

r| m

*Change
I mean
some portfolio!*

FEB 15, 1986 EVERY THURSDAY 48p

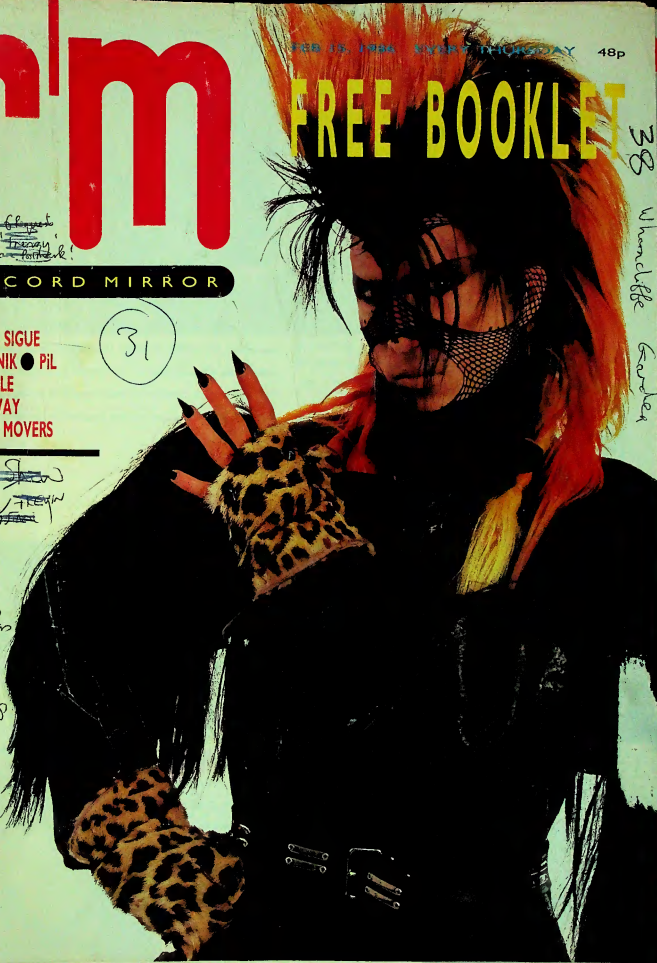
FREE BOOKLET

38 Whoreville Garden

RECORD MIRROR

- SIGUE SIGUE
- SPUTNIK ● PIL
- DOUBLE
- HIPSWAY
- PRIME MOVERS

31



Greg Saw
~~Debra~~
 [illegible handwritten text]

SPRING
 S
 F

- 1 'Space Cowboy' Jonzun Crew
- 2 'Fly Me To The Moon' Frank Sinatra
- 3 'Blue Moon' Elvis Presley
- 4 'Space Oddity' David Bowie
- 5 'Telstar' Tomadoes
- 6 'Rocket Man' Elton John
- 7 'Supersonic Rocketship' Kinks
- 8 'Venus In Furs' Velvet Underground
- 9 'Apollo 9' Adam Ant
- 10 'Walking On The Moon' the Police

Compiled by U. Raynus



DON'T
 BLAME ME

Howard Jones releases his long-awaited single 'No One Is To Blame' on February 24. Phil Collins is featured on drums and backing vocals and he produced the single with Hugh Padgham.

The single is a re-recorded version of the song found on Howie's 'Dream Into Action' album and the B-side features a new instrumental 'The Chase'. The 12 inch version features a special 'Long Mix' of 'No One Is To Blame'.

RS



HALLS OF LONDON

Daryl Hall, currently in London working on his solo album, is pictured here with — can it really be a member of much loved indie band, James? No, of course not, it's lovable old 'rent a hit producer' Dave Stewart, who's twiddling the odd studio knob or two. The two are currently working every hour God sends to complete the album. They work so late into the night that, as we can see here, they are often disturbed by the cleaner at dawn!

S



DOWN SOUTH



The Del Fuegos are about as low as you can get — literally. The fresh faced American foursome take their name from the southernmost point in the world — Tierra del Fuego.

Brother Dan and Warren Zanes, drummer Brent Giessmann and bass player Tom Lloyd have a sensitive single 'I Still Want You' out here, bringing soft rock and gritty vocals back into fashion.

