the Liverpool Royal Court Theatre on February 8 to raise money for Derek Hatton and his chums on Liverpool City Council. Tickets priced £6 are available from the Royal Court Theatre, Roe Street, Liverpool 1. When ordering by mail make your cheques payable to Waterfront Promotions and don't forget to enclose a sae.

● **Suzanne Vega** releases her single 'Small Blue Thing' this week. Limited editions of the single will have a free live single, featuring 'Some Journey' and 'Black Widow Station'.

● **John Waite**, who had a massive hit with 'Missing You', plays three dates at the London Marquee on January 20, 21, 22. John will be releasing another single 'The Choice' at the end of January.

● **Sheila E** releases her single 'A Love Bizarre' on January 20. Prince, who wrote, produced and arranged the single with Sheila, is featured on backing vocals.

● **10,000 Maniacs** release their single 'Scorpio Rising' on January 13. The flip side is 'Arbor Day'. Both songs were written by vocalist Natalie Merchant.

BEAUTIFUL COLOURFIELD

● The Colourfield step into '86 with their single 'Things Could Be Beautiful' out on January 13. The flip side features 'Frosty Mornings' while the 12 inch edition includes live versions of two Colourfield favourites 'Pushing Up The Daisies' and 'Yours Sincerely'.

The Colourfield have been joined by a new member — drummer Gary Dwyer. Gary, who used to be with Tear-drop Explodes, is a long time friend of the band, and played with them on a couple of tours last year.

The Colourfield are currently lining up a February tour, and dates will be announced soon.



It isn't the Bronx or Brooklyn, it isn't even New York. It's Chinatown... and it's about to explode.



A MICHAEL CIMINO PRODUCTION

YEAR OF THE DRAGON 18

DINO DE LAURENTIIS Presents A MICHAEL CIMINO PRODUCTION

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Music Composed by DAVID MANSFIELD Executive in charge of Production FRED CARUSO Based on the novel by ROBERT DALEY

Screenplay by OLIVER STONE & MICHAEL CIMINO

Produced by DINO DE LAURENTIIS Directed by MICHAEL CIMINO

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CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS

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

● Last year, I introduced the **Transatlantic Hit Factor** (THF) as a way of establishing the most popular acts in Britain and America. It is a simple and effective way of measuring the relative popularity of acts on both sides of the Atlantic with maximum accuracy.

The THF is the result of cross-referencing the top artists' rankings for the UK, as established by yours truly with a little assistance from an IBM 4331, with similar American rankings supplied by 'Billboard'. In compiling this intercontinental roll of honour I ruthlessly discard any act which fails to make the top 100 of both the British and American singles or albums rankings for the year in question. Thus for 1985, absentees from the THF include acts like **King** and **Jennifer Rush** (popular only in Britain), **Journey** and **REO Speedwagon**, their American equivalents.

Having separated the wheat from the chaff, we're left with the 21 biggest acts of 1985; the outstanding artists whose talents have been recognised on both sides of the Atlantic. To determine their THF, we simply add together their UK/US singles/albums rankings for 1985. Here's how they fared — and bear in mind the lower the hit factor, the more successful the act.

	UKS	UKA	USS	USA	THF
1 — Madonna	1	4	1	3	9
2 — Bruce Springsteen	5	2	8	2	17
3 — Tears For Fears	3	5	5	8	21
4 — Wham!	6	13	2	7	28
5 — Phil Collins	35	3	4	4	46
6 — Prince	20	28	6	1	55

7 — Foreigner	15	27	18	23	83
8 — Tina Turner	10	45	20	10	84
9 — Bryan Adams	55	30	3	5	93
10 — Dire Straits	29	1	41	30	101
11 — Billy Ocean	25	73	14	12	124
12 — Howard Jones	39	18	31	40	128
13 — Eurythmics	16	12	44	66	138
14 — Duran Duran	36	46	15	46	143
15 — Paul Young	31	7	30	76	144
16 — Stevie Wonder	41	82	21	39	183
17 — Frankie Goes To Hollywood	40	40	57	48	185
18 — Commodores	54	60	49	53	216
19 — Lionel Richie	98	47	85	11	241
20 — Cars	58	75	53	57	243
21 — Power Station	9	100	28	36	263

Key: **TY** — This year; **LY** — Last year; **UKS** — UK singles, **UKA** — UK albums, **USS** — US singles, **USA** — US albums, **THF** — Transatlantic Hit Factor.

So, a comfortable win for **Madonna**, who takes over from 1984 champ **Lionel Richie**. Richie took almost the whole of 1985 off, and so can be excused his lowly placing in this year's list.

In 1984, the 20 acts who qualified for a THF rating were equally split between British and American acts. This year it's Limeys 12, Yankees 8, with one Canadian.

Phil Collins would have been second in the UK singles list if he'd had sole credit for his duets with **Marilyn Martin** and **Philip Bailey**. He'd also have been number two UK album artist if we'd added in his **Genesis** album successes. He would then have

run **Madonna** a close second overall, instead of finishing fifth.

In conclusion, it's worth noting that US rankings are based on a naive inverse points system, with bonus points for top ten singles, whilst my British rankings — which will be published in depth in a later issue of **rm** — are, simply, the most accurate and dependable reflection of relative popularity available, taking account of every record to sell more than 500 copies in Britain last year — a total achieved by nearly 5000 singles and over 7000 albums.

● A fortnight ago **'Now The Christmas Album'** was number one. Last week it dropped to number three, and this week it slumps to number 25.

That's the steepest *naturally occurring* decline ever suffered by a former number one album. I say "naturally occurring" since some very peculiar circumstances curtailed the chart career of one album immediately after it had spent its seventh consecutive week at number one!

On June 23rd, 1973, the album made its chart debut. It reached number one the following week, and stayed there until August 11th, when the bona fide record companies, jealous of the success of TV merchandisers like K-Tel, Ronco and Arcade, forced the British Phonograph Industry to exclude said companies' albums from the chart.

The chief victim of this spiteful act was the original soundtrack album **'That'll Be The Day'**, which had already sold over half a million double albums for Ronco, in its 49-days domination of the chart. The TV merchandisers' protestations came to nothing and it

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● TT: A fair amount of THF

was two years before their albums were allowed back into the chart — by which time 'That'll Be The Day' had died a natural death. 'That'll Be The Day' was actually a superb compilation, choc-a-bloc with rock standards like 'All Along The Watchtower' (**Jimi Hendrix**), 'With A Little Help From My Friends' (**Joe Cocker**) and 'Dancing In The Streets' by **Martha And The Vandellas**. It also included several specially recorded songs by **David Essex** and a fictitious group called the **Stray Cats**, led and produced by **Dave Edmunds**. Life later imitated art when Edmunds produced hit records for the real American rockabilly band of the same name.

The immediate beneficiaries of 'That'll Be The Day' being barred from the chart were the wretched **Peters and Lee**, who took over at number one with 'We Can Make It'.

● The year is scarcely under way, but already I have a feeling that I won't hear a wackier waxing in 1986

the **Mike 'The Bush'** and **Sara 'The Teacher' Dyer's** New Year's Day recording 'Polly, Chi Chi And Lisa', which documents a feline menage à trois. It's on the Broadway label, if you're interested.

● Next week will undoubtedly see a more dramatic slump for the suddenly unseasonal Christmas songs still occupying chart space. Meantime there's already enough of a shake-up in the singles chart for the **Pet Shop Boys** to overtake **Shakin' Stevens** to register their first number one with 'West End Girls'.

The single, available in seven-inch, ten-inch and two different 12-inch mixes, is the 29th number one on the Parlophone label, and the first since **Paul McCartney's** 'Pipes Of Peace' exactly two years ago.

'West End Girls' was written by Pet Shop Boys **Chris Lowe** and **Neil Tennant**, who are currently recording their first album for spring release. Tennant is the third former journalist with aNother Music papE to subsequently enjoy a number one hit, following **Chrissie Hynde** and **Bob Geldof**.

CHARTFILE USA

● The last number one of 1985, **Lionel Richie's** 'Say You, Say Me', holds its ground this week to become the first number one of 1986. ('Billboard' did not publish an issue for January 4th.) It's the ninth American number one written by Richie, a sequence which started in 1978 with the **Commodores'** number one 'Three Times A Lady', and which continued as follows: 1979 — 'Still', the Commodores; 1980 — 'Kady', **Kenny Rogers**; 1981 — 'Endless Love', **Diana Ross** and Lionel Richie; 1982 — 'Truly', Lionel Richie; 1983 — 'All Night Long', Lionel Richie; 1984 — 'We Are The World', **USA For Africa**. All but the latter, penned in association with **Michael Jackson**, were written by Richie alone.

● **Pete Townshend's** 'Face The Face' improves another three notches this week to become the Who alumnus's second top 30 hit. The first, 'Let My Love

Open The Door', peaked at number nine in 1980.

Roger Daltrey, whose vocals carried a dozen Townshend songs into the top 30 when they were both in the Who, has fared less well as a soloist. His solitary top 30 hit to date was 'Without Your Love', also in 1980. His last single 'After The Fire' — written by Townshend — reached number 48. His new single, 'Let Me Down Easy', written by **Bryan Adams** and **Jim Vallance**, moves up three places this week to number 86. Vallance and Adams wrote two other current hits, Adams' and **Tina Turner's** duet 'It's Only Love' and **Loverboy's** 'Dangerous'.

● Twenty years ago this week, **James Brown** attained his highest ever position in the Billboard Hot 100, number three, with 'I Got You (I Feel Good)'. This week his single 'Livin' In America' vaults from number 44 to number 36 to become his highest charted hit for more than 11 years.

'Livin' In America' was intended as a one-off recording for the 'Rocky IV' soundtrack, but it's been so successful that the **Scotti Brothers** label, which released the record, are trying to persuade James to abandon his own **Augusta Sound** label and sign long term for them.



Photo by Joe Shutter

● TFF: Even better THF (see first item for explanation of these daft initials)

SUZANNE VEGA

the new single

small

*b/w
the queen and the soldier*

strictly limited edition includes

free live single

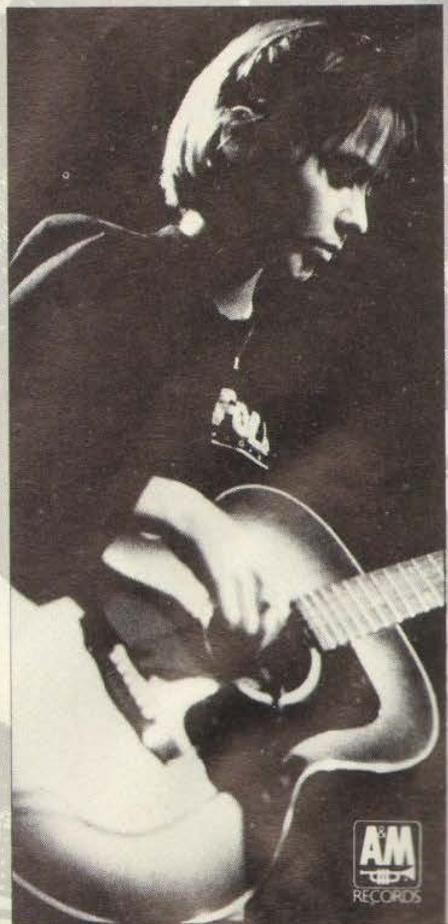
some journey

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thing

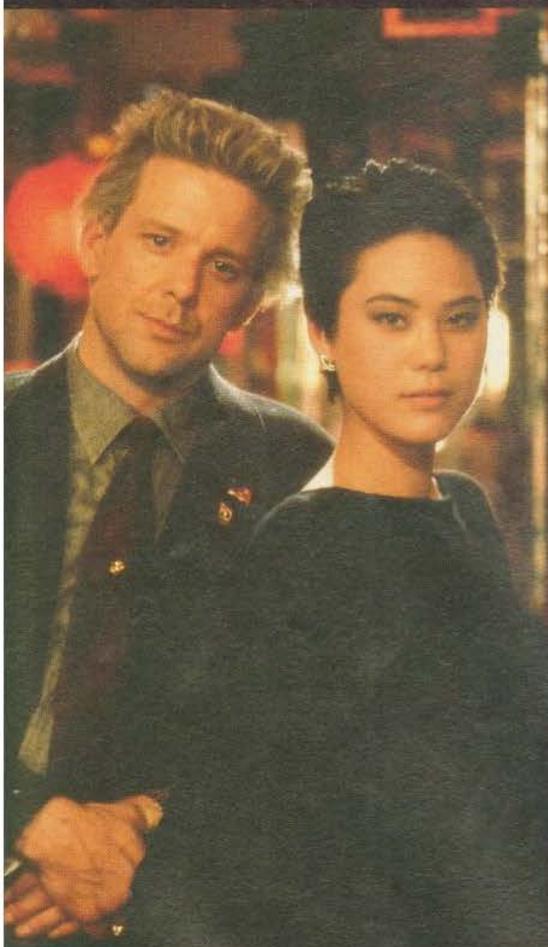


AM
RECORDS

EYE DEAL



COMPILED BY ELEANOR LEVY



● **YEAR OF THE DRAGON:** Not too violent, honest

YEAR OF THE DRAGON (Cert 18 135 mins dir: Michael Cimino)

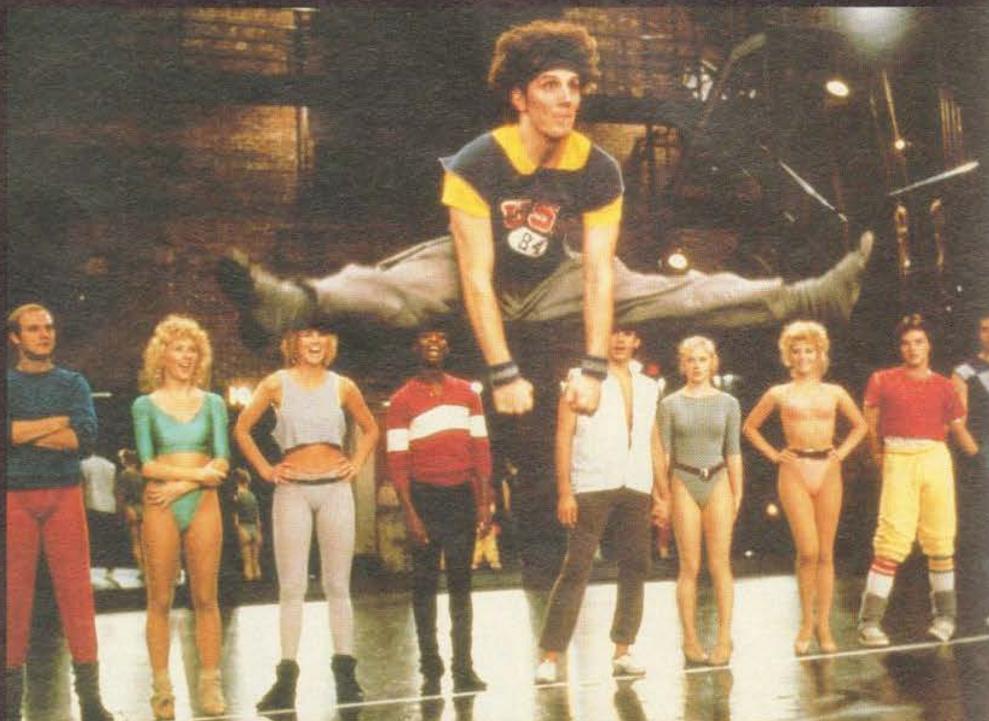
"It isn't the Bronx or Brooklyn," the poster reads. "It isn't even New York. It's Chinatown... and it's about to explode."

Now, you may well feel that the low dealings of Chinatown were bloodily but superbly covered by Roman Polanski back in the Seventies.

Well trodden ground the streets of New York's Chinatown may well be, but Michael Cimino, in his first film since the expensive commercial flop of 'Heaven's Gate', has come up with an intriguing and violently compelling angle on the much told story of Triad dirty doings.

Mickey Rourke stars as a psychotic cop with a Mission. This quest is to purify the streets of the Big Apple and dispose of, in various ways, the Chinese Mafia contaminating this fair community.

Harking back to Cimino's earlier 'The Deer Hunter',



● **A CHORUS LINE:** Purple lurex legwarmers an essential

Rourke's law enforcement agent is also a Vietnam vet whose sense of right and wrong — and how to behave within the boundaries of human acceptability — has been blurred by his time fighting the same sort of slant-eyed enemy he is now up against on his home patch (well, that *is* the implication). An ill-concealed racist, Rourke's Lieutenant White character is up against corrupt superiors as well as the stunningly stylish teenage murder gangs who help support the lucrative drugs trade throughout Chinatown.

Hardly likeable (downright obnoxious actually), Rourke still manages to instil his character with an explosive inner, as well as outer, violence that demands you follow every move his increasingly podgy frame makes.

'Year Of The Dragon' has been much criticised in the States for its violence. Cimino argues — fairly convincingly — that this has been blown out of all proportion, and in truth, the average episode of 'Starsky And Hutch' has more killings per minute than this.

The charges of racism towards the Chinese community are perhaps more telling, but again, a sense of reality — as well as humour — could have stood some of the critics in good stead.

'Year Of The Dragon' is fast paced, unbearably tatty and inarticulate in some places while brilliantly tense and stylish in others.

For those who smugly proclaimed that Michael Cimino would never make another film after 'Heaven's

Gate', it's a perfect answer to the contrary. 'Year Of The Dragon' is a striking, brutal film to swallow, but it leaves an intriguing aftertaste that remains well after the house lights go up.

Eleanor Levy

A CHORUS LINE (Cert PG 116 mins dir: Richard Attenborough)

Those who would prefer bleeding haemorrhoids to sitting through another Richard Attenborough speech had better stock up on the Preparation 'H'. After proving he can present 'Gandhi' with dignity and verve, he now shows he can make a film that explodes with vitality and physical presence.

The story is simple. A general call to audition for a musical is whittled down to a last 16. The remainder then have to talk their way into a final quartet.

The director, Michael Douglas, sits in the shadows barking orders and questions at the line, bullying and cajoling them into better dancing and 'revealing something about themselves'.

Straight away, let's dispatch the confessionals into the trashcan. It's difficult in the Eighties to get too excited about a climactic denouement in which a story about male prostitution is supposed to shock. Most of the other tales aim for depth and insight, but merely shade-in the characters.

The real joy in this film comes from the dancing. It's the sort of joyous celebration of movement that'll have



● MORE CHORUS LINE

you searching through your cupboard for those tacky legwarmers aunty bought you at Christmas.

Muscles and ligaments twitch in sympathy at the astonishing vibrancy of the choreography.

Special commendation should go to the silk smooth pyrotechnics of Gregg Burge; Audrey Landers — better known as Afton Cooper from 'Dallas' — playing sexy Val who scored 'Dance Ten, Looks Three' until she bought cosmetic surgery and got "fits and ass"; Charles McGowan's cocky 'I Can Do That' and Alyson Reed who plays Cassie — an ex-lead dancer who wants to re-join the 'line'.

Despite 'A Chorus Line' showing its early Seventies roots, particularly in its badly dated self-awareness sequences, Richard Attenborough has created a film of warmth and character, and one that's not too sparing on the energy. This can take its place among the great 'backstage' musicals like '42nd Street' and the 'Goldiggers' series.

After the anaemia of recent films like 'Flashdance' and the breakdance exploitation series, it's good to see a bit of flesh and blood doing the terpsichorean business.

Mike Gardner

ORION'S BELT (Cert 15 92 mins. dir: Ola Solum)

This one cost 15 million Noks to make, but don't let that put you off. Purportedly the biggest Norwegian film production to date, 'Orion's Belt' is a psychological thriller involving three beer-swilling, free-wheeling sailors who run a rough old seagoing freighter called 'Sandy Hook'.

Operating along the coast of Spitsbergen (a group of desolate islands in the Arctic Ocean where Norway allows the USSR to operate coal-mines), the 'lads' are first shown making small-change from waspish American tourists.

While involved in an insurance fiddle on a vehicle they are transporting, they have the misfortune to come across a clandestine Soviet military surveillance station hidden in an island cave. Ruskie machine-guns go 'bang bang'.

Wanting them silenced, the Soviets chase and wipe them out of the sea. Only Tommy escapes — across miles of barren ice-land — but the Norwegian authorities want him silenced too. Again the chase is on, with

exasperating and ruthless results.

This film is 'flut' (that's Norwegian for fine). Characterisations and acting are highly convincing, the misspelt sub-titles are frequently rather funny ("Are you carzy?"); the scenery is remarkable; and the cocktail of musical styles on the soundtrack intriguing. The filming at sea — in fog and storms — is genuinely nerve-racking, and the numerous chase-sequences equally nightmarish.

Whether this film is just an unnecessary piece of Cold War politics, or whether it hits Euro-politics firmly on the head, is up to you to decide.

Arctic action and suspense, anyone?

John Hind

PEPPERMINT FREEDOM (Cert Dir: Marianne Rosenbaum)

'Peppermint Freedom' is a film that deals with Big Issues. Hence the highly meaningful title which alludes to post-war freedom and chewing gum (American culture swamping Europe, geddit?)

The trouble is that like most films which set out self-consciously to make 'meaningful statements' about the world, 'Peppermint Freedom' says nothing and postures an awful lot. Would-be structuralists may amuse themselves by spotting the cross signs that litter the film, for instance GI Joe (Peter Fonda) is dubbed 'Mr Peace' and drives the diminutive Deutschlanders around the rubble that was the Third Reich in a big American car while they all chew gum.

In contrast, Saskia Tyroller is a very cute little heroine cast firmly in the blue-eyed Teutonic tradition. She manages to amuse intermittently with her ambitions towards sainthood and her strawberry jam stig-mata. At best she casts some Disney gloss on the proceedings, sugary 'insights' into the barbaric adult world as seen through children's innocent eyes.

This may be worthy viewing for self-pitying Germans who resent the burgeoning number of McDonalds in Munich but luckily you have no obligation, moral or otherwise, to sit through this mawkish mess.

Alev

VIDEO ROUND-UP

Imagine a Sixties idol — getting old, getting mystical, getting arty and getting rich. **John Lennon** — for it is he — went such a way, and now we have the proof on video. **'Imagine — The Film'** (PMI) is an hour of John and Yoko walking around early Seventies mists in London, New York and Tokyo. Ten tracks from the 'Imagine' album are here plus two from Yoko and it's all very, very, you know, *off the wall*. Weird and not very wonderful, it's still a must for anyone with a vague interest in a truly talented and interesting man... Another truly talented and interesting individual is **Max Headroom** and now you can have his very moment of computer-generated conception for yourself as Virgin Video release **'The Max Headroom Film'**, the documentary screened on Channel 4 to introduce this superstar to us mere mortals. One for those who missed out with the video timer when it was repeated on telly over the Christmas period... Virgin are also offering those extremely charming **Depeche Mode** fellows in a compilation of 'greatest hits' videos to accompany their superb 'Singles 81-85' album. **'Some Great Videos'** sees dodgy early vids and haircuts being replaced by more accomplished visuals and — in **'Master And Servant'** — a superbly thrilling example of how 'scratch' video techniques can be used to create a powerful promotional video that positively *moves*... Which is something **Tears For Fears** would do well to learn. Their **'Scenes From The Big Chair'** video (Polygram) mixes interviews with highly absorbing shots of trucks and coaches flying down various grey, anonymous motorways. Add the occasional promo and live version of 13 songs including **'Shout'** (twice) and **'Everybody Wants To Rule The World'** (twice). Very dull and does nobody justice... **Roland** and **Curt** took America by storm and so did the almost as cuddly **Rambo**. The superior original vehicle for **Sylvester Stallone's** alter ego (he's only five foot three, you know), was **'First Blood'**, already available on video. January 16 sees the hurried release of the sequel **'Rambo — First Blood Part II'**. Now is your chance if you missed it in the cinema to see just how boring killing people can be... Of more interest is the 1980 film **'Rough Cut And Ready Rubbed'** starring such immortal names from a bygone era as **Sham 69**, the **Purple Hearts**, **Patrick Fitzgerald** and the wonderful **Stiff Little Fingers**. The video is now available and features interviews with, among others, **Jake Burns**, **Jimmy Pursey** and the very lovable **John Peel**. It's available through PVG and is an interesting insight into whether those days were really as good as everyone remembers them to be... For those people interested in today's 'pop' world, there's always the new **Wham!** or **King** videos (CBS/Fox Video) or, for those with a liking for a certain **Mr P Weller**, the **Style Council** have a follow up to their snappy **'What We Did On Our Holidays'** diversion, with **'What We Did The Following Year'** (Polygram), another compilation of promos from a band whose musical ear is perhaps more enjoyable than their interesting video prowess.

