

rm

JAN 25, 1986

EVERY THURSDAY

48p

THE ALARM

WHERE WERE YOU HIDING
WHEN THE SAFETY PIN BROKE?

RECORD MIRROR

L I V E

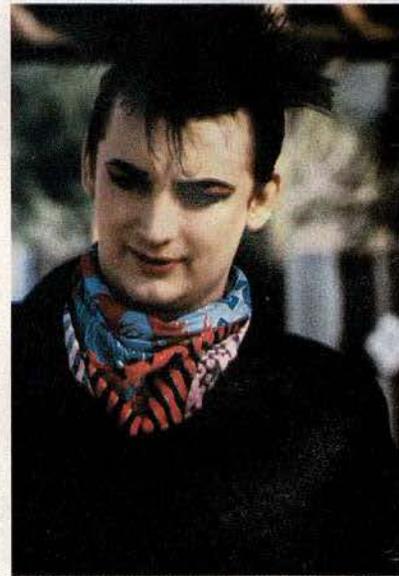
STING
WET WET WET
WEATHER PROPHETS

CHERRELLE
EDDY GRANT IN HUNGARY (REALLY)
LL COOL J
JAMES • FEARGAL SHARKEY

ROCKY IV
GALLUP UK CHARTS
+ LIVE GUIDE

- 1 ANARCHY IN THE UK, Sex Pistols
- 2 SPIRAL SCRATCH, the Buzzcocks
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- 4 COMPLETE CONTROL, the Clash
- 5 FASCIST DICTATOR, the Cortinas
- 6 IN THE CITY, the Jam
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- 8 NEW ROSE, the Damned
- 9 YOUR GENERATION, Generation X
- 10 CRANKED UP REALLY HIGH, Slaughter And The Dogs

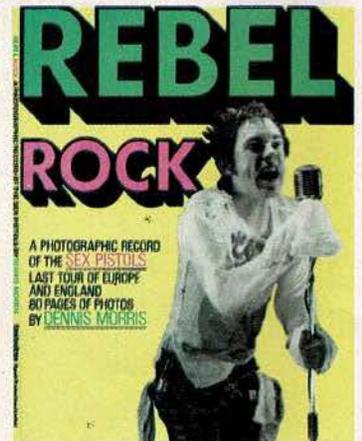
Compiled by Walter Wall-Carpeting and Percy Slightly-Peeved



FLIP YOUR WIG

Prefab Sprout make another bid for world domination with their single 'Johnny Johnny', out on January 27. The flip side is 'Wigs', while the 12 inch version also features 'Old Spoon Face Is Back' and 'The Guest Who Stayed Forever'. Prefab Sprout say they're not planning any live dates in the near future.

RS



REBEL ROCK?

● Ex **Sex Pistols**, **John Lydon**, **Paul Cook** and **Steve Jones** will share a million pounds following a court ruling in London last week. Also sharing in the cash is **Sid Vicious'** mum **Anne Beverley**. After a legal case they've won the Sex Pistols' assets which were put into the hands of the receiver in 1979 when 'The Great Rock 'n' Roll Swindle' was being filmed. Perpetrating the myth of the Sex Pistols still further, 'Rebel Rock, A Photographic Record Of The Sex Pistols Last Tour' is published next week by Omnibus Press/Epoch Productions at £5.95. Dennis Morris's pictures are worth a look for sheer nostalgia alone, rather than for any outstanding photographic merit.

AS/RS

WILD RUEFREX

Ruefrefx release a new version of their classic song 'Wild Colonial Boy' as a single on January 27. Produced by Mick Glossop, the track is taken from their 'Flowers For All Occasions' album.

RS

UNCHAINED

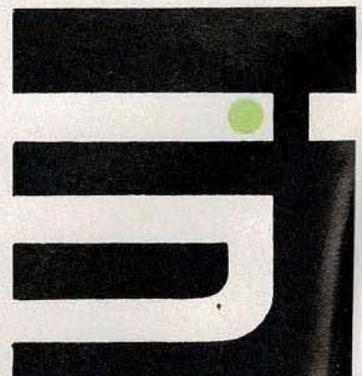
Jesus And Mary Chain have announced their biggest ever British tour — eight mighty dates. They'll be playing **Aberdeen Venue** January 31, **Glasgow Barrowlands** February 1, **Sheffield University** 3, **Coventry Polytechnic** 4, **Blackburn King George's Hall** 5, **East Anglia University** 7, **Liverpool Royal Court** 10, **Nottingham Rock City** 11.

After the tour they'll be recording another single, due for release in April.

RS



Photol by Steve Wright



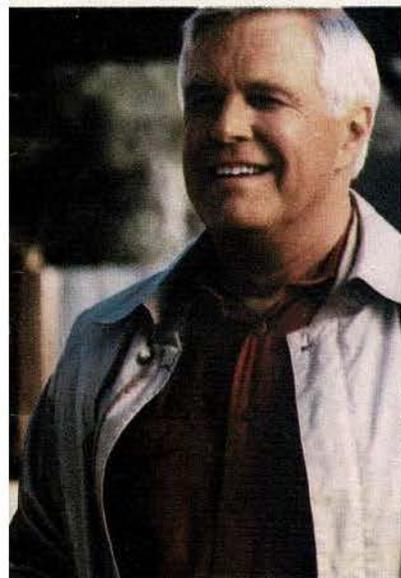
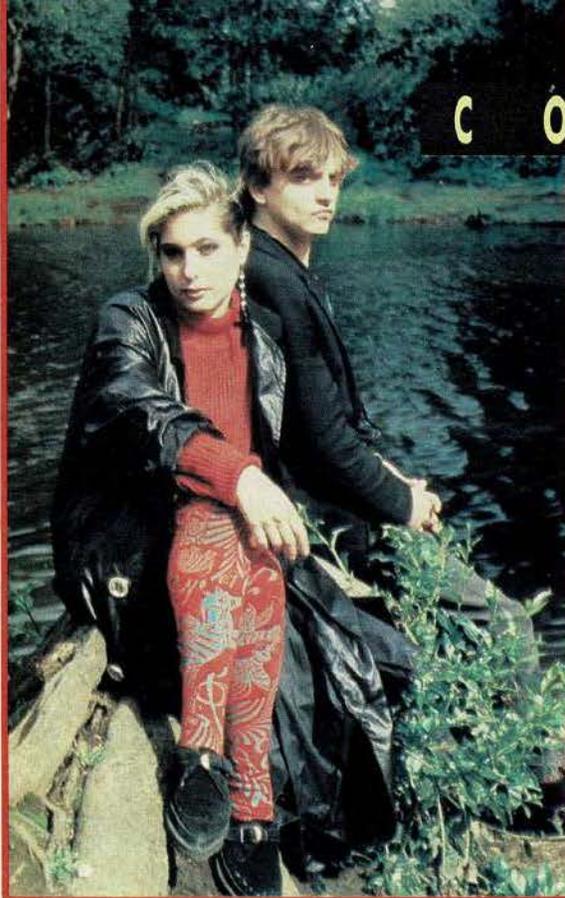


Photo by David O'Dowd

G • SPOT

"Well, the hair's almost right, but with a face like that you'll never pass for Mr T."

George Peppard sizes up **Mr G** as the Culture Clubman makes his acting debut in the show that no right-minded adult would watch if it didn't come on right after the footy results. AS



FALL OUT

The Fall will be playing a brief selection of dates next month. They'll be at Bangor University February 1, Woolwich Coronet 6, Cambridge Guildhall 13. Don't forget they'll also be taking part in the 'From Manchester With Love' show at the Liverpool Royal Court Theatre on February 8, to raise money for Derek Hatton and his mates.

It seems more dates will be added shortly. The Fall will be off to America soon. RS



RIPE FOR THE PICKING

Now get this. Here's the **Fruits Of Passion**, a gutsy, melodic combo that demands your attention. They've already toured with fellow Glaswegians, the Bluebells and the Commotions, and released a priceless debut in 'All I Ever Wanted'.

Their latest, 'Love's Glory', is even better. It's got an uptempo country feel, a fine chorus, some Hank Marvin guitar plus the awesome vocal talents of Sharon Dunleavy. Glorious, simply glorious. SB

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■ Cover photography by LFI

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TOURS ●

RELEASES ●

NEW BANDS ●

GOSSIP ●

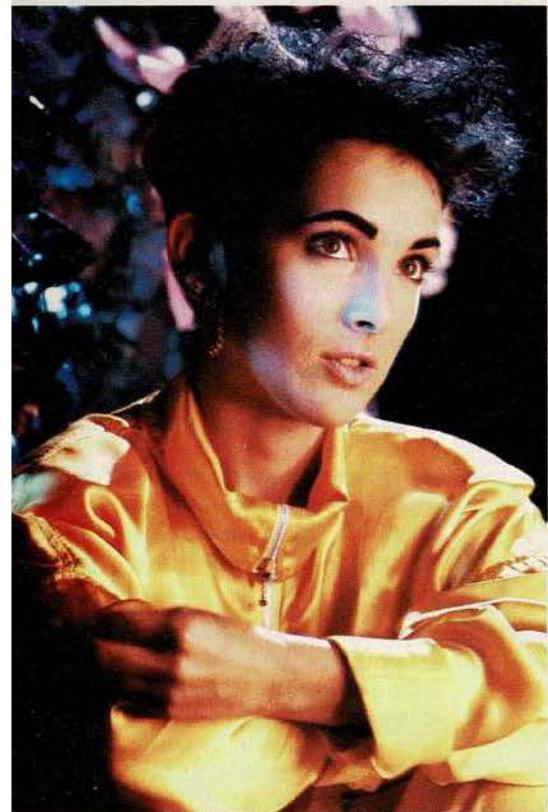


Photo by Patrick Boyd

GO GONE

Jane Wiedlin may not be a name that instantly rings bells in your musical memory, but what about the Go-Gos? Yes, those delightfully tacky but successful Americans who made a fortune and had a hand in the Fun Boy Three's 'Our Lips Are Sealed'. Jane's on her own these days, and has just released her single, 'Blue Kiss', a dancebeat ditty which comes in a somewhat extravagant gatefold sleeve. It'll be interesting to see how she copes without her former team mates, but on this showing the seeds of a solo career are well and truly sown.

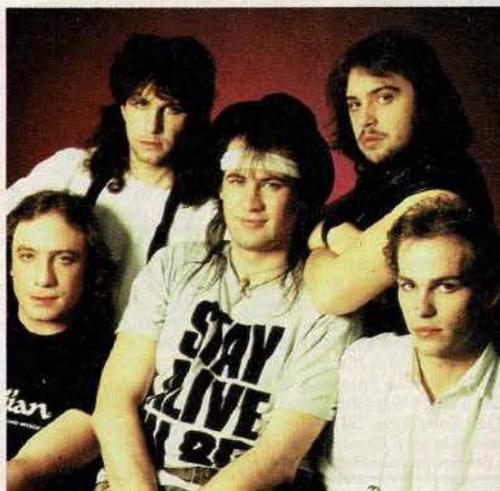
AS

FISH AND CHARITY

Marillion will play a special charity show at the Hammersmith Odeon on February 6. Proceeds from the show will go to the Double O Charity, an organisation set up by Pete Townshend to raise funds for heroin addiction treatment clinics and rehabilitation centres.

Tickets for the show, priced £10, £8 and £6, are on sale now from the box office and usual agents. Marillion say they'll be joined on stage by several special guests, but names are being kept secret for the moment.

RS



CALL A CAB

The enigmatic Cabaret Voltaire play some dates next month. See them at Leeds Polytechnic February 9, Coventry Polytechnic 10, London Kentish Town, Town and Country Club 11 and 12, Leicester Polytechnic Arena 14, Manchester Hacienda 19, Newcastle Riverside 20, Liverpool Krackers 21, Sheffield Polytechnic 28.



EARBENDERS

Paul Sexton

'Living In America' James Brown (Scotti Brothers)
'Change It' Stevie Ray Vaughn and Double Trouble (Epic LP)
'Colder Are My Nights' the Isley Brothers (Warner Bros)

Lesley O'Toole

'Wonderful Life' Black (demo)
'Here Comes Everybody' Hue And Cry (forthcoming Stampede single)
'Candybar Express' Love And Money (forthcoming Stampede/Phonogram single)

Stuart Bailie

'Love's Glory' Fruits Of Passion (Siren)
'Brainbox (He's A Brainbox)' Three Johns (Abstract)
'Spittle Trigger Boogie' Love Gun 45 (demo)

ZINE MACHINE

Fanzine corner gets underway again this week, with two offerings which have landed on the Index desk.

Bristol's 'Bludgeoned' is an incredibly dense (as in there's lots in it) little bundle of fun, with articles on TPE, Brilliant Corners and the Alarm. 'The Gap', from Newcastle-under-Lyme, has an interview with These Tender Virtues, a whole host of worthy reviews plus a playlist which would shame our earbenders at times.

'Bludgeoned' is available from Dean and Phil, 48 Ingleside Road, Kingswood, Bristol at 25p plus p&p, while 'The Gap' is available from Mick and Andy, 36 Silverdale Road, Wolstanton, Newcastle-under-Lyme, Staffs and is absolutely FREE though you'll have to send p&p. AS



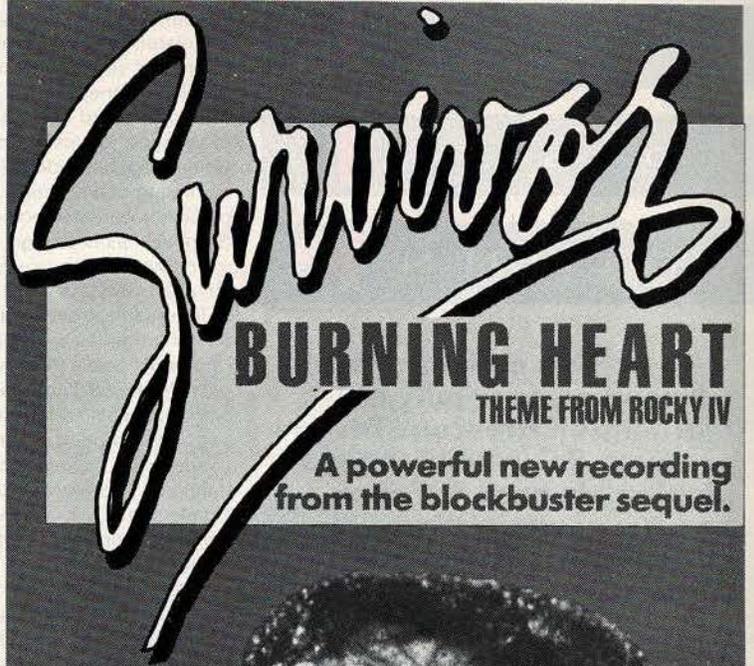
ALL-TIME TOP 10 PROMOTIONAL DEVICES

- 1 Michael Jackson 'Thriller' prism
- 2 Dire Straits red leather Filofax
- 3 Marillion padded tour gilet
- 4 Eurythmics whistling keyring
- 5 Neil 'Hole In My Shoe' Adidas trainers
- 6 Lloyd Cole And The Commotions fireworks
- 7 Hipsway socks
- 8 Mari Wilson 'Cry Me A River' snot rags
- 9 Warren Mills clock
- 10 Vicious Pink folding 'CCan't You See' sunglasses

Compiled by the rm promotional parrot

STREETS AHEAD

Taking their name from a street in the 'Holy Land', Belfast's Bohemian quarter, Colenso Parade seem destined for a more exotic future. 'Hallelujah Chorus (And Other Coyote Yelps)' is their third single, and is produced by Troy Tate, formerly of the Teardrop Explodes. Curious, quavering vocals over a funkoid Turkish Delight soundtrack (know what I mean?) make this an interesting venture. We excitedly anticipate their debut album, provisionally entitled 'More Songs For Fruits And Jessies'. SB



BURNING HEART
THEME FROM ROCKY IV

A powerful new recording from the blockbuster sequel.



On 7" and special 3 track 12" featuring "Eye Of The Tiger."

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A

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G O S S I P

I

C O L U M N

P

● There was a distinct hush descending over jolly old Mornington Crescent Towers . . . Even Robin had stopped picking his nose for once, and Nancy was sitting filing her nails into a neat point in some dark corner. Jim Reid was under the desk searching high and low for his missing gold filofax and then IT struck.

A blush and a giggle broke the silence and yes, it was rm's lovelee Leslee O'Toole asking her flatmate to video A-Ha on 'TOTP'! Your secret is out Lesley, a secret Mort groupie is born! Trouble is, Leslee me old darlin', do Hipsway know about this stunning turn of events?

And talking of stunning turns of events, we hear on the old bush telephone that Culture Club's new single is a living breathing fact! A bemused earwitness reports that the first flirt in

■ Leslee O'Toole was tearing her hair out in lumps when this truly astounding shot ricocheted off the Lip desk this week. For there, arm round 'her Baz', was the doyenne of the dirty linen, Joan Rivers.

Joan, who is indubitably Lip's heroine and premiere Patron Saint, had the unfortunate bad luck to be sneaking out of her plastic surgeon's back door at the dead of night, when who should she bump into?

Good old Joan soon talked Barry out of having anything done to his ever-so-distinctive proboscis, saying that his audiences would probably diminish even further and shucks, he just wouldn't seem the same without the nose that launched a thousand quips.

Joan, meanwhile, is content to deprive a thousand poor little oysters of their booty in her never-ending quest to get it all off her chest. . .

18 months from the Boy and company is a club orientated track which harkens back to the sweet trillings of yore and bears a passing resemblance to 'Black Money' . . .

From Black to Red, and no, we are not talking of Wedges, Circles or Squares. Seems that the Chinese have decided it's no-no to Madonna and co filming in their honourable country, so the planned locational footage for 'Shanghai Surprise' has had to go on hold.

And what a surprise the yellow ones would have got when they got a load of the acres of unfettered flesh on display . . . and to think they got all hot under the collar about George Michael's pelvic thrusts!

Trulock and Toulouse in divorce shock! Yes, word has reached Lip that the two former partners and hosts of some horribly trendy London club happenings (you know, the sort of thing you're always reading about in the colour supplements) are no longer in tandem. Does this mean no more clubs? Or even worse, twice as many?

One thing is dead cert — Betty Page may not be there but Martin Degville certainly will. Young Martin, of the much-vaunted, much sneered at Sige Sige Sputnik, has been seen out and about at a string of London clubs with a rather curious item plonked on his bonce. A fishnet stocking dears, complete with outrageously slutty ladder is the item in question, pulled down over his little ears to keep them warm and, no doubt, to catch any cruel remarks and send them straight back.

But why was he wearing the same piece of legwear in a Harrow Road Petrol Station? And do we really care?

Meanwhile, back in the jungle, Neil, the guitarist with aforementioned combo, was overheard telling someone in the ladies toilets at the Embassy, that he got away with playing only two notes on the Sputters' soon-to-be-heard EMI single. Two notes darling? Why, we could have sworn we only heard one!

And feeling more than the arm of the law recently was Alannah Thompson Twin. Ms Currie was in New York, espied large NY Plod with large New York Plod's gun, and was so intrigued by the natty piece of hardware, that she requested a closer look.

The officer was obviously completely arrested by Alannah's charms 'cos he bent the rules, emptied the gun on the pavement in front of her, and proceeded to show her how it worked. We'll resist all temptation to say something obvious here and move onto our next item.

'Busted!' screamed the headlines. 'Oh no!' screamed Martin Degville. Sorry folks, it's another SSS story! Ye olde Rainbow Rooms, once highlight of Biba's in London, was to be the venue for the Sputters next gig. But due to all sorts of funny Hooray goings-on, the lads are left gig-less. Watch these pages for news of an alternative venue!

RM hack in bid for stardom! Number one Alarm fan and former lynchpin of the sorely missed Loft, Andy Strickland, is about to let his new supergroup loose on the world. Trouble is, the new hot rods from the High Road are still un-named. Suggestions (indecent ones in sealed envelopes marked personal, please) c/o Index.

Brian Eno, the man that gave you the ultimate Talking Heads album and the drone that was the U2 album, is whispered to be producing Carmel's next album. Can we expect the lovely lady and crew to come up with the world's first ambient jazz album?

And our Nev, or Belouis Some to you lot,



■ It has been declared official. From now on there will be a two minute silence over Camden Town whenever the very fab new single from Madness, the unofficial Royals of North London, is played. Tear your hearts out of their long green overcoats because they've released their very own version of the seminal Scritti song 'The Sweetest Girl'. Ah! the memories!

The video, which of course is everything a good Madness promo should be, features the girl the song was written about. The un-named queen of Green's heart, is seen (unfortunately not here) clad in a rather fetching red dress and being chased by the nutty boys.

Which brings to mind that immortal Alvin Stardust classic 'Red Dress'. Lip thinks it's high time that some sussed soul somewhere rustled up a quick cover of that particular pretty.

But back to the Maddies! Seen here in our exclusive (and they'd better be, Mark!) pics are Lee, Carl and Chris serenading each other, looking suitably sultry and generally practising their best pouts and profiles. The second snap has Lee with his stone doppelganger resplendent in shades and Homburg.

Rumours that Green makes a cameo appearance in the video as a cleaning lady have not been confirmed. . .



being the talented and diamond chap that he is, has just done the soundtrack for the new Brat Pack movie 'Pretty In Pink'. Also in on the act was v famous producer Bernard Edwards. . .

Howsabout one more Sige Sige Sputnik story for the road? The Sputters are about to make a half hour documentary (it sez 'ere) film. Let us guess now, will it be 'The Return Of Pineapple Poll And The Rinky Dink Doo Dahs'?

Still reeling from his raucous appearance on last weeks 'TOTP', Feargal Sharkey is pondering the mystery of the recalcitrant microphones. Seems that on no less than three occasions, BBC microphones have either refused to work, fallen over, died on him or tried to escape from his clutches. Maybe it's all that garlic in your gargling water, Ferg baby!

Not many people know this — well, Lip didn't anyway — but Whitney Houston started her singing life at the age of 16 doing backing vocals for none other than Robin Smith's hot date, Chaka Khan! Witney has also been nominated for no less than four American Music awards and two Grammys. No awards for her revoltingly saccharine-loaded videos, we'll bet . . . so from this week's sugar-loaded Lip — it's over and out. . .



PAUL HARDCASTLE

**NEW
SINGLE**

FEATURING
CAROL KENYON

**“DON'T WASTE
MY TIME”**

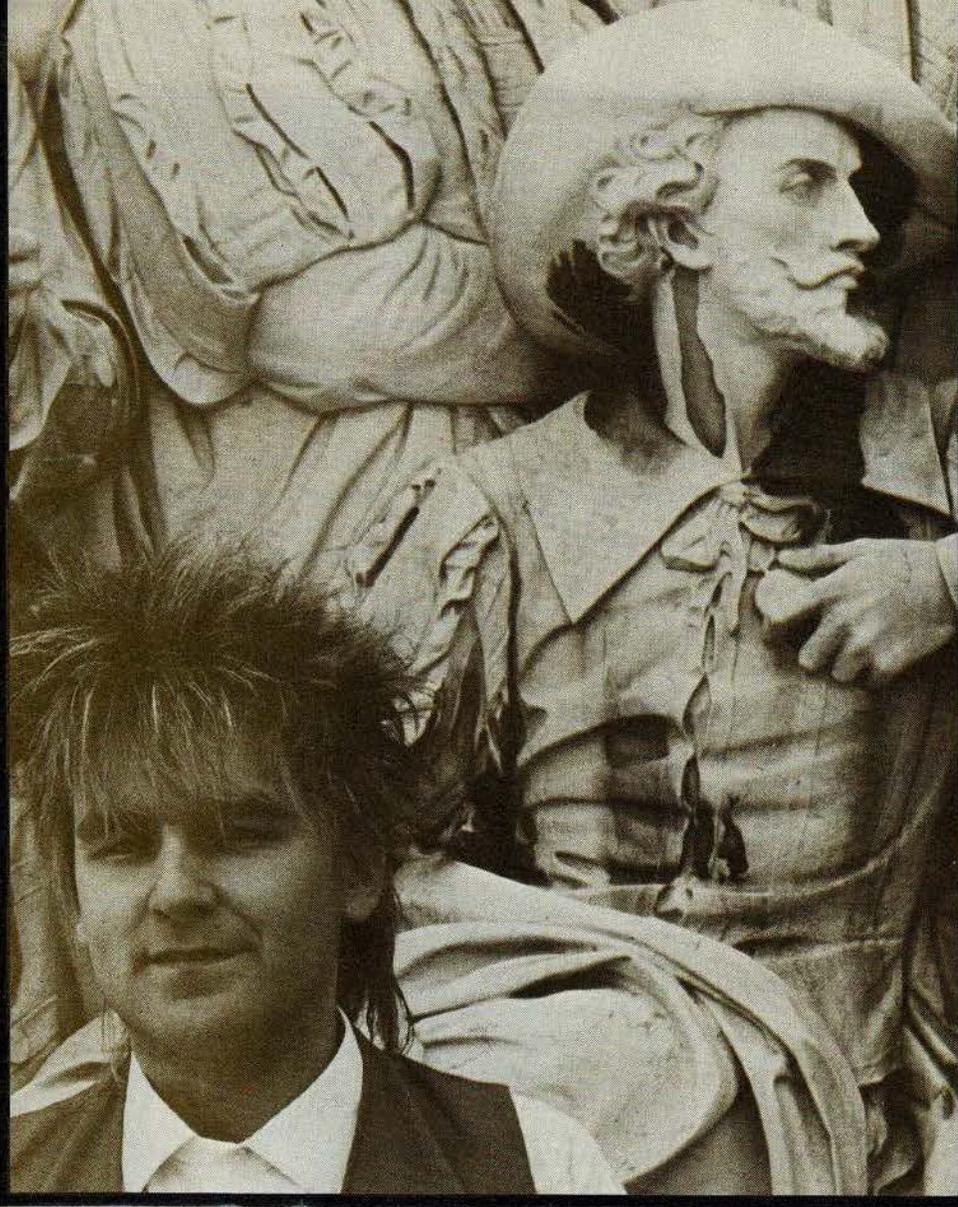


**NEW EXTENDED 12"
VERSION AVAILABLE**

ALSO AVAILABLE ON 7"

"DON'T WASTE MY TIME" TAKEN FROM THE ALBUM AND CHROME CASSETTE "PAUL HARDCASTLE"

 Chrysalis



Mike Peters of the Alarm resurrects the spirit of '76, Eric's, the Clash, queuing up for tickets an' all. . .

Word bondage: Andy Strickland

MAKE

Tips for would-be groupies: the first in an occasional series. It's never easy tracking down the Alarm in a foreign hotel. As with many of our more successful acts, they've long since learned the lesson that registering in their own names means being continually pestered.

Various pop people react differently to this problem. Some employ minders. Others adopt their mother's maiden name or that of their favourite actor or actress. Mike Peters of the Alarm calls himself. . . ahhh, that would be telling, wouldn't it?

Anyway, it's Eddie MacDonald's voice which grudgingly answers the phone in their Oslo hotel room after I've successfully negotiated with the Norwegian receptionist.

"Ummm (yawn), 'allo?"

"Hello, is that Mike?"

"No, it's Eddie, who's that?"

"It's Andy Strickland."