There's also an album 'Boston, Mass.', and a rather strange sponsorship deal: US ale manufacturers Miller Beers have put their actors behind the rugged ones. "It's kind of like where you endorse the beer or the beer endorses you, I'm not sure which," says guitarist Dan.

DC



BARK AT THE MOON

Kate Bush releases her single 'Hounds Of Love' on February 17. It's the title track from her platinum selling album and the flip side features 'The Handsome Cabin Boy,' a traditional song. Kate sings the song unaccompanied, and she also produced and arranged it.

The 12 inch version features 'Alternative Hounds Of Love'. Kate has recorded a completely new vocal for this version and the song has been extended and remixed by Del Palmer.

Kate has directed the accompanying video for 'Hounds Of Love'. It's a Forties flavoured vignette based on the theme of a fear of relationships.

RS



Photo: Ian Angus, Brown/As

Photo by Anne Paronyk



B O B B Y L I A R

There have been some strange partnerships in the music biz. Bowie and Jagger, Keith Harris and Orville. Bob and Vi. Bob and Vi, I hear you scream. Robert Lloyd and Vi Subversa, of the Nightingales and Poison Girls respectively, have teamed up to record a little gem of nonsense called 'Keep Lying I Love It'.

"It was my idea in the first place," reveals Robert. "I'd always like admired Vi from afar, so eventually I approached her and when she heard the song she decided she was game for a laugh and we did it. Duets seem to be somewhat in vogue at the moment don't they, what with Shaky and Bonnie?"

Well, they may not quite scale the heights of those Welsh wizards, but give me Bob and Vi any day.

AS

B O M B Z

Following on from the demise of Hanoi Rocks come **Cherry Bombz**, who've just released their first single, 'Hot Girls In Love'. Given the band's pedigree, it's not too surprising a record — good old crazy, sexist, over-the-top rock and roll. You've got to see the video; it follows the onstage adventures of singer Anita, desperately trying to escape the confines of her corset. Not for the faint-hearted. The 12 inch features the old Hanoi number, 'Oil And Gasoline'. **SB**

A W A Y !



Photo by Justin Thomas

- 6 CLIP**
rock 'n' roll, werrr-hoy!
- 10 SINGLES**
by betty page, yowee!
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a swiss rock band, bung-hal
- 14 HIPSWAY**
we don't wanna be rock 'n' roll heroes ye-harr!
- 16 HARLEY AND FRAMPTON**
life after flares woorggh
- 18 EYEDEAL**
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talk talk, topper headon, fab gear
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fab gear word fun for the family
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m'lud james hammy
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putting darlington on the map
- 50 PIL**
is this man an old bore?

■ Cover photography by JOE SHUTTER

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



● As **Stephen Duffy's** well-timed single 'I Love You' taints the turntable with the sentiments of the season, we asked Birmingham's balladearing answer to Byrón (*Eh? Ed*) to list the 10 people at the top of his Valentine's Day mailing list.

- 1 Catherine
- 2 Possum
- 3 Audrey Hepburn (in 'Breakfast At Tiffany's')
- 4 Madonna Ciccone Penn
- 5 Julie Christie
- 6 Queens Of Infinite Space
- 7 Tonya Coleridge
- 8 Michael Clark
- 9 Edna O'Brien
- 10 Alice In Wonderland

COMPILED BY

DIANE CROSS
ROBIN SMITH
ANDY STRICKLAND



Photo by Joe Shuller

DEF NOT DEAD

We at *rm* have given you lot some pretty wonderful prizes in our competitions, right? Well, get this: in this week's **Def Jam** competition, we surpass ourselves with a whole host of goodies, including a JVC DCW 88 Ghetto Blaster.

First prize is said ghetto blaster plus a Def Jam sweatshirt, cap, video, an LL Cool J album and 12 inch singles by both LL and the Beastie Boys. We've also got 10 second prizes of a Def Jam video and LL Cool J's album 'Radio'. Not only that but the next 50 correct entries will receive a copy of the 'Radio' album.

Just answer the three questions below and send your answers on a postcard to *rm* Def Jam competition, Greater London House, Hompstead Road, London NW1 7QZ.