CHARTS EXTRA

UK SINGLES W/E DEC 28, 1985

1	2	4	MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic
2	1	7	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
3	29	3	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury
4	5	8	WEST END GIRLS, Pet Shop Boys, Parlophone
5	14	10	WALKING IN THE AIR, Aled Jones, HMV
6	33	10	LAST CHRISTMAS, Wham!, Epic
7	7	6	SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin
8	4	6	I'M YOUR MAN, Wham!, Epic □
9	8	4	DRESS YOU UP, Madonna, Sire
10	6	10	SEE THE DAY, Dee C Lee, CBS
11	9	3	SANTA CLAUS IS COMIN' TO TOWN, Bruce Springsteen, CBS
12	12	10	WE BUILT THIS CITY, Starship, RCA
13	17	5	HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit
14	11	7	SAY YOU SAY ME, Lionel Richie, Motown
15	25	5	GIRLIE GIRLIE, Sophia George, Winner
16	16	5	SPIES LIKE US, Paul McCartney, Parlophone
17	19	6	DON'T YOU JUST KNOW IT, Amazulu, Island
18	13	12	A GOOD HEART, Feargal Sharkey, Virgin □
19	15	6	DON'T LOOK DOWN, Go West, Chrysalis
20	23	4	WRAP HER UP, Elton John, Rocket
21	—	1	SATURDAY LOVE, Cherrille and Alexander O'Neal, Tabu
22	21	28	THE POWER OF LOVE, Jennifer Rush, CBS ☆
23	28	4	LEAVING ME NOW, Level 42, Polydor
24	18	8	THE SHOW, Doug E Fresh, Cooltempo
25	22	4	SHE'S STRANGE, Cameo, Club
26	32	4	RUSSIANS, Sting, A&M
27	20	10	DON'T BREAK MY HEART, UB40, Dep International
28	29	8	AFTER THE LOVE HAS GONE, Princess, Supreme
29	24	12	ROAD TO NOWHERE, Talking Heads, EMI
30	26	3	RUN TO THE HILLS, Iron Maiden, EMI
31	39	5	HOKEY COKEY, Black Lace, Flair
32	27	3	MR DJ, Concept, Fourth & Broadway
33	36	4	RING OF ICE, Jennifer Rush, CBS
34	45	17	WE ALL STAND TOGETHER, Paul McCartney, Parlophone
35	31	8	THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick, Arista
36	42	12	ABIDE WITH ME, Inspirational Choir, Portrait
37	34	16	TAKE ON ME, A-Ha, Warner Bros □
38	58	2	ALICE I WANT YOU JUST FOR ME, Full Force, CBS
39	—	1	THE SUN ALWAYS SHINES ON TV, A-Ha, WEA W8846
40	43	4	BECAUSE, Julian Lennon, EMI
41	30	7	MATED, David Grant and Jaki Graham, EMI
42	53	7	WALKING IN THE AIR, Peter Auty/Sinfonia of London, Stiff
43	48	7	WHITE CHRISTMAS, Keith Harris And Orville, Columbia
44	35	6	SUN CITY, Artists Against Apartheid, Manhattan
45	33	12	NIKITA, Flton John, Rocket □
46	38	7	ONE VISION, Queen, EMI
47	46	6	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
48	51	16	MERRY XMAS EVERYBODY, Slade, Polydor
49	37	9	SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics/Franklin, RCA
50	62	6	BROKEN WINGS, Mr Mister, RCA
51	57	4	IT'S IN EVERY ONE OF US, Cliff Richard, EMI
52	44	10	BROTHERS IN ARMS, Dire Straits, Vertigo
53	—	1	DAYS LIKE THESE, Billy Bragg, Chrysalis GOD8
54	50	4	PICTURES IN THE DARK, Mike Oldfield/Aled Jones/Anita, Virgin
55	41	14	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware
56	49	15	SOMETHING ABOUT YOU, Level 42, Polydor □
57	47	5	CHRISTMAS PARTY EP, Weekend, Lifestyle
58	59	22	TRAPPED, Colonel Abrams, MCA □
59	40	5	WHEN A HEART BEATS, Nik Kershaw, MCA
60	55	3	CHRISTMAS TIME, Bryan Adams, A&M
61	52	11	HOWARDS' WAY THEME, Simon May Orchestra, BBC
62	61	4	LONELY THIS CHRISTMAS, Mud, Rak
63	71	4	GLENN MILLER MEDLEY, John Anderson Big Band, Modern
64	60	4	INSPECTOR GADGET, Cartoon Krew, Champion
65	76	7	FOR YOU, Snowy White, R4
66	93	2	NEW YORK EYES, Nicole with Timmy Thomas, CBS
67	80	3	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
68	63	10	UNCLE SAM, Madness, Zarjazz
69	54	5	DO YOU BELIEVE IN MIRACLES, Slade, RCA
70	64	5	HEART OF LOTHIAN, Marillion, EMI
71	69	4	WHITE CHRISTMAS, Bing Crosby, MCA
72	65	5	REVOLUTION, Cult, Beggars Banquet
73	68	7	WARRIOR GROOVE, DSM, 10 Records
74	82	32	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
75	56	10	STAIRWAY TO HEAVEN, Far Corporation, Arista
76	92	—	EDGE OF DARKNESS (EP), Eric Clapton and Michael Kamen, BBC
77	—	—	THANK YOU VERY MUCH MR EASTWOOD, Dermot Morgan, Ritz RITZI 31
78	70	—	CARAVAN OF LOVE, Isley Jasper Isley, Epic
79	—	—	ALIVE AND KICKING, Simple Minds, Virgin VS817
80	72	—	GAMBLER, Madonna, Sire
81	78	—	ONE NATION, Masquerade, Streetwave
82	75	—	LOVING YOU'S A DIRTY JOB, Bonnie Tyler And Todd Rungren, CBS
83	77	—	RAISE THE ROOF, Conway Brothers, 10 Records
84	—	—	THE HEART AND SOUL EP, Huey Lewis And The News, Chrysalis HUEY2
85	86	—	AGAIN, Jimmy Tarbuck, Safari
86	85	—	MY GUY/MY GIRL, Amii Stewart and Deon Estus, PRT
87	—	—	OH BLIMEY IT'S CHRISTMAS, Frank Sidebottom, EMI Z40
88	90	—	EASIER SAID THAN DONE, Jon Anderson, WEA
89	83	—	P MACHINERY, Propaganda, ZTT
90	81	—	SO NEAR TO CHRISTMAS, Alvin Stardust, Chrysalis
91	—	—	MIAMI VICE THEME, Jan Hammer, MCA MCA 1000
92	79	—	TONIGHT SHE COMES, Cars, Elektra
93	99	—	WHAT'S YOUR NAME?, Zinno, WEA
94	—	—	REBEL YELL, Billy Idol, Chrysalis IDOL6
95	84	—	WE CAN WORK IT OUT, Beatles, Parlophone
96	—	—	BRING ON THE DANCING HORSES, Echo And The Bunnymen, WEA
97	89	—	LET'S GO TO THE DISCO, Russ Abbot, Proto
98	91	—	ALL THE LOVE (IN THE WORLD), Rose Marie, A I
99	—	—	POWER OF LOVE, Huey Lewis And The News, Chrysalis HUEY1
100	—	—	GO HOME, Stevie Wonder, RCA ZB40501

UK ALBUMS W/E DEC 28, 1985

1	1	5	NOW — THE CHRISTMAS ALBUM, Various, EMI/Virgin ☆☆☆
2	2	4	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆☆☆
3	3	4	HITS 3, Various, CBS/WEA ☆☆☆
4	4	32	BROTHERS IN ARMS, Dire Straits, Vertigo ☆☆☆
5	5	7	PROMISE, Sade, Epic ☆
6	7	11	LOVE SONGS, George Benson, K-Tel ☆☆
7	8	58	LIKE A VIRGIN, Madonna, Sire ☆☆☆
8	6	7	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆☆
9	10	7	THE LOVE ALBUM, Various, Telstar ☆
10	9	7	GREATEST HITS OF 1985, Various, Telstar ☆
11	12	6	GOLD, Barbara Dickson, K-Tel □
12	17	6	ALED JONES AND THE BBC WELSH CHORUS, 10 Records □
13	13	7	LOVE HURTS, Elaine Paige, WEA ☆
14	11	16	LEAVE THE BEST TO LAST, James Last, PROTV ☆
15	16	8	JAMBOREE BAG NUMBER 3, Chas and Dave, Rockney □
16	15	7	ICE ON FIRE, Elton John, Rocket □
17	14	6	I LOVE A PARTY, Russ Abbot, K-Tel □
18	23	24	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS ☆
19	19	7	JENNIFER RUSH, Jennifer Rush, CBS ☆
20	18	6	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine □
21	24	10	WORLD MACHINE, Level 42, Polydor □
22	26	3	WHITNEY HOUSTON, Whitney Houston, Arista □
23	30	12	ELVIS PRESLEY — BALLADS, Elvis Presley, Telstar □
24	27	7	THE POWER OF CLASSIC ROCK, LSO, Portrait □
25	31	44	NO JACKET REQUIRED, Phil Collins, Virgin ☆☆☆
26	20	8	REMINISCING, Howard Keel, Telstar □
27	21	43	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆☆
28	28	38	GO WEST, Go West, Chrysalis ☆
29	25	8	THE VERY BEST OF COMMODORES, Commodores, Telstar □
30	22	4	PARTY PARTY 2, Black Lace, Telstar □
31	36	9	ONCE UPON A TIME, Simple Minds, Virgin □
32	29	14	HOUNDS OF LOVE, Kate Bush, EMI ☆
33	41	4	PERFORMANCE, Various, Telstar □
34	54	3	AMAZING GRACE, Judy Collins, Telstar
35	40	7	THE EASTENDERS' SINGALONG ALBUM, EastEnders, BBC □
36	78	2	HEART AND SOUL, Barry White, K-Tel □
37	44	27	THE DREAM OF THE BLUE TURTLES, Sting, A&M □
38	32	10	WEST SIDE STORY, Various, Deutsche Grammophon □
39	46	129	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
40	35	5	EASY PIECES, Lloyd Cole And The Commotions, Polydor □
41	37	8	THE BEST OF ANDREW LLOYD WEBBER, Various, K-Tel □
42	50	4	MORE GREEN VELVET, Various, Telstar
43	45	3	ISLAND LIFE, Grace Jones, Island
44	34	5	CHRISTMAS PARTY LP, Slade, Telstar □
45	47	6	FEARGAL SHARKEY, Feargal Sharkey, Virgin □
46	38	8	AFTERBURNER, ZZ Top, Warner Bros □
47	39	23	THE KENNY ROGERS STORY, Kenny Rogers, Liberty ☆
48	33	8	ROCK ANTHEMS, Various, K-Tel □
49	43	6	SONGS TO LEARN AND SING, Echo And The Bunnymen, Korova □
50	51	23	THE FIRST ALBUM, Madonna, Sire ☆
51	52	6	MAKE IT BIG, Wham!, Epic ☆☆☆
52	55	81	BORN IN THE USA, Bruce Springsteen, CBS ☆☆☆
53	58	10	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London
54	48	10	THE SINGLES 81-85, Depeche Mode, Mute □
55	42	27	MISPLACED CHILDHOOD, Marillion, EMI ☆
56	71	9	THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin □
57	—	1	MUSIC FROM THE ANDES, Incantation, West Five CODA 19
58	59	75	DIAMOND LIFE, Sade, Epic ☆☆☆
59	53	16	BAGGARIDDIM, UB40, Dep International/Virgin □
60	73	27	ALL THROUGH THE NIGHT, Aled Jones, BBC □
61	66	7	LIPSTICK POWDER AND PAINT, Shakin' Stevens, Epic □
62	63	44	RECKLESS, Bryan Adams, A&M □
63	68	27	LITTLE CREATURES, Talking Heads, EMI □
64	65	79	PRIVATE DANCER, Tina Turner, Capitol ☆☆☆
65	60	6	BITTER SWEET, King, CBS □
66	67	34	BE YOURSELF TONIGHT, Eurythmics, RCA ☆
67	62	10	LOVE, Cult, Beggars Banquet □
68	61	7	THE LEGEND OF BILLIE HOLIDAY, Billie Holiday, MCA □
69	76	114	CAN'T SLOW DOWN, Lionel Richie, Motown ☆☆☆
70	57	4	SO RED THE ROSE, Arcadia, Parlophone
71	75	4	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆☆
72	72	8	HUNTING HIGH AND LOW, A-Ha, Warner Bros □
73	49	2	FINE YOUNG CANNIBALS, Fine Young Cannibals, London □
74	83	4	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC □
75	87	29	BOYS AND GIRLS, Bryan Ferry, EG ☆
76	84	2	STREET SOUNDS ELECTRO 10, Various, StreetSounds
77	64	10	AT THE END OF THE DAY, Fureys and Davy Arthur, K-Tel □
78	85	3	THE SNOWMAN, Howard Blake, CBS
79	79	109	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
80	70	11	THE GIFT, Midge Ure, Chrysalis □
81	82	54	ALCHEMY, Dire Straits, Vertigo ☆
82	74	3	VELVET WATERS, Various, Stylus □
83	96	2	STREET SOUNDS 15, Various, StreetSounds
84	89	3	ROCK A LITTLE, Stevie Nicks, Parlophone
85	81	5	MEMORIES, Brendan Shine, Play
86	69	5	THE PRINCE'S TRUST COLLECTION, Various, Telstar □
87	—	1	CHOICES OF THE HEART, Various, Stylus SMR 8511
88	56	6	TELLY-HITS, Various, Stylus/BBC
89	88	64	THE UNFORGETTABLE FIRE, U2, Island ☆
90	80	2	SOUND OF CHRISTMAS, The Manchester Boys Choir, K-Tel □
91	86	29	FACE VALUE, Phil Collins, Virgin ☆☆☆
92	77	10	LIVE AFTER DEATH, Iron Maiden, EMI □
93	—	1	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram 6359 106 ☆☆☆
94	93	2	ALF, Alison Moyet, CBS ☆☆☆
95	97	3	IN SQUARE CIRCLE, Stevie Wonder, Motown □
96	95	8	CARS GREATEST HITS, Cars, Elektra □
97	100	2	STEVE McQUEEN, Prefab Sprout, Kitchenware
98	92	10	MACALLA, Clannad, RCA
99	—	1	MAKING MOVIES, Dire Straits, Vertigo/Phonogram 6359 034 ☆☆☆
100	98	20	NOW THAT'S WHAT I CALL MUSIC 5, Various, Virgin/EMI ☆☆☆

CHARTS EXTRA

UK SINGLES W/E JAN 4, 1986

UK ALBUMS W/E JAN 4, 1986

1	1	5	MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic
2	2	8	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
3	4	7	WEST END GIRLS, Pet Shop Boys, Parlophone
4	3	5	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury
5	5	6	WALKING IN THE AIR, Aled Jones, HMV
6	6	4	LAST CHRISTMAS, Wham!, Epic
7	9	5	DRESS YOU UP, Madonna, Sire
8	8	7	I'M YOUR MAN, Wham!, Epic
9	7	7	SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin
10	10	7	SEE THE DAY, Dee C Lee, CBS
11	13	6	HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit
12	12	8	WE BUILT THIS CITY, Starship, RCA
13	16	6	SPIES LIKE US, Paul McCartney, Parlophone
14	15	5	GIRLIE GIRLIE, Sophia George, Winner
15	17	6	DON'T YOU JUST KNOW IT, Amazulu, Island
16	14	8	SAY YOU SAY ME, Lionel Richie, Motown
17	18	13	A GOOD HEART, Feargal Sharkey, Virgin
18	19	7	DON'T LOOK DOWN, Go West, Chrysalis
19	20	5	WRAP HER UP, Elton John, Rocket
20	11	4	SANTA CLAUS IS COMIN' TO TOWN, Bruce Springsteen, CBS
21	21	2	SATURDAY LOVE, Cherrille And Alexander O'Neal, CBS
22	24	9	THE SHOW, Doug E Fresh, Cooltempo
23	23	5	LEAVING ME NOW, Level 42, Polydor
24	27	11	DON'T BREAK MY HEART, UB40, Dep International
25	26	5	RUSSIANS, Sting, A&M
26	25	5	SHE'S STRANGE, Cameo, Club
27	39	2	THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Bros
28	28	9	AFTER THE LOVE HAS GONE, Princess, Supreme
29	33	4	RING OF ICE, Jennifer Rush, CBS
30	30	4	RUN TO THE HILLS, Iron Maiden, EMI
31	29	13	ROAD TO NOWHERE, Talking Heads, EMI
32	34	3	WE ALL STAND TOGETHER, Paul McCartney, Parlophone
33	37	15	TAKE ON ME, A-Ha, Warner Bros
34	31	5	HOKEY COKEY, Black Lace, Flair
35	22	28	THE POWER OF LOVE, Jennifer Rush, CBS
36	38	3	ALICE, I WANT YOU JUST FOR ME, Full Force, CBS
37	41	8	MATED, David Grant and Jaki Graham, EMI
38	47	7	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
39	32	4	MR DJ, Concept, Fourth & Broadway
40	43	4	WHITE CHRISTMAS, Keith Harris And Orville, Columbia
41	36	4	ABIDE WITH ME, Inspirational Choir, Portrait
42	46	8	ONE VISION, Queen, EMI
43	40	5	BECAUSE, Julian Lennon, EMI
44	42	4	WALKING IN THE AIR, Peter Auty/Sinfonia Of London, Stiff
45	51	5	IT'S IN EVERY ONE OF US, Cliff Richard, EMI
46	44	7	SUN CITY, Artists Against Apartheid, Manhattan
47	52	11	BROTHERS IN ARMS, Dire Straits, Vertigo
48	35	9	THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick, Arista
49	50	3	BROKEN WINGS, Mr Mister, RCA
50	—	1	YOU LITTLE THIEF, Feargal Sharkey, Virgin
51	49	10	SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics/Franklin, RCA
52	48	3	MERRY XMAS EVERYBODY, Slade, Polydor
53	58	21	TRAPPED, Colonel Abrams, MCA
54	59	6	WHEN A HEART BEATS, Nik Kershaw, MCA
55	—	1	THE HOUSE IS HAUNTED, Marc Almond, Some Bizzare
56	54	4	PICTURES IN THE DARK, Mike Oldfield/Aled Jones/Anita, Virgin
57	45	13	NIKITA, Elton John, Rocket
58	64	5	INSPECTOR GADGET, Cartoon Krew, Champion
59	56	16	SOMETHING ABOUT YOU, Level 42, Polydor
60	—	1	ALIVE AND KICKING, Simple Minds, Virgin
61	—	1	GAMBLER, Madonna, Geffen
62	70	6	HEART OF LOTHIAN, Marillion, EMI
63	69	6	DO YOU BELIEVE IN MIRACLES, Slade, RCA
64	67	2	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
65	—	1	EDGE OF DARKNESS (EP), Eric Clapton/Michael Kamen, BBC
66	66	2	NEW YORK EYES, Nicole With Timmy Thomas, Portrait
67	53	2	DAYS LIKE THESE, Billy Bragg, Go! Discs
68	55	9	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware
69	61	11	HOWARDS' WAY THEME, Simon May Orchestra, BBC
70	57	4	CHRISTMAS PARTY EP, Weekend, Lifestyle
71	75	11	STAIRWAY TO HEAVEN, Far Corporation, Arista
72	68	11	UNCLE SAM, Madness, Zarjaz
73	72	6	REVOLUTION, Cult, Beggars Banquet
74	62	3	LONELY THIS CHRISTMAS, Mud, Rak
75	—	1	REVOLUTION, Thompson Twins, Arista
76	71	7	WHITE CHRISTMAS, Bing Crosby, MCA
77	77	7	THANK YOU VERY MUCH MR EASTWOOD, Dermot Morgan, Ritz
78	—	1	IT'S ONLY LOVE, Bryan Adams/Tina Turner, A&M
79	63	3	GLENN MILLER MEDLEY, John Anderson Big Band, Modern
80	81	—	ONE NATION, Masquerade, Streetwave
81	74	7	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
82	—	1	YOU'RE MY LAST CHANCE, 52nd Street, 10 Records
83	—	1	ANGEL, Madonna, Sire
84	—	1	DANCING IN THE STREET, David Bowie/Mick Jagger, EMI America
85	65	—	FOR YOU, Snowy White, R4
86	97	—	LET'S GO TO THE DISCO, Russ Abbot, Spirit
87	94	—	REBEL YELL, Billy Idol, Chrysalis
88	91	—	MIAMI VICE THEME, Jan Hammer, MCA
89	—	1	IF I WAS, Midge Ure, Chrysalis
90	99	—	POWER OF LOVE, Huey Lewis And The News, Chrysalis
91	84	—	THE HEART AND SOUL EP, Huey Lewis And The News, Chrysalis
92	—	1	RAIN, Cult, Beggars Banquet
93	98	—	ALL THE LOVE (IN THE WORLD), Rose Marie, A1
94	93	—	WHAT'S YOUR NAME, Zinno, WEA
95	—	1	CITIES IN DUST, Siouxsie And The Banshees, Wonderland
96	—	1	INTO THE GROOVE, Madonna, Sire
97	—	1	THE BOTTOM LINE, Big Audio Dynamite, CBS
98	—	1	RUNNING FREE, Iron Maiden, EMI
99	—	1	SLEEPING BAG, ZZ Top, Warner Bros
100	100	—	GO HOME, Stevie Wonder, Motown