"Oh, hello Andy, we've got a bone to pick with you. What was that live review in *rm* at Christmas? The bloke didn't even stay till the end of the gig!"

"Oh yeah, sorry about that, just one of our regional stringers, you know?"

"He'll be a bloody stringer when we get hold of him. Hang on, I'll get Mike — he's in the shower."

Of course, to many of you out there (and plenty in the *rm* office) it came as something of a surprise when 'Spirit Of '76' flew straight into the top 30. After all, we all know they're a bunch of retrograde rock 'n' rollers with nothing to offer 1986 — right? Wrong, suckers! Where were you hiding when their recent British tour broke into night after night of great, modern, passionate rock 'n' roll? . . . When the spirit of '76 did indeed flicker for a few short weeks and a lot of people had a lot of good honest fun.

"The weather's not too bad now," says Mike, in answer to my typically British opening salvo. (Well, they get homesick, you know.) "There's 10 inches of snow everywhere because they had a big snowstorm here the other day."

"The day we arrived over here it was minus 22 degrees! We're off to Stockholm tomorrow, then it's on to Denmark, Switzerland, Italy, Belgium and then America for another three months."

Sounds like fun, eh? Not when you have to bounce and bump your way through an overnight drive to the next gig, which is what the Alarm are doing on their Scandinavian jaunt. Still, the cold must have been eased somewhat by the news that 'Spirit of '76' went straight into the top 30.

MY DAY, PUNK!

"Yeah, it's very nice," says Mike. "After the British tour went so well and we reaffirmed our relationship with our fans, I had a sneaking suspicion that the single would do quite well, and it's also the first one for ages that hasn't been messed up on its release.

"When the 'Strength' single came out, nobody could get the 12 inch version at first, and some copies of the album were pressed with Bobby Womack on them! 'Spirit of '76' has won its place in the hearts of the band and our fans since that tour, and the more we play it, the more powerful a song it becomes."

And a helluva song it is, too, mixing some great melodies and dynamics with a story charting the young Mike Peters' introduction to music and the punk scene of Eric's club in Liverpool, and the hopes and dreams of the faithful who travelled either a few yards or many miles to soak up the atmosphere of the city's musical renaissance. It's a song about growing up for the first time.

"That's certainly one side of it," agrees Mike. "It's about growing up and reaching out for those things you've always dreamed of. Not everyone gets there, of course; a lot of people fall by the wayside and turn to drugs and crime, but it's standing up to those things and looking for better alternatives. It's what the Alarm is all about, really!"

Of course, the Alarm's detractors are already having a field day, accusing the band of misdirected nostalgia and overblown sentimentality — what's new? Does that bother you, Mike?

"It bothers me that they don't listen to what we're saying, and worse still, that they don't believe the Alarm. I suppose the real test is the people who come and see the band. They know we're genuine and they're the ones who have put the single where it is in the charts. The people who slag us off, the journalists, most of them don't even like music."

My own 1976 meant copies of 'Anarchy In The UK' in the Radio Rentals bargain bin, Be Bop Deluxe concerts and the merest whiff of something new going down in the country's big cities. It was all a million miles away across the sea, so Mike fills me in on what was happening at his end of the country.

"Eric's in Liverpool was great," he recalls. "But then, there were places like that all over the country — the Electric Circus in Manchester, the Roxy in London — but those clubs have all gone now and that's one of the reasons why British music's not so good any more. In those days bands could use the clubs to learn how to



Photo by Tony McIffram

play, to try out new ideas but there's nowhere to do that now.

"Eric's was an absolute hive of activity at the time, and you'd go and see a band who couldn't really play, and then a few years later they'd be a household name — like Pete Burns, Wylie, Holly Johnson: they all started there. I remember I heard the Clash were playing at Eric's on their way back from Ireland, so I went up to Liverpool the week before and I bought the very first ticket for the gig.

"Eric's used to hold auditions on Saturday afternoons and if Roger Eagle, the owner, liked you enough, he'd put you on that night. We auditioned and I remember Bob Geldof was in the club, and when the Clash turned up they didn't have a support band so we played with them that night. We went down better than they did because we were local, I suppose.

"We supported the Fall and the Buzzcocks there as well, and I remember going to see Joy Division, U2, the Rich Kids' first gig and Deaf School, who played there a lot."

Heady days indeed, but 'Spirit Of '76' has its sad side to these ears. After all, it's a song about a lost spirit, surely?

"Well, I'm not sure about it being sad," muses Mike. "If it is, it's probably because of sad memories of the time. But I still see all those people mentioned in the song, and even though they've been through hard times since then, they're getting along OK now, getting jobs, going straight, that kind of thing. They're still my mates."

What happened to that spirit, I wonder? Why haven't we got a scene like that now?

"Obviously it's a shame that spirit's not there now, but it has to come from the people themselves," says Mike. "Nothing magical suddenly happened in 1976, you know? People just got fed up with the fact that nothing was happening and so they did it themselves. There was a lot more communication between people then, I think, through the clubs and the bands. These days we're still all in the same boat, but there's so much distrust between people."

If you're the proud owner of either of the 12 inch versions of the single, you'll know that the band have used live recordings of some stage favourites to beef up the package — mistakes and all. As one of the fortunate few thousand present at the Boston Orpheum on November 9 last year, when the Alarm played their hearts out, I can tell you it was even better than it sounds on vinyl.

"Yeah, that was a good night, wasn't it?" recalls Mike. "We remembered you saying that you liked the beginning of 'Deeside' so we left Sharpey's mistake there just as he did it. We could have tidied it up and covered up the odd mistake, but that's not the point, is it?"

Indeed not. As the talk turns toward the fact that I'll miss the Alarm's Stockholm concert by a mere 24 hours and that next season's Man Utd versus Portsmouth Division One fixture must now be a certainty, we leave Mike, Eddie, Sharpey and Twist to get on with building their snowman.

It's taken Feargal Sharkey eight years to become an overnight sensation. It was in 1978 that we first heard the Irishman's distinctive vibrato on the prime-cut classic of adolescent angst 'Teenage Kicks' with the Undertones. Now aged 27, with a number one single, 'A Good Heart', his first solo album 'Feargal Sharkey' under his belt and 'You Little Thief' storming up the charts, we allow him a wander down Memory Lane to see what he thinks of these we have loved.

'A GOOD HEART'

"It's the biggest hit I've ever had. In a way, it's like somebody said, it's been two years' hard graft to become an overnight success. It's just happened so quickly. I thought it might be a hit by Christmas. The first two weeks it was out it went in at 72 and then into the forties. It was doing OK, but not great. I started to panic and screamed at people in the Virgin building. Dave Stewart from Eurythmics, who produced the album, and I were phoning people at the record company every day. Then up it goes.

"The original demo and the final single are like two different songs. The tape Dave and I heard was something weird. It was somebody sitting at a piano, and it sounded country and western or bluegrass. What actually intrigued me about the whole thing was I felt it was a very mature lyric for somebody like Maria McKee of Lone Justice to write. I could see someone in their mid-twenties having been through half a dozen torrid love affairs or whatever writing that — but not someone like Maria. I was terrified by that. It was so good.

"Dave and I turned it into a pop single. I think when we first played it to Maria the lyrics would have been vaguely familiar, and that's all."

'LOVING YOU'

"I think it should have been a bigger hit than it was. It only got to about 24 or so. If it had gone up another 10 places I would have been satisfied. In a way, for me, it's a special record. It's the first time I've openly portrayed my emotions and my feelings about something. Usually, and I include myself in this, with most songwriters it is very personal and you spend time disguising the fact. It's

challenging enough standing up in the public view without exposing yourself too much emotionally. This is one of the times I left it and said it's going to stay like that, rather than spend another two hours hiding it."

'LISTEN TO YOUR FATHER' (with Madness)

"It was good fun. I think it was that basic thing, once I'd got involved, of 'Let's have some fun because we like making records'. Madness had trouble recording it and making it feel right for them. I think there was a lot of pressure on them, because various record companies around the world had heard it and reckoned it was going to be a huge hit. There was pressure on them to make it work. When I joined in, it took a lot of that away. Because it was going to be my record and not theirs, the problem no longer existed. So we had a ball making the damned thing. We had another ball in Crawley on their tour when we did it live. It was my first performance in a long time."

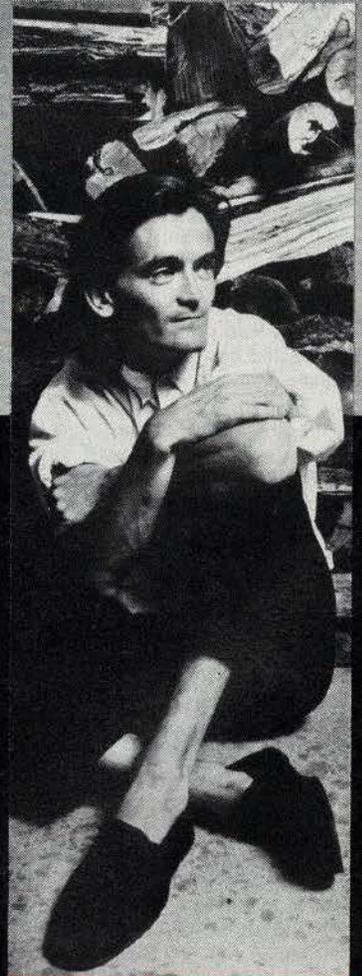
'NEVER NEVER' (with the Assembly)

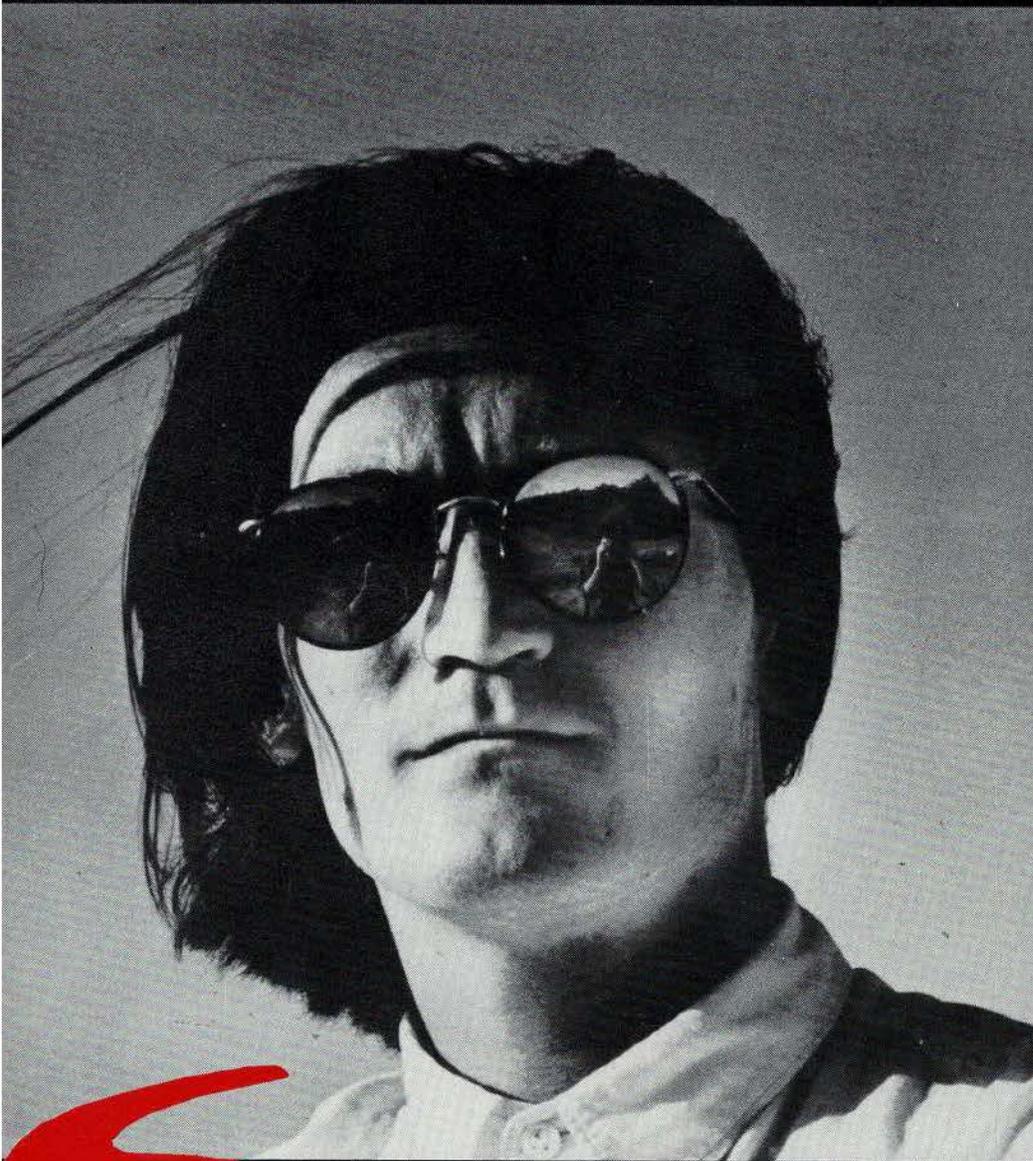
"I suppose 'Never Never' was one of the most important ones. It was important in building up confidence after the Undertones. The only way was to put out a good record and this was the one that did it. I was having all these doubts — one day I was up and the next day down. I was writing a good song, then sitting down and working out who could produce it and who would play on it. By then it seemed like a monumental task. I was totally depressed by the next day just thinking about it all.

"I did 'Never Never' and it was a huge hit. I thought, 'Well, I can still do it'. I get people coming up to me all the time and saying, 'This is our song'. I think what distinguishes a good singer from great singers is that they believe in what they're singing. Many times when I go into a studio I pick out a person in my life — someone I've had a close relationship with or just an acquaintance — and I sing that song to them. That's why it works — because I'm not just singing to a microphone in a studio — I'm having a conversation with someone and I'm relating a story."

'JULIE OCEAN' (with the Undertones)

"My memory of 'Julie Ocean' is appearing on 'Top Of The Pops' in ludicrous pink sweaters with musical notation on them which we'd bought in Holland the day before. They were utterly tasteless. I suppose 'Julie Ocean' was the first single when people started to say 'that guy can sing'. Before it was a case of me trying to make as much noise as the other guys. It was perhaps the first song where there was a bit of space created and I could start to do things and relate a story. It was a new chapter."





'GOT TO GET YOU BACK' (with the Undertones)

"It was hard work to sing. It was one of the things that led me to the final decision to leave the Undertones. It was a bit of a disillusioning period for me because I thought it was a hell of a good record. But it didn't exactly take the world by storm. In fact, it was a mega-failure to be perfectly brutal about it.

" 'The Sin Of Pride' album is probably the best album on a personal level — what I put into it and what I got back from it. It was very disappointing when the public rejected it. I think it was a classic case of the public wanting us to be 16 years old when that's what we were openly trying not to be. I think we grew up before the people who bought the records did."

'MY PERFECT COUSIN' (with the Undertones)

"Regret. It was good fun at the time but it's become more of a millstone around my neck than anything else. That was a classic case. I've always tried to make records by instinct. 'My Perfect Cousin' was how I felt at that particular time about that particular subject. But if they want me to sing it at the age of 27 — forget it. I think it was our biggest seller."

'TEENAGE KICKS' (with the Undertones)

"It was the one that started it all. The one that was to blame. It was initially the Undertones' swansong. It was just to prove that we could do something at local level — that it was possible to get a band together, write our own songs, do something different from everybody else and make a record. Once we'd done that we'd break up and form five different bands. It was just to generate a healthy scene and to prove it could be done. If we could do it, then everybody else could do it if they wanted to badly enough.

"The only trouble was that it got played on Radio One, courtesy of John Peel who I owe a great deal to.

"When we made it we had eight hours of studio time — two four-hour periods — four hours to record four songs and the second block to mix the things. We didn't have time to think about it. We just played like we'd been doing for months and months in clubs around the town. It was just our four favourite songs.

"When everybody started to talk about it, I couldn't figure out what the fuss was about. In actual fact, someone played it to me at a party a few months ago. It was the first time I'd heard it in about a year and a half. I think I understand it now. I wasn't aware at the time of what we'd done. It's a hell of a good record."

TEENAGE KICKS ?

I COULDN'T FIGURE OUT WHAT THE FUSS WAS ABOUT...'

Feargal Sharkey reviews his old records. On the needle: Mike Gardner

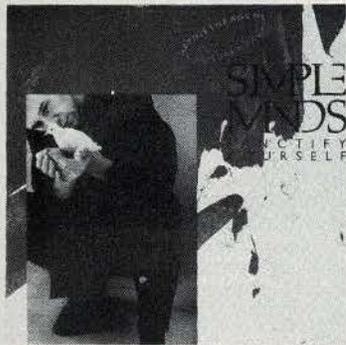
Single

QUEEN

BETTY WRIGHT 'Pain' (First String Records/Cooltempo)

Betty Wright reputedly owns 300 pairs of shoes. No jokes about 'sole' singers, please, because 'Pain' is one of the most perfectly soulful laments a woman has recorded. Sheer enjoyment from the mellow vocals showing how pretty darned hurtful people can be to each other in the pursuit of *lurve*, to the cracking Soul Mama rap that really gives the (male) rats what for. 'Pain' is pure, is pleasure, is sweet perfection. Put it on, lie back, loosen up and let rip with Bet as she warns, "When you're already down on the ground, you can't pick up nothin' but dirt!"

MINIONS

**SIMPLE MINDS 'Sanctify Yourself' (Virgin)**

Listening to so many records in such a short space of time, I realised just how the producer has become **the** factor in determining which side of the line between class and dross a single falls. **Jellybean's 'Sidewalk Talk' (EMI America)** is the ultimate example — writer, singer and musicians are superfluous; it's the producer's name on the sleeve that counts. So it is with Simple Minds' latest. It begs the question, "Where has the band gone?" Content has been overwhelmed by the cleanliness of the shout-a-long sound — more sterile than a surgeon's mask, more synthetically optimistic than last month's unemployment figures. A hit, of course, but if you'd programmed a computer to produce a Simple Minds' track, this would have been it.

PIL 'Single (Rise)' (Virgin) Much what you'd expect, and not at all what you'd expect. At times, John Lydon seems to be being musically perverse for perversity's sake — a need to shake up the dullness of the music industry just by being 'different' — at whatever cost to your earholes or sanity. At other times, he produces genuinely positive alternatives — 'World Destruction' (with Afrika Bambaataa) being one, this being another — if not in quite the same class. Pounding, repetitive drums, deep, clanging guitar and typical Lydon shrieks are countered with more gently tuneless passages to add up to a genuinely commercial sound. In-ter-esting.

POWER 'Soul In My Shoes' (Arista) There may be what record companies currently try to market as 'soul' in this Liverpoolian duo's shoes, but its lack of true feeling is as great as the tune is not. Go West meet Spandau Ballet meet the Equals — white boys play funk and fail miserably. Youthful exuberance and a smart haircut mean nothing on vinyl if the song and the sound — and the 'soul' — ain't there.

STA 'Heaven' (Arista) More white boys play funk — but this time, hidden somewhere in the glossy OTT production, is one hell of a husky voice. A voice more of the building site than the ghetto, more Ian Gillan than Gil Scott Heron — but undeniably charming for all that. Next time, a little more sweat and a little less tinkling with the mixing desk, though, please.

CLANNAD 'In A Lifetime' (RCA) A record that's supposed to be a celebration of life, but ends up infinitely more depressing than it is uplifting. Plaintive sax and piano mix with Clannad's usual moody vocals, while Bono sounds like he's straining at the vocal leash trying to keep his guttural shrieks under control — for once. With none of the overwhelming positivism that accounts for U2's success, this is too introspective to really lift the heart.

OZZY OSBOURNE 'Shot In The Dark' (Epic) John Parr with 10,000 volts stuck up his jacksie. There's no other way to describe this latest from one of the last of the 100 per cent English eccentrics. Very tame by Ozzy's standards, it's basically AOR for the US market — although the guitar solo is maybe just a bit too, umm, rampant, for easy listening purposes.

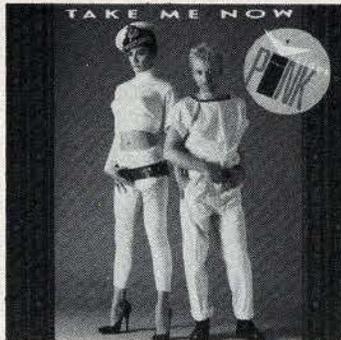
FRA LIPPO LIPPI 'Shouldn't Have To Be Like That' (Virgin)

Charming, charming, absolutely charming. The trolls of Norway will be rocking gently back and forth to this tonight. An undeniably relaxing tune from this appetisingly named Norwegian band. Laid back, and somewhat slightly dazed, this is a viable alternative to Valium for calming those fraying nerves.

THE FLAMING MUSSOLINIS 'My Cleopatra' (Portrait)

Goddammit, all this enthusiasm is giving me a headache. The Flaming Mussolinis have a meaningless name and a sound which once would have been called Power Pop. The way U2 would have sounded if they'd watched 'Crackerjack' rather than 'Songs Of Praise' when they were children. 'My Cleopatra' is the kind of unbearably catchy pop that registers zilch on the IQ scale, but a good nine on the tapometer.

THE BOOMERANG GANG 'Dr Jones' (WEA) Old fashioned ponce rock with unbearably macho lyrics and the odd guttural noise hidden behind a white funk bass and *moderne* sheen. Repetitive to the point of blandness, the vocals have a touch of Simon Le Bon about them. Both facts could make it a hit. Oh dearie, dearie me.

**VICIOUS PINK 'Take Me Now' (Parlophone)**

The most interesting thing about this record is the size and shape of the feminine protuberances of Vicious Pink's Josie on the cover. How do they manage to get the shape of the nipple showing through when the accompanying press photo reveals Josie's 38Cs to have shrunk to a brassière-clad 32AA? The wonders of modern science know no bounds. As for the song, I believe the intended term is 'titillating'. In reality, it's electro pop circa 1979, but quite a laugh for all that. For all the innuendo and naughtiness in the lyrics, though, I found it as erotic as cheese.

TEDDY PENDERGRASS 'Hold Me' (Elektra) / BILLY OCEAN 'When The Going Gets Tough, The Tough Get Going' (Jive)

Teddy's duet starts quite optimistically — a lovely-dovey syrup of a tune, but anything sung by that still luscious voice guarantees a few moments of attention. With an uncredited female vocal (rumour has it as Whitney Houston), it soon degenerates into Eurovision Song Contest style

'sincerity'. Shame. Billy's is worse. A terribly self-consciously 'up' little number from yet another soundtrack — the forthcoming 'Romancing The Stone' sequel, 'The Jewel Of The Nile'. Formula film, formula tune. Baby, that's a no-no.

ANNA DOMINO 'Take That' (Operation Afterglow) A song very much out of its time. The vocal has the quality of a mid-Sixties white British singer — a mix of Sandie Shaw, Dusty Springfield and Petula Clark — with the mildest hint of a European drawl. The backing, produced by ex-Associate Alan Rankine, is tinny, electrical nonsense. Number one in Lichtenstein within a month, no doubt. A few 'real' instruments would have made this an attractive proposition. As it stands — 'Downtown' it most definitely ain't.

THE DAMNED 'Eloise' (MCA)

How dare they! Dave Vanian's voice is just not forceful enough to cope with the overblown tackiness of this most trashy of gut-busting songs. They play it for laughs rather than letting the camp emotion of the song come out on its own accord. Every bar is but a pale reminder of the perfection of Barry Ryan's original. Some things are too precious to be tampered with, however affectionate the copy.

MADNESS 'The Sweetest Girl' (Virgin)

Another cover and, though superior, it suffers from the same problem. Madness are probably making better music now than ever. 'The Sweetest Girl' is still one of the most mesmerisingly beautiful songs to be recorded. Despite these factors, this cover of the Scritti classic doesn't work at all. The group's quirky sound just doesn't sit comfortably alongside the smoothness of the original. An interesting idea, however disappointing the outcome.

JANE WIELDLIN 'Blue Kiss' (IRS)

There's nothing guaranteed to entertain as much as a grown woman singing like she's a 13 year old nymphette. 'Blue Kiss' is totally sickening bubble gum pop which has no redeeming features whatsoever, except as a way of getting your own back on someone you hate.

reviewed by



eleanor levy



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MADNESS *Sweetest Girl*

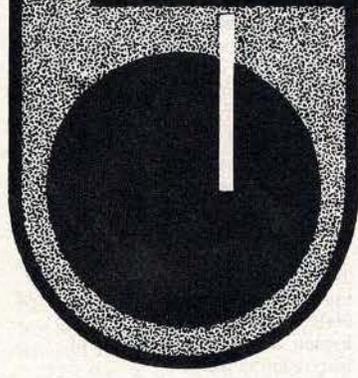


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The guys handle rockabilly, blues and jump jive with equal skill (Ashley Kingman's guitar work being particularly noteworthy), and if they can toughen up their sound a little and give their lyrics a more contemporary feel, they look sure to go a long way either on or beyond the rock 'n' roll circuit. Essential listening for all you cats out there, dig! ■■■■

Jay Strongman

I thought it was the audience who decided what the masterpieces were, O great Isleys of decades past. It's kind of like saying "We are still legends. Didn't you know?"

The split between the old-school Isleys and the group's considerably more vital younger half (Isley Jasper Isley) was always going to point up exactly who was pulling in which direction, and 'Masterpiece' makes it obvious that most of the uptempo ideas came from JJJ.

Now, Ronald Isley always had a way with a ballad and they loved to-smooch more than anyone, but these days it seems they love to snooze. This is such a late-night album, the sun's practically coming up again. The new, Sealy Posturepedic Isley Brothers.

'Colder Are My Nights', the first single and by some way the best cut, is but a midpace chugger, but it's the fastest thing on the record. Ron, O'Kelly and Rudolph are going to ham up their veteran status all the way, and they're in danger of sliding into cabaret land with their choice of cover versions.

Phil Collins' 'If Leaving Me Is Easy' and the old Charlie Rich hit 'The Most Beautiful Girl' score high as unusual choices and they're carried off with customary Isleys grace. But you do get this nagging mental picture of them in Las Vegas playing requests to women with blue hair?

We don't expect 'Shout' all these umpteen decades on, just a little sign that the patient is still with us. ■■■■

Paul Sexton

THE DETROIT SPINNERS 'Lovin' Feelings' (Atco 790 456-1)

Pretty worn-out old title, 'Lovin' Feelings', and a puffed-out old record to go with it. You get plenty of ups and downs in a soul vocal outfit that's been on the boards for more than 25 years, but the Spinners have by and large been on a creative downer since the departure of the sadly-missed Philippe Wynne — with the very notable exceptions of 'Split Decision' and '84's superb 'Love Is In Season'.

That last vocal triumph, even if it did get away, seemed to be saying that there was a future as well as a past for these soul vets, but that optimism got thrown out with the trash which is where most of these songs are going.

Dated dance plodders like 'You're Number One' and 'Show Me Your Magic' sound as if they belong in the soundtrack of 'The Bitch' or some such piffle, and even the faint lyrical spark in 'The Witness' can't revive an ailing tune.