- 1 What is LL Cool J's real name: a) Doug Fresh, b) Stevie Wonder, c) James Todd Smith?
- 2 Who did the Beastie Boys support on tour last year: a) Tina Turner, b) Ozzy Osbourne, c) Madonna?
- 3 Which recently released American film plots the story of Def Jam: a) 'Krush Groove', b) 'Rocky IV', c) 'Back To The Future'?

Answers to arrive no later than Monday, February 24, 1986.

JAMES IN CHAINS

James, the much talked about Mancunian four piece, release their single 'Chain Mail' on February 17. The band, who have had two much acclaimed singles on Factory Records, have now signed on the dotted line with blanco y negro/Sire records.

The B-side of James' single is 'Hup-Springs', and the 12 inch version features the extra song 'Uprising'.

RS

Photo by Steve Wright



EARBENDERS

Eleanor Levy

'Whistling In The Dark' Easterhouse (Rough Trade)
'Move Me' the Woodentops
(12 inch remix from forthcoming *rm* cassette)
'And She Was' Talking Heads (EMI)

Jim Reid

rm EP
'Take Cover' Zimbabwe Hits (Various LP)
'Do Be Do Be Do Be Do 1234 Explode' Nobby Stiles And The Kneecappers (Private Tape)

Andy Strickland

'Portsmouth' Mike Oldfield (Virgin)
'Children Of The Revolution' Violent Femmes (London)
'Virgins And Philistines' the Colourfield (Chrysalis LP)

Mike Chrystal

'People Who Died' Jim Carroll (CBS)
'Someone For Me' Witney Houston (Arista)
'Ladies' Mantronix (10)



LIFT OFF

Sige Sige Sputnik release their debut single 'Love Missile F1-11' on February 17, and they've also lined up a monstrous tour. Catch them at Norwich University Of East Anglia February 27, Reading Bridges Hall 28, Colchester Essex University March 1, Coventry Polytechnic 2, Slake On Trent Shelleys 4, Dunstable Queensway Hall 5, Manchester International 7, Leicester Polytechnic 8, Birmingham Powerhouse 9, Leeds Polytechnic 11, Newcastle Tiffanys 12, Aberdeen Ritzy 13, Glasgow Queen Margaret University 14, Edinburgh Empire 16.

On selected dates SSS will be supported by Transvision Vamp and Transsexual SS, featuring notorious singer Mona Lisa.

The flip side of 'Love Missile' is 'Hack Attack', which is all about computer crime. The 12 inch version of the single features an extended version of 'Love Missile' plus a 'Love Missile Dance Mix'.

Watch out for a truly stunning video full of exploding rockets, hips, lips, guns, guitars and ultra vixens. SSS are also working on their debut feature film.

Sige Sige Sputnik will be featured in a 'South Of Watford' documentary on February 14, but you can get into orbit with them now by turning to page 24 in this week's *rm*.

**"MY FRIENDS TOLD
ME HOW HIGH I'D GET
ON HEROIN."**



**"BUT NOT
HOW LOW."**

*They didn't tell him that after a while he'd begin to feel like death.
That he'd sell everything in sight (or steal it) to pay for more and
more heroin.*

That he'd get the shakes, vomit and feel ill all the time.

*That he'd have to take heroin not to get high any more, but just to
feel normal.*

*And that one day he'd wake up knowing that, instead of him controlling
heroin, it now controlled him.*

Because they didn't tell him what heroin was really like, he didn't say no.

Don't make the same mistake.

HEROIN SCREWS YOU UP.

A L
GOSSIP I
COLUMN P

It might be winter outside, but inside the office of *rm* it's forever springtime. And why not? There's enough young love around at the moment to kindle the flames of romance in even the frostiest heart.

And forsooth! Cupid's arrows are being fired by Royal Appointment these days, too. So down goes another prince and bang goes *Divine's* chance to be a bona fide queen, princess or what have you.

And while we're on this subject, can we just say that we at *Lip* believe you when you say there's no hanky panky going on, *Si Le Bon?* We know that you're not up to anything untoward so there'll be no nasturtiums cast on your cabbage patch, sunshine. We can't think of any girl in her right mind who'd want you, anyway...