1	2	5	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin
2	3	5	HITS 3, Various, CBS/WEA
3	1	6	NOW THE CHRISTMAS ALBUM, Various, EMI/Virgin
4	4	33	BROTHERS IN ARMS, Dire Straits, Vertigo
5	7	59	LIKE A VIRGIN, Madonna, Sire
6	5	8	PROMISE, Sade, Epic
7	6	12	LOVE SONGS, George Benson, K-Tel
8	8	8	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis
9	10	8	GREATEST HITS OF 1985, Various, Telstar
10	9	8	THE LOVE ALBUM, Various, Telstar
11	12	7	ALED JONES AND THE BBC WELSH CHORUS, 10 Records
12	19	8	JENNIFER RUSH, Jennifer Rush, CBS
13	18	25	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS
14	11	7	GOLD, Barbara Dickson, K-Tel
15	21	11	WORLD MACHINE, Level 42, Polydor
16	16	8	ICE ON FIRE, Elton John, Rocket
17	22	4	WHITNEY HOUSTON, Whitney Houston, Arista
18	17	7	I LOVE A PARTY, Russ Abbot, K-Tel
19	28	39	GO WEST, Go West, Chrysalis
20	25	45	NO JACKET REQUIRED, Phil Collins, Virgin
21	13	8	LOVE HURTS, Elaine Paige, WEA
22	15	9	JAMBOREE BAG NUMBER 3, Chas and Dave, Rockney
23	27	44	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
24	14	17	LEAVE THE BEST TO LAST, James Last, PROTV
25	31	10	ONCE UPON A TIME, Simple Minds, Virgin
26	43	4	ISLAND LIFE, Grace Jones, Island
27	20	7	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine
28	32	15	HOUNDS OF LOVE, Kate Bush, EMI
29	24	8	THE POWER OF CLASSIC ROCK, LSO, Portrait
30	40	6	EASY PIECES, Lloyd Cole and The Commotions, Polydor
31	29	9	GREATEST HITS OF THE COMMODORES, Telstar
32	50	24	THE FIRST ALBUM, Madonna, Sire
33	30	5	PARTY PARTY 2, Black Lace, Telstar
34	45	7	FEARGAL SHARKEY, Feargal Sharkey, Virgin
35	49	7	SONGS TO LEARN AND SING, Echo and The Bunnymen, Korova
36	39	130	QUEEN GREATEST HITS, Queen, EMI
37	46	9	AFTERBURNER, ZZ Top, Warner Bros
38	52	82	BORN IN THE USA, Bruce Springsteen, CBS
39	23	13	BALLADS — 18 CLASSIC LOVE SONGS, Elvis Presley, Telstar
40	51	7	MAKE IT BIG, Wham!, Epic
41	37	28	THE DREAM OF THE BLUE TURTLES, Sting, A&M
42	36	3	HEART AND SOUL, Barry White, K-Tel
43	47	24	THE KENNY ROGERS STORY, Kenny Rogers, Liberty
44	54	11	THE SINGLES 81-85, Depeche Mode, Mute
45	55	28	MISPLACED CHILDHOOD, Marillion, EMI
46	44	6	CHRISTMAS ALBUM, Slade, Telstar
47	26	9	REMINISCING, Howard Keel, Telstar
48	59	17	BAGGARIDDIM, UB40, Dep International/Virgin
49	58	76	DIAMOND LIFE, Sade, Epic
50	72	9	HUNTING HIGH AND LOW, A-Ha, Warner Bros
51	42	5	MORE GREEN VELVET, Various, Telstar
52	64	80	PRIVATE DANCER, Tina Turner, Capitol
53	57	2	MUSIC OF THE ANDES, Incantation, Nouveau Music
54	35	8	THE EASTENDERS' SINGALONG ALBUM, EastEnders, BBC
55	62	45	RECKLESS, Bryan Adams, A&M
56	89	65	THE UNFORGETTABLE FIRE, U2, Island
57	66	35	BE YOURSELF TONIGHT, Eurythmics, RCA
58	34	4	AMAZING GRACE, Judy Collins, Telstar
59	38	11	WEST SIDE STORY, Bernstein, Deutsche Grammophon
60	73	3	FINE YOUNG CANNIBALS, Fine Young Cannibals, London
61	56	10	THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin
62	79	110	UNDER A BLOOD RED SKY, U2, Island
63	33	5	PERFORMANCE, Various, Telstar
64	67	11	LOVE, Cult, Beggars Banquet
65	60	28	ALL THROUGH THE NIGHT, Aled Jones, BBC
66	91	30	FACE VALUE, Phil Collins, Virgin
67	48	9	ROCK ANTHEMS, Various, K-Tel
68	41	9	OVATION — THE BEST OF LLOYD WEBBER, Various, K-Tel
69	63	28	LITTLE CREATURES, Talking Heads, EMI
70	71	5	THE SECRET OF ASSOCIATION, Paul Young, CBS
71	61	8	LIPSTICK POWDER AND PAINT, Shakin' Stevens, Epic
72	81	55	ALCHEMY, Dire Straits, Vertigo
73	—	1	JAZZ SINGER, Neil Diamond, Capitol
74	69	115	CAN'T SLOW DOWN, Lionel Richie, Motown
75	80	12	THE GIFT, Midge Ure, Chrysalis
76	76	3	STREET SOUNDS ELECTRO 10, Various, StreetSounds
77	74	5	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
78	94	3	ALF, Alison Moyet, CBS
79	70	5	SO RED THE ROSE, Arcadia, Parlophone
80	65	7	BITTER SWEET, King, CBS
81	68	8	THE LEGEND OF BILLIE HOLIDAY, Billie Holiday, MCA
82	75	30	BOYS AND GIRLS, Bryan Ferry, EG
83	53	11	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London
84	83	3	STREET SOUNDS 15, Various, StreetSounds
85	92	11	LIVE AFTER DEATH, Iron Maiden, EMI
86	93	2	LOVE OVER GOLD, Dire Straits, Vertigo
87	87	2	CHOICES OF THE HEART, Various, Stylus
88	77	11	AT THE END OF THE DAY, Fureys and Davy Arthur, K-Tel
89	78	4	THE SNOWMAN, Howard Blake, CBS
90	95	4	IN SQUARE CIRCLE, Stevie Wonder, Motown
91	—	1	OUT NOW 2, Various, Chrysalis
92	84	4	ROCK A LITTLE, Stevie Nicks, Parlophone
93	96	9	CARS GREATEST HITS, Cars, Elektra
94	97	3	STEVE McQUEEN, Prefab Sprout, Kitchenware
95	85	6	MEMORIES, Brendan Shine, Play
96	82	4	VELVET WATERS, Various, Stylus
97	—	1	VITAL IDOL, Billy Idol, Chrysalis
98	—	1	LUXURY OF LIFE, Five Star, Tent
99	99	2	MAKING MOVIES, Dire Straits, Vertigo
100	—	1	HELLO I MUST BE GOING, Phil Collins, Virgin

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The growing pains of

Or how Feargal lost his snorkel parka and found solo success . . .

Story: Mike Gardner

At 27, Feargal Sharkey is finding out the hard way that growing up in the music business isn't easy. After five years as the lead singer of the Undertones — deftly conveying the neurosis of adolescence in an excellent series of rough 'n' ready hit songs — he's found that the critics want him to remain 17 years old.

The public have voted with their wallets and made successes of his transitional experiments with the Assembly's 'Never Never', Madness's 'Listen To Your Father' and his own 'Loving You', 'A Good Heart' — a number one — and his current single 'You Little Thief'. They've even given the thumbs up to his self-titled debut solo album by placing it high in the best sellers listings. Despite critical acclaim counting for more than commercial appeal in his terms, he stoutly defends 1986's glossier Feargal Sharkey.

"Two years ago I was the starving musician and that was fine. To me I'm still the same guy. I hope I'm making better records, writing better songs and still hoping the next one will be 'the best yet'. But now I've got to that level of making intelligent records, which a lot of people are going out and buying. People feel I should be guilty about that. I don't in the least. I'm quite flattered by the fact that half a million people have gone out and bought 'A Good Heart'."

● **After all the previous experimentation of your singles, how did you set about creating a coherent sound for your solo album?**

"I decided that whatever I was going to do was going to be pretty well removed from the Undertones; something for my own self-esteem, but hopefully something for the people who bought those Undertones' records. I didn't particularly want to do a retreat of 'Teenage Kicks'; or whatever, and I didn't think people would be particularly interested in me doing that."

● **How did you get involved with Dave Stewart of Eurythmics who produced the album?**

"I felt that Dave would have something to offer, which is something other producers didn't have. I was getting quite worried about it. They all said, 'The songs are great, your voice is great and the record's going to be wonderful'. I was saying, 'Yes, but what are you going to do for me in return?', and it didn't seem to be much, except take my money."

"Dave wanted to make this record, which is something he didn't have to do because he's already a success. It was as much a challenge to him as it was to me, which made it more exciting."

"I first met Dave in 1978 when he was in the Tourists. I was waiting in the reception of a hotel in Liverpool. Annie Lennox came out of the lift and she was very polite and wonderful. Then this lunatic with a guitar leapt out from behind her and said, 'Oh yeah, you're Feargal Sharkey, what do you think of this?' and started to play guitar in the hotel lobby. It was a song he and Annie had just written. I was just thinking, 'Take this guy away'."

"In all honesty I couldn't have made this album without Dave. I needed someone who could inspire me, excite me, and help me achieve all the things I wanted to do. We decided on two things before we started. First, it had to be a singer's record and second, it had to be a Feargal Sharkey record and not a Dave Stewart solo album. But there's a lot of Dave Stewart

disguised as Feargal Sharkey in there."

● **Now it's over, what do you think of it?**

"I actually listened to it yesterday for the first time in six weeks, and I called Dave up and said, 'I think we made a good record'. 'Love And Hate' is probably my favourite track. It was the biggest challenge because it was an atmosphere rather than verse/chorus, verse/chorus. An atmosphere is more difficult to record because it is an emotion, rather than a song which is just a technicality. I think it worked. It's easy to write sad songs, but 'Love And Hate' is quite manic. It's like a good horror film — you're scared shitless but you want to stay to the end. I got a tingle up my spine as I listened to it."

"Dave and I like to live dangerously. We set challenges and then go to meet them. We are both hyperactive in the studio and sometimes go up blind alleys, but we work at such a pace it doesn't matter."

"There's a track on the LP called 'A Bitter Man'. In one day Dave and I wrote and recorded three songs between 12 o'clock and six o'clock. We wiped them all off the tape because we weren't happy with them. We wouldn't let that defeat us and were adamant that we wouldn't go home until we'd done something good. I came up with the idea for 'A Bitter Man', about somebody seeing his community being invaded by yuppie-types. I called Tim Daly, a guy I write lyrics with, who lives in Leeds. I told him we were going to write the music for this song, told him vaguely what it was about and said I'd call him back in 10 minutes and hung up on him. Dave and I wrote the backing track and put it down in 10 to 15 minutes. I called Tim up for the lyrics and we'd finished the song by seven o'clock. We then dropped in on a Kiki Dee session and finished another song with her."

● **Weren't you tempted to become a 'have voice, will travel' singer of surefire hits after your success with the Assembly and Madness's 'Listen To Your Father'?**

"It was no temptation at all. I was offered a lot of things but I turned everything down. I didn't want to become one of those singers who turn up at the studio with his producer, having already made the backing tracks, sing and go home while he does all the mixing. I'm not like that."

"I know I could have found a position where I could do that for a year or two, and probably have made some money at it. But I need more than that. I basically love writing songs and making records. I don't want to become Shirley Bassey. If I thought I was doomed to that for the rest of my days, I'd pack it all up."

"For me, the best part is writing a good song, and after that it doesn't worry me whether I sing it, or whoever. It's like winning the pools, only you do it three times a week. I wish everybody could experience that."

● **What about that Fleet Street story which claimed you'd leave Britain and settle in Los Angeles?**

"I like Los Angeles a lot. It's a wonderful city. For me, there's always a lot of things I can do there. I know a lot of people and I could ring up Lone Justice's Maria McKee who wrote 'A Good Heart' or Benmont Tench (who wrote 'You Little Thief') of Tom Petty's Heartbreakers, to write some songs with them. I'd probably end up two months of the year there, but at this stage I have no intention of going out there to live."

● **How did you get involved with Bob Dylan while in Los Angeles?**

"Dave and I took two days off from our album to make a video with Bob Dylan. He was always a hero of mine — along with 20 million other people. He's amazing. He's very nice and very shy. I realise it's good not to have preconceptions about people in the music business but he surprised me. Of all the people I've met, I thought he would be the most enclosed pop star type and I'd have to stand three paces away kind of thing. But he wasn't like that at all. At the end of the day he has to go home, put the kettle on, make a cup of coffee and a round of toast like the rest of us."

● **Have you been back to your hometown of Derry recently?**

"I've lived in London for nearly three years and haven't been to Derry in that time. I'll probably go back this Christmas to see my brothers and sisters. My parents now live in the south of Spain."

"I left Derry because there's a lot of interesting things going on in the world. I decided that no matter what comes out, whether a record, a video, a poster or a biography, if it was going to have my name on it then it would be mine. To do that I had to learn about graphic design, directing and lighting, videos and camerawork. There's not much opportunity for that in Derry."

"With videos, I haven't got my ticket yet but I do get some control. I don't just turn up in front of the camera and sing. It's my video. I definitely wouldn't let that lack of control happen in a recording studio, so why should I let it happen here?"

"I basically went to learn about cameras and lights at a place called the Actors' Centre. They do classes which go from sword fighting to directing and everything in between. It can be anything from scriptwriting to singing (which I haven't been to, I hasten to add) to talking to directors about visuals. It's made things a lot easier. It's like learning to record where you had sounds in your head and it was frustrating getting the fingers to work the knobs to produce what you had in your head. I found I was getting the same about videos. I was getting pictures in my head but didn't know technically how to go and recreate them."

"Now I can say whether this will be shot on 35mm or how I want the lights. Most directors seem happy because at least I've bothered."

● **Did you have doubts about breaking up the Undertones and starting a solo career?**

"The first six months were a trying period. It was worrying from the aspect that the one group I'd been in was very democratic and we could sit down and discuss things and work it out. Five people's opinions, if the discussion is logically carried out, will reach a better decision than one's."

● **Does it annoy you that people still want you to be the spotty singer with a gung-ho, rough 'n' tumble band singing 'Teenage Kicks'?**

"I'm not pissed off about it in the least. I'm a bit more disappointed with them. I didn't profess to be the same guy that I used to be. It would be hypocritical if I tried to be or pretended to be. It's a simple thing. I no longer live in a slum in Northern Ireland, so I can't be that any more. I don't want any more out of it than I did then."

FEARGAL SHARKEY



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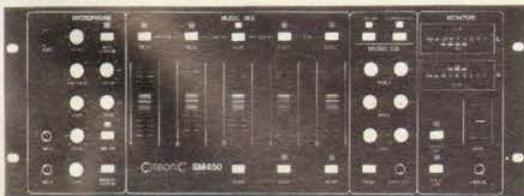


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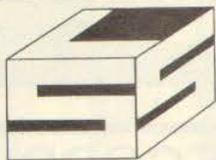
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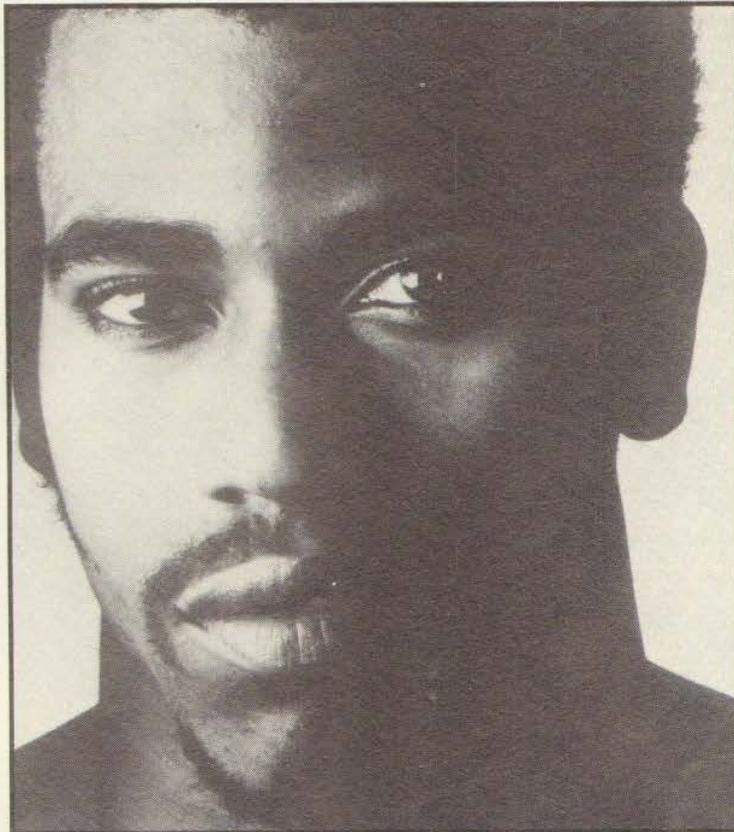
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BY JAMES HAMILTON



ODDS 'N' BODS

DEN HARROW's new Eurobeat hit you will see is called 'Charleston' — no, not the 1920s' oldie, but the name being given to the Continent's current slower dance tempo in Italy and France (so did we jump the gun in retitling the **Hi-NRG** chart to **Eurobeat** when this could be more appropriate?) . . . **Sahara** 'Love So Fine' just refuses to die, Christmas plays and sales bringing it back into the **Disco** chart, where maybe not surprisingly there's been a big resurgence of the solo sets by **Cherelle** and **Alexander O'Neal** — the latter's 'What's Missing' must now surely be a candidate for 12in release? . . . **George McCrae** 'Rock Your Baby' has been remixed on **US Sunnyview Classics** (with his 1974 original as flip), while **Bernard Wright's** new import 12in couples a remixed 'After You' with 'Yo Nard' on **US Manhattan** . . . **Les Adams'** excellent **Change** medley, covering all their vintages and making intelligent use of digital delay, has been promoted by **WEA** with no commercial release date set yet (maybe if it does come out it should be titled 'Give Me, Give Me, Give Me Some Change?'): meanwhile **Disco Mix Club** colleague **Alan Coulthard** has a similarly promo-only **Haywoode** megamix on **CBS**, rhythmically more compatible of course so more slickly flowing but for some reason largely instrumental . . . **Disco Mix Club's** December mixes were mainly 1985 medleys, **Les Adams'** Funk, **Alan Coulthard's** Pop (and Merry Mixmas!), **Sanny X's** Rock, Euro and general Dance Party, while just received their January mixes are **Les's** current funk, **Alan's** pop-soul oldies (kicked off by his fave much-used **Sharon Redd** 'Beat The Street'), **Sanny's** hip hop and **Billy Idol** megamix (subscription details on 06286-67276) . . . **Les Adams** incidentally has been impressing various DJ Association meetings with his live mixing demonstrations, and can be caught by the public megamixing funk on a 3000 watt system at **Norbury's Sussex Tavern** every Tues/Thur . . . **Disco Gary VanDenBussche** still funks



KURTIS BLOW 'If I Ruled The World' (Club **JABX 26**) Already monstrous as it fits right in with Full Force, Mantronix, Doug E. Fresh and the rest, this half sung/half rapped (0-197bpm infectious bouncy jiggler from 'Krush Groove' has go go percussion, chix chanted choruses and scratching breaks (dub/inst flip), another to fly the flag for "new wave hip hop".

Fridays at Croydon Southend's facelifted Club Musique, now called Langleys, where Dirty Dave Shirt souls Saturdays (and Shepherds Bush Silks Fri) . . . Chris Brown's Sunday lunchtimes are legendary but he classily souls Wednesday nights as well as Ascot's The Belvedere Arms (at Blacknest Gate on the A329) . . . Kevin Hawkins has started '70s soul at Westcliff On Sea Swag Club Tues, disco at Brentwood Blazers Thurs and Hornchurch Rivals Sun (latter two are

wine bars), with weekends at reopened Brentwood Elliotts . . . Jeff Thomas has dropped all other gigs to be resident jock at Bridgend's Valbonne (ex-Drones) in Mid-Glamorgan . . . Stevie Dee is now the sole DJ at Gillingham's Regency in the King Charles Hotel, having added jazz-funk Sundays to his other full line-up of nights . . . Paul Anderson & Steve Walsh's sidekick Freddie M funk Peckham Kisses Friday with girls admitted free . . . Jonathon More & Rob Milton's somewhat

esoteric Meltdown night is back at Deptford Champs Fridays . . . Gary Steel funks Greenford Oscars Sundays and does Gerrards Cross Smarties Fridays . . . London Charing Cross Road Busby's has had a major refit, the fourth (I think) to be endured there by long standing resident Greg Gregory in the last ten years . . . Ciarian Lawlor does Fri/Sat at Birmingham's refurbished The Millionaire — which I'll be visiting next month as a roving guest judge of the 1986 Technics DJ Mixing Championships . . . Merseyside's Personality DJ Of The Year "Julia" Grant, entertainment overlord of Firehurst Leisure's rapidly expanding Mersey/Manchester pub chain (18 and adding), does Le Jardin nightly and then doubles at Clouds Mon/Tues, Coconut Grove Wed/Fri, Secrets Thur/Sat (Sunday she has a lie in!) . . . Darryl Hayden's fire-eating video roadshow recently gipped at the House Of Commons . . . Dartford's Mixmaster Fresh FM is touting for work on 04747-6381 (evenings) — ask for Chris Marshall! . . . Ken Brudenell (Southampton Raffles) reckons Patti Austin 'The Heat Of Heat' if issued here on 12in could be another Cherelle as they're so similar . . . Chris Gagola, playing to Radio One listeners at Hemel Hempstead's The Living Room, nevertheless has successfully revived Sheila E 'A Love Bizarre' in anticipation of its UK release this month, and remains a big fan of The Family 'High Fashion' . . . Level 42 to my mind have been a rock group (albeit soulful like Steely Dan) for several years now, yet still there are DJs who play them but don't touch Tina Turner — how odd . . . Ladies Choice are men? . . . 'Vision Quest', the movie, has been renamed by Warner Bros for video release after the song Madonna is seen singing — her only appearance — 'Crazy For You'! . . . Club DJ Of The Year nominations are still welcome from globe trotting disco pluggers, few of whom managed to get them to me before Christmas . . . I had a refreshing full fortnight off, half in North Notts and half in North Wales, the New Year's Eve party at my mate Sparrow Harrison's mansion in the latter once again being the only one outside London to relay Capital Radio's four hour party tape, to which I rocked 'n' rolled with Ann 'Spud' Murphy — many renewed thanks to all for your cards, and the odd Jeroboam! . . . 1986 deserves to see us all campaigning for more soul during daytime shows on BBC Radio One — IN EIGHTY-SIX LET'S GIVE 'EM STICK!

continues over

RADIO FOR THE WORLD...HOT AND RISING

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BPM

from previous page

HOT VINYL

CHERRELLE with Alexander O'Neal 'Saturday Love' (Tabu TA 6829) Well, we at least all knew that this 115½bpm catchy slinker would be a smash, although most must be disappointed that the 12in lacks the LP's dialogue intro, inessential for disco use of course but a major part of the total track's appeal and doubtless responsible for the album's renewed sales (her old 120bpm 'I Didn't Mean To Turn You On' vocal is flip, sadly not the superior exciting instrumental version). Meanwhile back in the States, their 12in is an acappella started more spaciouly remixed 116bpm **Extended Version (US Tabu 429 05332)**, with instrumental flip and a useful rhythm-started acappella for mixers... so CBS have further options to issue to boost the chart place, if needed!

EVELYN THOMAS 'Cold Shoulder' (Record Shack SOHOT 60) Borrowing shamelessly from Instant Funk's 'Got My Mind Made Up' chant, this Ian Levine produced/John Morales mixed infectiously pushing 105bpm piledriver has an irresistible rhythm and soaring vocals designed to drive soul clubs wild (dub flip) — don't stop, don't stop, I'll tell you when! Phew, is this good! (Due fully Jan 20).

VIOLA WILLS 'Dare To Dream' (US Wide Angle TTW 8563) A double-bladed battle-axe of a record, the cutting side in soul clubs being this lovely lazily swaying melodic 96½bpm self-penned SOS Band-style drifter which has become an instant smash, while gay jocks have flipped for her tasteful 132½bpm Hi-NRGising of Joni Mitchell's 'Both Sides Now'. Duck, you've been warned!