The sad notion that this is now just a bunch of old fellas wishing it was yesterday again is only helped by the track that stands up best, and it only does that because it's a revival of their first US Top 40 hit from fully 25 years ago, Harvey and Gwen Fuqua's 'That's What Girls Are Made Of'. Doo-wop, kinda; on second thoughts don't-wop ■■■■

Paul Sexton



RED HOT 'N' BLUE 'Wait 'n' See' (Northwood Records NWLP 1005)

The Rockabilly/Rockin' scene is without doubt one of the most enduring and vital sub-cultures of the last few years. The flat-top haircuts and Fifties threads of the rock 'n' roll fraternity have become an integral part of mainstream Eighties fashion, while dozens of be-quiffed young bands have sprung up around the country playing their own brand of rockabilly/rhythm and blues/rock 'n' roll to large, appreciative audiences.

That Fifties sound of screaming saxophones, moody slap-bass runs and slide guitar riffs is certainly a potent one, and Red Hot 'N' Blue have to be one of the best of the latest crop of rocking combos aiming to recapture that sound.

This, their debut LP, clearly marks them as a force to be reckoned with as they power their way with consummate ease through two sides of excellent, mainly self-penned material.

From the Slim Harpo-influenced, rocking blues stomper 'Sure Like The Look In Your Eyes', to the sultry, laid-back 'So Lonely On My Own', the whole album has a clear, crisp, uncluttered production that comes as a refreshing change in this age of excessive studio over-dubbing and megamixing.

FULL FORCE 'Full Force' (CBS 26595)

Full Force, of course, without Lisa Lisa, but actually there's not much in a name, because Lisa Lisa does sing on four cuts. This album was released at the same time last year as the Lisa Lisa & Cult Jam With Full Force LP, but we all know the power of a hit single, hence the re-promotion.

The Full Force boys shoot for big targets and come away with less than Lisa did on her album. The current hit, 'Alice I Want You Just For Me', and 'Unselfish Lover' are solid enough, but by the inevitable comparison, the male vocals just don't reach out the way Lisa's do. She actually sings on the answer track 'Girl If You Take Me Home', which is a bit like Michael Jackson doing backing vocals on Lydia Murdock's 'Superstar'.

But Full Force aren't the wild men of the street at all. They're good, God-fearing boys, as they don't hesitate to proclaim on 'The Dream Believer', dedicated to Martin Luther King, and (suppress that wince) 'The Man Upstairs'. As soul balladeers ('Please Stay'), they may have a future, too, but they can't wear all the hats all the time. ■■■■

Paul Sexton

INXS 'Listen Like Thieves' (Mercury MERH82/MERHC82)

Australia's biggest band specialises in an uncluttered eclectic electric sound, bringing rock and funk together. It's big, hard and clean on the ear, using synths sensibly and only resorting to screaming guitars when vital to a song.

After eight years, these boys work really well together, and the proof of the pudding is in the instrumental, in this case featuring Kirk Pengilly squeezing out a fine bit of jazzy sax on the soulful 'Three Sisters'.

There are two contrasting sides to this album. Side one offers thought provoking lines and concentrated musicianship. Side two is exciting and danceable. But while it's faster, the boys show the power of restraint. Throughout, the voice of Michael Hutchence is echoed by excellent sax breaks and a chiming guitar.

Produced by Chris Thomas (Pete Townshend, the Pretenders) this is the fifth INXS album. Judging by their previous success, it should get an enthusiastic reception. 'Listen Like Thieves' comes as a limited edition with the LP 'The Swing' free. A really sound investment! ■■■■

David Burton

THE ISLEY BROTHERS 'Masterpiece' (Warner Bros 925 347-1)

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'CHERYL IS BORING ... CHERRELLE HAS MORE SPUNK TO IT'

New name gets you into top 10 shock! Cherrelle name drops her men friends (Alexander, Jimmy, Terry...) to Paul Sexton



Here's one to reassure any five-and-dime entertainer who says he'll do anything and go anywhere including weddings and barmitzvahs... a wedding reception is exactly where Cherrelle got her big break.

It was like this: a Los Angeles lady called Cheryl gets bored with her name, bored with LA, moves to Detroit and wins a friend in soul vocalist Michael Henderson, he of the Norman Connors' classic 'You Are My Starship' as well as grade A dance hits of his own like 'Wide Receiver'. But not for Cherrelle the old party line chat.

"We were at a wedding reception and I got up and sang 'Inseparable', the Natalie Cole song. Everyone was kind of 'I didn't know she sang' because I was so shy. But Michael, he thought it was great, he said boy, that girl has a lot of guts to get up and sing."

There was a little geographical advantage that helped her as well. Cherrelle suddenly found out that Michael was her next door neighbour.

"He was living next door to me and I didn't know it, I had no idea. My mom and his wife were very good friends, and she said she wanted to

introduce me to someone. I went next door and said, *My God!*

"I was working at a bank at that time, and he phoned me and said would I come and do some background singing on his album.

"I started working with him in 1978, I went on the road with him as well. I stayed with Michael for about four or five years then I decided to go on my own."

When she started that whole caper she'd only been out of high school a couple of years, so if you've done your sums like me you'll have marked her down at mid-twenties now.

Which probably seems alright to you, but to this lady it's been aeons, because she claims to have had this career plan since she was five years old.

And when you tell her she's now in the British top 10 with 'Saturday Love', she sounds positively dazed and confused. "Very good... very good..." she drawls.

"I always wanted to make a career out of this since I was five. My three sisters and I sang in church, I started when I was five and I directed my own little young adult choir, doing

regular gospel."

Not so much Minipops as Miniprayers, I suppose.

"I always had patience with it. I used to entertain them in school, in alleyways, I'd entertain anywhere." (No specific mention of barmitzvahs, though — sorry.)

"When I got with Michael in Detroit, that's when I said hey, maybe this is just going to happen. 'Cos I knew a lot of other entertainers before that, like Eddie Kendricks.

"Melvyn Franklin of the Temptations, too, he's like a father to me really. Teddy Pendergrass, Harold Melvin and the Blue Notes, Peabo Bryson, all of them were a lot of inspiration to me."

Anyway, back to the script. "After I left Michael Henderson I went into the studio and did my demos. That's when the record companies got hold of it."

Tabu Records supplied the appropriate piece of paper, and in 1984 her first album 'Fragile' went to the street, produced by the Flyte Tyme production team of Jimmy Jam and Terry Lewis.

"I had met them when they were in The Time, but I never get into who's who with the groups, so I didn't really know them until they did the album."

The chief upshot was a massive black hit, 'I Didn't Mean To Turn You On' (now on the B-side of 'Saturday Love' and giving it quite a helping hand), still her biggest US record with more than 350,000 copies flying out of the factory. 'Turn You On' was even covered on a recent album by Robert Palmer.

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Jam and Lewis, of course, are the chief producers on the new 'High Priority' set, along with some more strangely-handled characters that we'll meet in a minute.

"Jam and Lewis are very hard, really hard to work with but after it's all over it comes out perfect. When you're behind that wall in the studio they don't know you, then when you're finished they're your best friend.

"But I co-produced this one so I had more input on it than the last one. I hope one day that I could do it myself."

Among the "associate" producers of the new album are two gentlemen resplendent in the names of Randy Ran and Hami Wave.

"Rick Ran is my fiancé. His name is Randy and everyone calls him Ran (just in case you thought his name was Ran and everybody called him Randy). They have a group coming out produced by Jam and Lewis called Rick Ran and Dan."

So much for future attractions — how about the current one, Alexander O'Neal, her Tabu labmate who duets on 'Saturday Love' and provides the scene-setting dialogue at the beginning of the album version?

"Both of us came up with the idea, and Jimmy Jam and Terry Lewis thought it was a good idea also. He's doing a new album and I'll be on that."

By which time, methinks, Alexander will get some second-time-around chart action of his own, either with the smoocher on his last LP, 'If You Were Here Tonight', or the killer dance track that was never a single, 'What's Missing'.

Listen to that again and it could be Go West, and then there'd be no doubt about it being a hit.

Back with the lady who says she's shy but sings in front of everybody at wedding receptions — and teaches herself to play the drums, by the way — Cherrelle says phooey to fame.

"I'm into this business strictly for the music, 'cos I love to sing, but as far as 'The Star' thing, I'm not into that. Basically I'm a homebody person, I'm not into it as a limelight thing. Every day I come home and I might cook dinner.

"I have a three year old daughter called D-Amber" (yes, I checked the spelling) "and I've taken her out on stage with me on a couple of occasions. She gets into my stage clothes and she wants to wear them."

I knew there'd be trouble when she called out, "D-Amber, don't do that, mummy's doing an interview".

Exactly what was the story about the name? "Well, my daughter's full name is D-Amber Cherrelle. My real name is Cheryl and my stage name is Cherrelle. I got it from her, sometimes I call her that. Cheryl is boring, Cherrelle has a little more spunk to it. Also Charlene was out at the time, and I knew her, so I didn't want to have the same name as her."

So to summarise: success like Cherrelle's can be yours... just make sure you live next door to several very famous people. Rename yourself after your daughter and above all, make an exhibition of yourself at lots of wedding receptions.

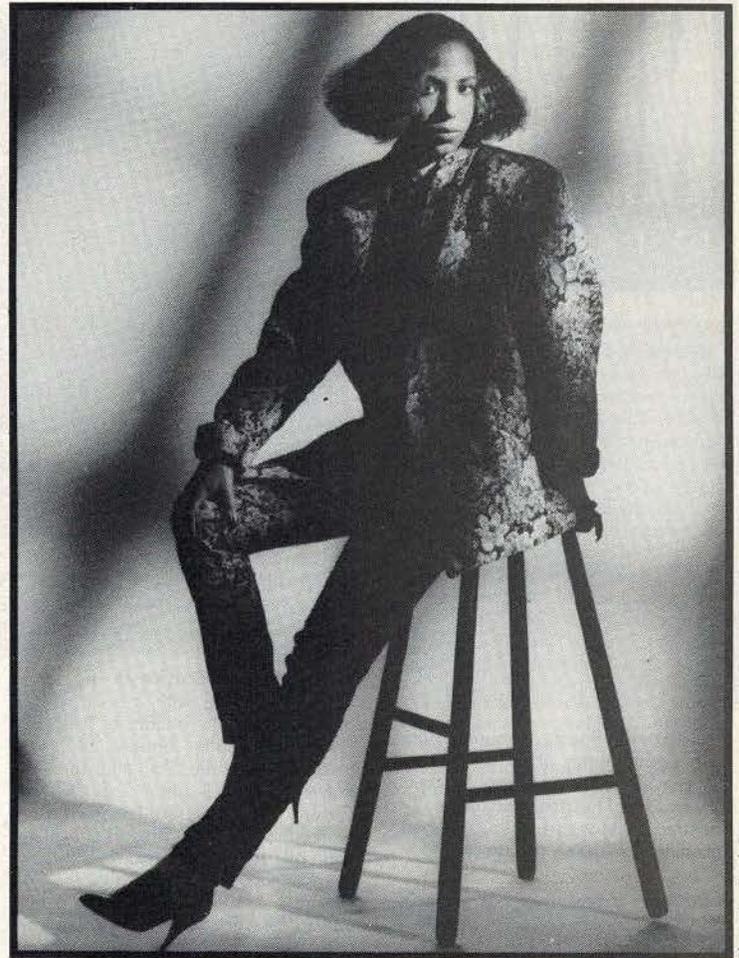


Photo by Paul Cox

ARETHA FRANKLIN

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▶ "Sisters Are Doin' It For Themselves" ◀

▲ ▲ ▲ "Sweet Bitter Love" & "Integrity" produced by Aretha Franklin. ▲ ▲ ▲

ARISTA

Produced by Narada Michael Walden for Perfection Light Productions.

"Sisters Are Doin' It For Themselves" produced by Dave Stewart. ▼

NEWS DIGEST

● **Paul Young and Alison Moyet** will be taking part in an anti heroin concert sometime at the end of May. **Nik Kershaw** is organising a memorial show to Phil Lynott at the Hammersmith Odeon, and money raised will be going to the Say No Appeal to fight the hard drugs menace.

Nik is interested in hearing from other acts who would like to take part in the concert. They should write to his manager Mickey Modern at Arctic King Music, 2nd Floor, Avon House, 360 Oxford Street, London W1N 9HA.

● **Clannad**, Bono's favourite group, have added three dates to their sell out tour. They'll be playing Stockport Davenport Theatre February 24, Leicester De Montfort Hall 25, London Palladium 27. Tickets are on sale now.

● **Luther Vandross** has been involved in a serious car crash in California. For full story see BPM page 43.



IRISH SMITHS

■ **The Smiths** have lined up a couple of Irish dates. They'll be playing Dublin Stadium February 10, Belfast Whittle Hall February 12. Another date will be added on February 11, but the venue is yet to be confirmed.

● **The Blow Monkeys** are set to rattle your cage with a tour. Watch them swing into action at Leicester Princess Charlotte January 24, Liverpool Polytechnic 25, Huddersfield Polytechnic 28, Brighton Zap Club 29, Oxford Polytechnic 30, London School of Economics 31, Bristol University February 1. The Blow Monkeys release their single 'Digging Your Scene' on February 4. It was recorded at Arthur Baker's Shakedown Studios which certainly didn't cost peanuts.

● **The Bangles**, a fab foursome from Los Angeles, release their single 'Manic Monday' on January 27. The 12 inch version includes their classic song 'Going Down To Liverpool'.

The Bangles have also lined up some dates. They'll be playing Portsmouth Polytechnic February 1, Croydon Underground 2, Bristol Bier Keller 4, Wolverhampton Polytechnic 5, University of London 7, Warwick University 8.

● **Duran Duran** are releasing a 50 minute documentary video on how they made their sci fi adventure 'Arena'. 'The Making Of Arena' reveals how the special effects were done and traces the conception of the video.

Robin Smith is also due to release his own video 'Robin Does The Shopping'. It was filmed in Wimbledon Sainsbury's and Tesco's on a Saturday morning last year.

Meanwhile, Simon 'Salty Seadog' Le Bon has run aground in his ill fated yacht Drum, off the coast of New Zealand. The yacht, which overturned with Simon in it last year, ran into trouble while it was being filmed for a television commercial starring Simon. After being towed off, the yacht limped back to port for repairs.

● **Ozzy Osbourne** is being sued over the death of 19 year old Californian student John McCollum, who shot himself through the head after allegedly listening to Ozzy's song 'Suicide Solution'.

Jack McCollum, John's father, is suing Ozzy in a Los Angeles court, claiming the lyrics of the song pushed his son over the edge. If he wins, it could cost Ozzy millions of dollars.

Ozzy and his wife Sharon have dismissed the claim as "ridiculous".

Meanwhile, Ozzy's British tour is already sold out. So, just to pacify ticketless fans, the double O has added five more dates. They are; Nottingham Royal Centre February 27, Newcastle Mayfair 28, Ipswich, Gaumont March 2, Leicester De Montfort Hall 3, Bradford St Georges Hall 4.

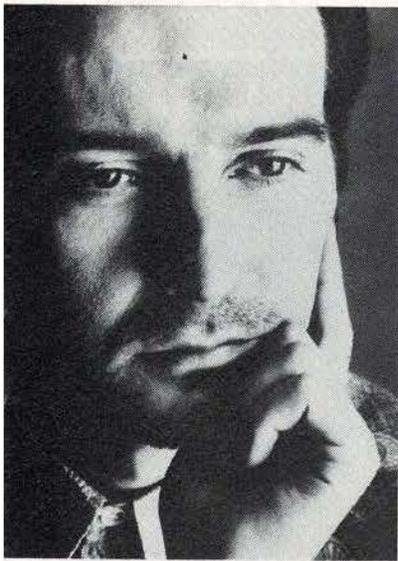
L A T I N Q U A R T E R

SPECIAL 12" DUB MIX RADIO AFRICA

Re-mixed by Dennis Bovell

Includes a previously un-released
LIVE VERSION of "SANDINISTA"

ARISTA



WELLER SEES RED

● The Red Wedge tour kicks off at the end of this month, featuring Paul Weller and friends, Junior Giscombe, Lorna Gee, Billy Bragg, the Communards and resident disc jockey Jerry Dammers. Dates are Manchester Apollo January 25, Cardiff St David's Hall 26, Birmingham Odeon 27, Leicester De Montfort Hall 28, Bradford St George's Hall 29, Edinburgh Playhouse 30, Newcastle City Hall 31.

A number of special guest stars have also been confirmed for the tour; Johnny Marr and Gary Kemp will be at the Manchester Apollo concert, Stephen Duffy will be at the Cardiff St David's Hall concert and with Lloyd Cole he'll be taking part in the concert at Birmingham Odeon. Lloyd will also be along for the show at Leicester De Montfort Hall.

Glenn Gregory will pop up when the Wedge hits Bradford St George's Hall and Tom Robinson will be along for the Edinburgh and Newcastle concerts. Various members of Madness will also be appearing on a couple of dates, but Madness will not be performing as a group. Further names are expected to be announced soon.

Tickets priced £6, £5 and £4 are available at the venues. A limited number priced £3 have been held back for UB40 holders. The tour will be accompanied by daytime events in each of the seven towns, with meetings and speakers. Labour MPs and councillors will be attending the concerts.

MIDGE GOES TO WASTE

■ Midge Ure's single 'Wastelands' will be out on January 27. The flip side features two live tracks, 'The Chieftan' and 'The Dancer', both recorded at Wembley Arena last year.

● Topper Headon has added a couple of London dates to his tour. He'll be playing Walthamstow Assembly Hall February 3, Goldsmiths College February 7.

● Hip comedians Mel Smith and Griff Rhys Jones have lined up a tour. Catch them at Aberdeen Capitol January 23, Glasgow Scottish Exhibition Centre 24, Edinburgh Playhouse 25, Liverpool Empire 26, Sheffield City Hall 27, Nottingham Royal Centre 28, Harrogate Centre 29, Warwick University Arts Centre February 1, Reading Hexagon 2, Southend Cliffs Pavilion 3, Lincoln Ritz Theatre 4, Oxford Apollo 5.

● Sting will be playing Newcastle City Hall on February 3 to replace the show he was forced to cancel there on January 10. Tickets for the original show will be valid.

● The Flaming Mussolinis release their single 'My Cleopatra' this week. They'll also be playing dates, at Brunel University February 21, Canterbury Kent University 25, Wolverhampton Polytechnic 28. More dates will be announced later.

● Sophia George releases her album 'Fresh' on January 24, and she's also lined up a full scale tour. Sophia will be playing Folkestone Leas Cliff Hall February 6, Torquay 400 Ballroom 7, Tunbridge Wells Assembly Rooms 8, Hammersmith Palais 9, Southampton University 12, Worthing Assembly Halls 13, Manchester PSV Club 14, Liverpool Pavilion 15, Dunstable Queensway Hall 16, Huddersfield Polytechnic 17, Sheffield University 18, Manchester University 22.

● Phil Collins, Sade, Tears For Fears and Huey Lewis And The News will be performing at the BPI Awards ceremony held in London on February 10, broadcast by the BBC. It's estimated that 100 million television viewers worldwide will watch the show, held at the Grosvenor House Hotel, where music biz moguls will gather to slap each other on the back and have a jolly good knees up.

On February 25, the American music industry will be putting on its Grammy awards ceremony. Amongst the nominations will be Madonna, for the best female pop vocal performance on her single 'Crazy For You', Chaka Khan, for best female R&B solo performance on 'I Feel For You', and A-Ha for best new artists.

● Peter Dinklage releases his album 'Premonition' on January 27. It's his first LP for nearly four years.

SANDRA

New single available now!

IN THE HEAT OF THE NIGHT



Available on 7" & 12"



E Y E D E A L



COMPILED BY
ELEANOR LEVY

ROCKY IV (Cert PG 91 mins dir: Sylvester Stallone)

"A normal heavyweight punch averages 700 pounds of pressure per square inch," explains a menacing Eastern European voice. "Drago averages 1850 pounds — so the result is obvious. Whatever he hits, he destroys."

So turns an expert in 'Rocky IV' who really should know. Turns out, though, he's wrong because the man who's about to be hit is Sylvester Stallone — and if the Viet Cong couldn't get him in 'Rambo', it's damn sure no spineless Rusky will.

As you may expect, Ivan Drago, Russian amateur champion played by blond bullet-head Dolph Lundgren (who's been known to go a round or two off screen with another forceful partner — Grace Jones), is ultimately pulped by all-American hero Rocky Balboa. Yee-hah!

So here, for the fourth time, is Sylvester Stallone, back in his Rocky tracksuit to face his greatest adversary yet (yawn).

His task — to avenge the death of mentor and friend Apollo Creed (Carl Weathers) at the hands of super-athlete Drago, a 100 per cent technologically tested hulk.

Behind this machine lies the drive of his wife Ludmilla — one Brigitte Nelson of 'Red Sonja' fame and currently the new Mrs Stallone, which probably explains why the size of her part exceeds her talent.

Basically, the film is a farce, but to expect different would, I suppose, have been naive in the extreme.

The fight is given weightier significance than just muscles versus steel as Stallone uses the men's battle to symbolise the hostility between the Superpowers. Rocky's inner strength over Drago's drug-induced physique is the message. Deep stuff.

All I remember thinking is how mindless the whole thing is, not to mention how on earth Stallone has succeeded with such a saliva-spitting speech defect.

Laugh or fall asleep if you can. Better still — go see something else.

Claire Standen

TEEN WOLF (Cert PG 92 mins dir: Rod Daniel)

Just as you thought it was safe to go back in the cinema, this comes out and Michael J Fox is once more in front of your eyes.

Aargh! Media overkill has made Fox's boyish visage one of the least welcome sights of the moment, what with 'Back To The Future' still pulling them in at the cinema and 'Family Ties' trundling on its weary way on Channel 4.

True, Fox seems quite a likeable, amenable chap, but all the fervour surrounding him as a new screen superstar is a trifle on the overkill side. A non-star of the highest order, his normality is overbearing in its... normality, really.

Which is why he is so much easier to take in a throwaway, low budget 'youth' movie like 'Teen Wolf'. Made before Fox's 'Back To The Future' success, he plays Scott Howard, a bit of a boring nerd who one day finds himself turning into a werewolf.

It's totally ridiculous and cringe inducing in places with its 'kooky' kids' stunts (surfing on top of a van in a crowded high street, no less), but it does have a certain lively charm and some genuinely funny jokes with the situation played for — and getting — laughs.

'Teen Wolf' is the sort of film the Americans turn out by the dozen, and it probably wouldn't even have been released over here if Fox hadn't suddenly found himself a 'hot' property. You don't need two brain cells to rub together to enjoy it, but that never stopped any of Sylvester Stallone's films being successful!

Eleanor Levy

THE SURE THING (Cert 15 94 mins dir: Rob Reiner)

Oh my God, yet another tale of all-American college brats.

John Cusack, playing the rebellious Walter 'Gib' Gibson, falls for the prim and well organised Alison Bradbury (Daphne Zuniga). Meanwhile his friend has lined him up with a 'sure thing' — starlet Nicollette Sheridan as a gorgeous pouting Californian beach baby.

Will true love prevail and Gib decide who he really loves? Yep, of course it does. Trouble is, you know what's going to happen virtually from the start of the film.

Rob Reiner, the man responsible for 'This Is Spinal Tap', has directed an ineffectual comedy. It's not all his fault, the script is low on punchlines and I reckon some of the highlights will be lost to your average British audience.

Making up for the deficiencies, John Cusack is often reduced to severe bouts of overacting and becomes an embarrassment. They're trying to package him as a young Dustin Hoffman but he doesn't have that kind of class — yet.

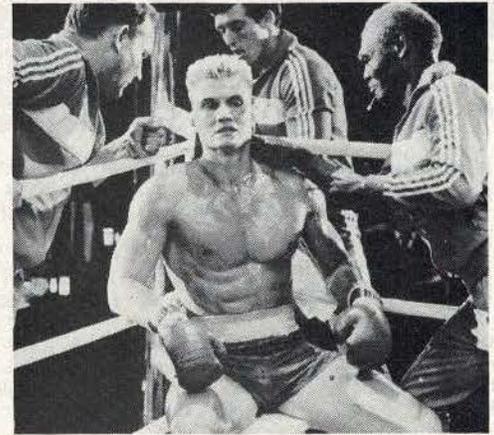
A disappointing film, only recommended if you've got nothing better to do on a rainy Saturday night.

Robin Smith

PROJECTIONS

...After the successful filming of E M Forster's 'A Passage To India', another of the British writer's tales is being brought to the screen. 'A Room With A View' stars Helena Bonham Carter — outstanding in the title role in the forthcoming 'Lady Jane' — and Daniel Day Lewis, equally outstanding as Johnny the Nazi in 'My Beautiful Laundrette'. One of the few young British actors it's worth working up a steam about, he is that rare breed of man — like Laurence Harvey, Dirk Bogarde or Terence Stamp before — who is both talented and beautiful (sigh)... Which brings us to Arnold Schwarzenegger. One of the most surprising events of last year was seeing this muttering man of steel in a (gasp)

continues over



● ROCKY BALBOA: he came, he saw, he pulped the Commie bastard



Train seats reduced by up to 80% in February with a Young Persons Railcard.

Anyone with a Young Persons Railcard can have a reduced seat.

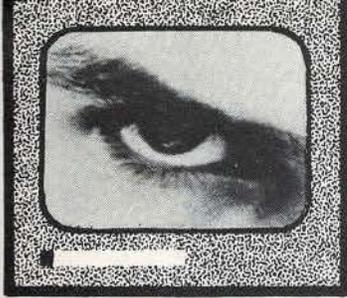
For the whole of February you can travel on a Saver ticket at up to 80% discount any day (except Fridays on trains departing between 1200 and 2000).

A Saver ticket that normally costs £20, for

example London to Crewe, now costs £4. For more details of our offer see the special leaflet from stations and travel agents.

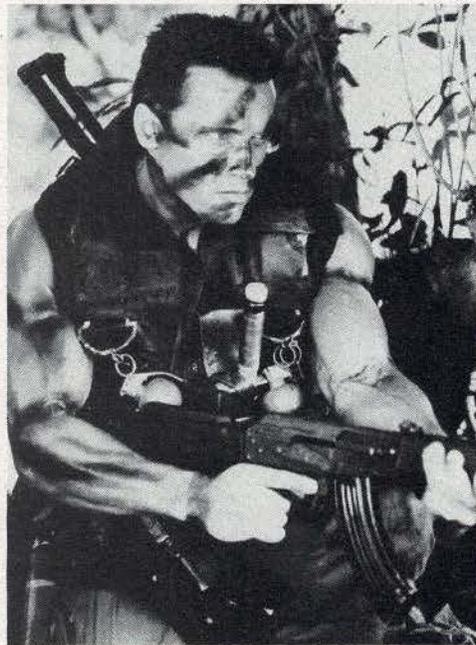
So if you're 16-23 now's the time to pick up a Railcard for just £12. Don't miss our offer before the seats disappear altogether.