However, there were more than simply cabbages, mushrooms or otherwise on last week's coach trip to Brighton to see ex-Ant **Kevin Mooney's** latest combo, **Max**. The band's wild and wacky, small and furry PR, Patrick, decided that it would be a pily spiffing wheeze to take a party from London down to Brighton's aspiringly trendy sleaze pit, the **Zap Club**.

The motor trundled its way southwards, fuelled by liberal amounts of vodka, but was greeted at the venue by a blood-spattered Robert, manager of said group, who was sporting a black eye.

The evening swiftly went downhill from there. The toilets were burned down; there were all kinds of same-sex frolickings in the bolted ladies's convenience. Whiskey glasses were tossed around like beach balls, and so moving was the set that one young fan, in a fit of enthusiasm, climbed up on stage and proceeded to administer a blow job to a surprised Kevin.

But the frolics did not stop there! Five songs into the set, the fire alarm was set off by the bonny in the gents and alerted the local fuzz. The boys in blue trooped along en masse and escorted the Bacchanalian crew back onto their coach and ran them out of town.

That still didn't stop one **Leigh Bowery**. "Bring me the man from The Guardian!" he shrieked, and the poor sod was carried bodily down his

length of the moving coach and divested of his trousers...

What would **Lip** do without **Sigue Sigue Sputnik**? Originally, their single was to be entitled 'Love Missile F1/11 (Shoot It Up)', but the Sputniks (or could it be EMI?) have got chilly tootsies and have removed the bracketed tag for fear of it being misconstrued as ...um, a druggy reference.

Now we all know of course that they are good, clean-living boys who wouldn't have a thing to do with naughty substances. So clean, in fact that **Neal**, SSS guitarist, takes his laundry home to Mum each week.

Mum however, is not amused by her offspring's rather frisky taste in T-shirt graffiti, and irons all the offending articles on the wrong side, so she won't have to look at the non-stop sex depicted thereon. Honestly, Neal, you're a big boy now, you shouldn't be taking your washing home to Mummy at your age!

Shame, too, on all those vicious wicked souls who have been spreading rumours that **Billy Idol** has gone to the great leather jockstrap in the sky. "Not true," they screamed in PR land. "And just for the record, he doesn't have AIDS either." Hang your heads, perpetrators of filthy untruths everywhere. The chap is still alive and kicking and will shortly be kicking your brains in for even suggesting such a thing! Hopefully, he'll be in England in time for the blooming of the crocuses and other such seasonal pursuits.

Lip sighed with relief. After all, what would we do without dear old Billabong to help us fill up the odd column inch with spicy speculations on the state of his art — not to mention his trousers?

Art is not a word, though, that we would care to bandy about too readily. Especially if it's in the same breath as — wait for it — the **England World Cup Football Squad**.

Our spies in the Abbey Road studios tell us that the team were recording their new single last Sunday. Helped along by a large Sunday lunch and several crates of beer, we believe. The home for this embryonic chart shatterer? — good old EMI!

But it's good old Virgin who are snapping up the hot stuff as fast as **Betty Page** can wrench **Leslie's A-Ha** records off the office stereo. Both **Edwyn Collins** and **rm** tip for the top, **Microdisney**, have been signed up to **Branson's** **Benefactors**. Monsieur Collins' project is none other than a country and western album!

Punters in Soho's infamous pre-Marquee watering hole, the Ship, were stunned, nay amazed, t'other day to see none other than **Daryl Hall** and **Dave Stewart** sitting in the corner with halves on the go. These two brave men had wandered into the joint in search of a small corner to discuss ideas for Daryl's forthcoming **Stewart-**produced album.

Well, ain't this next item just a cryin' shame? (And pardon us if we titter whilst imparting this riveting piece of news.) **JoBoxers** have at last nailed it a day and parted company.



The erstwhile bover boys (and, me dears, they made **Mark Reilly** look like Dame Edith Sitwell) have, according to the press release, "admitted defeat to the abominable pressures of the music business mafia".

To the unenlightened, it means that **Dig Wayne**, singer and chief protagonist, has gone back whence he came and **Sean, Chris and Rob** are on the look-out for a new front person. Look before you leap, is all we can say on the subject...