MANTRONIX 'Ladies' (LP 'The Album' US Sleeping Bag Records TLX-6) Snorting the floors in London as the next 'Alice', the rapping duo's similarly buoyant 102bpm new wave hip hop jitterer is joined on a particularly solid set by the initially Midlands-favoured 0-102½bpm 'Bassline', their classic 98bpm 'Needle To The Groove', its 97½bpm 'Mega-Mix', the violent 96bpm 'Hardcore Hip-Hop', more subdued 95bpm 'Get Stupid "Fresh" Part I' and 97½bpm 'Fresh Is The Word'.

MASQUERADE 'One Nation (Def Mix)' (Streetwave MKHAX 59) Forget Funkadelic, although some of their song does still sneak in, this 112½bpm total revamp finds local MCs Junior Gee, Lotti G, and Brooklyn's Westrock rapping to a combination of 'Set It Off' and 'Good Times' — talk about fresh! — the original 0-119½bpm Clinton rhythm only being heard on the flip's P.A. Edit of the track you already know.

ROCHELLE 'My Magic Man' (Warner Bros W8838T) Due finally on Monday and already firmly entrenched as the new Lisa Lisa (or 'Ring My Bell?'), all this horribly jaunty 112½bpm nagging bright jiggle (in four versions) has to do now is cross over. No sweat.

KEITH SWEAT 'My Mind Is Made Up' (US Stadium STA 303) The unfortunately named gent (not a misprint!) mumbles and moans an M&M mixed sneaky little 107½bpm burbling wriggler with naggingly repeated vocal lines and a reedy synth solo, all subdued and the more powerful for it (inst flip).

JAMES BROWN 'Living In America' (CBS TA 6701) Boosted by cheaper Dutch imports but due here imminently, Mr Brown's Dan Hartman-produced 'Rocky IV' funkier is in 113½bpm R&B Dance, possibly tighter 114bpm Soundtrack LP, and 0-113½bpm Instrumental versions, a fine traditionally styled skipping-rope strutter which nevertheless has not been a KO for everyone yet.

BILLY OCEAN 'When The Going Gets Tough, The Tough Get Going' (US Jive JD1-9431) Too hot to hold until UK release later this month despite an obviously ineffective import "ban", Billy's tautly striding 0-122bpm roller from 'The Jewel Of The Nile' has that Change 'Searching' rhythm powering a sparse lean production with crossover sax 'n guitar, in four mixes.

PAUL SCOTT 'Off The Wall' (US Ace Beat AB 91113) Originally a filler on someone else's 12in, this excellent bass bubbled jittery bouncer remains in its original 118½bpm instrumental Ace Mix and is now also revamped into a more obviously Colonel Abrams-ish long 117½bpm Radio Version with subdued mixed and digitally delayed vocal, a very sparse 0-118bpm Blazing Dub Mix, and James Brown scream started acappella.

FARLEY JACKMASTER FUNK 'Funkin With The Drums Again' (US

Trax TX 106) More a mini-LP than a 12in, this features three different 119bpm versions of a percussively pushing full bodied interestingly varied frisky instrumental titled variously 'Jack'n The House', 'Jack'n The Trax', 'Clap'n The Pella', flipped by the more skittery 120bpm instrumental 'Farley Knows House' and its title line-scratched 'Farley Farley' version, plus the more sombre vocally scratched 113bpm 'Oh My God'.

ROY AYERS 'Hot' (US Columbia 44-05330) His album's tightly chugging infectious 114½bpm Prince-ish funk groove slightly remixed (evidently not enough to tempt many LP owners so far though), with an event tighter more claustrophobic Dub Remix flip.

ALISHA 'Baby Talk' (Total Control 12TOCO 6) Due on Monday, this Mark Berry produced 0-114½bpm revival of Greg Brown's song is obviously a runaway US smash because of its startling similarity to Madonna, which could here help make it profitable for Steve Walsh's label too!

REGINA 'Baby Love' (US West 78th Street Records Inc. WEST 78/12) Here's another 115½bpm Madonna clone, less forceful than the similarly titled Alisha, although actually produced by Steve Bray of 'Into The Groove' — with David Sanborn on sax (dub/edit flip).

THE FLIRTS 'You And Me' (Epic TA 6760) And now producer Bobby O gives these previously Hi-NRG girls an 113½bpm Madonna groove too (inst/dub flip). Can Britain stand any more?

BETTY WRIGHT 'Pain' (US First String Records D-252) A dynamite downtempo 84½bpm attractive soul soaked gentle lowkey but biting domestic commentary in interestingly mature subdued vocal style (she breaks into a rap for the ladies on one side's version), not to be missed by more thoughtful soul fans.

DAVID SEA 'Angel Pt 1' (Move Into Soul Part 2' EP Move Records MIS 2, via Charly) Unearthed by discerning jocks off a hard to find various artists 6-track 45rpm 12in EP of southern soul — some gritty, some mellow — this romantically, aching, huskily crooned Walter Jackson-ish 108-108½-109½-108½bpm swayer is just right for lovers dancing in the dark (Pt 2 follows).

SPENCER JONES 'How To Win Your Love' (Dutch Injection 234.715) Already promoted here by Champion (**Champion CHAMP 1210**), this undemandingly pleasant tick-tucking 116½bpm bland bubbler borrows from the likes of Five Star, Cool Notes, Michael Jackson, and seems likely to have teen hit appeal (inst flip).

FIVE STAR 'System Addict' (Tent PT 40516) Less than incisive lightweight 0-126bpm lolloper remixed by John Morales (dub too), not an obvious dancer, flipped as usual by a tougher instrumental the juddering 114bpm 'Pure Energy', and — the sharpest cut on offer — a newly extended version of Steve Harvey's 117½bpm 'Winning'.

FRANKIE JOHNSON JNR 'Whenever You Call Me' (Fantasia Records FTAX 107) Causing a slight stir on white label from a company previously associated with Hi-NRG, this is quite an impressive rumbling (55-110bpm) forcefully surging swayer with an interestingly jangly keyboards sound (inst flip), a bit of a grower.

REACTION 'My Downtown Lady' (US Strawberry Records Unltd. SRU-72310) The dry electronic percussion and bass 115bpm beat puts this into a Lisa Lisa-ish framework for mixers while the soulful male singer adds understated subtlety in sorta Leroy Burgess style (inst too), flipped by three versions of the less good 123½bpm 'Hunter'.

TULULAH MOON 'If You Want Love' (US Beauty and The Beat BAB 104) Duke Bootee may be behind it but this is far from hip hop, a joltingly wriggled 105½bpm weaving tapper sweetly wailed in slightly "London" style (by a girl who looks to be all lady yet oddly appears to have a hairy chest — unless that's a badly printed shadow!), with edit and instrumental flip.

THE CONWAY BROTHERS 'Raise The Roof' (10 Records TEN 83-12) Jauntily burbling disjointed 120½bpm funkier (edit too) over-similar to the far better 'Turn It Up', of which yet another 118bpm London Mix is flip.

LW5 'Get To Know You' LP (Virgin V2363) Patchy lacklustre set surprisingly under-produced by Paul Hardcastle — apart rather embarrassingly from the only tune to get much attention, the raggedly soulful episodically spurring wriggling 0-110½bpm title track (evidently due on 12in), which Peter Hammond produced.

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**THE SMASH
US HIT!**

WIDE AWAKE IN AMERICA

To the colonials, the Thompson Twins are the wackiest thing since 'Bonzo Goes To Washington'. And why not? Even they can't understand what Alannah is going on about half the time

Yankee doodle dandy:
Laura E Gross



"It's hot smouldering sex."

Sitting high atop LA's famed Sunset Strip, Joe Leeway is describing the Thompson Twins' 1984 hit 'Doctor, Doctor' written by Alannah Currie.

"Alannah isn't in the room right now so we can give you the truth," laughs Tom Bailey.

"Sometimes it's really hard working with Alannah," he continues. "She presents some of her things in such an imaginative and atmospheric way that it's difficult to see what the real meaning of something is. She speaks very much in metaphors, in feelings, in ideas and vibes. And a lot of the songs are like that.

"In many ways that's great, because it means you're asking your audience to turn their imagination on and use it."

Turned on or not, some Yanks still find the Twins rather odd, even if their last US single 'Lay Your Hands' peaked at number six in the Billboard charts and they did manage to sell out Madison Square Gardens recently. Tom agrees they're an unlikely band.

"It is odd. The Thompson Twins was a very casual accident, which has become more and more intense as the three of us have seized control of the direction we want to take it in.

"There is a chemistry between us, which we never decided to create, it was just there. None of us understands it and it'll probably always be there until we get into something else.

"It's true that we're very different sorts of people, the fact that we're friends and working together seems illogical. So, I think this has been a particular point that we've had to make.

"Sometimes people look at us and say 'Well, this is obviously a band that someone's thrown together. Possibly someone else even made the records and had to find the three colourful characters to front them or something'."

At this point in their career, Tom still finds it hard to pinpoint each individual's contribution to the whole.

"I think there's a lot of balance between a sort of more traditional experience and a stable way of making music and a very, very unusual and spicy way of making music.

"We're constantly trying to find the middle point between those two things. And, it's very easy to actually say, 'Well, look, I've been doing my classical music for a long time, since I was a kid, therefore I know all about that sort of thing.

"But it isn't like that. The more we work, the more that dividing line becomes a grey area."

The most recent product of this musical collectivism, the album 'Here's To Future Days' got off to a frosty start, but has gone gold Stateside. Leaving friends and distractions behind, the band holed up in a remote spot in the French countryside early in

1985 to write it.

"We were living in a place called Mount Le Jolie, which was a sort of 15th century house in the middle of nowhere," explains Alannah.

"It was a freezing cold place with no central heating. We had to go down to the supermarket and buy space heaters, and we bought one each. We just sat for a month and a half in front of these space heaters.

"There was absolutely nothing to do for entertainment, except go down the local supermarket, where it was centrally heated, and wander round.

"It was the coldest winter Europe had ever had. Birds were literally freezing and falling out of the sky. This whole place was bizarre.

"This house was all animal heads and old organs, a sort of very strange old museum full of centuries of this family's possessions.

"It was very weird, that's why I think a lot of the songs on the album were about dreams. We wrote a lot of them there. There was nothing else to do except dream, write songs, and look outside. It was just a wasteland of white.

"A few times we got snowed in and couldn't get out. Then the telephone lines went down and the electricity kept going off.

"We fought like mad and threw things at each other, but had some good times as well. Got drunk and fell

down in the snow a few times."

It's an odd characteristic of the Thompson Twins that they live together whenever they're writing and recording.

"We've never known anything different," Joe says. "It's only after a while when you start mixing with other people, like the Eurythmics were in town, Arcadia were in town, that you find that people don't share apartments. We're very much a unit, and it worked out really efficiently to do it in that way. We had separate rooms in a big rambling place."

The band moved from the frozen countryside to Paris to record the album, but the bizarre atmosphere went with them.

"The flat we used was a very brash, tacky apartment that had very little thought in its design," says Joe. "It had a few brassy elements to it like the plants were artificial and they looked very real, sort of made out of paper. So we had palm trees, fronds in the bathroom, coming out of the toilet, everywhere.

"The people didn't like us in the main block. The first day we were there someone forgot to close the tub of the washing machine, left it on automatic cycle, so it kept filling up. We were away, so the fire department had to break in.

"Then Alannah lost all the keys one

day, so they had to break in again and change all the locks. They just hated us. We seemed to be everything people think bands are."

Despite the adverse conditions, they claim the album, produced by Nile Rodgers, is their best, which should secure their future days. Tom's not so sure, though.

"It could all just fall apart as easily as it came together," he muses. "And we'll be similarly powerless to prevent it.

"We don't plan that far ahead, or we'd just turn into business people, which would spoil it for us and spoil it for our fans. I think the reason, as a pop star, you have to be liked, mollycoddled, is so you can carry on being a pop star. If you had to do it all yourself you'd be just too boring a person."



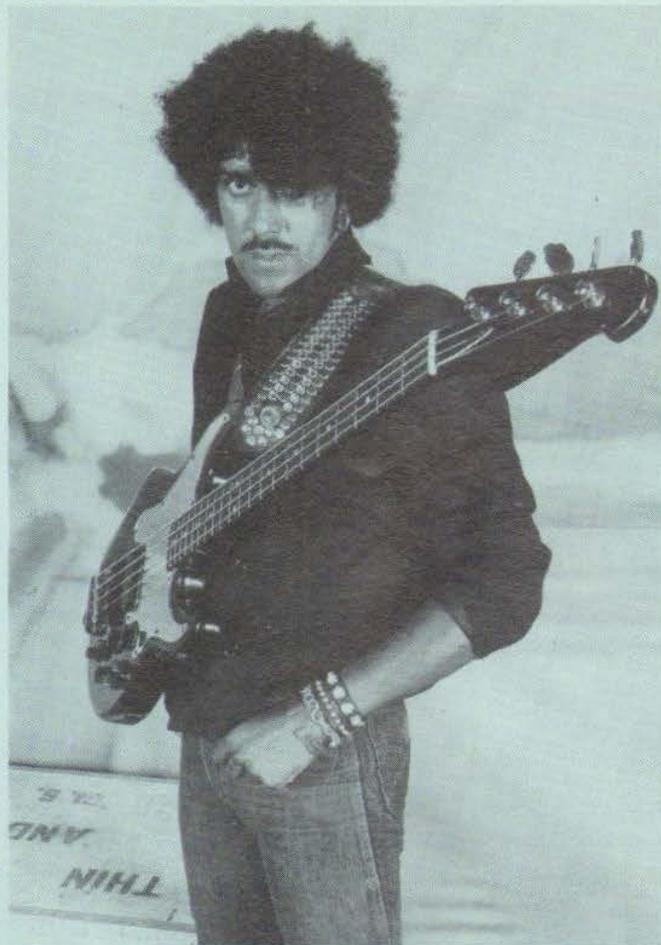


Photo by Ross Halfin

PHIL LYNOTT

● Phil Lynott's career in music spanned 20 years. In 1966 he teamed up with drummer Brian Downey to form the Black Eagles. In 1968 they moved on to Skid Row, before forming Thin Lizzy in 1970 and heading for London.

In 1973, Lizzy had their first hit with 'Whisky In The Jar', taken from their 'Vagabonds Of The Western World' album. But it was during the mid-Seventies that they began to enjoy their greatest success. 'The Boys Are Back In Town' became a classic example of pop heavy metal. In 1977 Thin Lizzy released their album 'Bad Reputation' which made the top five.

After Lizzy split up, Lynott recorded a couple of solo albums before recruiting his new line up Grand Slam, but they could never equal the prowess of Lizzy.

In 1985 Phil enjoyed a massive hit with 'Out In The Fields', recorded with his ex Thin Lizzy sparring partner Gary Moore. Before they teamed up to record the single, the duo hadn't talked to each other for four years. Gary had walked out on Thin Lizzy but he and Phil patched up their differences after a chance meeting at Heathrow airport.

Phil's death was caused by that well known rock star's curse, booze and drugs. 37 year old Phil collapsed on Christmas day after a binge.

Perhaps it was the sadness of splitting up with his wife Caroline or maybe he was just trying to prove what a hell raiser he could still be. Despite the fact they'd split up, it was Phil's wife who drove him to hospital and she was at his bedside when he died.

A post mortem was held on Monday and the coroner will decide whether an inquest is necessary.

Phil and Thin Lizzy left a rich legacy. They combined the ferocity of heavy metal with rich melodies and some often thoughtful lyrics. They developed a style copied by many others.

Robin Smith

W/E JAN 11, 1986

GALLUP UK SINGLES

GALLUP UK ALBUMS

COMPACT DISCS

MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	3	8	WEST END GIRLS, Pet Shop Boys, Parlophone ○
2	2	9	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
3	1	6	MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic
4	11	7	HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit
5	27	3	THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Bros
6	7	6	DRESS YOU UP, Madonna, Sire
7	14	6	GIRLIE GIRLIE, Sophia George, Winner
8	5	7	WALKING IN THE AIR, Aled Jones, HMV
9	8	8	I'M YOUR MAN, Wham!, Epic □
10	21	3	SATURDAY LOVE, Cherrelle And Alexander O'Neal, Tabu
11	9	8	SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin
12	19	6	WRAP HER UP, Elton John, Rocket
13	4	6	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury
14	6	5	LAST CHRISTMAS, Wham!, Epic ☆
15	12	9	WE BUILT THIS CITY, Starship, RCA
16	10	10	SEE THE DAY, Dee C Lee, CBS
17	15	8	DON'T YOU JUST KNOW IT, Amazulu, Island
18	13	7	SPIES LIKE US, Paul McCartney, Parlophone
19	18	8	DON'T LOOK DOWN, Go West, Chrysalis
20	25	6	RUSSIANS, Sting, A&M
21	23	6	LEAVING ME NOW, Level 42, Polydor
22	16	9	SAY YOU SAY ME, Lionel Richie, Motown
23	29	5	RING OF ICE, Jennifer Rush, CBS
24	17	14	A GOOD HEART, Feargal Sharkey, Virgin □
25	38	8	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
26	50	2	YOU LITTLE THIEF, Feargal Sharkey, Virgin
27	36	4	ALICE, I WANT YOU JUST FOR ME, Full Force, CBS
28	26	6	SHE'S STRANGE, Cameo, Club
29	28	10	AFTER THE LOVE HAS GONE, Princess, Supreme
30	—	1	WALK OF LIFE, Dire Straits, Vertigo DSTR12
31	49	4	BROKEN WINGS, Mr Mister, RCA
32	33	16	TAKE ON ME, A-Ha, Warner Bros □
33	35	29	THE POWER OF LOVE, Jennifer Rush, CBS ☆
34	—	1	TORTURE, King, CBS A6761
35	—	1	SUSPICIOUS MINDS, Fine Young Cannibals, London LON82
36	39	5	MR DJ, Concept, Fourth & Broadway
37	31	14	ROAD TO NOWHERE, Talking Heads, EMI
38	22	10	THE SHOW, Doug E Fresh, Cooltempo ○
39	—	1	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA PB40375
40	24	12	DON'T BREAK MY HEART, UB40, Dep International
41	37	9	MATED, David Grant and Jaki Graham, EMI
42	—	1	SYSTEM ADDICT, Five Star, Tent PB40515
43	32	4	WE ALL STAND TOGETHER, Paul McCartney, Parlophone
44	30	5	RUN TO THE HILLS, Iron Maiden, EMI
45	43	6	BECAUSE, Julian Lennon, EMI
46	34	6	HOKEY COKEY, Black Lace, Flair
47	20	5	MY HOMETOWN/SANTA CLAUS IS COMIN' TO TOWN Bruce Springsteen, CBS
48	41	5	ABIDE WITH ME, Inspirational Choir, Portrait
49	47	12	BROTHERS IN ARMS, Dire Straits, Vertigo
50	67	3	DAYS LIKE THESE, Billy Bragg, Go! Discs
51	42	9	ONE VISION, Queen, EMI
52	66	3	NEW YORK EYES, Nicole With Timmy Thomas, Portrait
53	56	5	PICTURES IN THE DARK, Mike Oldfield/Aled Jones/Anita, Virgin
54	46	8	SUN CITY, Artists Against Apartheid, Manhattan
55	55	2	THE HOUSE IS HAUNTED, Marc Almond, Some Bizzare
56	70	5	CHRISTMAS PARTY EP, Weekend, Lifestyle
57	—	1	IS IT A CRIME, Sade, Epic A6742
58	54	7	WHEN A HEART BEATS, Nik Kershaw, MCA
59	—	1	ONLY LOVE, Nana Mouskouri, Carrere/Philips CAR376/PH3
60	82	1	YOU'RE MY LAST CHANCE, 52nd Street, 10 Records
61	51	11	SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics/Franklin, RCA
62	—	1	GUILTY, Yarbrough And Peoples, Total Experience FB49905
63	53	22	TRAPPED, Colonel Abrams, MCA ○
64	—	1	THE PHANTOM OF THE OPERA, Sarah Brightman And Steve Harley, Polydor POSP800
65	58	6	INSPECTOR GADGET, Cartoon Krew, Champion
66	65	2	EDGE OF DARKNESS (EP), Eric Clapton/Michael Kamen, BBC
67	45	6	IT'S IN EVERY ONE OF US, Cliff Richard, EMI
68	73	7	REVOLUTION, Cult, Beggars Banquet
69	68	10	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware
70	59	17	SOMETHING ABOUT YOU, Level 42, Polydor ○
71	44	5	WALKING IN THE AIR, Peter Auty/Sinfonia Of London, Stiff
72	80	1	ONE NATION, Masquerade, Streetwave
73	79	1	GLENN MILLER MEDLEY, John Anderson Big Band, Modern
74	60	2	ALIVE AND KICKING, Simple Minds, Virgin
75	40	5	WHITE CHRISTMAS, Keith Harris And Orville, Columbia

THE NEXT TWENTY FIVE

76	85	FOR YOU, Snowy White, R4
77	78	IT'S ONLY LOVE, Bryan Adams/Tina Turner, A&M
78	61	GAMBLER, Madonna, Geffen
79	—	JUST FOR MONEY, Paul Hardcastle, Chrysalis CASHI
80	—	MY GUY/MY GIRL, Amii Stewart And Deon Estus, Sediton EDIT3310
81	—	OCEAN BLUE, ABC, Neutron NT110
82	—	NAUGHTY NAUGHTY, John Parr, London LON80
83	—	WARRIOR GROOVE, DSM, 10 Records DAZZ457
84	—	IF I RULED THE WORLD, Kurtis Blow, Club JAB26
85	75	REVOLUTION, Thompson Twins, Arista
86	84	DANCING IN THE STREET, David Bowie/Mick Jagger, EMI America
87	—	BLUE, Fine Young Cannibals, London LON79
88	—	THE TRUTH, Colonel Abrams, MCA MCA1022
89	91	THE HEART AND SOUL EP, Huey Lewis And The News, Chrysalis
90	99	SLEEPING BAG, ZZ Top, Warner Bros
91	93	ALL THE LOVE (IN THE WORLD), Rose Marie, A1
92	—	YOU ARE MY LADY, Freddie Jackson, Capitol CL379
93	—	RSVP, Five Star, Tent PB40445
94	88	MIAMI VICE THEME, Jan Hammer, MCA
95	94	WHAT'S YOUR NAME, Zinno, WEA
96	—	SOMEWHERE, Barbra Streisand, CBS A6707
97	83	ANGEL, Madonna, Sire
98	—	GIRLS ARE MORE FUN, Ray Parker Jr, Arista ARIST641
99	96	INTO THE GROOVE, Madonna, Sire
100	—	BLUE MONDAY, New Order, Factory