We're getting there  Young Persons Railcard



from previous page

good film. 'The Terminator' (now available on Rank Home Video) is followed (via 'Red Sonja') by 'Commando'. Brains are gnashed and guts spill as Arnold goes after the rats who have kidnapped his daughter with guns a-blazing and a warning from the noise abatement society. It opens in London on February 21... Someone who seems to be rapidly taking on the proportions of Arnold Schwarzenegger is Mickey Rourke. While 'Year Of The Dragon' has been opening around the country, Rourke is apparently hoping to play rock 'n' roll legend Jerry Lee Lewis in a 'no holds barred' bio-pic. The film promises to show Lewis's steamy past in all its glory — including that infamous marriage to his 13 year old cousin... Next week sees another slow-speaking screen hero opening in a film. Al Pacino joins Nastassja Kinski and Donald Sutherland in 'Revolution', the epic — and inordinately expensive — tale of '1776 and all that'. Directed by Hugh Hudson of 'Greystoke' and 'Chariots Of Fire' fame, it also features Annie Lennox as a filthy and foul mouthed revolutionary whose main task is to shout encouragement to the fighting heroes from the colonies. Clad in a long red wig and tattoos no less...



● TWO FACES of Eighties cinema. Arnold Schwarzenegger in 'Commando' and Daniel Day Lewis, soon to be seen in 'A Room With A View'

Eddie Murphy
PARTY ALL THE TIME

TRADES PLACES!
Now Hear Him
On The Smash
U.S. Hit

On 7" + Extended 12"
Produced by Rick James

A4457
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'WE WANT TO BE AS BIG AS COCA COLA ... BUT WE WON'T ROT YOUR TEETH'

James, a charming Mancunian four-some, write tunes tingling enough to excite the man who discovered Madonna. After indie success, now they want mega fame. Eleanor Levy reckons they could be as big as Cheesy Wotsits. Photos by Joe Shutter

An Indian restaurant in Whalley Range can throw up some strange characters. Eastern sounds float lazily around in the atmosphere, an old guitar sage sits in one corner while a bearded drummer taps constantly on the table while searching vainly for his vegetable dhal.

James are in the heart of their home city. And yes, it is raining. The desperate race has already begun to discover that most lucrative of objects, 'The Band For '86'.

In short, the collection of musical souls who will breathe fresh life back into a snoozy music industry, liven up the deadliest of dull charts — and make someone, somewhere very rich indeed.

While some noses turn sheep-like towards the preposterous preening of Sweet-On-Sensaeppoli soundalikes Sige Sige Sputnik, and others to any number of pretenders to the U2 throne, there's one band who have none of the trendiness of the former, nor the guitar swirling pomposity of the latter.

James are a Mancunian foursome. They've been around, in some form or other, for six years; but play with the enthusiasm and joy of a bunch of novices.

James have a rather stupid name, but two timeless charming singles on Factory Records to their credit.

They once supported the Smiths around the concert halls of Britain and — after much deliberation — have just been signed by the man who discovered Madonna.

James, erstwhile indie favourites and no doubt with neatly spruced belly buttons to the fore, are making their play for big label success.

Tim Booth, Gavin Whelan, Jimmy Glenzie and Larry Gott are the four individuals who make up James.

They laugh a lot, write rather good tunes and perform them with a sparse but energetic sound and much twitching and twirling from Timothy.

Their forthcoming single, 'Chain Male', is the first since signing to Sire/balanco y negro for a rather nice, if undisclosed, sum. Out at the turn of the month, it's the first chance for most people to hear them.

"We want to be as big as Coca Cola," says Tim. "But we won't rot your teeth."



Beginnings

It all began six years ago. The cultural centre of the music scene had switched from London to the North. The safety pin was no longer the holy relic it was once purported to be.

Instead, the cult of the dirty mac was in full fringe-flapping flow.

In Liverpool, Ian MacCollloch, Julian Cope and Pete Wylie were the monickers to bandy round, while Manchester's greatest musical export, since Freddie Garrity wore by the name of Joy Division. Coming up the rear was one Mark E. Smith and his cheery Fall crew.

And in the Whelan household's front room, Gavin and Jimmy Glenzie, just recently introduced by a mutual schoolfriend, were practising songs by these two most influential of local bands.

The seeds that were to evolve into James were sown and truly sown.

Some two years later, Gavin and Jim were joined by Tim, first as a dancer (and if you've seen them live, the wonders of his epileptic stank will have already been revealed to you), then as singer of the still unnamed band.

At this time, though, the vocalist was one Danny Ram, whose departure was followed by even greater things in the world of entertainment.

Jim: "On the Val Doonican show."

Tim: "He did the rocking chair. He pulled the string."

With a sense of humour like that in tow, Tim, Jim and Gavin set about thinking up a name that would sum up their musical aspirations. Or not, as it turned out.

Tim: "James didn't really mean anything but it was quite an original name then. There were no Smiths... No other bands with just a name for their title."

Gavin: "There were lots of bands with long names at the time."

Jim: "It was things like Echo And The Bunnymen, the Teardrop Explodes, that sort of 'alternative' thing. Only it wasn't alternative any more."

Tim: "And with the name James, people didn't know whether to expect a hairdresser or a poet or whatever."

Gavin: "So they got both."

Larry: "That's right, we're hairdressing poets."

CONTINUED OVER

FROM PREVIOUS PAGE

Eighteen months ago, the line-up was completed when "old guitar sage" Larry left a life of teaching other people around Manchester how to find fame through six strings and some nimble fret work, and took to a life of performing himself.

Factory Farming

James's first appearance on vinyl was three years ago with 'Jimone', a collection of three songs that long ago sold out of its initial few thousand pressings.

Together with 'James II' ('Hymn From A Village' and 'If Things Were Perfect'), they appeared on a 12 inch EP late last year, again on Factory.

Tim: "All we've done is made two singles with Factory. We've never signed anything and have never considered ourselves on Factory. I don't know if they did. They were really good. They let us do whatever we wanted and it worked really well at the time."

Jim: "I think we always had our eyes on moving, taking things on a step and just moving on to bigger things."

"Our experience of Factory in this country with the singles has been that they were quite... inefficient in a way, and we didn't want to trust an album worldwide to them."

Gavan: "They haven't got the capital behind them. They've got £5,000 or something for a single, but as soon as it's released that's the money gone. There's no money to back it up until it starts selling."

Tim: "We got to a stage where we thought we'd got good enough music to reach a lot of people and we wanted to find a medium through which we could get to those people, so we decided to sign up with a major label."

"There just doesn't seem to be any alternative to us."

Sire, I bring you great news

Ten years after the punk explosion was supposed to end the dominance of the major labels, it's rather sad that bands still feel the need of the hefty backing of a large corporation to gain the success they yearn for, but such is the situation.

After months of rumours about large cheques exchanging hands in return for James's collective signature, they finally signed for Sire together with blanco y negro in November last year.

But why was it necessary?

Larry: "To get an LP out, basically."

Jim: "And to do it professionally. We've spent a long time on songs and you want them to sound the best they can."

Tim: "We signed with Seymour Stein. He's the guy who signed Madonna and Talking Heads. So we want to be the next Madonna."

"They have this huge promotion scheme for us. They're gonna make us shave our beards and Larry's going to have to wear contact lenses. We're really into it, because we're into being puppets."

If James were at all hesitant about relinquishing their indie status and "selling their souls to the devil", they hide it very well.

With their diminutive minders Martine and Jenny keeping a sharp eye on their business interests, just how much control

are they going to have over the way they are to be sold to the wider record buying public?

Tim, Jim, Gavan, Larry: "None!"

Tim: "We said, do what you want with us, we want fame."

Jim: "Give us your money. We will only sign for lots of money."

Tim: "Thirty quid. We come cheap. Jim was a bit hesitant. We had to beat him every night to persuade him."

Jim: "I was convinced we were worth 35, but..."

Behind the frivolity, though, is a group of people who appear to know exactly what they're doing and are under no illusions as to the situation they are getting into.

Tim: "The thing is, we looked at different companies and the thing about Seymour Stein is that he seems to be quite a music fan whereas with everyone else we saw, there were nice individuals but they were 'businessmen'."

"There are businessmen behind Seymour Stein, but it was nice to see the person in control of it all was a music fan."

"We've got a fair amount of control. We haven't got total control, which is what we thought we'd get, but we've got quite a lot. We thought we'd hang out for total control — for eight months — but we never got it."

"We all thought our music was so..."

Jim: "Brilliant."

Tim: "That they'd eventually say, do what you want, boys."

Jim: "Geniuses, geniuses!"

Tim: "And unfortunately they weren't like that."

"Some of them were incredible. They'd say, 'Oh, this is great', then suggest a single for release and say, 'But you have to chop the last minute off the end' or 'You have to stick this or that in.'"

Gavan: "Or 'You've not got enough choruses' or 'Can anyone play a synthesiser?'"

Tim: "One guy thought we had a few wild songs, but some good commercial songs too, so he thought we could make an album of commercial songs, then press a few of the wild ones and give them away to our fans."

With the contract they have signed, though, James are confident that they'll be consulted on everything to do with them.

"They can't do anything without asking the band first," points out manager Martine.

Jim: "Then we say no and they just go ahead and do it anyway!"

I'm happy!

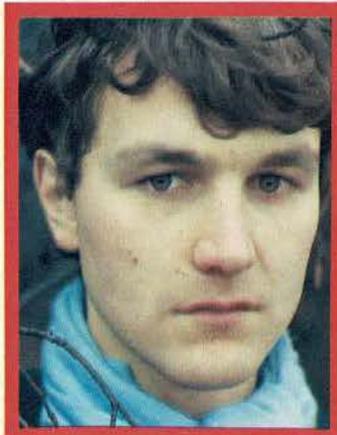
So far, James's media image has come across as anything from "Buddhist vegans" to surlily musos to wacky chaps who "appear to be wearing custard pies on their feet".

Being neither Buddhists nor vegans, and there certainly don't appear to be any custard pies hiding under the table today, there's just the surliness and furrowed brows to find out about.

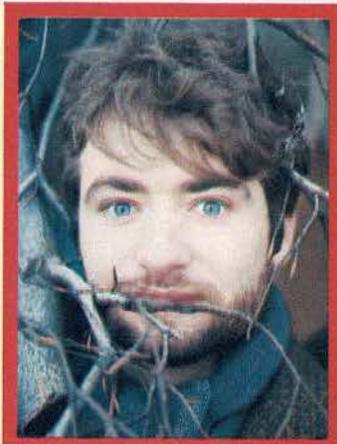
Unfortunately, James positively beam with good humour. (Well, Tim and Jim do, Larry kind of smirks enigmatically, while Gavan's style leans more towards the wry curl of the lip than cheery grins, but it amounts to the same thing.)

Gavan: "Smiling. That's something a lot of people have picked up on as well. We smile a lot on stage apparently. Dead wacky, that!"

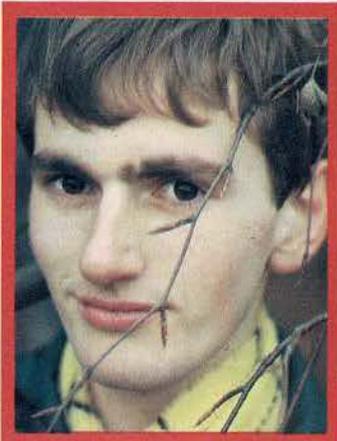
Jim: "Smile 'smugly' at each other."



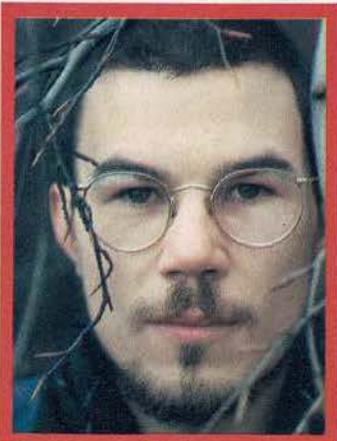
● TIMOTHY



● GAVAN



● JIMMY



● LARRY

Larry: "The fact we're from Manchester and Manchester bands don't smile seems to confuse some people. The new Manchester misery guts school — James just don't fit in."

Tim: "That's another thing. Not many 'serious' bands smile. Bands which seem to have serious music they've worked hard on, you make a joke and it somehow seems to undermine it."

"There aren't many bands who are passionate who also make jokes — even in records. There are some who sneak them in and hide them, and some like the Fall — when you can't tell whether it's humour or grotesqueness."

"Instead, you're meant to walk around being angst ridden and full of fury and depression."

Jim: "We are, aren't we?"

Cheesy Wotsits

James are under no illusions that as the new Duran Duran they would stand as much chance as Michael Heseltine would of keeping his hair in place. The new Wham! even. And as for the new A-Ha, well my dear, they wouldn't stand an earthly!

No, their aspirations lie more in the area of Tom Waits or, more to the point, Talking Heads — artists who have achieved a fair amount of commercial success, but at no expense to their 'credibility' (ahem) or musical brilliance. Larry: "What's 'big' or successful anyway? Is it sales of records or is it how much in the public eye you are? There are some people who are not in the public eye but they sell a consistent number of records. That's a good situation to be in."

James's music is never likely to be a favourite on the Steve Wright show nor are they perhaps the stuff the musical breaks on Pebble Mill are made of.

Their songs range from the quirky to the downright tuneful and pleasant. If the commercial success they deserve does come, it's likely to be through building up a following live and subsequent album sales rather than snappy three minute pop songs — although don't discount that possibility too quickly.

Tim: "I think we might sneak in like the Police did. Their stuff was very good at the beginning. Maybe more commercially accessible than ours, but they went through and established themselves very quickly after hard work."

Jim: "We have got more commercially accessible songs."

Tim: "All we do is put them out the best we can in the way that we like them. I hope we'd never put out anything just to sell large numbers."

Jim: "Though if we've got mortgages going —!"

And so, with contracts signed, the first single waiting in the wings and maybe the odd new woolly jumper to add that touch of showbiz glamour, just how successful would James like to be?

Gavan: "I've thought about this one, and unless we change — change our music — I couldn't see our music going down well at Madison Square Garden."

Tim: "We think our songs can be very popular though. Big as Madonna!"

Larry, when he's got less clothes on, looks amazingly like Madonna, so we could handle that one. Or big as Jesus."

Jim: "Big as cheeses?"

Tim: "Yeah. Just like John Lennon said. 'We're now as big as cheesy wotsits.'"

That, indeed, would be fame.

W/E JAN 25, 1986

GALLUP UK SINGLES
TWELVE INCH

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND SONG
1	2	5	THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Bros ○
2	4	3	WALK OF LIFE, Dire Straits, Vertigo
3	1	10	WEST END GIRLS, Pet Shop Boys, Parlophone □
4	8	6	BROKEN WINGS, Mr Mister, RCA
5	5	4	YOU LITTLE THIEF, Feargal Sharkey, Virgin
6	6	5	SATURDAY LOVE, Cherrille And Alexander O'Neal, Tabu
7	3	9	HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit ○
8	25	3	ONLY LOVE, Nana Mouskouri, Carrere/Philips
9	10	6	ALICE, I WANT YOU JUST FOR ME, Full Force, CBS
10	17	3	SUSPICIOUS MINDS, Fine Young Cannibals, London
11	11	10	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
12	13	3	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA
13	22	3	SYSTEM ADDICT, Five Star, Tent
14	12	8	RUSSIANS, Scing, A&M
15	—	1	BORDERLINE, Madonna, Sire W9260
16	7	8	GIRLIE GIRLIE, Sophia George, Winner
17	15	8	LEAVING ME NOW, Level 42, Polydor
18	14	7	RING OF ICE, Jennifer Rush, CBS
19	9	11	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista □
20	40	2	PULL UP TO THE BUMPER, Grace Jones, Island
21	32	3	THE PHANTOM OF THE OPERA, Sarah Brightman And Steve Harley, Polydor
22	29	2	SPIRIT OF '76, Alarm, IRS
23	41	2	LIFE'S WHAT YOU MAKE IT, Talk Talk, EMI
24	34	2	SHAKE YOUR FOUNDATIONS, AC/DC, Atlantic
25	16	8	WRAP HER UP, Elton John, Rocket
26	19	10	SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin □
27	23	3	TORTURE, King, CBS
28	—	1	WHEN THE GOING GETS TOUGH, Billy Ocean, Jive JIVE114
29	—	1	IN A LIFETIME, Clannad with Bono, RCA PB40535
30	18	9	WALKING IN THE AIR, Aled Jones, HMV ○
31	—	1	LIVING IN AMERICA, James Brown, Scotti Brothers A6701
32	21	8	DRESS YOU UP, Madonna, Sire ○
33	27	10	I'M YOUR MAN, Wham!, Epic □
34	46	2	IMAGINATION, Belouis Some, Parlophone
35	24	11	WE BUILT THIS CITY, Starship, RCA
36	—	1	HOW WILL I KNOW, Whitney Houston, Arista ARIST656
37	48	2	IF I RULED THE WORLD, Kurtis Blow, Club
38	45	2	CUT ME DOWN, Lloyd Cole, Polydor
39	28	10	DON'T YOU JUST KNOW IT, Amazulu, Island
40	30	12	AFTER THE LOVE HAS GONE, Princess, Supreme
41	44	5	NEW YORK EYES, Nicole With Timmy Thomas, Portrait
42	20	8	MERRY CHRISTMAS EVERYONE, Shakin' Stevens, Epic
43	26	9	SPIES LIKE US, Paul McCartney, Parlophone
44	38	18	TAKE ON ME, A-Ha, Warner Bros □
45	33	12	SEE THE DAY, Dee C Lee, CBS ○
46	57	2	GIRLS ARE MORE FUN, Ray Parker, Jr, Arista
47	50	2	LEADER OF THE PACK, Twisted Sister, Atlantic
48	35	31	THE POWER OF LOVE, Jennifer Rush, CBS ☆
49	52	3	YOU'RE MY LAST CHANCE, 52nd Street, 10 Records
50	31	10	DON'T LOOK DOWN, Go West, Chrysalis
51	59	2	OCEAN BLUE, ABC, Neutron
52	39	16	A GOOD HEART, Feargal Sharkey, Virgin □
53	—	1	FUNKY SENSATION, Ladies Choice, Sure Delight SD01
54	75	2	RADIO AFRICA, Latin Quarter, Rockin Horse
55	—	1	IF YOU'RE READY (COME GO WITH ME), Ruby Turner, Jive JIVE109

56	—	1	ONE DANCE WON'T DO, Audrey Hall, Revolutionary DG(T)7
57	54	3	ONE NATION, Masquerade, Streetwave
58	68	2	NAUGHTY NAUGHTY, John Parr, London
59	—	1	THE CAPTAIN OF HER HEART, Double, Polydor POSP779
60	43	5	DAYS LIKE THESE, Billy Bragg, Go! Discs
61	—	1	THE PROMISE, Arcadia, Parlophone NSR2
62	—	1	I CAN'T WAIT, Stevie Nicks, Parlophone R6110
63	83	1	MY GUY/MY GIRL, Amii Stewart And Deon Estus, Sediton
64	37	11	SAY YOU SAY ME, Lionel Richie, Motown
65	66	2	SMALL BLUE THING, Suzanne Vega, A&M
66	42	8	SHE'S STRANGE, Cameo, Club
67	—	1	BABY TALK, Alisha, Total Control TOCO6
68	36	7	LAST CHRISTMAS, Wham!, Epic ☆
69	91	1	CHAIN REACTION, Diana Ross, Capitol
70	93	1	HOLD ME, Teddy Pendergrass/Whitney Houston, Asylum
71	61	3	GLENN MILLER MEDLEY, John Anderson Big Band, Modern
72	49	3	IS IT A CRIME, Sade, Epic
73	—	1	IT DOESN'T REALLY MATTER, Zapp, Warner Bros W8879
74	53	3	GUILTY, Yarbrough And Peoples, Total Experience
75	56	16	ROAD TO NOWHERE, Talking Heads, EMI

THE NEXT TWENTY FIVE

76	84	LIVING IN THE PAST, Drum Theatre, Epic
77	72	FOR YOU, Snowy White, R4
78	=96	SMALL TOWN, John Cougar Mellencamp, Riva
79	89	YEARS LATER, Cactus World News, MCA
80	62	THE HOUSE IS HAUNTED, Marc Almond, Some Bizzare
81	67	EDGE OF DARKNESS (EP), Eric Clapton/Michael Kamen, BBC
82	51	BECAUSE, Julian Lennon, EMI
83	—	THINGS COULD BE BEAUTIFUL, Colour Field, Chrysalis COLF5
84	55	ABIDE WITH ME, Inspirational Choir, Portrait
85	—	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware SK21 ☆
86	—	RESCUE ME, Zerra One, Mercury MER205
87	—	SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics and Aretha Franklin, RCA PB40339
88	82	GET LOOSE, Aleem, Streetwave
89	—	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin VS749
90	79	WHENEVER YOU NEED SOMEBODY, Ochi Brown, Magnet
91	—	STARTING TOGETHER, Su Pollard, Rainbow RBR4
92	—	REVOLUTION, Cult, Beggars Banquet BEG152
93	77	THE OAK TREE, Morris Day, Warner Bros
94	—	PARTY ALL THE TIME, Eddie Murphy, CBS A4457
95	78	RAPPERS' DELIGHT/WE GOT THE FUNK, Sugarhill Gang/Positive Force, Streetwave
96	—	HEART OF LOTHIAN, Marillion, EMI MARIL5
97	85	RIPTIDE, Robert Palmer, Island
98	—	I CAN'T LIVE WITHOUT MY RADIO, L L Cool J, Def Jam A6684
99	76	ALIVE AND KICKING, Simple Minds, Virgin
100	—	LYING, Peter Frampton, Virgin VS827

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

T W E L V E I N C H

1	2	SATURDAY LOVE, Cherrille and Alexander O'Neal, Tabu
2	4	THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Bros
3	1	WEST END GIRLS, Pet Shop Boys, Parlophone
4	3	ALICE, I WANT YOU JUST FOR ME, Full Force, CBS
5	8	WALK OF LIFE, Dire Straits, Vertigo
6	6	HIT THAT PERFECT BEAT, Bronski Beat, Forbidden Fruit
7	10	BROKEN WINGS, Mr Mister, RCA
8	5	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
9	20	PULL UP TO THE BUMPER, Grace Jones, Island
10	—	BORDERLINE, Madonna, Sire/WEA W9260T
11	7	SPIRIT OF '76, Alarm, IRS
12	12	SYSTEM ADDICT, Five Star, Tent
13	11	YOU LITTLE THIEF, Feargal Sharkey, Virgin
14	—	IF I RULED THE WORLD, Kurtis Blow, Club/Pro JABX26
15	—	LIVING IN AMERICA, James Brown, Scotti Brothers/CBS
16	19	SUSPICIOUS MINDS, Fine Young Cannibals, London
17	16	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA
18	—	WHEN THE GOING GETS TOUGH, Billy Ocean, Jive/Zomba JIVE114
19	15	NEW YORK EYES, Nicole with Timmy Thomas, Portrait
20	9	GIRLIE GIRLIE, Sophia George, Winner

UNSTOPPABLE HIT OF TOMORROW

NO. 1 THROUGHOUT
EUROPE

DOUBLE

THE CAPTAIN OF HER HEART

W/E JAN 25, 1986

GALLUP UK ALBUMS

MUSIC VIDEO

COMPACT DISCS

CHARTS

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	36	BROTHERS IN ARMS , Dire Straits, Vertigo ☆☆☆
2	2	12	HUNTING HIGH AND LOW , A-Ha, Warner Bros □
3	4	2	THE BROADWAY ALBUM , Barbra Streisand, CBS □
4	6	14	WORLD MACHINE , Level 42, Polydor ☆
5	8	31	THE DREAM OF THE BLUE TURTLES , Sting, A&M ☆
6	5	62	LIKE A VIRGIN , Madonna, Sire ☆☆☆
7	7	7	ISLAND LIFE , Grace Jones, Island
8	3	8	NOW THAT'S WHAT I CALL MUSIC 6 , Various, EMI/Virgin ☆☆☆
9	13	42	GO WEST , Go West, Chrysalis ☆
10	9	7	WHITNEY HOUSTON , Whitney Houston, Arista □
11	10	11	PROMISE , Sade, Epic ☆☆☆
12	21	38	BE YOURSELF TONIGHT , Eurythmics, RCA ☆
13	15	10	FEARGAL SHARKEY , Feargal Sharkey, Virgin □
14	12	11	JENNIFER RUSH , Jennifer Rush, CBS ☆
15	19	6	FINE YOUNG CANNIBALS , Fine Young Cannibals, London ○
16	22	13	ONCE UPON A TIME , Simple Minds, Virgin □
17	—	1	HIGH PRIORITY , Cherrille, Tabu TBU26699
18	11	8	HITS 3 , Various, CBS/WEA ☆☆☆
19	14	11	THE SINGLES COLLECTION , Spandau Ballet, Chrysalis ☆☆☆
20	16	48	NO JACKET REQUIRED , Phil Collins, Virgin ☆☆☆
21	30	27	THE FIRST ALBUM , Madonna, Sire □
22	24	10	THE CLASSIC TOUCH , Richard Clayderman/RPO, Delphine □
23	23	9	EASY PIECES , Lloyd Cole And The Commotions, Polydor □
24	26	83	PRIVATE DANCER , Tina Turner, Capitol ☆☆☆
25	18	11	THE LOVE ALBUM , Various, Telstar ☆
26	17	47	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆☆☆
27	34	4	LUXURY OF LIFE , Five Star, Tent ○
28	29	11	ICE ON FIRE , Elton John, Rocket ☆
29	20	15	LOVE SONGS , George Benson, K-Tel ☆☆☆
30	27	18	HOUNDS OF LOVE , Kate Bush, EMI ☆
31	32	85	BORN IN THE USA , Bruce Springsteen, CBS ☆☆☆
32	36	48	RECKLESS , Bryan Adams, A&M ☆
33	25	11	GREATEST HITS OF 1985 , Various, Telstar ☆
34	40	6	HEART AND SOUL , Barry White, K-Tel ○
35	28	28	GREATEST HITS VOL 1 AND 2 , Billy Joel, CBS ☆
36	39	68	THE UNFORGETTABLE FIRE , U2, Island ☆
37	37	79	DIAMOND LIFE , Sade, Epic ☆☆☆
38	35	10	SONGS TO LEARN AND SING , Echo and The Bunnymen, Korova □
39	31	133	QUEEN GREATEST HITS , Queen, EMI ☆☆☆
40	42	58	ALCHEMY , Dire Straits, Vertigo ☆
41	38	31	MISPLACED CHILDHOOD , Marillion, EMI ☆
42	55	113	UNDER A BLOOD RED SKY , U2, Island ☆☆☆
43	48	31	LITTLE CREATURES , Talking Heads, EMI □
44	64	31	ALL THROUGH THE NIGHT , Aled Jones, BBC □
45	51	7	ROCK A LITTLE , Stevie Nicks, Parlophone
46	49	11	LOVE HURTS , Elaine Paige, WEA ☆
47	54	5	LOVE OVER GOLD , Dire Straits, Vertigo ☆☆☆
48	33	5	MUSIC OF THE ANDES , Incantation, Nouveau Music ○
49	44	10	GOLD , Barbara Dickson, K-Tel ☆
50	45	20	LEAVE THE BEST TO LAST , James Last, PROTV ☆
51	58	8	THE SECRET OF ASSOCIATION , Paul Young, CBS ☆☆☆