Right, anyone for a **Cult** story? OK, here goes... **Lip's** favourite hippies are in Europe at present and last week played La Louvière in Belgium.

Now the promoters of the gig weren't exactly like your normal sort, and after the punters had vacated the hall the curtain was drawn and an impromptu footie match on the stage was begun!

Even old fo-face himself (**Ian Astbury** to you) joined in the fun and could be seen flinging himself at people's ankles in flying rugby tackles. Meanwhile, backstage, all sorts of naughty goings on were to be witnessed.

Back at the hotel, poor old **Les** got locked in the loo and couldn't make anyone hear him. Eventually the hotel management came and broke the door down only to find **Les** holding a half empty bottle of brandy (the other half being inside him).

Next day, the Belgian rozzers presented him with a charge for two hundred nicker for being drunk in charge of a loo door.

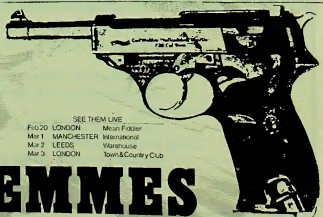
Which is nearly as bad as being caught in charge of a gossip column. So on that note, we'll leave you to your own devices for yet another week.

CHILDREN OF THE REVOLUTION

NEW SINGLE

Produced by Jerry Harrison of Talking Heads

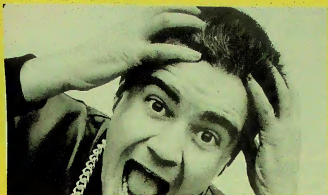
7" LASH7 12" LASHX7



SEE THEM LIVE

FRIDAY LONDON Mean Fiddler
MAY 1 MANCHESTER International
MAY 2 LEEDS Varesca
MAY 3 LONDON Town & Country Club

NOBENT FEMMES



■ Now what's all this? *Madness's* Chris Foreman, he of the long-flowing locks, is he of the flowing locks no more.

The reason behind the wild man of Borneo locks was a bet between Chris and *Lee Thompson* that the former would not have his hair cut for a whole 365 days. The bet won, Chris got the chop and for the first time in ages his ears got a well-deserved airing.



■ There were more stars crammed into the chrome walls of *Stringfellows* last Thursday night, than in the heavens above. The reason behind this dazzling display of sartorial one-upmanship was to celebrate one whole year of the *Mirror* newspaper's White Hot Club.

Belouis Some was seen pinned in a corner by a succession of young gels dying for a try-out on the video for 'Imagination Part 2', while *Don Powell*, *Rick Parfitt*, *Lemmy* and various lady friends rubbed shoulders with *Stewart Copeland*, and all tried to avoid *John Blake*, the *Mirror's* pop columnist.

Drum Theatre turned up in more make up than the *East Enders'* Drag Queen, who turned neat ankle on the dance floor in full regalia, and stole the limelight. *Sharon* was there, too, escorted by *Kelvin*. *Patsy Kensit* was seen creating force nine gales with her fluttering eyelashes and *Sammy Fox* gamely took to the floor and blacked everyone's eyes within a 15 feet radius.

rm's *Nancy Culp* and *Betty Page* were most amused to be accosted by a jolly *Paul King*, who proceeded to grab Ms Culp by the sleeve of her best cream rubber jacket and enquire 'Is that rubber?' The lure of the latex proved too much and he fell prey to the temptation of inhaling its delicious aroma, much to the astonishment of poor Nancy, who was quite sure he'd never speak to her again after her recent interview with him. *Queen Liggers* *Bananarama* drank the bar dry and *Josie* from *Vicious Pink* teetered manfully on her six-inch heels. Empty champagne bottles rolled down the length of St Martin's Lane into the night....

WHEN THE BOYS
MEET THE GIRLS

7" & Remixed 12"

SISTER

SLEDGE

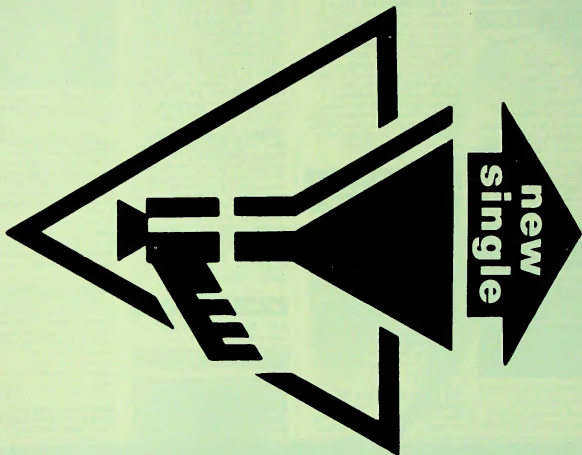
OUT NOW!