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

65	98	2	LUXURY OF LIFE, Five Star, Tent
66	75	13	THE GIFT, Midge Ure, Chrysalis □
67	99	3	MAKIN' MOVIES, Dire Straits, Vertigo
68	79	6	SO RED THE ROSE, Arcadia, Parlophone
69	63	6	PERFORMANCE, Various, Telstar
70	43	25	THE KENNY ROGERS STORY, Kenny Rogers, Liberty ☆
71	78	4	ALF, Alison Moyet, CBS ☆ ☆ ☆
72	76	4	STREET SOUNDS ELECTRO 10, Various, StreetSounds
73	65	29	ALL THROUGH THE NIGHT, Aled Jones, BBC □
74	54	9	THE EASTENDERS' SINGALONG ALBUM, EastEnders, BBC
75	68	10	OVIATION — THE BEST OF LLOYD WEBBER, Various, K-Tel ○
76	83	12	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London
77	67	10	ROCK ANTHEMS, Various, K-Tel □
78	93	10	CARS GREATEST HITS, Cars, Elektra ○
79	91	2	OUT NOW 2, Various, Chrysalis/MCA
80	94	4	STEVE McQUEEN, Prefab Sprout, Kitchenware
81	71	9	LIPSTICK POWDER AND PAINT, Shakin' Stevens, Epic ○
82	82	31	BOYS AND GIRLS, Bryan Ferry, EG ☆
83	—	1	PICTURE BOOK, Simply Red, Elektra EKT27
84	92	5	ROCK A LITTLE, Stevie Nicks, Parlophone
85	—	1	PSYCHOCANDY, Jesus And Mary Chain, Blanco Y Negro BYN7
86	—	1	ELIMINATOR, ZZ Top, Warner Bros W3774 ☆
87	74	116	CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
88	59	12	WEST SIDE STORY, Bernstein, Deutsche Grammophon □
89	—	1	DIRE STRAITS, Dire Straits, Vertigo 9102021 ☆
90	—	1	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar STAR2248 □
91	—	1	NO PARLEZ, Paul Young, CBS CBS25521 ☆
92	—	1	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin NOW5 ☆
93	46	7	CHRISTMAS ALBUM, Slade, Telstar □
94	—	1	PAUL HARDCASTLE, Paul Hardcastle, Chrysalis CHR1517 ○
95	—	1	THE COLLECTION, Ultravox, Chrysalis UTV1 ☆ ☆ ☆
96	85	12	LIVE AFTER DEATH, Iron Maiden, EMI ☆ ☆ ☆
97	—	1	SEVEN THE HARD WAY, Pat Benatar, Chrysalis CHR1507
98	81	9	THE LEGEND OF BILLIE HOLIDAY, Billie Holiday, MCA □
99	—	1	BACK TO THE FUTURE, Original Soundtrack, MCA MCF3285
100	—	1	SLAVE TO THE RHYTHM, Grace Jones, Island GRACE1

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	6	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin
2	4	34	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆
3	5	60	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
4	2	6	HITS 3, Various, CBS/WEA
5	8	9	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis
6	6	9	PROMISE, Sade, Epic ☆
7	15	12	WORLD MACHINE, Level 42, Polydor □
8	9	9	GREATEST HITS OF 1985, Various, Telstar ☆
9	26	5	ISLAND LIFE, Grace Jones, Island
10	23	45	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆
11	17	5	WHITNEY HOUSTON, Whitney Houston, Arista
12	10	9	THE LOVE ALBUM, Various, Telstar ☆
13	12	9	JENNIFER RUSH, Jennifer Rush, CBS □
14	50	10	HUNTING HIGH AND LOW, A-Ha, Warner Bros
15	19	40	GO WEST, Go West, Chrysalis □
16	7	13	LOVE SONGS, George Benson, K-Tel ☆
17	27	8	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine ○
18	20	46	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
19	16	9	ICE ON FIRE, Elton John, Rocket
20	25	11	ONCE UPON A TIME, Simple Minds, Virgin
21	30	7	EASY PIECES, Lloyd Cole and The Commotions, Polydor □
22	41	29	THE DREAM OF THE BLUE TURTLES, Sting, A&M □
23	13	26	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS ☆
24	28	16	HOUNDS OF LOVE, Kate Bush, EMI ☆
25	3	7	NOW THE CHRISTMAS ALBUM, Various, EMI/Virgin ☆ ☆ ☆
26	32	25	THE FIRST ALBUM, Madonna, Sire □
27	24	18	LEAVE THE BEST TO LAST, James Last, PROTV ☆
28	34	8	FEARGAL SHARKEY, Feargal Sharkey, Virgin □
29	18	8	I LOVE A PARTY, Russ Abbot, K-Tel □
30	14	8	GOLD, Barbara Dickson, K-Tel □
31	52	81	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
32	36	131	QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
33	38	83	BORN IN THE USA, Bruce Springsteen, CBS ☆ ☆ ☆
34	57	36	BE YOURSELF TONIGHT, Eurythmics, RCA ☆
35	45	29	MISPLACED CHILDHOOD, Marillion, EMI ☆
36	37	10	AFTERBURNER, ZZ Top, Warner Bros □
37	60	4	FINE YOUNG CANNIBALS, Fine Young Cannibals, London
38	55	46	RECKLESS, Bryan Adams, A&M □
39	22	10	JAMBOREE BAG NUMBER 3, Chas and Dave, Rockney □
40	21	9	LOVE HURTS, Elaine Paige, WEA □
41	35	8	SONGS TO LEARN AND SING, Echo and The Bunnymen, Korova □
42	44	12	THE SINGLES 81-85, Depeche Mode, Mute □
43	33	6	PARTY PARTY 2, Black Lace, Telstar □
44	56	66	THE UNFORGETTABLE FIRE, U2, Island ☆
45	70	6	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
46	62	111	UNDER A BLOOD RED SKY, U2, Island ☆ ☆
47	49	77	DIAMOND LIFE, Sade, Epic
48	80	8	BITTER SWEET, King, CBS □
49	64	12	LOVE, Cult, Beggars Banquet □
50	40	8	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
51	29	9	THE POWER OF CLASSIC ROCK, LSO, Portrait □
52	72	56	ALCHEMY, Dire Straits, Vertigo ☆
53	53	3	MUSIC OF THE ANDES, Incantation, Nouveau Music
54	61	11	THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin ○
55	47	10	REMINISCING — HOWARD KEEL COLLECTION, Howard Keel, Telstar □
56	86	3	LOVE OVER GOLD, Dire Straits, Vertigo
57	11	8	ALED JONES AND THE BBC WELSH CHORUS, 10 Records □
58	84	4	STREET SOUNDS 15, Various, StreetSounds
59	48	18	BAGGARIDDIM, UB40, Dep International/Virgin
60	42	4	HEART AND SOUL, Barry White, K-Tel ○
61	39	14	BALLADS — 18 CLASSIC LOVE SONGS, Elvis Presley, Telstar
62	69	29	LITTLE CREATURES, Talking Heads, EMI □
63	66	31	FACE VALUE, Phil Collins, Virgin ☆ ☆
64	31	10	GREATEST HITS OF THE COMMODORES, Telstar □

YEAR END MUSIC VIDEO

1	THE VIDEO, Wham!, CBS/Fox
2	THE VIDEO EP, Madonna, Warner Music
3	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
4	LIVE IN RIO, Queen, PMI
5	PRIVATE DANCER TOUR, Tina Turner, PMI
6	THE VIDEO SINGLES, Paul Young, CBS/Fox
7	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
8	LET THERE BE ROCK, AC/DC, WHV
9	ANIMALIZE, LIVE UNCENSORED, Kiss, Embassy
10	LIVE AFTER DEATH, Iron Maiden, PMI
11	PRIVATE DANCER, Tina Turner, PMI
12	HITS OUT OF HELL, Meat Loaf, CBS/Fox
13	DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Polygram
14	THE COLLECTION, Ultravox, Palace/PVG
15	FEED THE WORLD COMPILATION, Video Aid, Virgin
16	NO JACKET REQUIRED, Phil Collins, Virgin/PVG
17	BERSERKER TOUR, Gary Numan, Peppermint/Guild
18	THE SINGLE FILE, Kate Bush, PMI
19	THE MAN, Elvis Costello, Palace/PVG
20	ARENA, Duran Duran, PMI

Compiled by Spotlight Research

YEAR END COMPACT DISCS

1	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
2	NO JACKET REQUIRED, Phil Collins, Virgin
3	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
4	BORN IN THE USA, Bruce Springsteen, CBS
5	ALF, Alison Moyet, CBS
6	HOUNDS OF LOVE, Kate Bush, EMI
7	DIAMOND LIFE, Sade, Epic
8	BE YOURSELF TONIGHT, Eurythmics, RCA
9	WEST SIDE STORY, Various, Deutsche Grammophon
10	PRIVATE DANCER, Tina Turner, Capitol
11	MISPLACED CHILDHOOD, Marillion, EMI
12	THE COLLECTION, Ultravox, Chrysalis
13	AGENT PROVOCATEUR, Foreigner, Atlantic
14	LIKE A VIRGIN, Madonna, Sire
15	BOYS AND GIRLS, Bryan Ferry, EG/Polydor
16	GREATEST HITS, Queen, EMI
17	WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood, ZTT/Island
18	THE SECRET OF ASSOCIATION, Paul Young, CBS
19	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
20	THE DREAM OF THE BLUE TURTLES, Sting, A&M

W/E JAN 11, 1986

CHARTS

U S A L B U M S

U S S I N G L E S

D I S C O

U S S I N G L E S

- 1 1 **SAY YOU, SAY ME**, Lionel Richie, Motown
- 2 2 **PARTY ALL THE TIME**, Eddie Murphy, Columbia/CBS
- 3 4 **THAT'S WHAT FRIENDS ARE FOR**, Dionne Warwick And Friends, Arista
- 4 3 **ALIVE AND KICKING**, Simple Minds, A&M/Virgin
- 5 5 **I MISS YOU**, Klymaxx, MCA/Constellation
- 6 6 **SMALL TOWN**, John Cougar Mellencamp, Riva
- 7 9 **TONIGHT SHE COMES**, the Cars, Elektra
- 8 11 **TALK TO ME**, Stevie Nicks, Modern
- 9 7 **BROKEN WINGS**, Mr Mister, RCA
- 10 13 **WALK OF LIFE**, Dire Straits, Warner Brothers
- 11 8 **SEPARATE LIVES**, Phil Collins And Marilyn Martin, Atlantic
- 12 15 **BURNING HEART**, Survivor, Scotti Brothers
- 13 16 **MY HOMETOWN**, Bruce Springsteen, Columbia/CBS
- 14 20 **I'M YOUR MAN**, Wham!, Columbia/CBS
- 15 10 **ELECTION DAY**, Arcadia, Capitol
- 16 19 **IT'S ONLY LOVE**, Bryan Adams And Tina Turner, A&M
- 17 17 **LOVE IS THE SEVENTH WAVE**, Sting, A&M
- 18 22 **GO HOME**, Stevie Wonder, Tamla
- 19 24 **SPIES LIKE US**, Paul McCartney, Capitol
- 20 21 **CONGA**, Miami Sound Machine, Epic
- 21 12 **SLEEPING BAG**, ZZ Top, Warner Brothers
- 22 23 **YOU'RE A FRIEND OF MINE**, Clarence Clemons and Jackson Browne, Columbia/CBS
- 23 14 **PERFECT WAY**, Scritti Politti, Warner Brothers
- 24 18 **EMERGENCY**, Kool And The Gang, De-Lite
- 25 27 **GOODBYE**, Night Ranger, Camel/MCA
- 26 31 **WHEN THE GOING GETS TOUGH**, Billy Ocean, Jive
- 27 28 **EVERYBODY DANCE**, Ta Mara And The Seen, A&M
- 28 30 **SIDEWALK TALK**, Jellybean, EMI America
- 29 32 **SEX AS A WEAPON**, Pat Benatar, Chrysalis
- 30 33 **FACE THE FACE**, Pete Townshend, Atco
- 31 36 **HOW WILL I KNOW**, Whitney Houston, Arista
- 32 29 **OBJECT OF MY DESIRE**, Starpoint, Elektra
- 33 38 **THE SWEETEST TABOO**, Sade, Portrait
- 34 37 **A LOVE BIZARRE**, Sheila E, Paisley Park
- 35 39 **EVERYTHING IN MY HEART**, Corey Hart, EMI America
- 36 44 **LIVING IN AMERICA**, James Brown, Scotti Brothers
- 37 43 **THE SUN ALWAYS SHINES ON TV**, A-Ha, Warner Brothers
- 38 46 **LIFE IN A NORTHERN TOWN**, Dream Academy, Warner Brothers
- 39 50 **KYRIE**, Mr Mister, RCA
- 40 45 **TARZAN BOY**, Baltimore, Manhattan
- 41 25 **NEVER**, Heart, Capitol
- 42 26 **WE BUILT THIS CITY**, Starship, Grunt
- 43 35 **WRAP HER UP**, Elton John, Geffen
- 44 52 **SILENT RUNNING**, Mike And The Mechanics, Atlantic
- 45 48 **THE BIG MONEY**, Rush, Mercury
- 46 34 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 47 40 **LAY YOUR HANDS ON ME**, Thompson Twins, Arista
- 48 53 **GO**, Asia, Geffen
- 49 47 **YOU BELONG TO THE CITY**, Glenn Frey, MCA
- 50 54 **DIGITAL DISPLAY**, Ready For The World, MCA
- 51 41 **SUN CITY**, Artists United Against Apartheid, Manhattan
- 52 63 **SOMEWHERE (FROM WEST SIDE STORY)**, Barbra Streisand, Columbia/CBS
- 53 56 **LEADER OF THE PACK**, Twisted Sister, Atlantic
- 54 65 **SARA**, Starship, RCA
- 55 62 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol
- 56 57 **EVERYTHING MUST CHANGE**, Paul Young, Columbia
- 57 51 **TO LIVE AND DIE IN LA**, Wang Chung, Geffen
- 58 49 **DO IT FOR LOVE**, Sheena Easton, EMI America
- 59 66 **DAY BY DAY**, The Hooters, Columbia/CBS
- 60 42 **SISTERS ARE DOIN' IT FOR THEMSELVES**, Eurythmics And Aretha Franklin, RCA

B U L L E T S

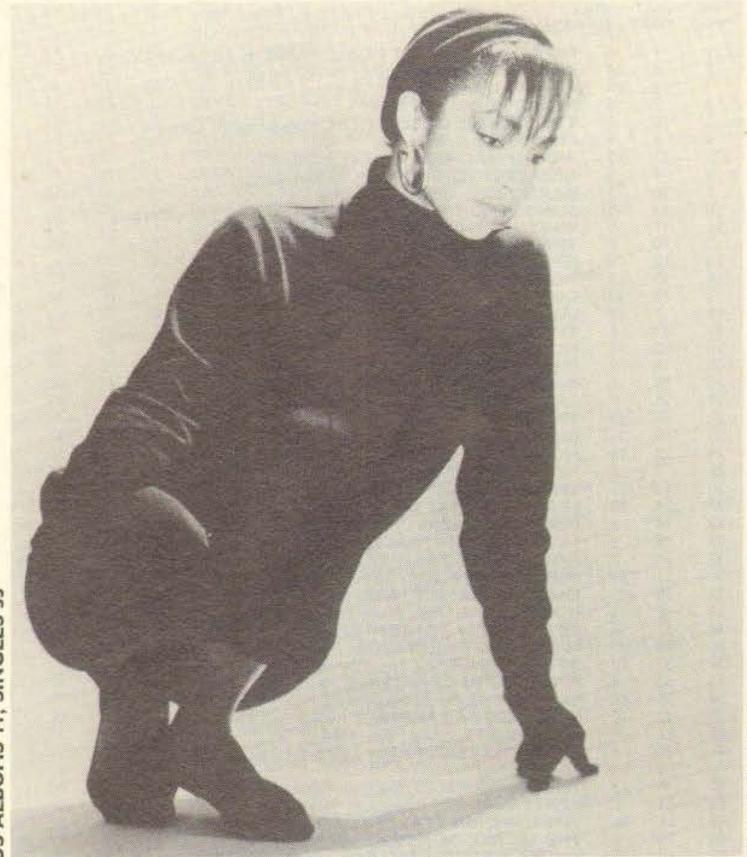
- 61 64 **ONE VISION**, Queen, Capitol
- 64 67 **CARAVAN OF LOVE**, Isley Jasper, Isley, CBS Associated
- 65 78 **OWN THE NIGHT**, Talking Heads, Sire
- 66 80 **SECRET LOVER**, Atlantic Starr, A&M
- 70 74 **BEAT'S SO LONELY**, Charlie Sexton, MCA

- 72 77 **SECRET**, OMD, A&M/Virgin
- 76 82 **DON'T SAY NO TONIGHT**, Eugene Wilde, Philly World
- 78 85 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 80 86 **STACEY**, Fortune, Camel/MCA
- 82 87 **BABY TALK**, Alisha, Vanguard
- 85 88 **GOOD FRIENDS**, Joni Mitchell, Warner Brothers
- 86 89 **LET ME DOWN EASY**, Roger Daltrey, Atlantic
- 87 — **YOUR PERSONAL TOUCH**, Evelyn 'Champagne' King, RCA
- 88 91 **STRENGTH**, the Alarm, IRS/MCA

Compiled by Billboard

U S A L B U M S

- 1 1 **MIAMI VICE**, Soundtrack, MCA
- 2 4 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 3 2 **HEART**, Heart, Capitol
- 4 3 **SCARECROW**, John Cougar Mellencamp, Riva
- 5 5 **AFTERBURNER**, ZZ Top, Warner Brothers
- 6 6 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 7 7 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 8 8 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 9 9 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 10 10 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 11 21 **PROMISE**, Sade, Portrait
- 12 12 **GREATEST HITS**, the Cars, Elektra
- 13 15 **WELCOME TO THE REAL WORLD**, Mr Mister, Arista
- 14 14 **ROCK A LITTLE**, Stevie Nicks, Modern
- 15 13 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 16 16 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 17 11 **POWER WINDOWS**, Rush, Mercury



US ALBUMS 11, SINGLES 33

Photo by Toshi Yajima

- 18 18 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 19 17 **RECKLESS**, Bryan Adams, A&M
- 20 22 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 21 20 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 22 19 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 23 24 **WHITE NIGHTS**, Soundtrack, Atlantic
- 24 25 **SO RED THE ROSE**, Arcadia, Capitol
- 25 23 **HERE'S TO FUTURE DAYS**, Thompson Twins, Arista
- 26 26 **SEVEN THE HARD WAY**, Pat Benatar, Chrysalis
- 27 27 **HOW COULD IT BE**, Eddie Murphy, Columbia/CBS
- 28 28 **EMERGENCY**, Kool And The Gang, De-Lite
- 29 37 **ROCKY IV**, Soundtrack, Scotti Brothers
- 30 29 **LIVE AFTER DEATH**, Iron Maiden, Capitol
- 31 31 **READY FOR THE WORLD**, Ready For The World, MCA
- 32 30 **GREATEST HITS VOLUME I AND II**, Billy Joel, Columbia/CBS
- 33 47 **BIOGRAPH**, Bob Dylan, Columbia/CBS

- 34 40 **WHITE CITY — A NOVEL**, Pete Townshend, Atco
- 35 38 **MEETING IN THE LADIES**, Klymaxx, MCA/Constellation
- 36 36 **DONE WITH MIRRORS**, Aerosmith, Geffen
- 37 33 **ASYLUM**, Kiss, Mercury
- 38 34 **THAT'S WHY I'M HERE**, James Taylor, Columbia/CBS
- 39 46 **ALL FOR LOVE**, New Edition MCA
- 40 — **FRIENDS**, Dionne Warwick, Arista
- 41 43 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers
- 42 42 **MANILOW**, Barry Manilow, RCA
- 43 35 **SWEET DREAMS**, Soundtrack, MCA
- 44 44 **LITTLE CREATURES**, Talking Heads, Sire
- 45 32 **LOVIN' EVERY MINUTE OF IT**, Loverboy, Columbia/CBS
- 46 48 **PACK UP THE PLANKTON — LIVE**, Tom Petty And The Heartbreakers, MCA
- 47 39 **SUN CITY**, Artists United Against Apartheid, Manhattan
- 48 41 **HOUNDS OF LOVE**, Kate Bush, EMI America
- 49 50 **7 WISHES**, Night Ranger, Camel/MCA
- 50 45 **HOW TO BE A ZILLIONAIRE**, ABC, Mercury

Compiled by Billboard

D I S C O

- 1 1 **SATURDAY LOVE**, Cherrille with Alexander O'Neal, Tabu 12in
- 2 2 **ALICE I WANT YOU JUST FOR ME!**, Full Force, CBS 12in
- 3 4 **SHE'S STRANGE/LES ADAMS MEGAMIX/ROOM 123**, Cameo, Club 12in twin-pack
- 4 3 **MR.D.J.**, The Concept, 4th + B'way 12in
- 5 10 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista 12in
- 6 8 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista 12in
- 7 11 **MY MAGIC MAN**, Rochelle, US Warner Bros 12in
- 8 7 **AFTER THE LOVE HAS GONE ('BAD' MIX)**, Princess, Supreme Records 12in
- 9 14 **IF I RULED THE WORLD**, Kurtis Blow, Club 12in
- 10 5 **WARRIOR GROOVE**, D.S.M., 10 Records 12in
- 11 6 **THE SHOW**, Doug E. Fresh and The Get Fresh Crew, Cooltempo 12in
- 12 12 **YOUR PERSONAL TOUCH**, Evelyn 'Champagne' King, RCA 12in
- 13 9 **ONE NATION (STREET MIX)/(EXTENDED GROOVE)**, Masquerade, Streetwave 12in
- 14 18 **NEW YORK EYES**, Nicole (with Timmy Thomas), Portrait 12in
- 15 13 **LET MY PEOPLE GO/RAW INSTRUMENTAL**, The Winans, Qwest 12in
- 16 17 **MUSIC IS THE ANSWER/DUB MIX**, Colonel Abrams, PRT 12in
- 17 19 **UPTOWN EXPRESS**, B.T. Express, Streetwave 12in
- 18 16 **CHIEF INSPECTOR**, Wally Badarou, 4th + B'way 12in
- 19 44 **WILL YOU SATISFY?/ARTIFICIAL HEART/HIGH PRIORITY/YOU LOOK GOOD TO ME**, Cherrille, US Tabu LP
- 20 28 **LIVING IN AMERICA**, James Brown, US/Dutch Scotti Brothers 12in
- 21 24 **DO YOU REALLY LOVE YOUR BABY**, The Temptations, Motown 12in
- 22 27 **GIRLIE GIRLIE**, Sophia George, Winner 12in
- 23 36 **LADIES/BASSLINE/NEEDLE TO THE GROOVE**, Mantronix, US Sleeping Bag Records LP
- 24 15 **YOU DON'T KNOW (SPECIAL REMIX)**, Serious Intention, Important Records 12in
- 25 23 **SUGAR FREE/FOREVER AND EVER**, Juicy, US Private I Records LP
- 26 21 **100%**, Caprice, Lovebeat International 12in
- 27 20 **WHO DO YOU LOVE**, Bernard Wright, US Manhattan 12in
- 28 38 **I'M NOT GONNA LET/SPECULATION**, Colonel Abrams, MCA Records LP
- 29 22 **DO ME BABY**, Meli'sa Morgan, Capitol 12in
- 30 26 **THE THINGS THAT MEN DO**, Krystol, US Epic 12in
- 31 39 **GUILTY**, Yarbrough & Peoples, Total Experience 12in
- 32 56 **HOW CAN I GET NEXT TO YOU**, Chapter 8, US Beverly Glen Music LP
- 33 25 **TELL ME (HOW IT FEELS)**, 52nd Street, 10 Records 12in
- 34 65 **I'M AVAILABLE/YOU'RE MY LAST CHANCE**, 52nd Street, 10 Records 12in
- 35 32 **CARAVAN OF LOVE**, Isley Jasper Isley, Epic 12in
- 36 30 **FUNKY SENSATION**, Ladies Choice, LGR Records 12in
- 37 42 **RAISE THE ROOF**, The Conway Brothers, 10 Records 12in
- 38 31 **GO HOME (REMIX)**, Stevie Wonder, Motown 12in
- 39 — **DARE TO DREAM**, Viola Wills, US Wide Angle 12in
- 40 41 **COLDER ARE MY NIGHTS**, The Isley Brothers, Warner Bros LP/US 12in
- 41 33 **MATED**, David Grant And Jaki Graham, EMI 12in
- 42 73 **WHO'S ZOOMIN' WHO (US REMIXES)**, Aretha Franklin, Arista 12in
- 43 35 **LOVE'S GONNA GET YOU**, Jocelyn Brown, US Warner Bros/Jellybean 12in
- 44 34 **YOU ARE MY LADY**, Freddie Jackson, Capitol 12in
- 45 37 **TRAPPED/DUB**, Colonel Abrams, MCA Records 12in
- 46 75 **MAUREEN**, Sade, Epic LP
- 47 43 **DAY BY DAY**, Shakatak with Al Jarreau, Boiling Point 12in
- 48 63 **HIGH HORSE/CHEMISTRY OF LOVE**, Evelyn 'Champagne' King, RCA LP
- 49 40 **TOO TOUGH (REMIX)**, Lonnie Reaves, US Qwest 12in
- 50 — **MY MIND IS MADE UP**, Keith Sweat, US Stadium 12in
- 51 — **WE CAN MAKE IT HAPPEN**, Prince Charles, US Electric Ice 12in
- 52 re **WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)**, O'chi Brown, Magnet 12in
- 53 50 **FREAK IN ME**, Danté, US Panoramic 12in
- 54 29 **MAKE 'EM MOVE (REMIX)**, Sly & Robbie, Island 12in
- 55 — **BABY TALK**, Alisha, US Vanguard 12in/EMI promo
- 56 47 **KEEP THAT SAME OLD FEELING/ALWAYS THERE**, Side Effect, Streetwave 12in
- 57 46 **AIN'T THAT THE TRUTH**, Frankie Kelly, 10 Records 12in
- 58 64 **ROCK THE BELLS**, L.L. Cool J, US Def Jam LP
- 59 62 **GIVE AND TAKE**, Brass Construction, Capitol 12in
- 60 60 **THE HEAT OF HEAT/BIG BAD WORLD**, Patti Austin, Qwest LP
- 61 71 **LEAVING ME NOW/I SLEEP ON MY HEART (REMIX)/WORLD MACHINE**, Level 42, Polydor 12in