52	43	13	THE COMPLETE MIKE OLDFIELD , Mike Oldfield, Virgin ○
53	57	14	LOVE , Cult, Beggars Banquet □
54	50	5	MAKIN' MOVIES , Dire Straits, Vertigo ☆☆☆
55	46	12	AFTERBURNER , ZZ Top, Warner Bros □
56	68	3	DIRE STRAITS , Dire Straits, Vertigo ☆
57	56	11	THE POWER OF CLASSIC ROCK , LSO, Portrait □
58	53	33	FACE VALUE , Phil Collins, Virgin ☆☆☆
59	60	2	MANILOW , Barry Manilow, RCA
60	47	10	BITTER SWEET , King, CBS □
61	52	20	BAGGARIDDIM , UB40, Dep International/Virgin ○
62	—	1	VOICES FROM THE HOLY LAND , BBC Welsh Chorus, BBC RECS64 ○
63	90	2	WHO'S ZOOMIN' WHO , Aretha Franklin, Arista
64	65	2	JAZZ SINGER , Neil Diamond, Capitol ☆
65	62	14	THE SINGLES 81-85 , Depeche Mode, Mute □
66	63	14	BLUE SKIES , Kiri Te Kanawa/Nelson Riddle, London □
67	70	27	THE KENNY ROGERS STORY , Kenny Rogers, Liberty ☆
68	79	6	ALF , Alison Moyet, CBS ☆☆☆
69	41	10	MAKE IT BIG , Wham!, Epic ☆☆☆
70	91	2	MACALLA , Clannad, RCA
71	77	3	PSYCHOCANDY , Jesus And Mary Chain, Blanco Y Negro
72	59	6	STREET SOUNDS 15 , Various, StreetSounds
73	69	8	SO RED THE ROSE , Arcadia, Parlophone
74	—	1	BLACK AND WHITE , Terraplane, Epic EPC26439
75	—	1	COMMUNIQUE , Dire Straits, Vertigo 9102031 ☆
76	86	12	JAMBOREE BAG NUMBER 3 , Chas and Dave, Rockney □
77	78	33	BOYS AND GIRLS , Bryan Ferry, EG ☆
78	87	6	STEVE McQUEEN , Prefab Sprout, Kitchenware ○
79	72	118	CAN'T SLOW DOWN , Lionel Richie, Motown ☆☆☆
80	84	3	BACK TO THE FUTURE , Original Soundtrack, MCA
81	67	12	GREATEST HITS OF THE COMMODORES , Telstar □
82	—	1	SUZANNE VEGA , Suzanne Vega, A&M AMAS072
83	66	3	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
84	85	2	WAR , U2, Island ☆
85	73	12	CARS GREATEST HITS , Cars, Elektra ○
86	96	12	OYATION — THE BEST OF LLOYD WEBBER , Various, K-Tel □
87	97	10	ALED JONES AND THE BBC WELSH CHORUS , 10 Records □
88	74	16	BALLADS — 18 CLASSIC LOVE SONGS , Elvis Presley, Telstar □
89	—	1	ROCK ME TONIGHT , Freddie Jackson, Capitol FREDI
90	89	2	HELLO I MUST BE GOING , Phil Collins, Virgin ☆
91	71	12	REMINISCING — HOWARD KEEL COLLECTION , Howard Keel, Telstar □
92	100	2	STOP MAKING SENSE , Talking Heads, EMI □
93	75	6	STREET SOUNDS ELECTRO 10 , Various, StreetSounds
94	—	1	DOUBLE TROUBLE LIVE , Molly Hatchet, Epic EPC88670
95	—	1	SEVEN THE HARD WAY , Pat Benatar, Chrysalis CHR1507
96	—	1	NO PARLEZ , Paul Young, CBS CBS25521 ☆☆☆
97	82	3	PICTURE BOOK , Simply Red, Elektra ○
98	—	1	NEW GOLD DREAM , Simple Minds, Virgin V2230 □
99	92	14	WEST SIDE STORY , Bernstein/Te Kanawa/Carreras, Deutsche Grammophon □
100	—	1	SLAVE TO THE RHYTHM , Grace Jones, Island GRACEI

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

MUSIC VIDEO

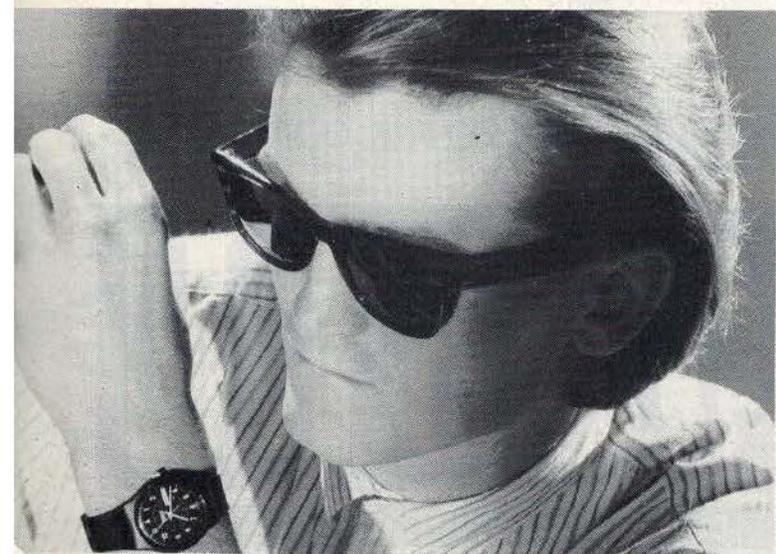
1	1	THE VIRGIN TOUR , Madonna, WEA
2	2	RUPERT AND THE FROG SONG , Paul McCartney, Virgin
3	3	THE UNFORGETTABLE FIRE , U2, Island
4	4	WHAM! '85 , Wham!, CBS/Fox
5	5	ARENA , Duran Duran, PMI
6	8	WHAT WE DID THE FOLLOWING YEAR , Style Council, Polygram
7	10	THE SINGLE FILE , Kate Bush, PMI
8	7	THE VIDEO , Wham!, CBS/Fox
9	9	GREATEST FLIX , Queen, PMI
10	9	NOW THAT'S WHAT I CALL MUSIC VIDEO 6 , Various, Virgin/PMI
11	6	LIVE IN RIO , Queen, PMI
12	12	THIS IS VIDEO CLASH , the Clash, CBS/Fox
13	20	THE MAMA TOUR , Genesis, Virgin/PVG
14	13	LIFE AFTER DEATH , Iron Maiden, PMI
15	17	DOUBLE LIVE , Prince And The New Power Generation, Polygram
16	16	DANCE ON FIRE , the Doors, CIC
17	—	ALCHEMY LIVE , Dire Straits, Polygram
18	—	IMAGINE — THE FILM , John Lennon, PMI
19	—	THE VIDEO SINGLES , Paul Young, CBS/Fox
20	14	SCENES FROM THE BIG CHAIR , Tears For Fears, Polygram

Compiled by Spotlight Research

COMPACT DISCS

1	1	BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram
2	2	ISLAND LIFE , Grace Jones, Island
3	5	LOVE OVER GOLD , Dire Straits, Vertigo/Phonogram
4	8	WORLD MACHINE , Level 42, Polydor
5	—	BE YOURSELF TONIGHT , Eurythmics, RCA
6	10	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury/Phonogram
7	6	PROMISE , Sade, Epic
8	13	GO WEST , Go West, Chrysalis
9	3	ICE ON FIRE , Elton John, Rocket/Phonogram
10	9	THE DREAM OF THE BLUE TURTLES , Sting, A&M
11	11	MAKIN' MOVIES , Dire Straits, Vertigo/Phonogram
12	7	ONCE UPON A TIME , Simple Minds, Virgin
13	20	FEARGAL SHARKEY , Feargal Sharkey, Virgin
14	14	AFTERBURNER , ZZ Top, Warner Brothers
15	4	LIKE A VIRGIN , Madonna, Sire
16	—	EASY PIECES , Lloyd Cole And The Commotions, Polydor
17	—	JENNIFER RUSH , Jennifer Rush, CBS
18	—	PRIVATE DANCER , Tina Turner, Capitol
19	—	HUNTING HIGH AND LOW , A-Ha, Warner Brothers
20	17	SONGS TO LEARN AND SING , Echo And The Bunnymen, Korova

Compiled by Spotlight Research



UK SINGLES 5, 52, UK ALBUMS 13

ALAN JONES' CHARTFILE

● After two weeks as the nation's favourite single, the **Pet Shop Boys'** 'West End Girls' is replaced at number one by Norwegian trio A-Ha's 'The Sun Always Shines On TV'.

A-Ha, whose first single 'Take On Me' was a number two hit only 11 weeks ago, is the first continental act to reach number one in Britain since **Nena** did so in March 1984, with '99 Red Balloons'. The only Scandinavian act to beat A-Ha to number one is **Abba**, who topped the chart nine times between 1974 and 1980. Though predominantly Swedish, Abba did include one Norwegian, **Frida** (Anni-Frid Lyngstad-Fredriksson), who was born in Narvik.

'The Sun Always Shines On TV' is the first number one produced by **Alan Tarney**, who wrote **Cliff Richard's** 1979 chart topper 'We Don't Talk Anymore'.

TV has not previously been mentioned in the title of a number one hit, but the sun, like the moon, is a perennial favourite, and has been touched on in the titles of number one hits by **the Animals** ('House Of The Rising Sun'), **the Walker Brothers** ('The Sun Ain't Gonna Shine Anymore'), and **Terry Jacks** ('Seasons In The Sun') as well as in numerous smaller hits.

● 'Walk Of Life' moves up to number three this week to become the biggest of four top 20 hits taken from **Dire Straits'** album 'Brothers In Arms', topping the peaks of 'So Far Away' (number 20, May 1985), 'Money For Nothing' (number four, August 1985) and 'Brothers In Arms' (number 16, November 1985). Whilst taking four, or even five, top 20 hits off an album is becoming increasingly common, for the fourth single to be the most successful is not.

The popularity of 'Walk Of Life' helps 'Brothers In Arms' to maintain its lead over A-Ha's 'Hunting High And Low' at the top of the album chart. So far, 'Brothers In Arms' has sold over 1,250,000 copies in Britain and more than 10,000,000 worldwide — more than any other Dire Straits album. 'Walk Of Life' is the only single in both the British and American top twenties this week.

● The **Madonna** hit machine rolls remorselessly on, with 'Borderline' making the highest debut on this week's singles chart, well inside the top 20. First released in May 1984, it originally peaked at number



Photo by Chris Walker

● **STEVIE NICKS:** the stylish lass would choose England every time

56, and was an embarrassment in an otherwise flawless chart career. Its current success means that all 10 Madonna singles have now made the top 20.

● **Ruby Turner** deservedly makes her chart debut this week, courtesy of her powerful remake of the **Staples Singers'** 1974 hit 'If You're Ready (Come Go With Me)'. It's a hit on its own merit, so why all the kidology about it being Ruby's first release? This untruth first surfaced in the press release for 'If You're Ready', and has since been given credence by a number of journalists who should know better.

For the record, it is her first release on Jive, but Ruby is a veteran of the Midlands scene, who made her first single, 'Separate Ways', for Dudley-based Sunflower Records in 1980, and subsequently released at least two more singles for the label, before signing to Jive last year.

● She's had to wait a long time, but **Stevie Nicks** finally has a solo British hit with 'I Can't Wait'. The former **Fleetwood Mac** singer has made the charts just once since leaving the group, when 'Stop Draggin' My Heart Around' — a duet with **Tom Petty** — made a minor impression in 1981.

'I Can't Wait' is the first single from Stevie's excellent new album 'Rock A Little', which has proved a great success in America, and has been nibbling away at the bottom end of the chart here. An all-American girl, Stevie nevertheless craves acceptance in Britain, as she told US magazine 'Weekend' recently:

"I expect to have hit records in America, but I have to work for them in England. I was over there on vacation last year, and couldn't believe how many great records are hits there. Now I understand why I have a tougher time there, and if I had to choose between 'I Can't Wait' making it in England or America, I'd choose England every time."

Bearing in mind that the single has since been a top 10 hit in America, and is shaping up to be a substantial hit here, that's one decision she won't have to make. Incidentally, backing vocalists on 'I Can't Wait' include two other well known ladies, **Maria Vidal** and **Marilyn Martin**.

● The **John Anderson Big Band**, whose 'Glenn Miller Medley' has been drifting around the bottom half of the chart for several weeks, are an 18 piece group from Northern Ireland.

● **Sade** have never had hit singles of the same magnitude as their albums, but even they must be a little disappointed by the performance of their latest single 'Is It A Crime', which is already on its way down after peaking at number 49. Sade's previous least successful single was 1984's 'When Am I Gonna Make A Living', which reached number 36.

CHARTFILE USA

● **Dionne Warwick and Friends** stay top of Billboard's American Hot One Hundred singles chart, but **Survivor** are challenging strongly, moving from eight to three with 'Burning Heart', the theme from 'Rocky IV'. Two other singles from the **Stallone** movie are doing well: **James Brown's** 'Livin' In America' jumps nine notches to number 23, and **Robert Tepper** makes his first chart appearance at number 80 with 'No Easy Way Out'.

● **Melis'a Morgan's** remake of 'Do Me Baby' off **Prince's** 'Controversy' album debuts at number 94, eight places behind a brand new Prince song, 'Manic Monday', which he wrote for **the Bangles** under the name "Christopher". Currently without a hit record



● **JOHN COUGAR MELLENCAMP:** his second American number one with 'Scarecrow'

of his own, **Prince** also co-penned 'A Love Bizarre' with **Sheila E.**, whose recording of said song enters the top 30 this week.

● Australian recording acts have made major progress in the Eighties, gaining wide acceptance, particularly in America. At one stage in 1982, **Little River Band**, **Air Supply**, **Rick Springfield** and **Men At Work** were all in the US singles chart at the same time. Recently, however, the Aussies have been having nearly as lean a time as their cricket team. But things are beginning to improve.

Last week, Perth's **INXS**, who charted in 1984 with 'Original Sin' and 'I Send A Message', returned to the chart with 'I Need You'. This week, they move up 19 places to number 77, whilst Sydney's **Divinyls** make their debut at number 89 with 'Pleasure And Pain'. Both records were big hits in Oz, peaking at number two and 19 respectively.

Other Australians doing well at home, with American ambitions, include **the Models**, **Koo De Tah**, **the Uncanny X-Men**, **Do Re Mi**, **Pseudo Echo**, **the Eurogliders**, **Hoodoo Gurus**, **I'm Talking** and **Midnight Oil**, whose 'Species Decreases' is in its sixth week at number one in Australia.

● America used to be fairly immune to Europop — but no more, it seems. Hot on the heels of **Baltimora's** 'Tarzan Boy', **Opus** enter the Billboard Hot One Hundred this week at number 88, with 'Live Is Life', whilst **Falco's** 'Rock Me Amadeus' bubbles under threateningly. In Canada, all three records are in the top twenty — with Opus at number one.

● **John Cougar Mellencamp's** 'Scarecrow' takes over from 'Miami Vice' as America's number one album on its 20th week in the chart. It's Mellencamp's second number one, following 'American Fool', a nine week topper in 1982, which subsequently sold over five million copies in America. 'Scarecrow', which has yielded two number six singles — 'Lonely Ol' Night' and 'Small Town' — has sold over 2½ million copies to date.

W/E JAN 25, 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 **THAT'S WHAT FRIENDS ARE FOR**, Dionne Warwick and Friends, Arista
- 2 2 **SAY YOU, SAY ME**, Lionel Richie, Motown
- 3 8 **BURNING HEART**, Survivor, Scotti Brothers
- 4 7 **TALK TO ME**, Stevie Nicks, Modern
- 5 12 **I'M YOUR MAN**, Wham!, Columbia/CBS
- 6 11 **MY HOMETOWN**, Bruce Springsteen, Columbia/CBS
- 7 9 **WALK OF LIFE**, Dire Straits, Warner Brothers
- 8 5 **I MISS YOU**, Klymaxx, MCA/Constellation
- 9 3 **PARTY ALL THE TIME**, Eddie Murphy, Columbia/CBS
- 10 13 **SPIES LIKE US**, Paul McCartney, Capitol
- 11 16 **WHEN THE GOING GETS TOUGH**, Billy Ocean, Jive
- 12 4 **ALIVE AND KICKING**, Simple Minds, A&M/Virgin
- 13 14 **GO HOME**, Stevie Wonder, Tamla
- 14 6 **SMALL TOWN**, John Cougar Mellencamp, Riva
- 15 10 **TONIGHT SHE COMES**, the Cars, Elektra
- 16 17 **CONGA**, Miami Sound Machine, Epic
- 17 23 **HOW WILL I KNOW**, Whitney Houston, Arista
- 18 15 **IT'S ONLY LOVE**, Bryan Adams And Tina Turner, A&M
- 19 20 **GOODBYE**, Night Ranger, Camel/MCA
- 20 22 **SIDEWALK TALK**, Jellybean, EMI America
- 21 29 **KYRIE**, Mr Mister, RCA
- 22 27 **THE SWEETEST TABOO**, Sade, Portrait
- 23 32 **LIVING IN AMERICA**, James Brown, Scotti Brothers
- 24 18 **YOU'RE A FRIEND OF MINE**, Clarence Clemons And Jackson Browne, Columbia/CBS
- 25 33 **LIFE IN A NORTHERN TOWN**, Dream Academy, Warner Brothers
- 26 31 **A LOVE BIZARRE**, Sheila E, Paisley Park
- 27 26 **FACE THE FACE**, Pete Townshend, Atco
- 28 19 **SEPARATE LIVES**, Phil Collins And Marilyn Martin, Atlantic
- 29 39 **SARA**, Starship, Grunt
- 30 40 **SILENT RUNNING**, Mike And The Mechanics, Atlantic
- 31 34 **EVERYTHING IN MY HEART**, Corey Hart, EMI America
- 32 36 **THE SUN ALWAYS SHINES ON TV**, A-Ha, Warner Brothers
- 33 28 **SEX AS A WEAPON**, Pat Benatar, Chrysalis
- 34 38 **TARZAN BOY**, Baltimore, Manhattan
- 35 24 **EVERYBODY DANCE**, Ta Mara And The Seen, A&M
- 36 21 **BROKEN WINGS**, Mr Mister, RCA
- 37 44 **DIGITAL DISPLAY**, Ready For The World, MCA
- 38 45 **SECRET LOVER**, Atlantic Starr, A&M
- 39 48 **HE'LL NEVER LOVE YOU (LIKE I DO)**, Freddie Jackson, Capitol
- 40 52 **KING FOR A DAY**, Thompson Twins, Arista
- 41 25 **PERFECT WAY**, Scritti Politti, Warner Brothers
- 42 51 **DAY BY DAY**, the Hooters, Columbia/CBS
- 43 47 **SOMEWHERE**, Barbra Streisand, Columbia/CBS
- 44 41 **OBJECT OF MY DESIRE**, Starpoint, Elektra
- 45 54 **THESE DREAMS**, Heart, Capitol
- 46 46 **GO**, Asia, Geffen
- 47 58 **RUSSIANS**, Sting, A&M
- 48 30 **LOVE IS THE SEVENTH WAVE**, Sting, A&M
- 49 42 **NEVER**, Heart, Capitol
- 50 62 **STAGES**, ZZ Top, Warner Brothers

- 51 53 **CARAVAN OF LOVE**, Isley Jasper Isley, CBS Associated
- 52 37 **SLEEPING BAG**, ZZ Top, Warner Brothers
- 53 35 **ELECTION DAY**, Arcadia, Capitol
- 54 71 **NIKITA**, Elton John, Geffen
- 55 50 **WE BUILT THIS CITY**, Starship, Grunt
- 56 43 **EMERGENCY**, Kool And The Gang, De-Lite
- 57 59 **OWN THE NIGHT**, Chaka Khan, MCA
- 58 66 **BEAT'S SO LONELY**, Charlie Sexton, MCA
- 59 74 **ANOTHER NIGHT**, Aretha Franklin, Arista
- 60 81 **(HOW TO BE A) MILLIONAIRE**, ABC, Mercury

B U L L E T S

- 61 87 **THIS COULD BE THE NIGHT**, Loverboy, Columbia/CBS
 - 64 — **SANCTIFY YOURSELF**, Simple Minds, A&M
 - 66 82 **NIGHT MOVES**, Marilyn Martin, Atlantic
 - 68 75 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
 - 73 85 **STRENGTH**, the Alarm, IRS/MCA
 - 77 96 **WHAT YOU NEED**, INXS, Atlantic
 - 80 — **NO EASY WAY OUT**, Robert Tepper, Scotti Brothers
 - 83 — **BOP**, Dan Seals, EMI-America
 - 84 88 **THE SUPER BOWL SHUFFLE**, Chicago Bears Shufflin' Crew, Red Label
 - 86 — **MANIC MONDAY**, Bangles, Columbia
 - 88 — **LIVE IS LIFE**, Opus, Polydor
 - 89 — **PLEASURE AND PAIN**, Divinyls, Chrysalis
 - 90 — **JUST ANOTHER DAY**, Oingo Boingo, MCA
 - 94 — **DO ME BABY**, Meli'sa Morgan, Capitol
 - 96 — **PROVE ME WRONG**, David Pack, Warner Brothers
- Compiled by Billboard

U S A L B U M S

- 1 2 **SCARECROW**, John Cougar Mellencamp, Riva
- 2 1 **MIAMI VICE**, Soundtrack, MCA
- 3 4 **HEART**, Heart, Capitol
- 4 3 **THE BROADWAY ALBUM**, Barbra Streisand, Columbia/CBS
- 5 7 **PROMISE**, Sade, Portrait
- 6 6 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 7 5 **AFTERBURNER**, ZZ Top, Warner Brothers
- 8 9 **KNEE DEEP IN THE HOOPLA**, Starship, Grunt
- 9 13 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA
- 10 8 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 11 12 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 12 10 **IN SQUARE CIRCLE**, Stevie Wonder, Tamla
- 13 11 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 14 14 **ROCK A LITTLE**, Stevie Nicks, Modern
- 15 16 **ONCE UPON A TIME**, Simple Minds, A&M/Virgin
- 16 15 **GREATEST HITS**, the Cars, Elektra
- 17 18 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 18 20 **WHITE NIGHTS**, Soundtrack, Atlantic
- 19 24 **ROCKY IV**, Soundtrack, Scotti Brothers
- 20 19 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 21 21 **RECKLESS**, Bryan Adams, A&M
- 22 29 **FRIENDS**, Dionne Warwick, Arista
- 23 23 **SO RED THE ROSE**, Arcadia, Capitol
- 24 17 **POWER WINDOWS**, Rush, Mercury
- 25 28 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
- 26 27 **HOW COULD IT BE**, Eddie Murphy, Columbia/CBS
- 27 22 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 28 30 **MEETING IN THE LADIES ROOM**, Klymaxx, MCA/Constellation
- 29 32 **WHITE CITY — A NOVEL**, Pete Townshend, Atco
- 30 25 **HERE'S TO FUTURE DAYS**, Thompson Twins, Arista
- 31 37 **READY FOR THE WORLD**, Ready For The World, MCA
- 32 31 **EMERGENCY**, Kool And The Gang, De-Lite
- 33 38 **PACK UP THE PLANKTON — LIVE**, Tom Petty And The Heartbreakers, MCA
- 34 36 **ALL FOR LOVE**, New Edition, MCA
- 35 26 **SEVEN THE HARD WAY**, Pat Benatar, Chrysalis
- 36 41 **7 WISHES**, Night Ranger, Camel/MCA
- 37 35 **LIVE AFTER DEATH**, Iron Maiden, Capitol

BRACE YOURSELVES FOR THE

SOUNDS

FEBRUARY FREE FOR ALL

Yes, beginning next week *Sounds* starts to chuck the goodies away like a man with no hands!

On the front of the **February 1** ish (next week to you) we present, in conjunction with EMI Records, a free vinyl EP contrasting two homegrown hipsters with a couple of cuts from the best in the West. Side One of the **Sounds/EMI Rock Showdown (USA vs UK) EP** features American shitstompers **Jason & The Scorchers** and neo-supergroup **Phantom, Rocker & Slick**; the flip has metallurgists **Saxon** plus new boys **The Escape Club**. All that and the chance for your band to win a video shoot — of yourselves!

February 8 boasts a rendezvous with the Italian Stallion himself, when we give away a free *Sounds Colour Magazine* on the *Rocky* flicks to coincide with the release of *Rocky IV*. As if the mag's exclusive chat with actor/writer and director **Sylvester Stallone** wasn't enough to knock you out, you can win a **Philips Stereo Video Recorder** too!

Another free *Colour Mag* pops up on **February 15** when we investigate the **Psycho Killers**, those demented crazies who make rock's subculture the super sleaze pit it is, in an illustrated romp through the history of the totally weird and wired in music. You might win £4,000 of **Roland** gear as well!

And on **February 22** *Sounds* carries a cover-mounted double-sided poster of one of our fave bands, plus a competition in which the lucky winner will boost his record collection mightily by the grace of a mega retail chain!

Free your ears — buy Sounds! Out every Wednesday.