Distributed by Wea Records Ltd. A Warner Communications Co.

DEPECHE
MODE

STRIPPED



available on 7" and 5 track, 25 minute 12"

IMPORTANT:
NO FURTHER EDITIONS OF THIS SINGLE
WILL BE RELEASED!

U.K. TOUR march 31st BRIGHTON CENTRE april 2nd DUBLIN ROS CENTRE april 4th BELFAST MAYSFIELD CENTRE april 6th GLASGOW SEC april 7th WHITLEY BAY ICE RINK
april 9th BIRMINGHAM NEC april 10th BIRMINGHAM NEC april 12th MANCHESTER APOLLO april 12th BRISTOL HIPPODROME april 14th BOURNEMOUTH INTERNATIONAL CENTRE
april 16th LONDON WEMBLEY ARENA april 17th LONDON WEMBLEY ARENA



SINGLES

After the Midem Incident, maybe he should consider auditioning for Rocky V.

rown grass in their rubber trousers humming along to this. Lovely boys — they always manage to retain their integrity and commerciality, maturing with each 45. Something dark is always lurking in the shadows ... and I don't mean Martin's leather skirt.

PASSING FANCY

ONLY SINGLE OF THE WEEK

DEPECHE MODE 'Stripped' (Mute) Thank heavens for lovely, down to earth boys, here to salvage the singles page from its darkest hour. A diamond in the dress, this little beauty stabs at the parts absolutely no other 45 this week can reach. I find Dep singles need several listenings before you reach their kernel. This one's melancholy, bittersweet, but sinister, echoing tender but simple sentiments against a powerful rhythm and melody. This is their 'let's get back to the land' hymn,



with some cutesome Mart couplings (one which sweetly rhymes 'decisions' and 'televisions'). One can imagine them sitting on newly

THE JAZZ BUTCHER 'Hard' (Glass) The Butchies sound like very strange people indeed. They did, I believe, once write a tune about me. Well, actually it was about the real Betty Page (and that's another story, my little lemon chesecakes), but now they see fit to write about how hard it is to get out of bed. They do so in a sprightly, crisp and entertaining manner. I would like to know more about their theories concerning psychic molestation and elephant men. Maybe they will be able to confirm whether elephants have wrists. Murder swapping, indeed...

APPEAL? WHAT APPEAL?

REDSKINS The Power Is Yours... (Decca) I kept waiting for the song to begin — it didn't. So let's view this as a very long intro. Chris Dean has a pleasingly forceful, soul-tinged voice, and the tune (as a long build-up), is nicely crafted in a Tamlasque way. But if there's a message here to absorb, I can't hear what it is. I can't see the punters rushing out to buy this just to find out, either. 'International socialism' sounds far too earnest for poor simple people like me who like nice tunes. However, no doubt the punch is packed more effectively live.

THE BLOW MONKEYS 'Digging Your Scene' (RCA) Now here's a love or loathe situation. Monkeys fans just blindly think they're wonderful, as



if under a spell. Monkeys doubts hole Dr Robert's irritatingly affected Bolan falsetto. I'm one of the latter, and find the Doctor positively reptilian, and exceedingly shifty looking. This disc has been raved over by people whose opinions I usually respect, but to me it all seems to lack substance. Sounds like a second rate Style Council track wrapped up in a clever-clever lounge lizard mix. If this is the best kind of pop music, then Tra a boiled sweet.

RUEFLEX 'The Wild Colonial Boy' (Stiff) WIRE TRAIN 'Last Perfect Thing' (CBS) Two variations on that well-worn theme, the Worthy Guitar Band. Ruefex, a Boilie rave, are fiery in that particularly Irish way, but it doesn't stop them sounding anonymous and plodding. Wire Train are solid but stodgy, and would probably be very happy supporting U2 or Springsteen in a large open air stadium somewhere in midwest America. Even they sound bored. Quite frankly, I'd rather listen to the Alarm. At least they're funny.