- 62 re **LOVE SO FINE**, Sahara, Elite 12in
- 63 48 **I'M FASCINATED/GIVEHERSOMEATTENTION/OH LOVER**, The Temptations, Motown LP
- 64 61 **AFTER LOVING YOU**, Omari, Recent Future Records 12in
- 65 57 **GET LOOSE**, Aleem (featuring Leroy Burgess), Streetwave 12in
- 66 45 **NEPENTHE/LET ME DOWN EASY**, Skipworth & Turner, 4th + B'way 12in
- 67 59 **R.S.V.P. (NICK MARTINELLI MIX)**, Five Star, Tent 12in
- 68 54 **INSPECTOR GADGET**, The Kartoon Krew, Champion 12in
- 69 — **MY DOWNTOWN LADY**, Reaction, US Strawberry Records Unltd. 12in
- 70 79 **WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING**, Billy Ocean, US Jive 12in
- 71 76 **IT DOESN'T REALLY MATTER**, Zapp, Warner Bros LP/US 7in
- 72 99 **DON'T WASTE MY TIME/STROLLIN'/MOONHOPPER**, Paul Hardcastle, Chrysalis LP
- 73 52 **SET IT OFF**, Harlequin Four's, US Jus Born Prod 12in
- 74 53 **THERE AIN'T NO THIN' (LIKE YOUR LOVIN')/SHE'S NOT A SLEAZE**, Paul Laurence, Capitol 12in
- 75 55 **SUNSHINE/HIT AND RUN**, Total Contrast, London 12in twin-pack
- 76 — **HOT (REMIX)**, Roy Ayers, US Columbia 12in
- 77 74 **KEEP ON**, Bobby Mardis, US Profile 12in
- 78 67 **JAZZ GROOVE**, D.S.M., 10 Records 12in
- 79 — **PAIN**, Betty Wright, US First String Records 12in
- 80 80 **WE GOT THE FUNK**, Positive Force/RAPPER'S DELIGHT, Sugarhill Gang, Streetwave 12in
- 81 81 **CONFUSION**, Aleem, US Atlantic 12in
- 82 re **WHAT'S MISSING**, Alexander O'Neal, Tabu LP
- 83 — **ONE NATION (DEF MIX)**, Masquerade, Streetwave 12in
- 84 — **IF YOU WANT LOVE**, Tululah Moon, US Beauty and The Beat 12in
- 85 66 **PARTY LIGHTS**, The Circle City Band, US Circle City Records 12in
- 86 77 **GOT TO GO**, Ester, US Studio Records 12in
- 87 85 **THE TRUTH**, Colonel Abrams, MCA Records 12in
- 88 — **BABY LOVE**, Regina, US West 78th Street Records Inc 12in

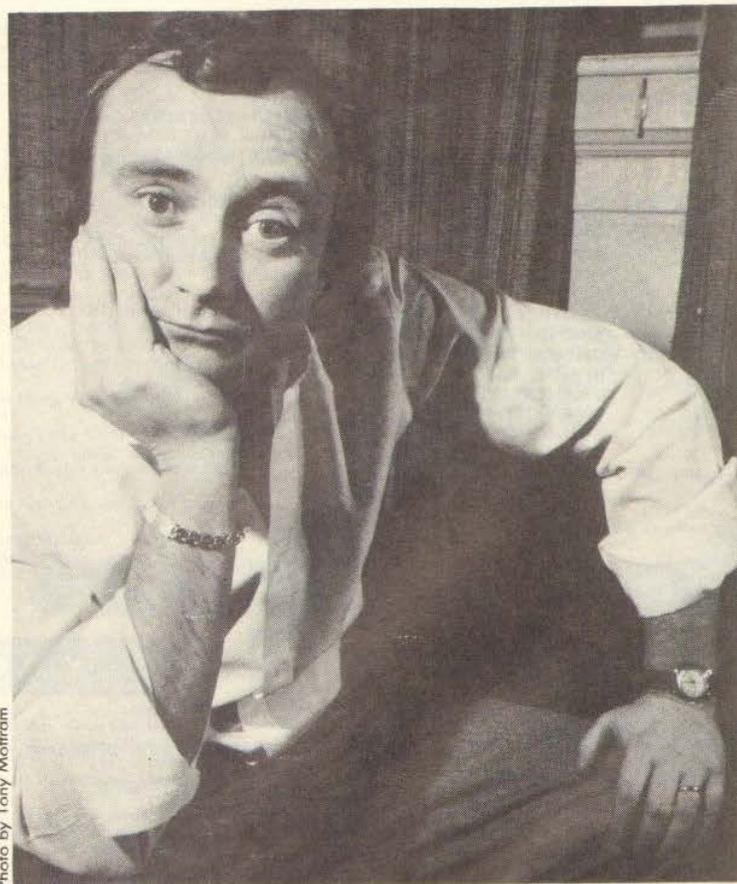


Photo by Tony Moftram

US SINGLES 11, ALBUMS 20

- 89 58 **THE MAGIC, THE MOMENT**, Subject, US Pow Wow 12in
 - 90 88 **SOMETHING ABOUT YOU**, Level 42, Polydor 12in
 - 91 72 **I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE**, L.L. Cool J, US Def Jam 12in
 - 92 — **GET TO KNOW YOU**, LW5, Virgin LP
 - 93 68 **ANGEL PT I**, David Sea, Move 12in EP
 - 94 94 **WHODUNIT (REMIX)**, Tavares, Dutch Capitol 12in
 - 95 — **LET'S FIRE IT UP**, Nature's Creation featuring 'Chief Sir Funky', US Sound Makers Records 12in
 - 96 — **SATURDAY LOVE (EXTENDED REMIX)**, Cherrille with Alexander O'Neal, US Tabu 12in
 - 97 86 **LIKE THIS**, Chip E. Inc. featuring K. Joy, US D.J. International Records 12in
 - 98 98 **THE HEAT IN ME**, Linda Clifford, US Red Label 12in
 - 99 — **STAND BACK**, Stephanie Mills, US MCA Records 12in
 - 100 — **HOW TO WIN YOUR LOVE**, Spencer Jones, Dutch Injection 12in/Champion promo
- Compiled by James Hamilton/Alan Jones

W/E JAN 11, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 **HE'S NUMBER ONE**, Fantasy, US Spring 12in
- 2 2 **HIT THAT PERFECT BEAT (REMIX)**, Bronski Beat, London 12in
- 3 3 **MAGIC**, Brian Soares, US Night Wave 12in
- 4 5 **CUBA LIBRE (REMIX)**, Modern Rocketry featuring Jo-Lo, US Megatone 12in
- 5 — **LOVE'S GONE MAD**, Seventh Avenue, Record Shack 12in white label
- 6 9 **FAIRY TALE**, Rose, Italian Disco Magic 12in
- 7 — **PISTOL IN MY POCKET**, Lana Pellay, Sublime 12in white label
- 8 — **CHARLESTON**, Den Harrow, Italian Baby 12in
- 9 4 **DANCE**, Joy St. James, US Pink Glove 12in
- 10 10 **NO FRILLS LOVE (REMIX)**, Jennifer Holliday, Geffen Records 12in
- 11 6 **SHOCKWAVE**, David Knopfler, makingwaves 12in
- 12 15 **BOTH SIDES NOW**, Viola Wills, US Wide Angle 12in
- 13 23 **BORN TO BE ALIVE**, Kelly Marie, Passion 12in
- 14 26 **WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)**, O'chi Brown, Magnet 12in
- 15 8 **DON'T TAKE AWAY THE MUSIC (REMIX)**, Tavares, Dutch Capitol 12in
- 16 30= **SATISFY**, Soif De La Vie, German Uff Zick 12in
- 17 7 **WITH YOU I COULD HAVE IT ALL**, Cissy Houston, Glitter 12in
- 18 21 **CASANOVA ACTION**, Latin Lover, Dutch Sound Shop 12in
- 19 12 **SHANGHAI**, Lee Marrow, German Chic 12in
- 20 — **STRANGER IN A STRANGE LAND**, Pamala Stanley & Paul Parker, US TSR 12in
- 21 — **I KNOW, I KNOW**, Sylvie Sanders, German Chic 12in
- 22 28 **MUSIC IS MY THING/UNDER CONTROL**, Samantha Gilles, Belgian Infinity 12in
- 23 14 **ANOTHER BOY IN TOWN**, Two Girls, US Popular 12in
- 24 re **THE FIGHTER**, Arpeggio, US Nissim Records 12in
- 25 17 **ONE MAN'S MEAT**, The Hudsons, Wheelchair 12in
- 26 13 **IN BLUE**, Data, Proto 12in white label
- 27 16 **ORIENTAL EYES/INSTRUMENTAL**, Rewind, German Bellaphon 12in
- 28 20 **ON FIRE (REMIX)**, Madleen Kane, US TSR 12in
- 29 19 **YOUNG, FREE AND SINGLE**, Boney M, German Hansa 12in
- 30= — **SCRATCH MY NAME/CALL MY NAME**, Creative Connection, Conifer 12in
- 30= 25 **TONIGHT**, Ken Laszlo, Italian MEM 12in

Compiled by James Hamilton/Alan Jones

REGGAE

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

Compiled by Spotlight Research

YEAREND INDIE SINGLES

- 1 **SHE SELLS SANCTUARY**, The Cult, Beggars Banquet
- 2 **BLUE MONDAY**, New Order, Factory
- 3 **UPSIDE DOWN**, The Jesus And Mary Chain, Creation
- 4 **RAIN**, The Cult, Beggars Banquet
- 5 **AIKEA-GUINEA (EP)**, Cocteau Twins, 4AD
- 6 **THE PERFECT KISS**, New Order, Factory
- 7 **ST SWITHINS DAY**, Billy Bragg, Go! Discs
- 8 **IRONMASTERS**, The Men They Couldn't Hang, Imp/Demon
- 9 **HOW SOON IS NOW?**, The Smiths, Rough Trade
- 10 **SHAKE THE DISEASE**, Depeche Mode, Mute
- 11 **MEGAREX**, T.Rex, Marc On Wax
- 12 **THE GREEN FIELDS OF FRANCE**, The Men They Couldn't Hang, Imp/Demon
- 13 **PEARLY-DEWDROPS' DROPS**, Cocteau Twins, 4AD
- 14 **JAMES II (HYMN FROM A VILLAGE)**, James, Factory
- 15 **SHAKESPEARE'S SISTER**, The Smiths, Rough Trade
- 16 **MY BABY JUST CARES FOR ME**, Nina Simone, Charly
- 17 **SPIRITWALKER**, The Cult, Situation
- 18 **DIRTY OLD TOWN**, The Pogues, Stiff
- 19 **THE PEOPLE'S LIMOUSINE**, The Coward Brothers, Imp/Demon
- 20 **MOVIN'**, 400 Blows, Illuminated
- 21 **VILLAGE FIRE**, James, Factory
- 22 **BUBBLING**, Aswad, Simba
- 23 **SUB-CULTURE**, New Order, Factory
- 24 **RESURRECTION JOE**, The Cult, Beggars Banquet
- 25 **COLD TURKEY**, Sid Presley Experience, Sid Presley Experience
- 26 **NELLIE THE ELEPHANT**, The Toy Dolls, Volume
- 27 **CAN YOUR PUSSY DO THE DOG?**, The Cramps, Big Beat
- 28 **IT'S CALLED A HEART**, Depeche Mode, Mute
- 29 **THAT JOKE ISN'T FUNNY ANYMORE**, The Smiths, Rough Trade
- 30 **STRIKE**, Enemy Within, Rough Trade

Compiled by Spotlight Research

YEAREND INDIE ALBUMS

- 1 **HATFUL OF HOLLOW**, The Smiths, Rough Trade
- 2 **MEAT IS MURDER**, The Smiths, Rough Trade
- 3 **TREASURE**, Cocteau Twins, 4AD
- 4 **LOW-LIFE**, New Order, Factory
- 5 **RUM, SODOMY & THE LASH**, The Pogues, Stiff
- 6 **DREAMTIME**, The Cult, Beggars Banquet
- 7 **NIGHT OF A THOUSAND CANDLES**, The Men They Couldn't Hang, Imp/Demon
- 8 **LOVE**, The Cult, Beggars Banquet
- 9 **THE SINGLES 81-85**, Depeche Mode, Mute
- 10 **SMELL OF FEMALE**, Cramps, Big Beat
- 11 **GAS FOOD LODGING**, Green On Red, Zippo/Demon
- 12 **NATIVE SONS**, The Long Ryders, Zippo/Demon
- 13 **VENGEANCE**, New Model Army, Abstract
- 14 **IT'LL END IN TEARS**, This Mortal Coil, 4AD
- 15 **ONE POUND NINETY NINE - A MUSIC SAMPLER OF THE STATE OF THINGS**, Various, Beggars Banquet
- 16 **WHAT DOES ANYTHING MEAN? BASICALLY**, The Chameleons, Statik
- 17 **BAD INFLUENCE**, The Robert Cray Band, Demon
- 18 **COLOURBOX**, Colourbox, 4AD
- 19 **LIVE**, The Original Pistols, Receiver
- 20 **TALK ABOUT THE WEATHER**, Red Lorry Yellow Lorry, Red Rhino
- 21 **A DISTANT SMILE**, Tracey Thorn, Cherry Red
- 22 **THE MINI ALBUM**, The Sex Pistols, Chaos
- 23 **RED ROSES FOR ME**, The Pogues, Stiff
- 24 **CHRONICLES OF THE BLACK SWORD**, Hawkwind, Flickknife
- 25 **THE FIRST BORN IS DEAD**, Nick Cave And The Bad Seeds, Mute
- 26 **1979-1983**, Bauhaus, Beggars Banquet
- 27 **HELD DOWN TO VINYL...AT LAST!**, The Guana Batz, ID
- 28 **THIS NATION'S SAVING GRACE**, The Fall, Beggars Banquet
- 29 **FALSE ACCUSATIONS**, The Robert Cray Band, Demon
- 30 **SLOW TO FADE**, Red Guitars, Self Drive

Compiled by Spotlight Research

INDIE SINGLES 21

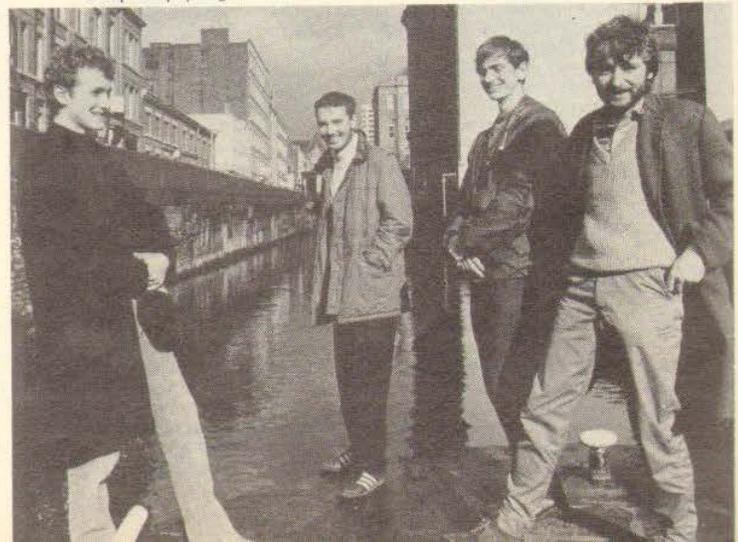


Photo by Paul Slattery

FM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 8

ASHFORD Brabourne Five Bells **Rupert And The Jumpers**
BRENTFORD Red Lion (01-560 6181) **Living Daylights/Ant Man Vee**
CROYDON Cartoon (01-688 4500) **Touch Sensitive**
DERBY Rising Sun **Norma Lewis**
DOVER Louis Armstrong (204759) **Maroondogs**
DUDLEY JB's (53597) **Goats Don't Shave**
LEEDS Adam And Eve's (456724) **Exploited/Ted Heath**
LONDON Acton Bumbles (01-992 3308) **Citizen Cain**
LONDON Camden Lock Dingwalls (01-267 4967) **The Supernaturals with Pauline Black**
LONDON East Sheen The Bull **Barflies**
LONDON Fulham High Street Kings Head (01-736 1413) **Steve Marriott's Packet Of Three**
LONDON Hammersmith Odeon (01-748 4081) **Marillion**
LONDON The Mall ICA (01-930 0493) **Mark Springer/Raoul Masticate And His Chewy Rhythm Boys**
LONDON Old Bond Street Embassy (01-499 4793) **The Following/Zero La Creche/The Man Upstairs**
MANCHESTER Band On The Wall (061-834 2559) **John Cooper Clarke**
NOTTINGHAM Yates **Basking Sharks**
ROCHESTER Nags Head (Medway 43150) **Johnny Seven**
ROMFORD Rezz (25566) **Leon Nightmare**
STOCKPORT Hopes Carr Monks Bar (061-477 9994) **The Stems**
STOCKTON ON TEES Dovecot Arts Centre (611625) **Glass Echo**
SUNDERLAND Polytechnic (45512) **The Famous Imposters**
TELFORD Ironmaster (503950) **Wayne Tulsa**
WALSALL Wheatsheaf (646725) **Uncle Sam**
WYEMOUTH Verdis (779842) **Sketches Of Utopia**

THURSDAY 9

ABERDEEN Metro (583275) **Flesh Exchange**
ABERDEEN Victoria (582255) **Wet Wet Wet**
ALDERSHOT Princes Hall (29155) **Fairport Convention**
BELFAST Kings Hall (665225) **Elton John**
BRENTFORD Red Lion (01-560 6181) **Barflies/Lost Property**
COVENTRY Warwick University (417220) **Buddy Curtess And The Grasshoppers**
DUDLEY JB's (53597) **Korea/One On One**
GALASHIELS College Of Textiles (3351) **Men They Couldn't Hang**
HARLOW The Square (25594) **Cuba/Eric**
HASTINGS Mr Cherries (422705) **Midnight**
HEMEL HEMPSTEAD Guildhall (60161) **The Jets**
HEREFORD Market Tavern (56325) **The Name**
LEATHERHEAD Riverside (375713) **Deliverance**
LONDON Britton October Club Loughborough Hotel **TV Personalities/Flowers In The Dustbin/Children Held Hostage**
LONDON Camden Lock Dingwalls (01-267 4967) **The Scientists/The Folk Devils**
LONDON Finsbury Park Sir George Robey (01-263 4581) **The June Brides**
LONDON Hammersmith Odeon (01-748 4081) **Marillion**
LONDON The Mall ICA (01-930 0493) **Michael Nyman Band**
LONDON Oxford Street 100 Club (01-636 0933) **Demon**
LONDON Woolwich Tramshed (01-855 3371) **Passion Dance**
MANCHESTER Band On The Wall (061-832 6625) **Don Weller/Brian Spring**
NEWCASTLE UPON TYNE City Hall (320007) **Sting**
RAYLEIGH Pink Toothbrush (770003) **The Ultimate**
STOCKTON ON TEES Dovecot Arts Centre (611625) **Boxing The Compass**
SUNDERLAND Bunker (650020) **Abandoned Babies**
TELFORD Ironmaster (503950) **Allied Forces**
WHITSTABLE Harbour Lights (275218) **Keytones**

FRIDAY 10

ABERDEEN Metro (583275) **City Lights**
ABERDEEN Venue (641931) **Wet Wet Wet**
ALDERSHOT West End Centre (330040) **Tenor Tonic**
BANBURY Wheatsheaf (66525) **Out of Reach**
BATH Moles (333423) **Furniture**
BELFAST Kings Hall (665225) **Elton John**
BIRMINGHAM Railway (021-359 2283) **Stormlord**
BRENTFORD Red Lion (01-560 6181) **Boogie Bros Blues Band**

BRENTWOOD Hermit (218897) **Special Guests**
BRIGHTON Zap Club (775987) **One Drop**
BRISTOL Fleece And Firkin (277150) **Fear Of Darkness**
BRISTOL Tropic (49875) **Pure Motivation**
CARLISLE Front Page (34168) **Tier Garden**
CHELMSFORD Essex Institute Of Higher Education (58178) **Steve Marriott's Packet Of Three**
CROYDON Cartoon (01-688 4500) **Nato**
CROYDON Star (01-684 1360) **CSA**
DUNFERMLINE Warehouse (730183) **Blues 'n Trouble**
FOLKESTONE Cheriton White Lion (78276) **Parisienne Blonde**
GLASGOW Strutz (041-552 5947) **Flesh For Lulu**
HARLOW The Square (25594) **Deviant/Tender Trap**
HASTINGS Crypt (444675) **Queerboys**
HEREFORD Market Tavern (56325) **Fire Brand**
IPSWICH The King **Citizen Cain**
LETCHWORTH Plinston Hall (672003) **Dumpy's Rusty Nuts/Smokestack**
LONDON Camden Lock Dingwalls (01-267 4967) **Flag Of Convenience/Cast Of Thousands**
LONDON Camden Parkway Dublin Castle (01-485 1773) **Juice On The Loose**
LONDON Covent Garden Rock Garden (01-240 3961) **A Bigger Splash**
LONDON Depford Royal Albert (01-692 1530) **Barflies**
LONDON Hammersmith Odeon (01-748 4081) **Marillion**
LONDON Islington George And Dragon (01-253 3831) **The Reflection**
LONDON Malet Street University Of London Manning Hall (01-580 9551) **The Woodentops**
LONDON West India Dock Road Buccaneer (01-515 2048) **The Reactors**
MANCHESTER Band On The Wall (061-834 2559) **Progression**
MANCHESTER Didsbury Old Grey Horse **Off The Rails**
NEWCASTLE UPON TYNE City Hall (320007) **Sting**
NORTHAMPTON Nene College (714326) **Rent Party**
NORWICH Premises (660352) **Mighty Lemon Drops/Red Harvest/The Nivens**
NOTTINGHAM Garage (501251) **Hang The Dance**
OXFORD St Pauls (53329) **AMM**
ST AUSTELL Cornwall Coliseum (072 681 4004) **Griff Rhys Jones/Mel Smith**
STAFFORD North Staffs Polytechnic **Buddy Curtess And The Grasshoppers**
STOCKTON-ON-TEES Dovecot Arts Centre (611625) **June Brides/Indian Summer**
STOKE Shelleys (32209) **Abandoned Babies**
TELFORD Ironmaster (503950) **Kokomo**
UXBRIDGE Brunel University (39125) **Restless**