- 38 39 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 39 40 ASYLUM, Kiss, Mercury
- 40 42 THAT'S WHY I'M HERE, James Taylor, Columbia/CBS
- 41 34* GREATEST HITS VOLUME I AND II, Billy Joel, Columbia/CBS
- 42 — NERVOUS NIGHT, the Hooters, Columbia
- 43 33 BIOGRAPH, Bob Dylan, Columbia/CBS
- 44 47 UNDER LOCK AND KEY, Dokken, Elektra
- 45 45 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 46 43 LITTLE CREATURES, Talking Heads, Sire
- 47 — LISTEN LIKE THIEVES, INXS, Atlantic
- 48 — MAKE IT BIG, Wham!, Columbia
- 49 49 THEATRE OF PAIN, Motley Crue, Elektra
- 50 50 CUPID AND PSYCHE '85, Scritti Politti, Warner Brothers

Compiled by Billboard

D I S C O

- 1 1 ALICE I WANT YOU JUST FOR ME!, Full Force, CBS 12in
- 2 2 SATURDAY LOVE, Cherrelle with Alexander O'Neal, Tabu 12in
- 3 3 IF I RULED THE WORLD, Kurtis Blow, Club 12in
- 4 8 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista 12in
- 5 5 MY MAGIC MAN, Rochelle, US Warner Bros 12in/UK promo
- 6 4 SHE'S STRANGE/LES ADAMS MEGAMIX/ROOM 123, Cameo, Club 12in twin-pack
- 7 9 LIVING IN AMERICA, James Brown, Scotti Brothers 12in
- 8 18 SATURDAY LOVE (EXTENDED REMIX), Cherrelle with Alexander O'Neal, Tabu 12in
- 9 7 NEW YORK EYES, Nicole with Timmy Thomas, Portrait 12in
- 10 6 MRD J., The Concept, 4th + B'way 12in
- 11 14 LADIES/BASSLINE, Mantronix, US Sleeping Bag Records LP
- 12 15 GET LOOSE, Aleem (featuring Leroy Burgess), Streetwave 12in
- 13 16 ONE NATION (DEF MIX), Masquerade, Streetwave 12in
- 14 10 AFTER THE LOVE HAS GONE ('BAD MIX'), Princess, Supreme Records 12in
- 15 — SUGAR FREE (DEO/REMIXES)/BAD BOY, Juicy, US Private 1 Records 12in
- 16 13 UPTOWN EXPRESS, B.T. Express, Streetwave 12in
- 17 30 BABY TALK, Alisha, Total Control 12in
- 18 12 ONE NATION (STREET MIX), Masquerade, Streetwave 12in
- 19 48 DARE TO DREAM, Viola Wills, US Wide Angle 12in
- 20 35 WE CAN MAKE IT HAPPEN, Prince Charles and The City Beat Band, US Electric Ice 12in
- 21 31 FUNKY SENSATION, Ladies Choice, Sure Delight 12in
- 22 47 DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis 12in
- 23 29 WARRIOR GROOVE, D.S.M., 10 Records 12in
- 24 17 YOUR PERSONAL TOUCH, Evelyn 'Champagne' King, RCA 12in
- 25 — I'M NOT GONNA LET YOU (REMIX), Colonel Abrams, MCA Records 12in promo
- 26 19 MUSIC IS THE ANSWER/DUB MIX, Colonel Abrams, PRT 12in
- 27 27 BABY LOVE, Regina, US West 78th Street Records Inc 12in
- 28 42 COLD SHOULDER, Evelyn Thomas, Record Shack 12in white label
- 29 20 WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX), O'chi Brown, Magnet 12in
- 30 59 PULL UP TO THE BUMPER (REMIX)/LA VIE EN ROSE, Grace Jones, Island 12in
- 31 21 GUILTY, Yarbrough & Peoples, Total Experience 12in
- 32 39 IT DOESN'T REALLY MATTER (REMIX), Zapp, Warner Bros 12in
- 33 11 SAVING ALL MY LOVE FOR YOU/ALL AT ONCE/GREATEST LOVE OF ALL, Whitney Houston, Arista 12in
- 34 38 YOU DON'T KNOW (SPECIAL REMIX), Serious Intention, Important Records 12in
- 35 58 IF YOU WANT LOVE, Tululah Moon, US Beauty and The Beat 12in
- 36 36 THE THINGS THAT MEN DO, Krystol, US Epic 12in
- 37 — (NOTHING SERIOUS) JUST BUGGIN', Whistle, US Select Records 12in
- 38 26 LET MY PEOPLE GO/RAW INSTRUMENTAL, The Winans, Qwest 12in
- 39 53 HOW CAN I GET NEXT TO YOU/IT'S MY TURN, Chapter 8, US Beverly Glen Music LP
- 40 25 DO ME BABY, Meli'sa Morgan, Capitol 12in
- 41 57 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING, Billy Ocean, Jive 12in
- 42 32 WHO DO YOU LOVE, Bernard Wright, US Manhattan 12in
- 43 40 100%, Caprice, Lovebeat International 12in
- 44 — NEW YORK EYES (REMIX), Nicole with Timmy Thomas, Portrait 12in

- 45 45 TOO TOUGH (REMIX), Lonnie Reaves, US Qwest 12in
- 46 28 GIRLIE GIRLIE, Sophia George, Winner 12in
- 47 63 IF YOU'RE READY (COME GO WITH ME), Ruby Turner, Jive 12in
- 48 24 LOVE'S GONNA GET YOU, Jocelyn Brown, US Warner Bros/Jellybean 12in
- 49 52 FREAK IN ME, Danté, US Panoramic 12in
- 50 44 MY MIND IS MADE UP, Keith Sweat, US Stadium 12in
- 51 — AFTER THE DUB HAS GONE/AFTER THE LOVE HAS GO-GO GONE, Princess, Supreme Records 12in
- 52 80 KEEP ON, Bobby Mardis, US Profile 12in/Bluebird/10 promo
- 53 22 SPECULATION/I'M NOT GONNA LET/TABLE FOR TWO, Colonel Abrams, MCA Records LP
- 54 70 THE HEAT OF HEAT/ONLY A BREATH AWAY, Patti Austin, Qwest LP
- 55 83 PAIN, Betty Wright, Cooltempo 12in white label
- 56 51 TELL ME (HOW IT FEELS), 52nd Street, 10 Records 12in
- 57 — DON'T STOP THAT GO GO BEAT, Effectron, Nightbeat 12in white label
- 58 65 YOU'RE MY LAST CHANCE (REPRIEVED VERSION)/(REPRIEVED DUB), 52nd Street, 10 Records 12in twin-pack
- 59 re A LOVE BIZARRE, PARTS I AND II, Sheila E, Warner Bros/Paisley Park white label
- 60 41 WE GOT THE FUNK, Positive Force, Streetwave 12in
- 61 98 THE OAK TREE, Morris Day, Warner Bros 12in
- 62 re WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 63 37 WILL YOU SATISFY?/ARTIFICIAL HEART/HIGH PRIORITY, Cherrelle, Tabu LP
- 64 69 SET IT OFF, Harlequin Four's, US Jus Born Prod 12in
- 65 67 IF YOU SHOULD EVER BE LONELY (STREET MIX), Val Young, US Gordy 12in
- 66 72 HOW TO WIN YOUR LOVE, Spencer Jones, Dutch Injection 12in/Champion white label
- 67 78 MAKE 'EM MOVE (REMIX), Sly & Robbie, Island 12in
- 68 re HOT (REMIX), Roy Ayers, US Columbia 12in
- 69 23 DO YOU REALLY LOVE YOUR BABY, The Temptations, Motown 12in
- 70 — HOLD ME, Teddy Pendergrass (with Whitney Houston), Asylum 12in
- 71 — HOW WILL I KNOW (JELLYBEAN REMIX), Whitney Houston, Arista 12in
- 72 re FIRE, Fire Fox, Atlantic 12in
- 73 87 ROCK THE BELLS, L.L. Cool J, US Def Jam LP
- 74 96 WHO'S ZOOMIN' WHO (US REMIXES), Aretha Franklin, Arista 12in
- 75 — GRACE JONES MUSCLEMIX/PULL UP TO THE BUMPER (REMIX), Grace Jones, Island 12in
- 76 79 BABY DON'T STOP ME, Quest For Life, US SeaBright 12in
- 77 99 OFF THE WALL (RADIO VERSION)/(ACE MIX), Paul Scott, US Ace Beat 12in
- 78 71 HOLD ME TIGHT, Robert White, Calibre 12in
- 79 56 DREAM WORLD/LEAVING ME NOW/I SLEEP ON MY HEART (REMIX), Level 42, Polydor 12in promo
- 80 60 YOU'RE MY LAST CHANCE (US REMIX), 52nd Street, 10 Records twin-pack
- 81 90 SKIPS A BEAT, Warp 9, US Motown 12in
- 82 76 OBJECT OF MY DESIRE, Starpoint, Elektra 12in
- 83 100 PASSION, Bata Drum, Champion 12in
- 84 — HEADLINE NEWS, William Bell, US Wilbe Recording Corporation LP
- 85 — SPECIAL, The Stylistics, US Streetwise LP
- 86 — IN THE MORNING TIME, Tramaine, US A&M 12in
- 87 43 HIGH HORSE/CHEMISTRY OF LOVE, Evelyn 'Champagne' King, RCA LP
- 88 46 MATED, David Grant & Jaki Graham, EMI 12in
- 89 — SYSTEM ADDICT (M&M REMIX), Five Star, Tent 12in
- 90 re ALL I WANT IS MY BABY, Roberta Gilliam, US Sutra 12in
- 91 34 FOREVER AND EVER/SUGAR FREE/NOBODY BUT YOU, Juicy, US Private 1 Records LP
- 92 93 SHE'S SO GOOD TO ME, Luther Vandross ('The Goonies'), Epic LP
- 93 75 MY DOWNTOWN LADY, Reaction, US Strawberry Records Unltd. 12in
- 94 74 NEPENTHE/LET ME DOWN EASY, Skipworth & Turner, 4th + B'way LP
- 95 81 SPEND A LITTLE TIME WITH ME, Royale Delite, Streetwave 12in promo
- 96 89 AFTER LOVING YOU, Omari, Recent Future Records 12in
- 97 re IN THE MIDDLE OF THE NIGHT, Taka Boom, Boiling Point 12in
- 98 re I CAN'T LIVE WITHOUT MY RADIO, L.L. Cool J, CBS/Def Jam 12in
- 99 — I WANT TO BE WITH YOU/I'M MUCH TOO SHY, Desi, Certain Records 12in
- 100= 64 LOVE SO FINE, Sahara, Elite 12in
- 100= — I'LL BE YOUR FRIEND (REMIX), Precious Wilson, Jive 12in
- 100= 54 SPACE BASS, Slick/EVERYBODY'S SINGING LOVE SONGS, Sweet Thunder, Streetwave 12in

Compiled by James Hamilton/Alan Jones

TAKE ME NOW
7 AND 12-INCH SINGLE

PRECIOUS

PARLOPHONE

W/E JAN 25, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|---|
| 1 | 1 | LOVE'S GONE MAD, Seventh Avenue, Record Shack 12in white label |
| 2 | 3 | BOTH SIDES NOW, Viola Wills, US Wide Angle 12in |
| 3 | 4 | HIT THAT PERFECT BEAT (REMIX), Bronski Beat, London 12in |
| 4 | 2 | HE'S NUMBER ONE, Fantasy, US Spring 12in |
| 5 | 8 | PISTOL IN MY POCKET, Lana Pellay, Sublime 12in white label |
| 6 | 5 | MAGIC, Brian Soares, US Night Wave 12in |
| 7 | 9 | DANCE, Joy St. James, US Pink Glove 12in |
| 8 | 7 | CUBA LIBRE (REMIX), Modern Rocketry featuring Jo-Lo, US Megatone 12in |
| 9 | 6 | SHOCKWAVE, David Knopfler, makingwaves 12in |
| 10 | 10 | CHARLESTON, Den Harrow, Italian Baby LP |
| 11 | 16 | WHENEVER YOU NEED SOMEBODY (PULL IT OFF), O'chi Brown, Magnet 12in |
| 12 | 14 | STRANGER IN A STRANGE LAND/RUNNING AROUND IN CIRCLES, Pamala Stanley & Paul Parker, US TSR 12in |
| 13 | 12 | I'M THE ONE YOU WANT, Les Lee, US Mega Bolt 12in |
| 14 | — | DON'T YOU WANT MY LOVE (REMIX), Nicole, US Portrait 12in |
| 15 | 20 | NO FRILLS LOVE (REMIX), Jennifer Holliday, Geffen Records 12in |
| 16 | 17 | SATISFY/DUB, Soif De La Vie, German Uff Zick 12in |
| 17 | — | FLY TO ME, Aleph, Italian Disco Magic 12in |
| 18 | — | RESCUE ME, Tracey Carmen, InfraStructure 12in |
| 19 | 18 | CASANOVA ACTION, Latin Lover, Dutch Sound Shop 12in |
| 20 | 15 | BORN TO BE ALIVE/ARE YOU READY FOR LOVE, Kelly Marie, Passion 12in |
| 21 | 11 | FAIRY TALE, Rose, Italian Disco Magic 12in |
| 22 | 25 | LET US DANCE JUST A LITTLE BIT MORE, Secret Service, German Sonet 12in |
| 23 | 29 | ANOTHER BOY IN TOWN, Two Girls, US Popular 12in |
| 24 | — | FOR YOUR SWEET INFORMATION, P.J. Marcus, Italian Cruisin' 12in |
| 25 | 22 | IN BLUE, Data, Proto 12in white label |
| 26 | 21 | WOMAN, Techno Lust, US Pantera 12in |
| 27 | 27 | ORIENTAL EYES, Rewind, German Bellaphon 12in |
| 28 | re | DON'T TAKE AWAY THE MUSIC (REMIX), Tavares, Dutch Capitol 12in |
| 29 | 19 | SHANGHAI, Lee Marrow, German Chic 12in |
| 30 | 13 | WITH YOU I COULD HAVE IT ALL, Cissy Houston, Glitter 12in |
- Compiled by James Hamilton/Alan Jones

REGGAE

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

INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 1 | DAYS LIKE THESE, Billy Bragg, Go! Discs |
| 2 | 2 | ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD |
| 3 | 10 | SHE SELLS SANCTUARY, the Cult, Beggars Banquet |
| 4 | 3 | TINY DYNAMINE, Cocteau Twins, 4AD |
| 5 | 5 | KICK OVER THE STATUES, the Redskins, Abstract Dance/Priority |
| 6 | 6 | BLUE MONDAY, New Order, Factory |
| 7 | 4 | REVOLUTION, the Cult, Beggars Banquet |
| 8 | 18 | LET THEM EAT BOGHSHED, Bogshed, Vinyl Drip |
| 9 | 8 | CAN YOUR PUSSY DO THE DOG?, the Cramps, Big Beat |
| 10 | 22 | REVOLUTION, Chumba Wumba, Agitpop |
| 11 | 19 | DRINKING AND DRIVING, the Business, Diamond |
| 12 | 11 | THE BATTLE CONTINUES, Conflict, Mortarhate |
| 13 | 13 | DESIRE, Gene Loves Jezebel, Situation Two |
| 14 | 15 | NO PLACE CALLED HOME, the June Brides, Intape |
| 15 | 27 | UPSIDE DOWN, the Jesus And Mary Chain, Creation |
| 16 | 14 | IT WILL COME, the Woodentops, Rough Trade |
| 17 | 28 | ALL DAY LONG, the Shop Assistants, Subway Organisation |
| 18 | 12 | SPIRITWALKER, the Cult, Situation Two |
| 19 | 9 | NEEDLE GUN, Hawkwind, Flicknife |
| 20 | 17 | CRUISER'S CREEK/LA, the Fall, Beggars Banquet |
| 21 | 32 | RAIN, the Cult, Beggars Banquet |
| 22 | — | LA RAIN, Rose of Avalanche, LIL |
| 23 | 20 | BRAINBOX, the Three Johns, Abstract |
| 24 | 21 | Y2, That Petrol Emotion, Noise A Noise |
| 25 | 7 | SLAMMERS, King Kurt, Stiff |
| 26 | 25 | GREEN BACK DOLLAR, the Men They Couldn't Hang, Imp/Demon |
| 27 | 37 | BUBBLING, Aswad, Simba |
| 28 | 33 | FLAG DAY, the Housemartins, Go! Discs |
| 29 | 35 | WALK ON GILDED SPLINTERS, the Flowerpot Men, Compost |
| 30 | 16 | SUB-CULTURE, New Order, Factory |
- Compiled by Spotlight Research

INDIE ALBUMS

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

INDIE ALBUMS 3



● STOP PRESS: Mrs Mavis P Bootle, chairperson of Bournemouth Young Wives' Circle, has revealed the contents of her letter to the PM: "With reference to your communication of January 4, herewith follows the artistes in next week's rm; Belouis Some, Billy Bragg, Cactus World News, Madness, the Blow Monkeys, Nicole and Easterhouse. Your humble servant, Mavis P Bootle." London 1pm, today.

rm

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 22

BIRMINGHAM Peacocks (021-643 6751) **Alternative TV/The Mission**
BRENTFORD Red Lion (01-560 6181) **Living Daylites**
BRISTOL Old Profanity Showboat (293301) **The Addicts**
CHIPPENHAM Virgin Goldiggers (656444) **Harry The Spider's Coming Out Party Part Two**
CROYDON Underground (01-760 0833) **Dumpy's Rusty Nuts**
EDINBURGH Playhouse (031-557 2590) **AC/DC**
HASTINGS Crypt (444675) **Echo Echo**
LEEDS Adam And Eve's (456724) **The Deformed**
LEICESTER Polytechnic (555576) **Moho Pack**
LONDON Covent Garden Rock Garden (01-240 3961) **Colenso Parade/Hirosin Vogue**
LONDON Old Bond Street Embassy (01-499 4793) **Dog's D'Amour/Khymer Rouge**
LONDON Wardour Street Wag (01-437 5534) **Chiefs Of Relief**
MANCHESTER Band On The Wall (061-832 6625) **Wilko Johnson**
NEWCASTLE UPON TYNE Riverside (614386) **Sandy Russell/Syd Warren Quartet**
ROMFORD Rezz (25566) **Dark Asylum**
SHEFFIELD University (24076) **Larry Miller**
SOUTHAMPTON University (556291) **Mari Wilson/The Man Upstairs**
SUNDERLAND Polytechnic (45512) **Trenhouse Ceilidh Band**

THURSDAY 23

BIRMINGHAM Railway (021 359 2283) **Calling Kyle**
BRADFORD Wheatheaf (724163) **General Wolf**
BRENTFORD Red Lion (01 560 6181) **The Reactors**
BRISTOL Downstairs At The Tropic (733015) **Half Man Half Biscuit**
CANTERBURY Alberrys **Johnny Seven**
DUDLEY JB's (53597) **FBI**
EDINBURGH Playhouse (031 557 2590) **AC/DC**
HASTINGS Crypt (444675) **Ya Ya's**
HULL University (42431) **Buddy Curtess And The Grasshoppers**
LEICESTER Kings Head Optimism Club (872216) **3 Action/wif Nick/Wellfed/The Anonymouse/Dr Bad Vives/Barney Rubble**
LONDON Brixton Hill Fridge (01 326 5100) **Divine Nightmare**
LONDON Camden Lock Dingwalls (01 267 4967) **Blues 'N' Trouble/Smokestack Lightning**
LONDON Kentish Town Bull And Gate (01 485 5358) **Barflies**
LONDON Old Bond Street Embassy (01 499 4793) **Kautau**
LONDON Woolwich Tramshed (01 855 3371) **Glitter Band/Untouchables**
MANCHESTER Band On The Wall (061 832 6625) **Sheila Jordan/Harvey Schwartz**
MIDDLESBOROUGH Centrefold **Drum Club Indian Summer**
NEWCASTLE UPON TYNE Riverside (614386) **Quango**
NOTTINGHAM Mint Bar **Basking Sharks**
OXFORD Polytechnic (68789) **Cactus World News**
PENZANCE Demelzas (62475) **The Addicts**
PORTSMOUTH Granny's (824728) **Empyre**
SALISBURY City Hall (334432) **Harvey And The Wallbangers, Park The Tiger**
SHEFFIELD Hallamshire Hotel (29787) **Spring Heeled Jack**

FRIDAY 24

ALDERSHOT West End Centre (21158) **Roy Harper/Amancio D'Silva**
BATH Moles (333423) **The Addicts**
BIRMINGHAM Polytechnic (021 387 6164) **Cactus World News**
BRADFORD University (33466) **The Noble Kind**
BRENTFORD Red Lion (01-560 6181) **GB Blues Band**
BRENTWOOD Hermit Club (218897) **Rough Justice/Blind Mice**
BRISTOL Tropic (49875) **Rave To The Grave/Bagpiping DUDLEY** JB's (53597) **Mighty Lemon Drops**
HASTINGS Crypt (444675) **Sarean Quarter**
KIRKLEINGTON Country Club (780093) **Makin Time**
LEATHERHEAD Riverside Club (375713) **Bogshed/UT**

LETCHEWORTH Pinston Hall (627003) **The Grip/Thin Ice**
LIVERPOOL University (051-709 4744) **Capricorn**
LONDON Camden Dublin Castle (01-485 1773) **Juice On The Loose**
LONDON Harlesden Mean Fiddler (01-961 5490) **Hank Wangford Band**
LONDON Kensington Gore Royal Albert Hall (01 589 8212) **Sting**
LONDON Lower Clapton Road Dougies (01 985 9192) **Len Holmer Brass/Bachaks Soca Band/Ebony Steel Band/Calyptonians/Lord Cloak/Tiger/Lucky M/Messiah Sound**
LONDON Northampton Square City University (01 250 0955) **5TA**
LONDON Oval Cricketers (01 735 3059) **John Otway**
LONDON Oxford Street 100 Club (01 636 0933) **Jazz Afrika/Savajazz**
LUTON California Summer House
MANCHESTER Band On The Wall (061 832 6625) **Fourth Generation**
NEWCASTLE UPON TYNE Riverside (614386) **Mesh/Another Russian Winter/All The King's Men**
SHEFFIELD University (24076) **Guest Stars**
SUNDERLAND Polytechnic (45512) **MK Big Band//Sylvia Griffin And Her Real Gone Guys**
TREFOREST Polytechnic Of Wales (405133) **Zoot And The Roots**
WALSALL College of Technology **Roulette/Task**
WINCHESTER Theatre Royal (63210) **Harvey And The Wallbangers, Park The Tiger**



● AC/DC assault Edinburgh Wednesday and Thursday

SATURDAY 25

ALDERSHOT West End Centre (21158) **Spiff Riff/Master Blaster**
AMERSHAM Iron Horse (7704) **Burnessace**
AYLESBURY Wellhead Inn (622733) **Summer House**
BANBURY Stadium **Chicken Shack/Armpit Jug Band**
BATH Moles (333423) **Soul Searches**
BIRMINGHAM Railway (021 359 2283) **Panacea**
BRENTFORD Red Lion (01 560 6181) **John Otway**
BRIGHTON Polytechnic (681286) **Cactus World News**
CARDIFF University (396421) **Buddy Curtess And The Grasshoppers/Rent Party**
DUDLEY JB's (53597) **DT's/Geraint Watkins**
EDINBURGH Playhouse (031 557 2590) **Griff Rhys Jones/Mel Smith**
GRANTHAM Leisure Centre **English Dogs/The Prey/The Six**
GRAVESEND Red Lion (66127) **Ashmata**
GUILDFORD University Of Surrey (509223) **Andy Kershaw/The Higsyons/The Larks**
HIGH WYCOMBE Nags Head (21758) **Lazy**
HULL University (42431) **Capricorn**
KINGSTON Dolphin (01 546 1630) **Dumpy's Rusty Nuts**
LEEDS Trades Club (620629) **The Mekons/Olulu Olulu/The Buttercockies**
LONDON Camden Lock Dingwalls (01-267 4967) **Savajazz/Lovely Money**
LONDON Clerkenwell Close Horseshoe (01 253 6068) **Joolz/**

Slade The Leveller/Jenny Eclair
LONDON Herne Hill Hall Moon (01 274 2733) **Blythe Power/Beat The System**
LONDON Kensington Gore Royal Albert Hall (01 589 8212) **Sting**
LONDON Kentish Town Bull And Gate (01 485 5358) **Hank Wangford**
LONDON Oval Cricketers (01-735 3059) **Geno Washington And His Ram Jam Band**
MANCHESTER Apollo (061 273 3775) **Red Wedge**
MANCHESTER Polytechnic (061 273 1162) **Rhonda**
ST ALBANS Horn Of Plenty (36820) **Thin Ice**
ST NEOTS Kings Head (74094) **Filthy Rich**
SHEFFIELD Leadmill (754500) **Quango**
STOCKTON Dovecot Arts Centre (611625) **These Tender Virtues/The Screaming Silence**
WENDOVER Wellhead Inn **Summer House**
WEST BROMWICH Coach And Horses (021 588 2136) **Tusk**
WHITLEY BAY Esplanade Rock Club (252018) **Black Rose**
WINCHESTER Theatre Royal (63210) **Harvey And The Wallbangers, Park The Tiger**
WISHAW Heathery Bar (72957) **The Cut/Trident**

SUNDAY 26

CARDIFF St Davids Hall, (426111) **Red Wedge**
CROYDON Underground (01 760 0833) **Cactus World News**
DUDLEY JB's (53597) **DT's**
FETCHAM Riverside Club (375713) **Fire And Ice**
GLASGOW Rock Garden **Trident**
LIVERPOOL Empire (051 709 1555) **Griff Rhys Jones/Mel Smith**
LONDON Covent Garden Africa Centre (01 836 1973) **4D Man/King Baah/Brady**
LONDON Greek Street Le Beat Route (01 734 6308) **Run To Zero/Dance Don't Dance/Sarean Quarter/4D Man**
LONDON Kensington Gore Royal Albert Hall (01 589 8212) **Sting**
LONDON The Mall ICA (01 930 0493) **John Giorno**
LONDON North Finchley Torrington (01 455 4710) **Juice On The Loose**
MANCHESTER Band On The Wall (061 832 6625) **Norman Beaker Band**
MIDDLESBOROUGH Polytechnic (45589) **Ausgang/Rebel Radio**
PLYMOUTH Ziggys (266103) **The Addicts**
STOKE ON TRENT Roxy Rollers (274984) **Stormlord**

MONDAY 27

BIRMINGHAM Odeon (021 643 6101) **Red Wedge**
CHIPPENHAM Goldiggers (656444) **Feargal Sharkey**
LEEDS Adam And Eve's (456724) **Belle And Sebastian**
LONDON Greek Street Le Beat Route (01-734 6308) **Passion Play/Popular Front/Screaming Marionettes/Billie Londo**
LONDON Wardour Street Marquee (01 437 6603) **Tygers/Splitz**
LONDON Wardour Street Wag (01 437 5534) **Slim Gaillard**
MANCHESTER Band On The Wall (061 832 6625) **Jazz Foundations**
NEWCASTLE UPON TYNE Riverside (614386) **Ausgang/The Venetians/The Scream Idols**
SLOUGH The George (20568) **Fair Exchange**

TUESDAY 28

BIRMINGHAM Odeon (021 643 6101) **Feargal Sharkey**
DUDLEY JB's (53597) **King Spiders**
LEICESTER De Montfort Hall (544444) **Red Wedge**
LONDON Camden High Street Camden Palace (01 387 0428) **Heza Sheza**
LONDON Camden Lock Dingwalls (01 267 4967) **Snakes Of Shake**
LONDON Camden Dublin Castle (01-485 1773) **Jumping Jehosophats**
LONDON Old Bond Street Embassy (01 499 4793) **Savajazz**
MANCHESTER Band On The Wall (061 832 6625) **Groundhogs**
NOTTINGHAM Yorker (42739) **Larry Miller**
SLOUGH Pied Horse (21773) **Fair Exchange**
WOLVERHAMPTON Polytechnic (28521) **Dumpy's Rusty Nuts**

WAVE

■ THE WEATHER PROPHETS, TROPIC CLUB, BRISTOL

Those who came expecting the Loft Mk 2 (and judging from the initial reactions, there were a few) may have been disappointed. I hope, though, that those who came to discover the Weather Prophets went away feeling glad.

By Pete Astor's own admission, a Weather Prophets gig can be wonderful or incredibly naff. Tonight they were great, but not without a dodgy moment. The songs went from the lonely-young-man imagery of 'I Almost Prayed' to dreary rock n' roll riffing and back again.

The difference between the Weather Prophets and the Loft is that the new band takes a lot from blues and R'n'B, whilst the old band was firmly in the pop category. Blues can be a wonderful form of music, just as long as it's not smothered by the awful snobbery and musicianship that the genre can create.

On the subject of R'n'B, the comparisons with late Sixties Status Quo were at times quite chilling, and the last thing we need right now, thank you, is a boogie revival.

Another point is the sedate nature of their playing. A walk to the side of the stage was the most any of the band could manage, but on the occasions they did thrash those guitars, it was worth it.

The Weather Prophets may give me reasons to be wary but, on a more immediate level, they can be quite brilliant. Pete Astor has been hailed as a great songwriter, and he does have some sensitive lyrics, but the music can sometimes be unfortunately cumbersome.