SNORE...

MATT BIANCO 'I Just Can't Stand It' (WEA) Mark 'Bruiser' Reilly, the most boring interviewee in the cosmos, tries to get a little more ambitious after his George Fame impersonation, but once more ends up with yaghourt on his face. This lapses along ineffectually, sparkling very slightly before going flat. Mark repeatedly avows that he just can't stand it any more, but no-one cares.



ROY WHITE 'Strange To Be With You' (CBS) Roy White wears gimpy trousers and records overblown ballads which always lumber him with a fog which reads 'sub-Righteous Bros, second rate Bowie'. He has a great voice (far further evidence, hear White & Torch's 'Bury My Heart', a Page and Culp classic), but this ain't no great tune. It's a quality LP track, but ain't no single. Let's hope his talent will find a suitable vehicle before it's too late.

STING 'Moon Over Bourbon St' (A&M) The 195th 'cut' from the 'Scream Of The Blue Turtles' LP, in the same sort of reflective vein as 'Rusians'. Plenty of pittery pittery strings, lots of intense and meaningful crooning. I could say it sounds Brechtian, but I won't. With a lot of DJ patience, it could occupy a chart position or two. I would, however, be far more entertained by a disc full of Sting discussing his views on Jungian psychology. Honest.

BRYAN ADAMS 'This Time' (A&M) The 195th 'cut' from the 'Fly Me' album, described by an esteemed member of the m staff as 'bollocks of the most alarming nature'. This is, of course, a view I can hardly endorse. It's a fine disc, the music industry is wonderful and we're all right behind the BPI's push to increase record sales.

BEKI 'Don't Turn Away' (Little) CHERRY BOMBZ 'Hot Girls In Love' (Lick) Beki starts off thinking

Ready for the World

OH SHEILA THE M&M MIX!

Remixed and Re-released by Popular Demand MCA X 1005 and don't forget the straight 76.12 - MCA(T) 1005

MCA RECORDS

she's Stevie Nicks, then descends down the mix until she's squawking away like some silly dolly bird. She does have a voice on her, but it's wasted on this kind of frolicsome energy pop. Girls who wear such nice gummyd gray rubber mini skirts should surely be singing more like Anita in Cherry Bombz, who'd give any male metal hollerer a run for his money. The Bombz, patiently a band who play gigz, play heavy rock (with chick vox) in a very obvious manner. Wherrrrr-hee, as they say.



STING
MUSIC
OVER
BOURBON
STREET

TA MARA AND THE SEEN 'Affection' (A&M) Why do people have to toy with a perfectly good language? This so-called title offends my delicate, highly trained sub-editor's eye, and will colour my opinion. This is a Minneapolis, Mafia production, a very dull and plodding 'dance' number which attempts to sound like Prince and fails miserably. Plod plod plod. Terminal.

JERMAINE STEWART 'We Don't Have To Take Our Clothes Off' (10) Winner of this week's prize for Most Ludicrous Title, and the sort of predictable mirrorball disco fare that one might consider dancing to, but only after the 65th free glass of champagne at Daily Mirror parties at Stringfellow's. Jermaine has a funny squeaky sort of voice, rather like George Michael meets Pinky and Perky.

OWEN PAUL 'Only For The Young' (Epic) Didn't this one used to be a Bay City Roller or something? Well, now he'd seriously like to be a teen heart-throb guitar hero. He's pretty enough, but the songwriting technique hasn't developed beyond sixth form level. Very promising in the forearm department, though.

FAR CORPORATION 'You Are The Woman' (Arista) Toto meets Foreigner. Cue video of the guys croonin' in the studio, hands clutching meaningfully at headphones. If I had a name like Bimby Oberres! (as one of them has), I'd keep pretty quiet about it myself.

THE JACOBITES 'When The Rain Comes' (Glass) Another bunch in crushed black velvet frock coats who aspire to being 'on a level' with the 19th Purple Elevators [sic]. I suspect they spend their leisure time

discussing the keyboard solo in 'Riders On A Storm' and boasting about their rare collection of Love records. Whine whine whine.