SATURDAY 11

ABERDEEN Venue (641931) **The Men They Couldn't Hang**
BIRMINGHAM Mermaid (021-772 0217) **Lost Cherees/Joust**
BIRMINGHAM Westhill College (021-472 7245) **Chance**
BRENTFORD Red Lion (01-560 6181) **Nashville Teens/Pride Of Passion**
CROSSKEYS Crosskeys Institute (27031) **Firebirds**
CROYDON Cartoon (01-688 4500) **Little Sister**
DOVER Aycliffe King Lear (204756) **Dover Skiffle Band**
DUDLEY JB's (53597) **Baby Go Boom**
EDINBURGH Moray House College (031-556 5184) **Deaf Heights Cajun Aces**
GLASGOW Scottish Exhibition Centre (041-552 5961) **Sting**
HEREFORD Market Tavern (56325) **Tokyo**
HULL Adelphi Club (48216) **Zoot And The Roots**
ILFORD Cranbrook (01-544 7326) **The Reflection**
LEAMINGTON Royal Spa Centre (34418) **Fairport Convention**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Geno Washington And The Ram Jam Band**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Sad Among Strangers**
LONDON Herne Hill Half Moon (01-274 2733) **Untouchables/Fear Of Flying**
LONDON Woolwich Tramshed (01-855 3371) **Wilko Johnson And The Shakers**
MANCHESTER Band On The Wall (061-834 2559) **Big Town Playboys**
MIDDLESBOROUGH Polytechnic (45589) **The Edge**
POOLE Arts Centre (685222) **Griff Rhys Jones/Mel Smith**
PRESTON Charter Theatre (21721) **Harvey And The Wallbangers**

SHEFFIELD Leadmill (754500) **Restless**
SUNDERLAND Polytechnic (45512) **Erasure**
WOLVERHAMPTON Polytechnic (28521) **Abandoned Babies**

SUNDAY 12

ABERDEEN Metro (583275) **City Lights**
BIRMINGHAM Barrel Organ (021-622 1353) **Goats Don't Shave**
CROYDON Underground (01-760 0833) **Zodiac Mindwarp And The Love Reaction**
DOVER St Margarets Red Lion (852467) **City Blues Band**
DUDLEY JB's (53597) **Walk A Thin Line**
DUNFERMLINE Warehouse (730183) **Great Shakes**
HULL New Theatre (20463) **Griff Rhys Jones/Mel Smith**
LIVERPOOL Playhouse (051-709 8363) **Harvey And The Wallbangers: Park The Tiger**
LONDON Harlesden Mean Fiddler (01-961 5490) **Zoot And The Roots**
WOKINGHAM Angies Cantley House Hotel (789912) **The Reactors**
WOLVERHAMPTON Grand Theatre (29212) **Fairport Convention**

MONDAY 13

ABERDEEN Capitol (583141) **Sting**
BATH Moles (333423) **Pure Motivation**
BIRMINGHAM Dome (021-622 2233) **Rikki Patrick**
BRENTFORD Red Lion (01-560 6181) **Wolfie Witcher**
BRISTOL Colston Hall (291768) **Griff Rhys Jones/Mel Smith**
CROYDON Cartoon (01-688 4500) **Jokers Wild**
EDINBURGH Hoochie Coochie (031-229 7079) **Men They Couldn't Hang**
LONDON Camden Parkway Dublin Castle (01-485 1773) **JJ And The Flyers**
LONDON Deptford Crypt **Punk Night**
LONDON Greek Street Le Beat Route (01-734 1470) **Pillow Fights Back/King Baah/Candy Bites Honey/Stiletto Nightmare**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Bridge/Glee Club/Josi Without Colours**
LONDON Old Bond Street Embassy (01-499 4793) **Fear Of Flying/The Tower/Calloway/Dare**
MANCHESTER Ardwick Apollo (061-273 1112) **AC/DC**
MANCHESTER Band On The Wall (061-832 6625) **Dislocation Dance**
RUGBY O'Malleys (75800) **Goats Don't Shave**
WHITSTABLE Harbour Lights (275218) **Rupert And The Jumpers**

TUESDAY 14

BIRMINGHAM Barrel Organ (021-622 1353) **Strange Believer/Anonymous Bosch**
BRENTFORD Red Lion (01-560 6181) **Roy Hill/Shev And The Brakes**
BRIGHTON Zap Club (775987) **Platform Night**
CARLISLE Stars And Stripes (46361) **Men They Couldn't Hang**
CROYDON Cartoon (01-688 4500) **Eavesdropper**
DUDLEY JB's Red 53597 **Snappers**
EDINBURGH Playhouse (031-557 2590) **Sting**
LONDON Coronet Street Bass Clef (01-729 2476) **Team Ten/Giles Peterson**
LONDON Covent Garden Rock Garden (01-240 3961) **Khmer Rouge/The Assassin Bugs**
LONDON Old Bond Street Embassy (01-499 4793) **The Other Side/Experimental Gardens/Tortilla Hats/Sky West And Crooked**
LONDON Woolwich Tramshed (01-855 3371) **Beat Of The Beast/Banned From Uncle**
MANCHESTER Band On The Wall (061-832 6625) **Brazil Project**
MANCHESTER Withington Mulberry's (061-434 4624) **The Stems**
MARGATE Winter Gardens (2700) **Griff Rhys Jones/Mel Smith**
WHITLEY BAY Ice Rink (091-252 6240) **AC/DC**

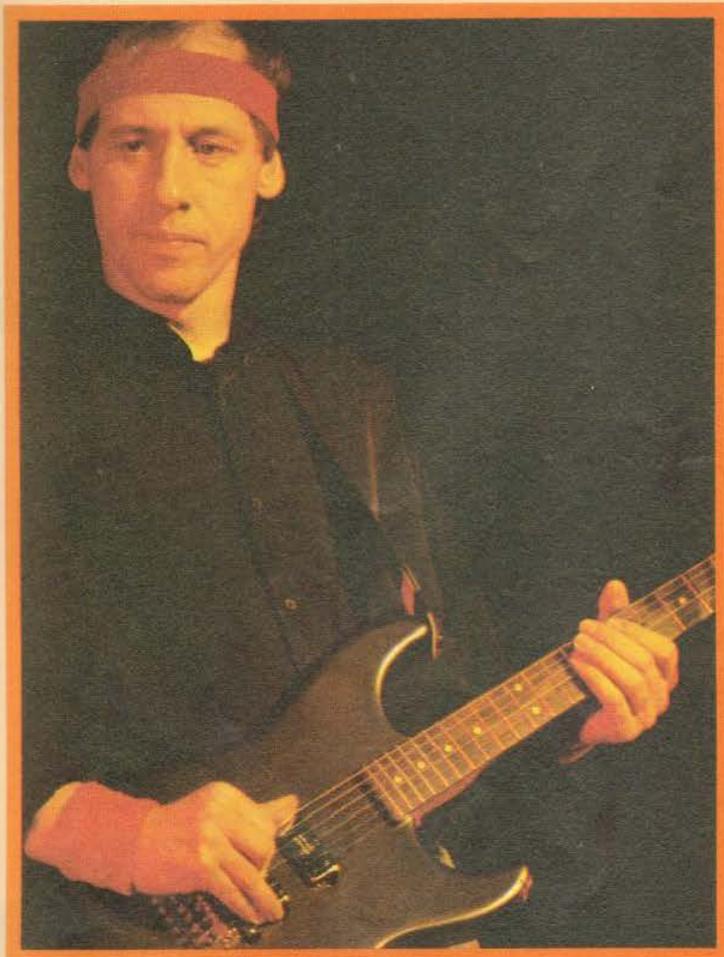


Photo by Steve Wright

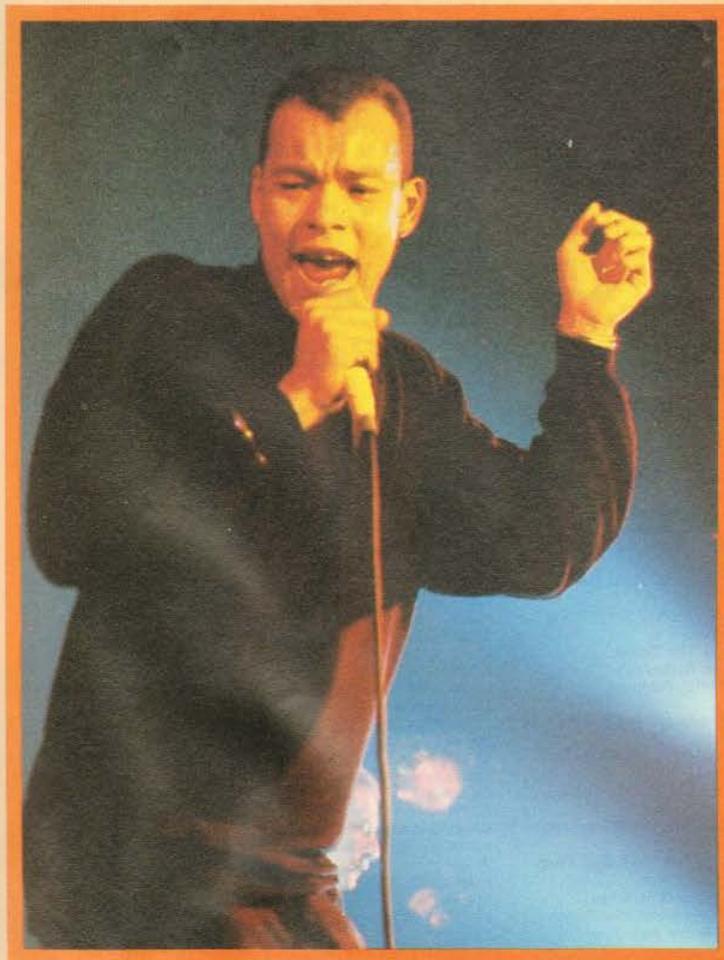


Photo by Steve Payne

◀ DIRE STRAITS, HAMMERSMITH ODEON, LONDON

Dire Straits have been touring constantly for 18 months, and it shows. Tonight's two and a half hours of high-school blues was a mechanically perfect piece of theatre.

As intricate, twiddling solos tumble from his fingertips, the maestro, Mark Knopfler, strides about the stage like a Shakespearean actor declaiming poetry.

There's not a note out of place, and the seven piece band of three guitars, two keyboards, one sax and drums, hit that perfect beat of cruising hyper-competence, every time.

The reverence is unbelievable. It takes the aural prod in the ribs of 'Sultans Of Swing' to get the audience up on its feet. Not for long, though. At the merest hint of a slow song, the assembled pastel shirts, beards and moustaches collapsed with a sigh of relief into their seats.

This is the sort of night where people leave, talking about 'the light show', and 'didn't we get our money's worth'. The value for money factor rides high.

All the hits swung forth, including 'Money For Nothing', 'Walk of Life', 'Romeo And Juliet' and 'Tunnel Of Love'. Knopfler changed his guitar eight times, and played the same solo 16 times. Guitar duels were fought, the sax player jumped up on the grand piano, and dry ice swirled about impressively.

As musicians, the Dire Straits band are brilliant. As an 'international rock phenomenon', they occupy the patch marked out by Mark Knopfler's headband. The bald patch, of middle-brow nostalgia, for a happy days youth.

For me, it was a night's entertainment akin to smoking dope in a jacuzzi. Damp, drowsy and to be avoided.

■ Roger Morton

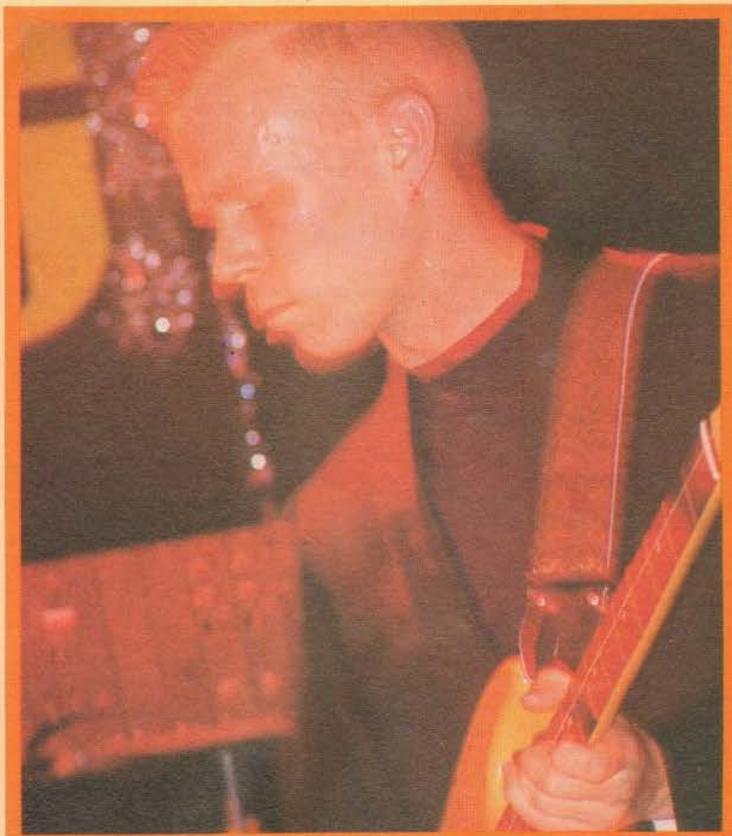


Photo by Steve Payne

◀ FINE YOUNG CANNIBALS, HAMMERSMITH PALAIS, LONDON

As with a recent Style Council show at Wembley, this is the second gig in a week that I've seen ruptured by sound problems. And as with Weller's motley crew, there was no cast iron guarantee that FYC were ever going to come up with the goods, even without the technical difficulties.

As we move into 1986, the principal problem facing the future of FYC is one of material. They haven't really got any. Sure, they've had a couple of hits, but tonight they delivered a 35 minute set (before retiring for repairs) which included 'Johnny', 'Blue' and three lifeless cover versions.

That's simply not good enough.

When they finally reappeared, the group played yet another oldie – their strangely popular rendition of Presley's 'Suspicious Minds'. Suddenly FYC's destiny as a Butlins' cabaret attraction became all too evident. Roland Gift even began to swagger like a Redcoat!

In an ideal world, of course, dear Roland would be able to live out his fantasy as a macho man without criticism. However, this is the *real* world. About 2,000 of us had been waiting more than a couple of hours for the band to appear, the lager cost £1.60 a pint, and the singer behaved like a complete prat.

Hardly he-men – the band's combined chest hairs wouldn't knit a wig for a grape – Roland's posturing seemed as preposterous as it is unwarranted.

In the final analysis, it's clear that the one-time market stallholder is looking for something that the old Beat boys will never be able to give him. Stardom.

■ Mike Mitchell

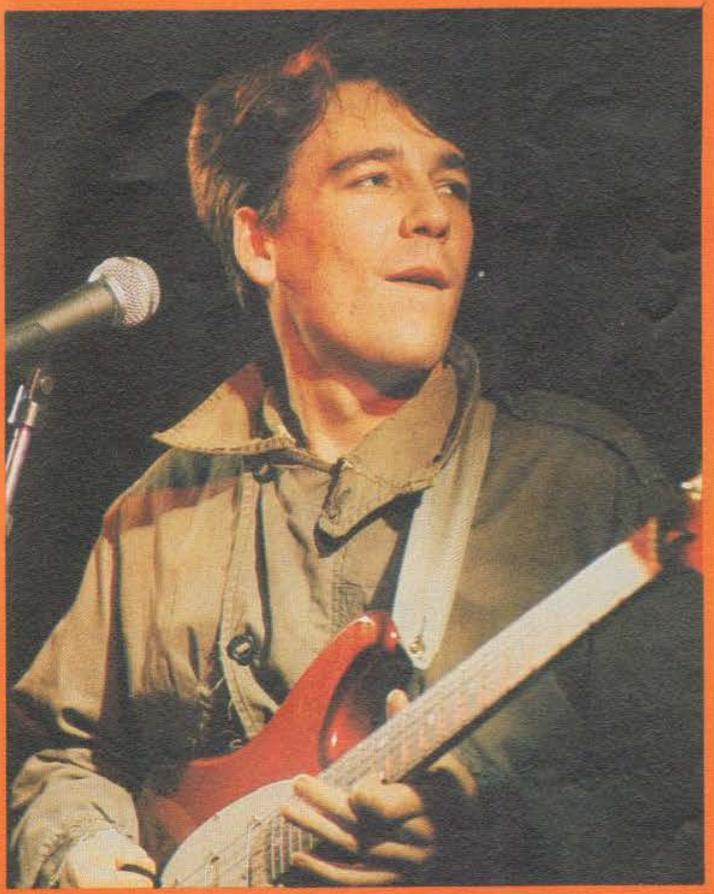


Photo by Steve Payne

◀ WIN, CLUB EDEN, GLASGOW

It seems the siren of the long defunct Fire Engines still sounds. The prevalent excuse for the presence of various cooloids tonight is: 'Oh aye. I used to really like the Fire Engines'.

As expected, the reaction is therefore muted. "It's like a ****in' ice bucket!" chides Davey Henderson.

Win open with the absurdly titled 'In Heaven (Lady In The Radiator Song)' culled from 'Eraserhead' — the grisly, feedback-invested film which obviously inspired the Jesus And Mary Chain. Slow and hypnotic, it's enough to quell the flow of myriad pints of heavy.

'UnAmerican Broadcasting', which follows, is in stark contrast. A raucous, razor-sharp tirade which places the Fire Engines' aggressive spirit beside Win's off-hand commercial awareness.

'You've Got The Power' is undoubtedly the ace in Win's pack, the one which earned the indubitable honour of rm's single of '85.

A relentless discified stomp, thumping beat and chunky, funky bass lines delivered courtesy of a chunky, funky bass player. If songs took drugs, this one was speeding.

The gem is now onto its third release, the cooloids may snigger, but look what the re-release of 'Roxanne' did for a band called the Police.

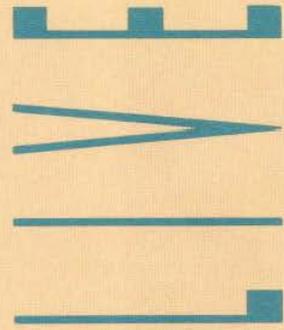
Davey Henderson is the frontman every group would like to flaunt. He subconsciously plays the role of cheeky, wide-eyed, vulnerable little boy, oozing charisma from every pore. Little girls will scream at the little man, make no mistake.

'Shampoo Tears' and 'Super Popoid Groove' are the best of the rest. "This is 'Freebird'," jokes Davey, introducing one of the non-runners.

It just might have been but, ooh, variety is the spice of life. Win have enough perversity and sooper popoid grooves to allow themselves the odd indulgence.

"In Heaven, everything is fine." In Win, things ain't far wrong.

■Lesley O'Toole



◀ ERASURE, THE MARQUEE, LONDON

As an intimate soiree in machine man Vince Clarke's company, with Andy Bell demonstrating his fine vocal range, it was fine. As a gig, it brought to mind some of the better nights on 'TOTP', with a devoted huddle of worshippers tapping their toes and twisting their torsos.

Elements of well rehearsed spontaneity, and one of Vince's strings snapping, acted as a reminder that the whole thing hadn't been programmed beforehand.

And of course there was plenty of damn good dance music provided. 'Who Needs Love Like That' and 'Heavenly Action' were hot favourites.

Beyond that, very little was stimulating. There was minimal emphasis on the stage show. The two backing vocalists did their best, but they were already visually out of place togged up in dinner jackets and looking as if they were on loan from the BBC.

Whatever action was missing on stage was made up for by the small but enthusiastic crowd, who evidently intended having a good time. But make no mistake, they had come to see Vince. Before the band went on, the place was buzzing with his name.

■David Burton

▶ HABIT, THE POLYTECHNIC, BRIGHTON

It could have been Mickey Mouse or U2 on stage. For many of the art college students it wouldn't have made much difference, as they lay sprawled round the edge of the hall.

They had barely the energy or enthusiasm to loosen their black ties or hitch up their strapless, silk crepe dresses. If there's one thing Habit will learn from this experience, it's never to play at a Polytechnic Christmas Ball.

Fronted by a theatrical, but raw, version of Luther Vandross, Habit pumped out simple, infectious tunes which prompted plenty of movement given the physical restraints of dress. Energetic, spluttering, jazz-funk bass, keyboards and intermittent sax.

The lead singer, Nick Amour (*ho ho ho — Design Ed*) whooped and yelped in between songs, like the host of a disco dancing contest. Audience concentration and patience was at a low ebb, though, and despite bravely bouncing back with songs like 'Now Is The Time' and 'Tonight', Habit couldn't get a grip on the hall. They seemed relieved to exit after a short set and reluctant encore.

Whether Habit are destined for success is questionable. There's so much prejudice against British funk, and not entirely without reason. More often than not, we seem to be a few paces behind our counterparts across the Atlantic.

Habit are at least pursuing a more worthwhile path and developing a reputation for live performance in and around London. Record companies (and many are waiting in the wings) are already itching to polish up their sound. This may earn Habit a modest income, but at the expense of being forgotten next year.

■Tim Jeffery

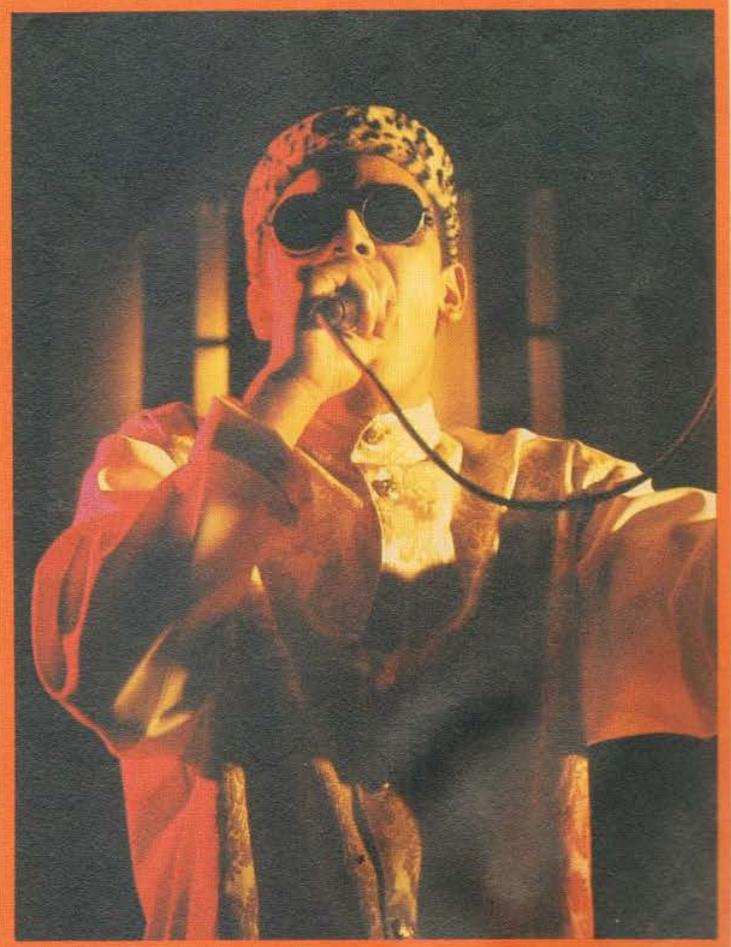


Photo by Graham Black

L

EAGUE IT OUT MATE!