When it does come together, though, it can arouse that soft spot in your musical sensitivities. The intensity occasionally makes you curl at the edges and resemble a gooey lump on the dancefloor.

I advise you to watch them very, very closely. They could be so good you'll love them forever, or so awful you'll never want to see them again.

■ Martin Whitehead

► WET WET WET, THE VENUE, ABERDEEN

Round the corner from the Venue, in the appallingly-named Drift Inn, Frank Robb is playing his guitar, doing a fine line in ad lib patter and being extremely silly at his audience's expense. The burly barman, the couple at the fruit machine, the old timer on the door — nobody escapes his acidic wit.

The Wetters' support band Kick Reaction would do well to take a leaf out of Mr Robb's book. They delivered a competent, if largely unimaginative set, but ultimately failed to hold the audience's attention.

Wet Wet Wet are, for my money, much more fun. Delivering the goods in fine style, they don't seem to give a donkey's about the initially lukewarm reception.

Theirs are gutsy, finely crafted pop songs but 'Temptation' and the eloquent 'Wishing I Was Lucky' stand out a mile. Wet Wet Wet play it simple, using the strongest weapon in their armoury — Marti Pellow's voice — to great effect.

They have a spirit and vitality which sets them apart from most of the other rather dubious hopes for '86. The big question is whether a young public, weaned largely on sterile techno-pop, can cope with a band who seemingly touch our real emotions so effortlessly.

It is difficult to define this band's appeal. Certainly the relative freshness, the abundance of good songs and the relaxed approach to the live situation are contributing factors.

It is much more than that, though. I have a sneaking suspicion you will only really understand if you go and see for yourself.

■ Patrick Small

■ VEIL AFTER VEIL, ESCAPE CLUB, BRIGHTON

Being dubbed a band to watch in '86 has always struck me as the kiss of death. In any case, Veil After Veil do a good suicide job of their own without the aid of that somewhat dubious accolade.

I suppose there's a certain novelty appeal — the sort of thing that helped Lene Lovich to a hit single or two back in '78. But Veil After Veil possess only a few poor album tracks and, besides, we like to think we have more discerning taste these days, don't we?

The lead vocalist seemed so out of place. I got the impression someone had decided she had a half decent voice and pulled some kids off the street to be her band. Such was the rapport (or lack of) between them that I wondered if they'd even been introduced prior to the gig.

The girl on keyboards played like a typist, whilst lead guitar and bass studiously concentrated on their instruments. They delivered an adequate backing sound to which the lead singer added a few Siouxsie-style wails.

Astute comments like, "So this is Brighton, huh?" blew all credibility as the singer clutched at her outfit, bashfully conscious of exposing a little too much flesh.

Much amusement was also created each time a song was announced. Veil After Veil suffer such a fundamental shortage of lyrics that most songs consisted of little more than endless repetitions of the title.

Band to watch for '86? Think I'll go and hibernate till next year.

■ Tim Jeffrey

◀ FOSTER PILKINGTON, THE PINK TOOTHBRUSH, RAYLEIGH

Up on the stage, a lone figure is running back and forth, whirling his arms about. A backing tape pumps out brash, swinging, neo-Buzzcocks pop.

Every now and then, the figure interrupts his struggle with a decaying set of Pete Shelley vocal chords, to lambast the audience with fragments of violin. Justifiably unnerved, the audience stands well back.

After about five songs, they come to realise that a Foster Pilkington is neither a special strength lager nor a rabid performance anarchist. It is, rather, a one man fusion of punk energy and classical learning. Or that's the theory of it, anyway.

Steve Foster Pilkington is what most people would call 'a nutter'. Not content with confronting the Pink Toothbrush's provincially mixed audience with a display of manic eccentricity, Steve takes every opportunity to wind up the crowd.

The reason that Mr Pilkington can get away with a broken down voice, taped backing, an out of tune guitar, and sarcastic manner, is that he writes marvellous, plastic pop tunes.

Icy spirals of keyboards and slices of funk guitar fill in over painting-by-numbers rhythms. Dashing violin solos slide off the stage. Songs like his first single, 'In The Town Of Forgotten Talent', and 'If This Is Love' glow with the primary colours of early Human League, or the Buzzcocks.

Themes of social injustice fall in happily with twisted tales of love and insecurity. By the time Steve has run out of tapes, the Pink Toothbrush has decided that it likes this slightly camp oddity and his madcap cabaret.

In these days of neutered pop, Foster Pilkington is almost a genius amongst jellyfish.

■ Roger Morton



Photo by Steve Payne



► STING, THE APOLLO, MANCHESTER

I was all for getting snotty about Sting's past, and his current pretensions. I wanted to grouse about the megastar menopause. You know, when our affluent lumps of beefsteak decide they want 'artistic integrity'. They want to write poetry, climb mountains and sail around the world. They want to do solo projects. They usually go on to make total jerks of themselves.

But hold on. Sting's no dope. He's got together a bunch of top jazz musicians, and a handful of decent songs. It was hard not to be impressed. The audience might have been full of teenyboppers and bank clerks, but we shouldn't blame him for that.

The set combined older songs with those from the 'Blue Turtles' album, in a generously long show. The new ones came over well, actually benefitting from the rawer live edge. And given the calibre of Sting's musical sidekicks, it was pleasing to note an absence of ego problems. We certainly didn't have a drummer (who mentioned Stewart Copeland?) trying to upstage everyone else.

Police songs were surprisingly successful. 'Every Breath You Take' changed from a sinister, possessive song to an uplifting declaration of love. Another one to enjoy a servicing was 'Roxanne', with a simple arrangement of voice, acoustic guitar and sawn-off saxophone. 'Demolition Man' bombed, though; the jazz-trained band was too disciplined to 'get into' the sloppiness of rock and roll.

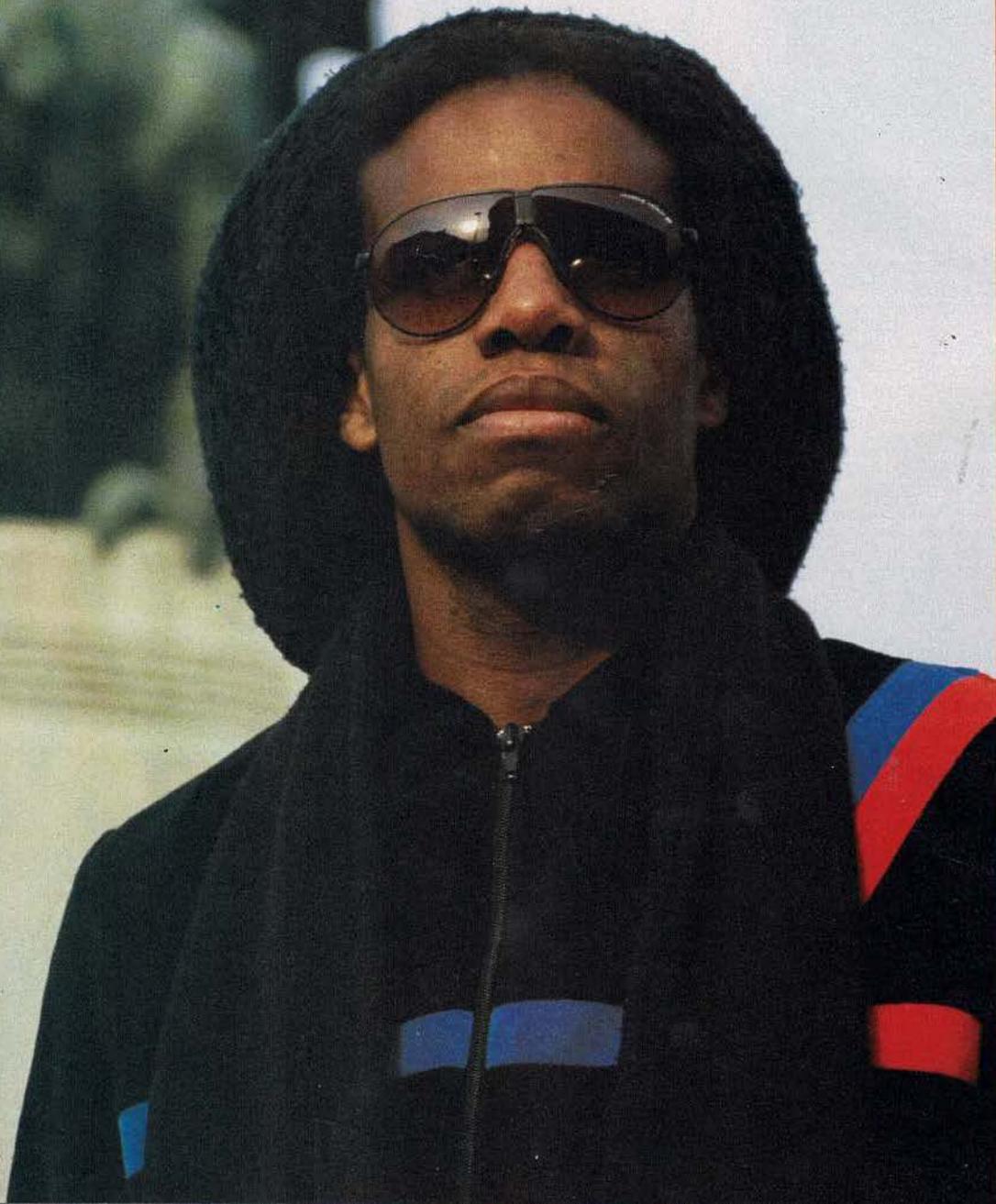
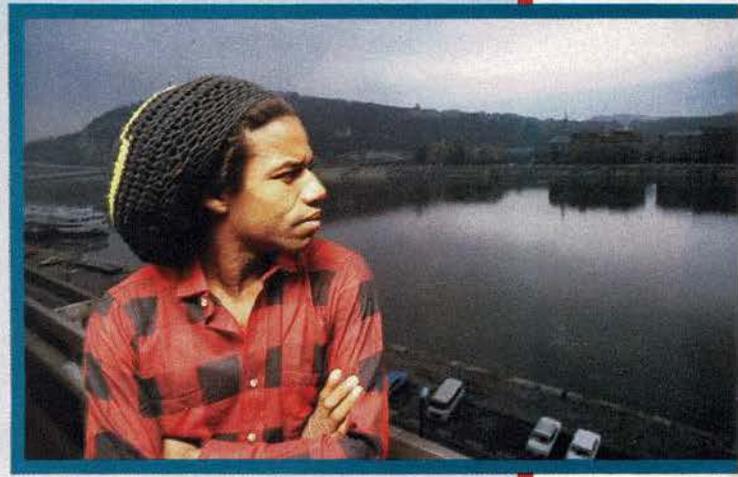
Lowpoint of the evening was an indulgent work-out of the old blues chestnut, 'Need Your Love So Bad'. Blues might be enjoyable to play, but it's boring as hell to listen to.

Encoring, the ever-cool Sting announced, "This is a song I've never played live before" (bet he says that every night), and so goes into 'Russians'. This song rhymes 'precedent' with 'president!' Even so, you got the impression that the man was being sincere. A singalong version of 'Message In A Bottle' was a predictable, if not offensive, nightcap.

So it looks like he's pulled the whole project off rather well. The transition from pin-up to (semi) credible artist is only rarely achieved, but you have to give Sting some credit. Call it the acceptable face of adult-orientated music, or what you will... it really wasn't that bad.

■ Stuart Baillie





KNOCKING OFF 'THE FUNNY AREAS'

Eddy Grant braves ice cold and portly Magyars to get to 'the kids' in Hungary and Yugoslavia. Forints correspondent: Andy Strickland. Location shots: Denis O'Regan

Funny how those cheap tourist guides have a way of getting it right. "Hungarians are a friendly and hospitable people," I read as the plane crawled towards the Gerry Anderson-like terminal building at Budapest Airport.

A short fat Magyar grinned at us as we queued at passport control. "You have girlfriend?" he enquired softly. "You English, you OK here," he winked, as his fur boots and gold medallion slipped past the unfriendly and inhospitable customs official, who had just earned himself a gold star (to go with his red one) by locating a rifle in a hairy youngster's hand baggage.

So this is Hungary: a strange place to find reggae, pop or rock 'n' roll, yet here they are, all in one bouncy, compact bundle. Eddy Grant's on the second leg of his unusual tour that has already taken in Cuba and still has Yugoslavia, Poland and Africa on the itinerary.

"I've been asked to play in Cuba for the last four years or so, but up until now the situation's never allowed it," explains Eddy, as we sit in his hotel room looking out over a distinctly non blue Danube.

"I decided that this moment — prior to my having to run around promoting the new album — this is the time to knock off what I call 'the funny areas' and be done with that.

"I don't find any particular difficulty playing these countries, because it's just people. You're playing to people who just love your music, and it doesn't matter whether they've got great economic problems or whatever. You just have to play for them.

"That's about the size of it. Even in a place like Poland. We know about the poverty and we know about the hardships — that's just a fact of life — but we're not going there because of that. We're going there to play music, that's all."

Eddy may like to play down any political aspect of his 'funny areas' tour, but it takes some kind of will that goes beyond financial gain to come to these places with your band. For instance, tonight's promoter, Laszlo, an amiable ex-journalist, has not been able to raise enough Forints (that's cash to you) to entice the likes of Simple Minds or U2 to appear in

Budapest, though even we could have warned him of the inevitable failure of a recent Nazareth gig.

As we watch the curiously paired off Hungarian crowd filter into the Budapest Sportsarnok arena for tonight's gig, the promoter explains: "Even Elton John was not good. Three nights, too many, but Dire Straits was great!" We can almost see the Forint signs in his eyes. "I never have punk bands, though. The Ramones in Budapest was the worst night of my life!" Quite.

Eddy and his seven piece band work their butts off tonight, in a show that reminds you just how many hits this guy's had in his career. He includes the Equals' 'Baby Come Back', which is obviously played to death in every Budapest disco as much as it is back home.

Eddy Grant has such a wide appeal, and his music is deceptively simple. I voice the possibility that there is a lot of artistic compromise at work here. Whoops!

"I don't compromise," he tells me forcefully. "Everything I do is what I want to do, and I don't make music to please one section or country. I just make the music that I like. If at the end of the day it appeals to mums, dads and six years olds, then that's fine by me."

Ah, the old pet answer, of course, but don't you ever wish you were a bit more hip, Eddy?

"I don't court popularity in that way," he puts me straight. "I want my music to be successful and popular, but I won't bastardise myself in any way."

Eddy Grant is unique. How many other black artists can you name who have had the same across the board appeal as this man? Not only that, but he is one of the few major artists today who can claim to be truly independent — managing himself and releasing records through his own Ice Records label. The only name that can perhaps be used in the same context is Bob Marley.

"I don't think Bob had the same commercial success as I've had," says Eddy, matter of factly. "He never had a big hit record in the United States,

and he never really had a worldwide pop hit. But he did have a great impact in terms of personal appearance and media appeal.

"We came from different backgrounds. I came from a pop group and he came from a Jamaican reggae, ethnic background.

"A lot of reggae artists have a problem establishing a relationship with white people, because they're not usually promoted in a white way and that's necessary to make that connection.

"Secondly, people like to see and hear a little of themselves in the things they like. Coming from Jamaica, there seems to be a degree of musical dogma and I think that's why that music hasn't achieved such a degree of acclaim."

There's more than a hint of the fighter in Eddy Grant. An almost arrogant streak that led to some degree of surprise and hurt at his omission from Live Aid. A streak tempered by years of adopting what he calls 'guerrilla tactics' in the music business, to ensure success on his terms.

He is a shrewd businessman, which might explain why we have to endure an eight hour overnight drive into Yugoslavia, including an hour at the misty Hungarian border. The freezing weather and bristling machine guns have me singing 'Nikita' to myself, as a ferocious fur lined soldier shines his torch up my nose!

It's clear, fortunately, so we trundle across to good old socialist Yugoslavia, heading for Ljubljana.

Eddy Grant and his band have by now been reduced to a group of foot stomping, scarf wearing, "turn up the heating" shouting, teeth chattering blank stares.

This is not Barbados, and they've just about had enough of the cold when we discover that tonight's show will take place in — a covered ice rink! Keyboard player Raph smiles in disbelief and cracks open the brandy.

"I still keep my eyes on Britain and what's going on there," says Eddy as we discuss the autumn's riots. "That is definitely a sign of the times, and it just goes to show how deep this racist

attitude that pervades really is.

"The man in the street has nothing to do with it; the same people run the country irrespective of whether it's a Tory or a Labour government. These people have no interest in black people whatever.

"They don't see us. They don't see our contribution to the country and so they think that it's quite alright, that we will accept anything and I don't think that's right.

"When English people have inhabited our countries, we have not treated them this way. We have respected the things they've done, those things still stand in our countries today. We haven't broken down their monuments and statues, we haven't tried to destroy the fact that there was a relationship between us. I think in a country like Britain, we've been given the shitty end of the stick.

"Maybe now it's too late to call back the tiger. I hope this isn't the case, I hope that these people who insist on treating us as though we're beggars in a country that doesn't belong to us, take a different view. England should be better off for the black people who live there, they shouldn't be looked down upon. It's a slap in the face for England that there have been riots on the streets — a country that's supposed to be so tolerant or whatever."

Eddy's as yet untitled new single and his album 'Born Tuff' will be released in Britain in February, following his appearance at the New Orleans Anti Apartheid concert. He turned down an invitation to appear on the 'Sun City' record, though: "because I didn't like the song, and at the end of the day I'm an artist and I will be judged by my work".

In the world of Eddy Grant, musical integrity is still paramount. He's promised to make up for that particular non appearance by playing his 'ass off' at the gig, and spreading the word of support when he tours Africa next month.

As he approaches an incredibly sprightly 40, you get the feeling there's a lot more to come from this man, including an autobiography (again titled 'Born Tuff'). It should make for some interesting reading.

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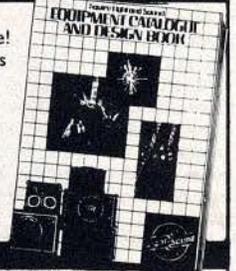
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■ **I've just heard** some devastating news. It's come as a massive blow to me and I don't think I'll ever recover. Yes, Johnny 'eternally gorgeous' Marr has gone and got himself wed! I'm going off for a cry now.

Devastated Smiths fan, Chertsey

● We've known this for a while and various members of the **rm** staff have only just got over the shock themselves

■ **Now don't get** me wrong, I really think **rm** is a great and varied music magazine, but please can you tell me where you get all these dodgy soul bands from who crop up from time to time in your magazine? Most of them have nothing to say for themselves other than telling us who produced their latest album (yawn) and they never seem to do much in the charts.

Teresa King, Sheffield

● We suspect the bands you refer to are the ones that usually feature in the **rm** disco charts or the ones that seem likely to cross over to the national chart any moment. As for Paul Sexton, he needs the money, lives in Hackney and is a closet HM fanatic

■ **I heartily agree** with Mike Mitchell's comments on the Fine Young Cannibals gig at Hammersmith Palais. It's not good enough, in this day and age, to play so few songs and stretch them so far to cover up the fact that you've only a few songs as yet. FYC should have waited another six months and gone out and slayed the public. I'll think twice before spending so much cash to see them again.

Steven Dunn, Milton Keynes

● The FYC obviously fell prey to the biz merry-go-round of single, album, tour, Steven

■ **When are you** good people of the music press going to catch on to the fact that Terry Hall and the rest of the Colourfield are taking the piss in all of their interviews? Terry must have done so many boring interviews by now that nothing he says can ever be taken at face value. I learnt a long time ago that listening to the man's lyrics is a far better way of sussing out what he thinks about things, rather than reading interviews. As for his continued fascination with Man Utd, I can just about forgive him — I'm a City fan.

Alan Hadfield, Manchester

● Always good to see *Tel* and the boys in the paper as far as the letters page is concerned, Alan. True undiscovered genius, we reckon

■ **When I left** school I undertook a trainee journalists' course on a local rag and learnt all about short, sharp hard hitting questions. Imagine my mirth when skimming through Mike Gardner's Feargal interview (**rm**, Jan 11). I came across his first question to the wacky Derryman. "After all the previous experimentation of your singles, how did you set about creating a coherent sound for your solo



● **JOHNNY MARR:** Mr Smith becomes a married man

album?" Spot on, Mr Gardner. Direct and to the point? You must be joking.

Ernie Stringer, Dumbarton

● Hmm, see what you mean, Ernie. Mike Gardner's been reading too many copies of *International Musician*, methinks

■ **Could you tell** me why since the beginning of the 'new look', **rm** last September, you have completely ignored Gary Numan and his music?
Gary Numan fan, Manchester
● Next!

■ **Ever since Lloyd Cole** And The Commotions came on the scene, I've always thought that '2CV' was their finest hour. A wonderful piece of music with that now celebrated Cole lyrical flair. Well, imagine my surprise on my seventeenth birthday when my parents arranged for me to have driving lessons. Yes, you guessed it, along came the instructors' car and the answer to Lloyd's motor infatuation. He can teach me the three point turn anytime!

Sarah Wheeler, Brighstone

● Hence 'Lost Big End' and 'Cut Me Up', no doubt. Anyone else got any pop star day job cuttings?

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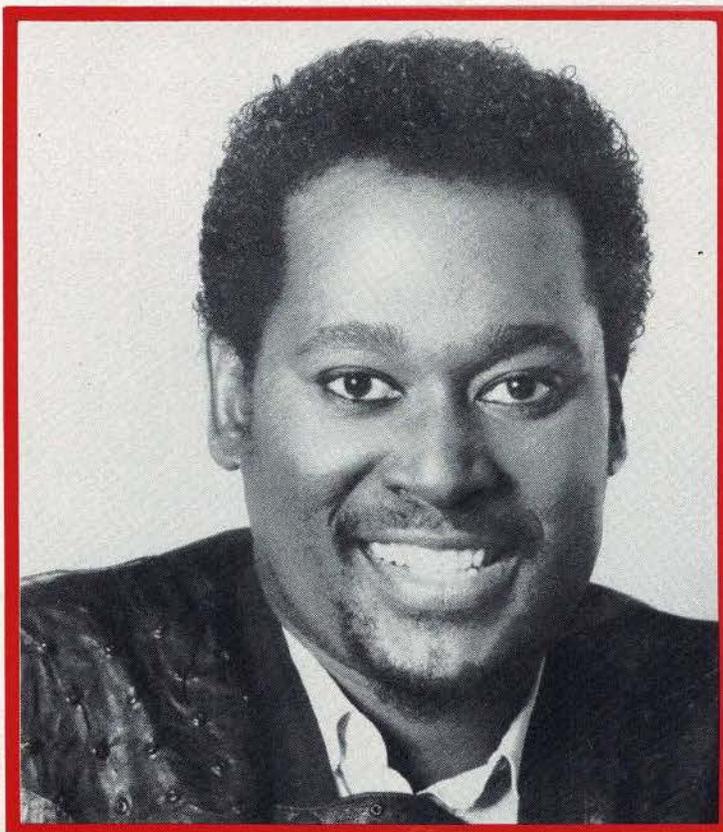
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BY JAMES HAMILTON

B P M

ODDS 'N' BODS

ANOTHER VISIT for concerts in about six weeks will find **Cherelle** and **Alexander O'Neal** both doing solo sets and then combining for their hit duet: meanwhile 'What's Missing' must wait, as instead of that much demanded album track the new O'Neal single on Feb 10 will be a reissue of 'If You Were Here Tonight' (the across-the-board smooch appeal of which was always obvious to everyone except the CBS sales team!) ... **Cherelle's** US remix is now out here as well (Tabu QTA 6829), excluding the original UK 12in hit version even though its 'I Didn't Mean To Turn You On' flip is on both, while other remixes include **Nicole** (Portrait QTA 6805) with an intelligently extended centre featuring sax and electronic "scat", **52nd Street** (10 Records TEND 8912) with a twin-packed bonus disc of the much slicker more punchily percussive 111½bpm 'Reprieved Version' and excellent Dub remixed Stateside by **Timmy Regisford**, and reputedly the 98½bpm **Precious Wilson** 'I'll Be Your Friend' (Jive JIVE T 105) ... **Princess** in yet another (yawn) 'After The Love Has Go-Go Gone' 98½bpm remix (Supreme SUPE TG103) has a dreadful unconvincing male rap and better 98½bpm instrumental Dub flip ... **Masquerade** featuring **Dina Carroll** (their previously uncredited lead female) are about to have the original versions of 'Set It Off' and 'One Nation' back-to-back on 12in (Streetwave MKHAT 59), while **Ladies Choice** 'Funky Sensation' is now fully released on **Sure Delight** (SD7001, via Jet Star/EMI) ... **Thames Valley DJ Association's** expanded **2nd Disco Exhibition** is at Sunbury on Thames'



LUTHER VANDROSS has three broken ribs and facial lacerations following a car crash in which he lost control on a winding hill in Los Angeles. More seriously, his passenger Larry Salavimini was killed. Larry is the brother of Jimmy Salavimini, the 'Junior Search For A Star' TV talent show winner who Luther has been producing. Under Californian law the driver of a car in collision with oncoming traffic can evidently be charged with manslaughter when a death results, and at first it was believed that Luther had thus been charged, but now it seems no other vehicle was involved. Initial rumours of a drugs connection were rapidly denied, with no further explanation being given for the accident. Teddy Pendergrass, now Luther Vandross ... Freddie Jackson had better start wearing a seat belt!

Kempton Park racecourse this Sunday afternoon, followed in the evening at Windsor's **Blazers** by the **Shownite 86** awards dinner for which previously announced advance tickets are, I believe, necessary ... **Showstopper Promotions'** April 18-20

Caister Soul Weekend has snapped up headlining **Martin Collins**, backed up by a club-orientated DJ team of **Graham Gold, Chris Bangs, Mark Webster, Jonathon More, Paul Clark, Kev Ashman, Tony Fernandez, Mervyn Anthony, Bob Masters, Joe**

Field & Paul Morrissey (details 01-886 8141) ... **Essex Radio** host a Soul Cruise to Holland on Easter Sunday/Monday from Harwich (for £19.99) with the station's **Dave Gregory, John Leech, Tony Monson** plus live and miming stars — their latest Soul Night Special is this Friday (24) at Westcliff's 1600 capacity **Cliffs Pavilion** ... **Radio London's** "Giant Haystacks", **Steve Walsh** steps into previous private funkions' shoes with his own night of star PAs at London's **Hippodrome** this Wednesday (22) ... **Froggy** is currently sitting in on **Capital Radio** for **Steve Collins's** Sunday 1-5am soul slot — please don't shout! ... **Def Jam's** invitation only UK launch party will be at **The Embassy** on Wednesday 29 — will hip hoppers jam Old Bond Street? ... US LPs by **The Stylistics** and **William Bell** show both returning in fine style, for review next week ... **GET LOOSE!**

HOT VINYL

WHISTLE '(Nothing Serious) Just Buggin'' (US Select Records FMS 62267) Brilliantly cutting the word "bug" so it becomes a continuous musical melody in itself, this Kangol Kid and Howie Tee-produced tightly knit 0-102-0bpm jiggly rap 'n' scratch really is the business and very exciting (percussive go go-ish 'Buggin' Much Hard' instrumental flip). New wave hip hop, for sure!

JUICY 'Sugar Free' (US Private I Records 429 05337) Playing on the resonance of their group name, **Katreese** and brother **Jerry Barnes** borrowed the slinky 'Juicy Fruit' style for their Eumir Deodato-produced album's hottest cut, and now the sinuous (0-)92bpm groin grinder seems set to sizzle in two new Deo/Super Dance and Deo/Radio remixes (Deo as in Dato?). Their older catchy deliberate 105bpm 'Bad Boy' is included too.

COLONEL ABRAMS 'I'm Not Gonna Let You' (MCA Records MCAT 1031) Teasingly introed, this newly

continues over

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Seventies Soul On The Eighties Upbeat



12 BRW 39

BPM

from previous page extended 117bpm joyously bounding nervy skitterer is his album's hottest dancer and rapidly replaces 'The Truth' as the true follow-up to 'Trapped' (Dub and percussive Percapella Mix flip). As he sings "I'm not gonna let, let you" throughout, I still favour his LP sleeve's version of the title, minus the 'You' that the LP label and now this single maybe more grammatically add.

SHEILA E. 'A Love Bizarre, Parts I And II' (Warner Bros/Paisley Park W8890T) The glamorous one's jauntily churning 113½bpm monotonous choogler chugs remorselessly on through a spaced out repetitive Prince-duetted chant with answering sax, and has been much delayed on 12in here — but wait a while longer, as evidently it's also due to be coupled with a Sheila E. medley!

PAUL HARDCASTLE 'Don't Waste My Time' (Chrysalis PAULX 1) Lenny Henry's opening "turn it up" exhortation is the only gimmick this time in a Carol Kenyon-sung straightforward 101½bpm bright shuffly jiggle with typical Hardcastle synthetics bubbling up a Jocelyn Brown-cum-go go beat... so will it get past number 40? The bland 0-108bpm 'Moonhopper' and urgent 121½bpm 'Loitering With Intent' instrumentals are flip.

12:41 'Succes\$ \$ The Word' (US Fresh Records FRE-004X) Kicking off from a Pink Floyd 'Money' intro, this MC poppin' 0-99½-0bpm Mantronik mix is slap bang in the bouncy new wave hip hop groove of Full Force, Kurtis Blow etc, in four versions with human beat box starting the tight dub.

BOBBY MARDIS 'Keep On' (Bluebird/10 BRT 20) Finally out here, this Kashif co-penned snappily lurching (0-117½-117½-118bpm plaintive burbler (inst/edit flip) is being teasingly promoted with a reference to its singer also acting in 'Dynasty'. Really?



BETTY WRIGHT 'Pain' (Cooltempo COOLX 117) The 'Shoorah Shoorah' girl has matured into an impressive soulstress, this self-penned attractively weaving 84½bpm biting domestic commentary having all the haunting hallmarks of a timeless soul classic (with a rap for the ladies halfway through one side's version). Hear it!

THE ISLEY BROTHERS 'Colder Are My Nights' (Warner Bros W8860T) Big brothers Ronald, Rudolph and O'Kelly revert to their original 1950s lineup on a grittily wriggling 98½bpm pent-up pusher cloaked in deceptively gentle trappings (inst/edit flip).

THIRD WORLD 'One More Time (US Remix)' (CBS TA 6854) Further than ever from their reggae roots, the guys nag away at a mournfully pitched (0-114½bpm throbbing builder with mesmeric power and a climatic rap (dub flip).

AUDREY HALL 'One Dance Won't Do' (Germain Records DGT7, via Jet Star) Large in London and breaking pop already, this hauntingly sweet 91bpm lovers rock melody has tinges of the 'Tennessee Waltz' and is a song, rather than a Sophia George-like

gimmick.

RUBY TURNER 'If You're Ready (Come Go With Me)' (Jive JIVE T 109) Produced by Billy Ocean, Rubby lets her time on the rock club circuit show in her somewhat Tina Turner-ish 97½bpm treatment of the Staples' classic, classily tough with some scat. Only the sax squalled Carole King-ish 94½bpm 'Still On My Mind' is also solid enough for club play on this radio-aimed, lavishly gatefolded "EP".

WARP 9 'Skips A Beat' (US Motown 4555MG) Moving from Prism to Motown, the erstwhile electrophonic phunkers now join the crowd of Colonel Abrams copyists with a 112½bpm jittery bouncer (in four M&M mixes).

TRAMAINE 'In The Morning Time'

(US A&M SP-12166) Edwin Hawkins' sister sings again in praise of the Lord to a more funkily jolting 106½bpm slightly staid and dated jerky beat with brittle trumpet tooting through the sparse mix (in three versions plus acappella). Livelier syncopation would help.

WHITNEY HOUSTON 'How Will I Know' (Arista ARIST 12 656) Although not exactly a disco smash, far more in tune with her new UK audience's expectations is a rival release of Whitney's slushy slow 30¼-60½bpm duet on the reissued **TEDDY PENDERGRASS 'Hold Me' (Asylum EKR 32T)**, whereas this official follow-up is as Jellybean-remixed raucous 119bpm Pointer Sisters-style shouter (flipped by the old Alan Coulthard-remixed 123¼bpm 'Someone For Me').

TAKA BOOM 'In The Middle Of The Night' (Boiling Point POSPX 763) Chaka Khan's slimmer kid sister Yvonne Stevens, ex-Undisputed Truth, finally gets full UK release for this bright 0-119¼-118¼-119¼-0bpm pop disco thudder originally promoted last autumn (dub flip).

STIMULATION 'Stimulation' (US Twin Tower Records TT-1002) Yet another rumbling skittery 120½bpm lurcher inspired by Colonel Abrams, but flip the dreadful vocal for the far better Ronald Reagan-introed instrumental, which is a bit Serious Intention-ish too.

HIT NUMBERS

BEATS PER MINUTE for last week's top 75 entries on 7in (f/c/r for fade/cold/resonant ends): **The Alarm** 0-123-0r wordy guitar rock, **AC/DC** 0-121-123-124-0r strangled metal, **Grace Jones** 110-108½-110½-110-110½f superior unremixed funk classic, **Talk Talk** 92f sombre pop dragger, **Billy Bragg** Or tempoless protest song, **Lloyd Cole** 106½f subdued pop swayer, **Belouis Some** 107(intro)-108-109f hot Bowie-esque pusher, **Twisted Sister** 0-128/64f superfluous straight Shangri-La's revival, **Masquerade** (Def Mix) 112½f 'Rappers Delight'-ish good funk, **Ray Parker Jr** 118½f 'Ghastbusters'-ish pop, **Kurtis Blow** 97f new wave hip hop, **ABC** 61r mannered slowie, **Marc Almond** 0-107-0c fan fodder, **Suzanne Vega** 32-0r acoustic delicacy, **Eric Clapton** 65-0r moody TV theme, **John Parr** 115-116f jerky pop rock with prospects, **Latin Quarter** 68½f sombre pop reggae.

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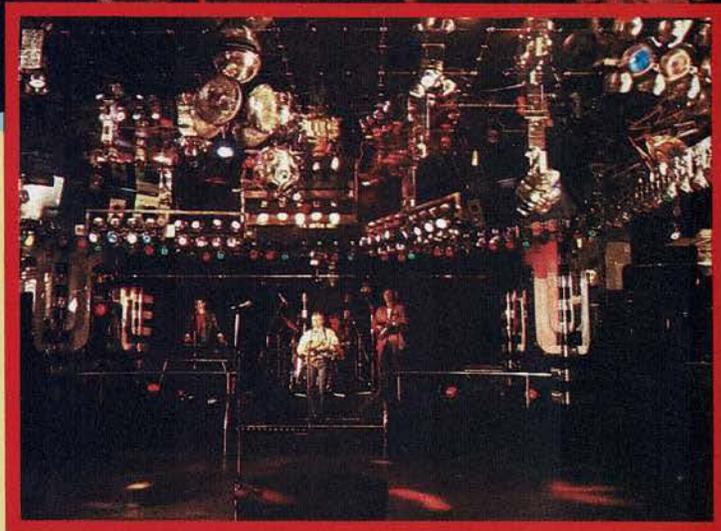


TAKE 42

In which Level 42 go to Dublin to play a cameo role in the new film 'The Fantastist'. Will Barry Norman ever be the same again, we ask? Or rather we don't ... Scene-stealer: Ian Hooton

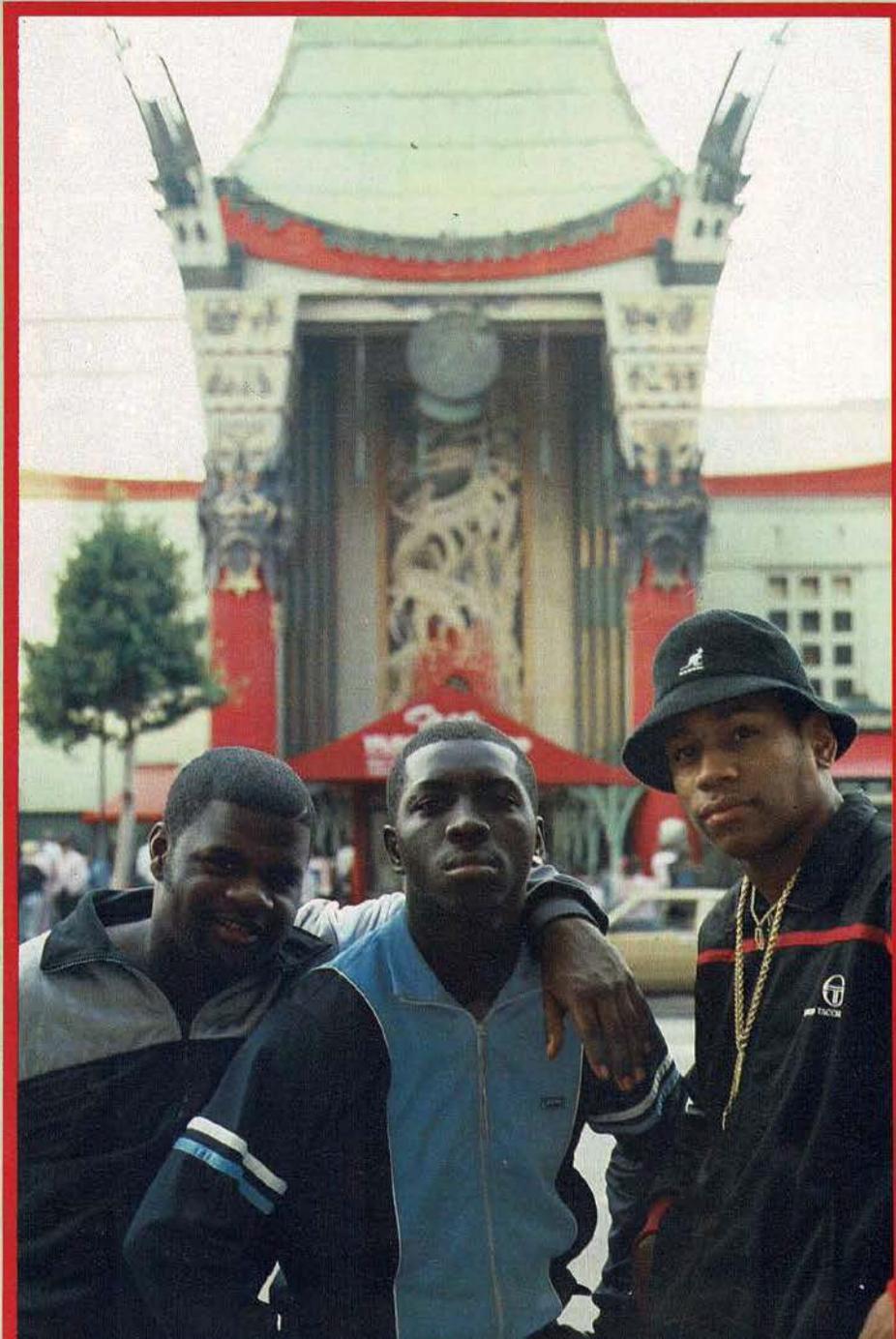
Yabby dabby, doobby doo ... yup, that is the extremely charismatic Level 42 y'see surrounding these words. But guess what, zis is not just the 42s, it is the 42s making their filmic debut. What's more, it's the 42s in good ol' Dublin town. The band have a small role in a film called 'The Fantastist'. It's about a young girl who leaves the country to go and become a science teacher in Dublin. Actually it isn't just about that, because that would be pretty dull, wouldn't it? The girl (Moirra Harris) gets involved in the cover-up of a murder, gets threatened herself and all sorts of other things. Timothy Bottoms and Chris Cazenove also star. Level 42 are currently in the chart with 'Leaving Me Now'.

E I Video



HARD AS HELL

That's LL Cool J, possibly the best rapper ever and main thrust of Def Jam Recordings, possibly the coolest label this decade. They're both here to tear shit up. Radio worship: Paul Sexton. Lens: JJ Cool Shutter



● LL COOL J (right) exchanges jewellery tips with Cut Creator (left) and Earl

So just who in hell is this fast-talking human word processor everyone's going on about? Another punk from a New York gutter, huh? Bet he can't even string a sentence together if you catch him unprepared, huh? Then watch out. Those words are going right back down your throat.

Technicalities: LL Cool J is James Todd Smith, 17 years old, native of Hollis, Queens. Qualifications: 'Radio' is the white hot rap album of recent times, Run DMC call him the best rapper ever... and when you ask him for a rap right off the bat, he delivers. If you're so cool, LL, give me some spontaneous mouth on, um, let's see, the history of rap.

"OK..." he says, maybe a two second pause, then:

"The history of rap, you would find it's live
With Grand Master Flash and the Furious Five
The Funky Four and the Treacherous Three
And now now in '86, it's me!
Back on the scene, here to tear shit up
While Grand Master Flash is OUT OF LUCK!"

That's how cool. And just in case you're in any doubt how def the Def Jam man is, there's a footnote:

"On the totem pole of rap LL Cool J is carved.
And I'm eatin' so good a lot of rappers starved."

At two seconds' notice and facing an interview, exhausted from weeks of constant touring, that the night before had seen him performing with Kurtis Blow in Los Angeles, that's wordplay.

"It doesn't make you a greater rapper if you can do that," says LL in spite of himself. "I can do that all day but it's not going to sound as good as if I sit down with it."

Cool J is the talent that Rick Rubin's Def Jam Recordings was built on, the voice that's given Def Jam its first chart positions, and the one that's about to bust it wide open here.

"I Can't Live Without My Radio" will be a hit in England. Watch. Get ready. LL has arrived," — all that from LL himself. But only a bit more than a year ago, Rick Rubin was still just another senior at NYC, and LL Cool J was still just James Smith, going crazy to make rap a living with a series of desperate trading names.

"Man, I had names like MC Deluxe, Solid Gold, Silver Streak, J Ski, the Almighty TOD, all kinds of names. This name is real old now cos I had it a year before I made records. It used to be Ladies Love Cool J, then I felt that was too egotistical for my record label. Plus it was too long."

LL was born in Bay Shore, Long Island, but he's lived nearly all his life in Hollis, Queens and there, at home, we veer right away from the story book on two important counts. First, the neighbourhood. Not the rough and bloody junkie junkyard you always think rap music grows up in. Not this time.

"It's a middle-class neighbourhood. We got trees, and grass, and we're coolin'. Ain't nobody that hard off."

Second, not for LL either the parental disapproval of the typical tales. Rap as a career isn't exactly the decision of the young black executive,

but his people were right there for him.

Right back when he was nine, his grandfather Eugene Griffith bought him his first DJ equipment and that led directly and immediately to his first rap crews as he performed with the likes of the Freeze MCs and Grand Wizard Freddy B. Then as the career plan seemed to get hiccups, his mother came on line with another real boost.

"I went to the record store and bought all the rap albums and looked at all the record company addresses. I sent tapes to all of them and all of them turned me down. So I told my mother I was going to quit, and she said don't quit, because you never know when you're going to get a break.

"So to keep me going, she went out and bought me this \$300 rhythm machine. I could play beats on it so I went into the basement of a friend of mine — his name is Finesse Frank — and I made a demo of 'I Need A Beat', just buggin' out. I sent it in to Rick Rubin, he called me back and about three days later I was in the studio making a record" (of 'I Need A Beat', which now turns up on the 'Radio' album). That was definitely not the Rick Rubin that you know of now.

"I was the first rapper on Def Jam, the first one to even put a record out, they made the company to put my record out. People like Def Jam because it's a live label, they make def records. He's cool, Rick. I would have produced my own records, but Rick knows how to produce me perfectly, he does exactly what I need."

And does Rick or anyone else dictate the rest of the Cool J image, the Kangol hats and such? Nope, there isn't an image.

"This is the way I dress, it wasn't no fashion look. I ain't changed. Rick tends to bear upon how I look in certain situations like posters or album sleeves, but that's his job."

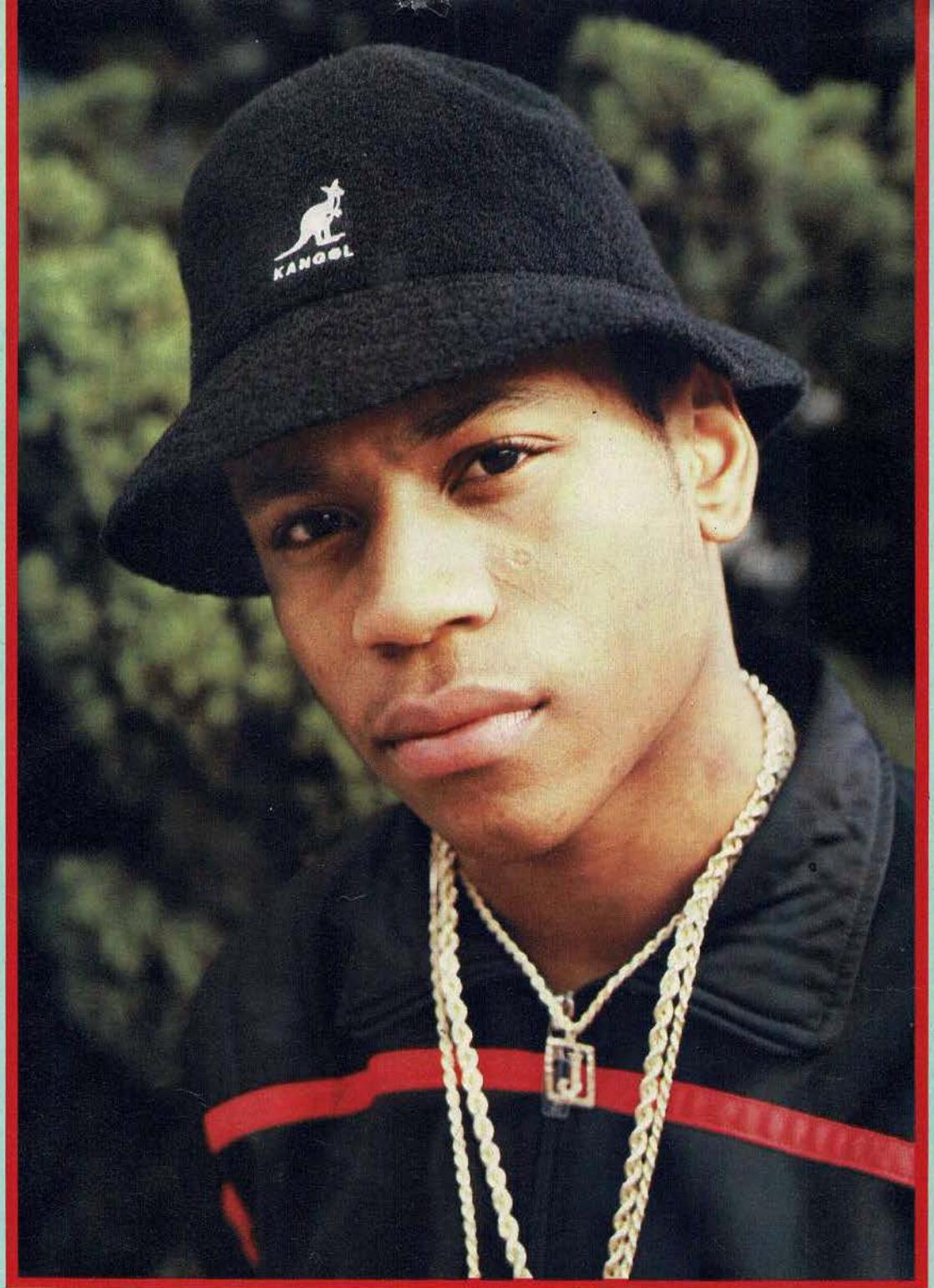
After 'I Need A Beat' came out in the US in November '84, and proceeded to shift six figures' worth of copies, he followed up with plenty more units on 'I Want You'. The kid from Queens was wanted everywhere. First, for a 50 city tour of the New York Fresh Festival with Run DMC, Whodini, the Fat Boys and the Grand Master, then, so soon already, for the 'Krush Groove' movie which plots the story of Def Jam, with appearances by most of those acts and a Cool J cameo.

"That was great, Sheila (E) was great. It gave us a boost, it elevated us, it was great exposure. The film slapped my face on the street nationwide and right when it was at its peak they threw my album out."

From the basement to record and film breakouts in a few months — quite a lot to cope with for a boy who loves his mother and still hangs out in the old folks' place. But more to cope with for his friends, it seems.

"The neighbourhood still accepts you. But you find they treat you different, you're not one of them anymore, you're LL, and they feed you out of a long-handled spoon, but it's cool. It's up to the individual, you've got to take the good with the bad."

He doesn't care to go uptown, though. "There's no need to move, for what? You can save money, keep it in the bank." Run DMC feel the same



way. They still live three or four blocks away from LL, same as they always have.

Cool J knows that those kids on the block are his bread and butter audience, but they aren't the only ones any more.

"I've got a target audience, urban youth who like hardcore rap, but now it's starting to stretch out, I'm entering a few different markets — Hispanic, black/white, it doesn't matter. Sixteen to 23."

It's all true, as well: he *does* need a beat and he *can't* live without his radio. "I've got a lot of radios in my home, about 30. I've got a long chord," he smiles. "I just take it everywhere. I listen to Morris Day, Ready For The World and rap — Run

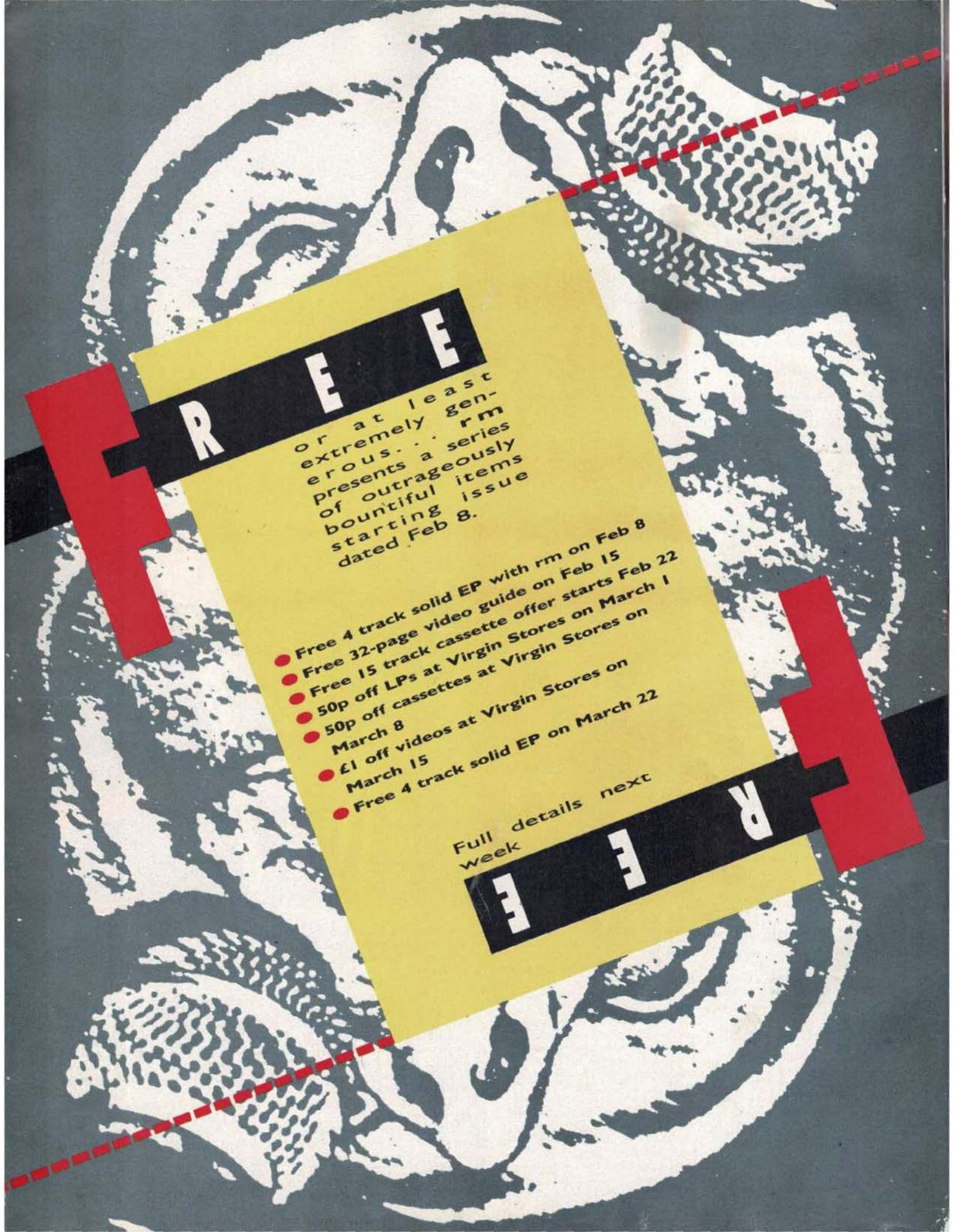
DMC most of the time and any rap group that has a hot record that I like at the time. Plus the classics. 'Freedom' by Grand Master Flash, 'Rockbox' by Run DMC, those are the classics.

"Run DMC haven't influenced me to that extent because they haven't been out here long enough for me to be that impressionable any more, but Grand Master Flash had a big influence on me and what I was going to do. I started very young, it just came about, it was an evolutionary process. I'm GOING to make rap records, you know what I'm sayin'?"

LL and his men have been Trojans at working the country, telling every city they can get to about his radio, at least four or five shows a week with gigs planned for just about as many pages as they've got in their diaries.

Plus they've lined up another movie soundtrack appearance, this time with 'The Sport Of Kings' set to be included in the new Run DMC movie, the director of which, you will by now be unstaggered to learn, is 60 Minute Man Rick Rubin (and more about him when *rm* and Rick tell the Def Jam story — stand by your newsagent).

The life of a wordmaster gets to be busy, but when you're 17 and in on the biggest record label buzz of the Eighties, it's still chillin'. It isn't too much of a business ("Some of my raps are on master manuscripts that I hide under the bed,") and it's coolin', or even LL Coolin', to write about the distractions of a New York teenager: "Fast women... my radio... bells and beats... and all sorts of different things."



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