● SMILEY CULTURE: bringing law and order to the turntables

Photo by Ian Hixson

● **Reggae's human dictionary — Asher Senator**
— races through the big match results. Cockney
translation: Smiley Culture. Fast note-taking:
John Hind

The man they call reggae's human dictionary, its lyrical VIP and abbreviator with class quality — Asher Senator — strolls into Fashion Records with two of his best friends in tow. One, with cheeky grin and drooping St Bernard dog eyes, is instantly recognisable as Smiley Culture, the Cockney-translating MC with 'nuff personality.

Both gentlemen are riding high in the reggae charts at this moment, and are eager to consolidate the crossover from South London fame to national chart success, which Smiley achieved with his classic 'Police Officer'.

Asher, like Smiley, developed his style on a whole collection of near-worshipped sound systems, including Coxson, Frontline, Saxon and most recently on their own Studio Mix sound. Despite the latter, they call themselves 'freelancers' and claim to have influenced the pattern of Eighties style British reggae.

It all started in 1980, when Asher got to hear tapes sent over from Jamaica, of the legendary microphone king Brigadier Jerry. "He was like something out of this world. Truly original," remembers Asher.

"And from that Peter King originated the fast style of MCing, and Smiley and I started the fashion for fast, continuous rhyming lyrics with a theme. A week later other MCs were copying our style."

A case in point is Asher's latest single, 'The Big Match', which tells the breathless tale of an imaginary football match between 'England All Blacks' and Germany, complete with 60 rhymes, music by Aswad and a host of choruses comprising terrace style chants — 'We love you All Blacks, Oh yes we do...!'

What inspired this ludicrous record?
 "A friend checked me to go to Tottenham v Man United at White Hart Lane. A week later I thought of all the goings on there and wrote a 'style' about it. I sung it in the dancehall, and then Fashion's producer heard it and we developed it into a monster."

Asher (real name Peter) grew up in Clapham, London, where he remembers "a multi-racial feeling of oneness", and singing into his parents' hi-fi microphone at a very early age. His first romantic memory is of being caught with a girl in a cupboard by his father. "I wasn't doing anything, only looking." At 14 he made his first 'live' appearance MCing at a big local party, and hasn't dropped the mike since.

What have his favourite moments been aside from record success with the 'Johnny Ringo/Asher Senator' LP, 'Abbreviation Qualification' and 'The Big Match'?

"Playing in the club. Smiley and I

took a break once and developed 10 new lyrics each, and then appeared with Saxon at the Nottingham Palais. We chatted on the mike non-stop right through to the end of the evening. A wild feeling."

Asher and his friends start reminiscing about wild 'live' performances, and produce a professional's list of top black venues to play.

How fierce is the rivalry between different soundsystems in the dancehall?

"The art of winning competitions is to draw the right record at the right time during the evening, and give it the right sound," explains Asher.

"The rivalry is firstly about who has the best records. After that the emphasis is on MCs and who has the best lyrics, and who can make the audience laugh at the expense of their rival."

"I remember singing with Saxon against the soundsystem called Ghetto-Time. Each side was slugging off the other's mums, and their sexual preferences."

"At one point one of their MCs had to be held back from a fight. That's why Smiley and I try to stay clear of direct competitions. Personally, ... I just can't take it."

Asher recalls his soundsystem's equipment-van being burnt to the ground one strange evening, and Smiley Culture chips in with an outrageous and hysterical tale about being kidnapped once due to a rival's misunderstanding. He begs the details

"An album released in February or March, with my lyrics and Aswad playing the music. I'm trying everything — soul, calypso, electronic rhythms and lyrics galore."

Smiley rises to his feet and points his lanky arms in Asher's direction. "He's big. He's nasty. He's large. He's Asher Senator!"

"The ideal is to have my own studio, office, record shop and publishing company, and to distribute myself and 'nuff people with talent," adds Asher.

Smiley, it seems, is already half way there. His current and subsequent records will now be released on his own Culture Records label (through Polydor), for which he is organiser, video director, accountant and just about everything else.

"I've taken up the challenge of being my own man," he declares. "I'm paying up front and using all the contacts I've made in the business."

Despite the slightly inebriated glaze, he obviously has his head screwed on firmly. He has a nice earner in the form of a Wagon Wheel TV advert he 'stars' in, and will soon be seen in the much publicised and long-awaited film 'Absolute Beginners'.

"I play a 1958 DJ singing in the street and trying to communicate to the people who are rioting at the time. The funny thing is I'm performing to a jazz tune, using my own lyrics."

"The director Julien Temple first saw me performing at Hammersmith

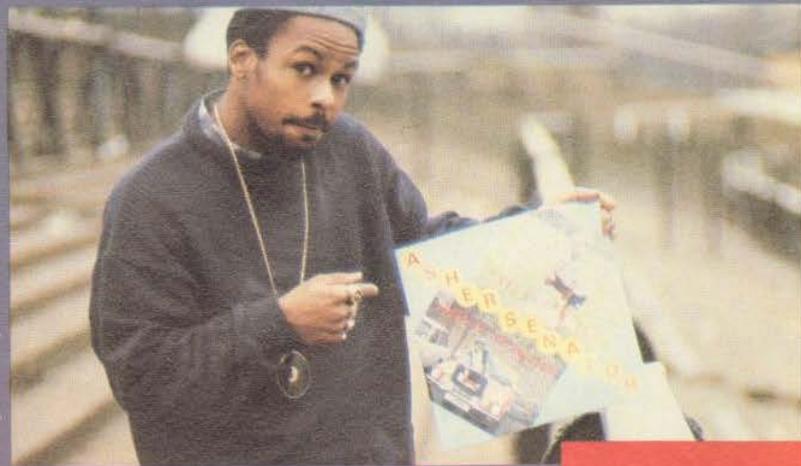


Photo by Steve Payne

● **ASHER SENATOR: encouraging**
half-time score

not be repeated.

What have been the lowest points in Asher's life? "Lowest? ... Nah, it's hard *all* the time."

Smiley can't resist a suitable comment. "If the truth be known, we're high all the time. Do you know what I mean?"

What's the future for Asher Senator, then?

Palais, and we got on very well together. Virgin say they will be releasing the track as a single."

"The way I see it, some MCs live off just six lyrics for years and years, never changing," comments Asher. "Whereas we're on the move all the time, because time is running, y'know. Years ago I really wanted to be a footballer, now it's music all the way."



43 not

For 25 years Aretha Franklin has been the soul. Paul Sexton traces a career that started in rests alongside the slender frame of

You know a singer's arrived when the annual Grammy for Best Female Vocal Performance gets renamed after her. Aretha Franklin won that award eight years in a row and everyone got so tired of the long-winded name they just retitled it the Aretha Award.

But then most people knew Aretha Franklin had arrived the first time they ever heard her sing.

John Hammond certainly knew it. The veteran jazz producer was the man who signed Aretha to her first major record deal a quarter of a century ago.

Jerry Wexler did too. He was the Atlantic producer who helped to coax out of her that soulful moan that sold millions and moved just as many.

Before both of them, though, the congregation of Detroit's 4,500-member New Bethel Baptist Church heard that singular voice and knew that their pastor the Reverend C.L. Franklin's daughter was going to be something out of the ordinary.

Aretha Franklin was born on March 25, 1942, in Memphis. Just a handful of years later she (and sisters Erma and Carolyn and brother Cecil) was already singing in the choir of her father.

He was a gospel singer of such nationwide appeal he could demand between two and four thousand dollars for a personal appearance, and he was a veteran of more than 80 religious albums including discs for Chess.

Aretha's mother, Barbara Siggers, was also a gospel singer, but dropped out of the Franklins' life when Aretha was six, leaving the family and passing away four years later. Another faith favourite, James Cleveland, stayed with the family and taught Ree to play piano by ear.

Gospel legends Mahalia Jackson and Clara Ward became the young Aretha's mother figures, and both sang in the church choir with Sam Cooke, also a great family friend.

Ree's first record appearances were at the church, followed by a local deal in Chicago with JVB Records.

She would sing with Erma and Carolyn, urging them to keep going through the night, and imitating the radio music of LaVern Baker, the Drifters and her great favourite, Ruth 'This Little Girl's Gone Rockin'' Brown.

In 1956, Sam Cooke made the dramatic change from gospel to secular recordings, reaping almost immediate benefits on the pop charts.

Aretha, aged 14 at the time, knew then that she wanted to travel the same road. "When I saw he went pop, outside church, that's what made me say, 'I want to sing that song,'" she told Gerri Hirschey in 'Nowhere To Run' (Pan Books).

out

finest female singer in church and currently Annie Lennox

By 1960, Aretha had moved to New York City, and was signed by John Hammond to Columbia Records. On August 1, just five months after she turned 18, Hammond produced her first session for the label: 'Today I Sing The Blues', 'Love Is The Only Thing', (both top 10 R'n'B hits for her that year), 'Right Now', and 'Over The Rainbow'.

The last title pointed the way to an unhappy six years at Columbia for Aretha. She was under the direction of A&R director Mitch Miller, delightfully referred to by Gerri Hirshey as 'that goateed guru of primetime middlebrow singalong'.

Anyone whose major USA hit was 'The Yellow Rose Of Texas' was unlikely to have the soul sensibilities needed to understand Aretha's talents (Miller had been directly responsible for breaking artists like Frankie Laine, Tony Bennett, Doris Day and Johnny Mathis and presumably saw Aretha as the next in line) and Columbia had Franklin recording all manner of vaudeville soapuds like 'Bill Bailey' and 'Old Man River'.

Ironically, one such tune, 'Rock-a-Bye Your Baby With A Dixie Melody', provided the lady with her only top 40 hit in the whole of her time with Columbia. It was a Billboard number 37 in 1961.

Apart from that, it was year after year of lower chart placings. Albums, such as 1962's 'The Tender, The Moving, The Swinging Aretha Franklin', despite the extravagant titles, could only struggle in the hundreds. All the same, Columbia released a 'Greatest Hits' album before she'd really had any, in 1967. But by then she'd left them, with a debt of \$90,000 on their investment.

Jerry Wexler, vice-president of Atlantic, was quite vital in establishing the right climate for her voice to soar, in spite of his modest claims that he just "took her to church, sat her down at a piano, and let her be herself."

Wexler didn't just have an amazing musical empathy with Ree, he also lined up the absolute soul cream to work with her, producers like Tom Dowd and Arif Mardin and session musicians such as Curtis Mayfield, Van McCoy and even Eric Clapton.

The transformation was extraordinary. Her first Atlantic album, 'I Never Loved A Man The Way I Love You', went to number two, spent 79 weeks on the chart, and the title track single sold a million in the States alone.

Within seven weeks, she charted again with her version of Otis Redding's 'Respect', dressing it with that "R-E-S-P-E-C-T" stutter which sister



● ARETHA: still gettin' it right

Carolyn suggested. After the song had lodged firmly at number one pop in the USA, and given her her first British hit, even Redding himself had to admit it: he preferred Aretha's version.

The British hits were always sporadic, but in America the Franklin floodgates were smashed wide open. 'Respect' was only the third single ever to log eight weeks at number one on the R'n'B chart, and the crossovers continued for the woman who was now indisputably Lady Soul: Gerry Goffin and Carole King's 'A Natural Woman'; 'Chain Of Fools'; 'Since You've Been Gone'; 'Think'; and her monumental 'I Say A Little Prayer', so superior to Dionne Warwick's original version the year before.

Sister Carolyn was a member of her studio vocal backups the Sweet Inspirations, as was Whitney Houston's mother Cissy, with King Curtis leading her New York band and the Muscle Shoals Sound Rhythm Section taking care of business on the Alabama session dates.

But as problems grew in Aretha's marriage to her manager Ted White, the career developed hiccups. The couple fought openly, their divorce providing the lyrical material for '69's 'Call Me'. Reverend C.L. Franklin was arrested for marijuana possession and Aretha herself was arrested for drunken driving and disorderly conduct.

Now, as in the early Columbia days, she was beginning to lose sight of the target, with Wexler and Atlantic misguidedly trying to ingratiate her with the rock audience that was now to the fore.

Although her 'Bridge Over Troubled Waters' went to the US top 10, covers of 'Eleanor Rigby' and the Band's 'The Weight' didn't really win over anyone, black or white, and showed a Franklin trait that's still true today: she's great on the great material, but doesn't always choose her songs well. The more recent cover of 'What A Fool Believes' bears that out.

By the early Seventies the hits were still coming, but with less ease. She even went back into soul's past for a cover of 'Spanish Harlem' and then in '72 to her own past for a live gospel album, 'Amazing Grace', recorded in Los Angeles with Hammond eulogising on the sleeve about "her most shining hour".

In '74 she pulled out everything for the masterly ballad 'Until You Come Back To Me (That's What I'm Gonna Do)'. But by and large these last years at Atlantic were unhappy for all concerned, Franklin bemoaning their reluctance to promote her records, and in 1980 she moved to Arista Records.

As often happens, the new deal provided a new challenge. Charged up by a winning cameo appearance in a hit film, 'The Blues Brothers', she delivered the 'Aretha' album and a chart ballad duet with George Benson, 'Love All The Hurt Away', plus a turbo rendition of 'Can't Turn You Loose'.

In the cold light of day, much of her Arista material has been a triumph of promotion over content, but her two-album collaboration with Luther Vandross did provide Aretha's two most genuinely exciting and energetic sides in years, 'Jump To It' and 'Get It Right'.

In '85, Vandross bowed down to Narda Michael Walden, who masterminded Aretha's triumphant return to the higher half of worldwide charts through 'Freeway Of Love' and 'Who's Zoomin' Who'.

And, of course, her combination with a great white group and a great social hot potato (Eurythmics and feminism) has opened new doors and put her back in the British top 10 for the first time in 17 years.

The three-minute soul injection of those Atlantic classics will never return, but then that's like wishing Motown could be like it was. Let's be realistic — Aretha Franklin is still there and on her day, whenever it chooses to come, she can still sing a smile onto your face.

UK SINGLES DISCOGRAPHY

HIGHEST CHART POSITION

WEEKS ON CHART

(Fontana)
1962 Love Is The Only Thing — —
1962 Rock-A-Bye Your Baby
With A Dixie Melody — —

(CBS)
1965 Can't You See Me — —
1967 Cry Like A Baby — —
1967 Take A Look — —

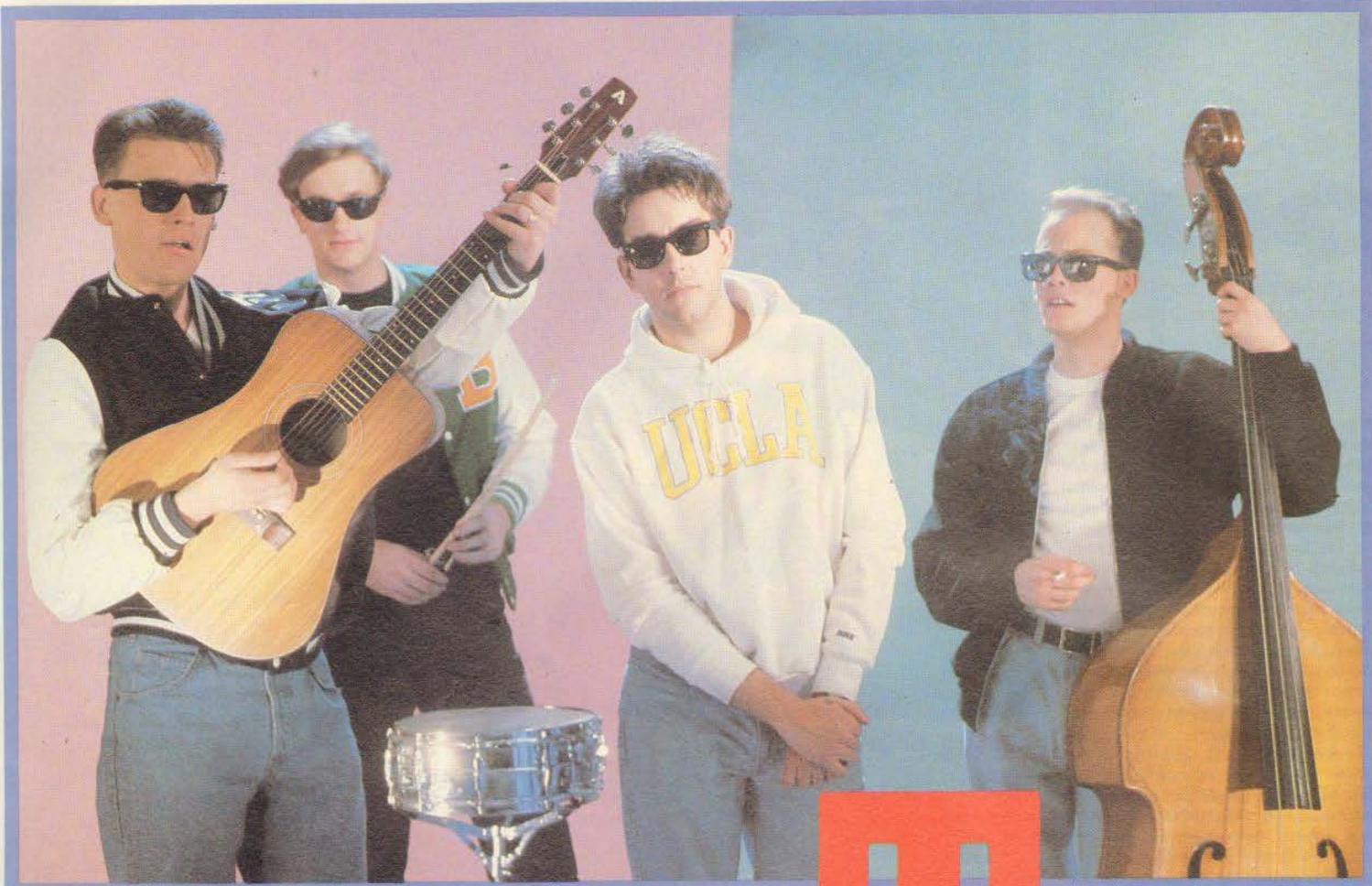
(Atlantic)
1967 I Never Loved A Man
(The Way I Love You) — —
1967 Respect 10 14
1967 Baby I Love You 39 4
1967 A Natural Woman — —
1967 Chain Of Fools/Satisfaction 43 2
(re-entry) 37 5
1968 Since You've Been Gone 47 1
1968 Think 26 9
1968 I Say A Little Prayer * 4 14
1968 The House That Jack Built — —
1969 The Weight — —
1969 Share Your Love With Me — —
1969 Eleanor Rigby — —
1970 Call Me — —
1970 Let It Be — —
1970 Don't Play That Song 13 11
1970 Oh No, Not My Baby — —
1971 You're All I Need To
Get By — —
1971 Bridge Over Troubled
Water — —
1971 A Brand New Me — —
1971 Spanish Harlem 14 9
1971 Rock Steady — —
1972 Daydreaming — —
1973 Master Of Eyes — —
1973 Angel 37 5
1974 Until You Come Back To
Me (That's What I'm
Gonna Do) 26 8
1974 I'm In Love — —
1975 Without Love — —
1975 When You Get Right
Down To It — —
1975 Mr DJ (5 For The DJ) — —
1975 You — —
1976 Something He Can Feel — —
1977 Break It To Me Gently — —
1977 When I Think About You — —
1979 Ladies Only — —

(Arista)
1980 What A Fool Believes 46 7
1981 United Together — —
1981 Can't Turn You Loose — —
1981 Love All The Hurt Away
(duet with George Benson) 49 3
1981 Hold On I'm Coming — —
1982 Jump To It 42 5
1983 Love Me Right — —
1983 Get It Right 74 2
1985 Freeway Of Love 68 3

(RCA)
1985 Sisters Are Doin' It For
Themselves
(with Eurythmics) 9 8*

(Arista)
1985 Who's Zoomin' Who 46*

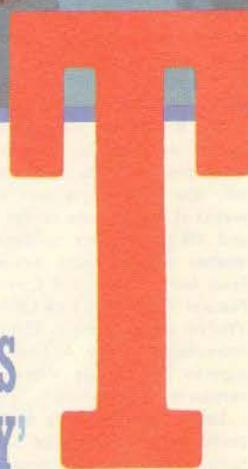
* Still on chart



● THE COLOURFIELD (L-R): Toby Lyons, Gary Dwyer, Terry Hall, Karl Shale

'WE JUST CAN'T DO WHAT OTHER GROUPS DO, NO MATTER HOW HARD WE TRY'

Yup, it's a mad, mad, mad world in the Colourfield. They like ... avoiding people. They don't like Lloyd Cole. And they have very novel ideas about getting on the cover of rm. Field work: Lesleee O'Toole



erry Hall's wants are uncomplicated. He wants a half-hour break from his video shoot. He wants people to buy large quantities of Colourfield records. Mostly though, he wants to be loved.

Remember the Colourfield? — Terry Hall, Toby Lyons, Karl Shale and Gary Dwyer — purveyors of a pair of wonderfully wistful singles early in 1985, 'Thinking Of You' and 'Castles In The Air'. Simple songs, simple barnets and a certain je ne sais quoi.

All hasn't been quiet in the Colourfield camp since then. Tel and the boys crossed the Atlantic to "show off" in America.

Terry: "They loved us there."

More than they do here? "Yes, they love us anywhere more than they do here." Aaaaahh.

Toby: "They're not so snobbish over there. We didn't get to meet many folk in the street, but they all seem pretty straight and fairly genuine."

Terry: "Over here, you have to avoid loads of people and it sometimes gets embarrassing. You get introduced to people who are complete shitheads and all you really want to say is 'f*** off'."

So why hasn't the UK fallen prostrate at the Colourfield's feet? Terry: "We've done brilliantly here, as well as any other group."

But 'Castles In The Air' was hardly the chart-stormer it deserved to be. "That's because the record company thought we were taking the piss and we were dead serious. I don't think they could fathom it at all."

"If we were Lionel Richie, 'Castles In The Air' would have been number



MUCH GENEROSITY

Is it a bird? Is it a plane? Is it Robin Smith flying across the office? Nope, 'tis the Starship Lots And Lots Of Luvverly Freebies In A Music Mag Called RM. Yup, flying through the stratosphere that is the Mornington Crescent gasworks comes the greatest load of booty since Cyril

Smith took his Y-fronts down, in fact, a veritable orgy of swag-handed fun.

It all starts on February 8 when we will be giving away a four track EP on soooooooper hard vinyl. Great, eh? But it doesn't stop there, for on February 15 we slip you a faber-oolie MONSTER rock

supplement for absolutely nought pees.

And then, my little crabmeat sandwiches, we top the lot with another splendiferous 15 track cassette. We lie not. All of this is true . . . can you wait?

rm: We boldly give where no magazine has given before.

FROM AN ALIEN FORCE