THE SWIMMING POOL Q'S 'Pretty On The Inside' (A&M) Only an American band would include 'Swimming Pool' in its name. One of those Q people is the proud possessor of the most enormous forehead I've ever seen. They have a girl singer, and they like posing with dwarf horses. I've reviewed the sleeve because the song met in the middle of my head and evaporated.

MARILYN MARTIN 'Night Moves' (WEA) What are these night moves several American singers have recently been warbling about? Anything to do with good old English runs? Marilyn wears a mean frock, and sounds very moody and dramatic in this AOR 'caught in a web' love song. Bet she does a lot of 'livin on the edge' too. Pat Benatar and Jonathon King will love it.

SISTER SLEDGE 'When The Boys Meet The Girls' (Atlantic) I never liked 'Frankie', and this is the same, but watered down to the point of no return. Twee girly swat balderdash, and a very weak single. Why couldn't I have had the Sige Sige Sige Sputnik single to review this week? And if elephants have wrists, then why don't they wear bracelets?

THE RUBBER GODDESSES 'Down On Your Knees, Vile Cur' (Spiked Tawse) You thought Sige Sige Sige Sputnik were the past, present and future of rock and roll? Think again! These divine specimens of power-crazed womanhood have become a legend even before committing as much as a haughty put-down to vinyl. Well, a girl can dream, can't she?

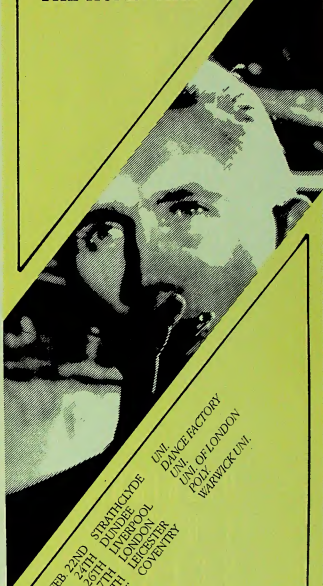
reviewed by



betty page

HIPSWAY

THE HONEYTHIEF



FEB 22ND STRATHCLYDE
 24TH DUNDEE
 25TH LIVERPOOL
 27TH LONDON
 28TH LEICESTER
 MARCH 1ST COVENTRY
 DANCE FACTORY
 UNI. OF LONDON
 POLY
 WARWICK UNI.



7" MER 212
12" MERX 212





The Blow
Monkeys



DIGGING
YOUR
SCENE

45
rpm

REGA

ARE DOUBLE THE
EPITOME OF SWISS
ROCK, OR ARE
THINGS A TOUCH
MORE CD? DON'T
WATCH THIS:
ROGER MORTON

CLOCKS 'N'

Cuckoo clocks, ski slopes and strategic arms talks? Yes, but pop groups? Not really. Somehow, Switzerland isn't the country that springs to mind when you're thinking about pop music.

Still, if A-Ha can set sail from the fjords of Norway for a quick rape and pillage of the British charts, then there's no reason why Double can't do the same.

Singer/guitarist Kurt Maloo and drummer Felix Haug paired up as Double in 1983 after shedding a bass player from their previous incarnation as Ping Pong. Three maxi-singles have all bitten into the Euro charts, and now their softly-spoken debut album, 'Blue', and a single, 'The Captain Of Her Heart', are being added to the British pop menu.

Swiss roll, anyone?

Felix Haug: "There is a Swiss music scene, but it's nothing like a Swiss Wave. We've had this German Wave, but you can't compare what's happening in Switzerland to that. It's to do with the Swiss mentality. Everybody works for themselves, so there's a lot happening, but there's no 'scene'."

Kurt Maloo: "It's because the live scene doesn't really exist in Switzerland, but it is becoming



GNOMES 'N' ROCK 'N' ROLL

possible to work on a different basis, just from studios."

Felix: "There is a sort of resistance to European music in England. It's part of the island mentality, but things are changing. What's happening throughout Europe is the growing self-consciousness of the continental European scene."

"Norwegians now feel it's possible to hit the charts in the US. Even Austria can do it in England with Opus. It's possible, you know."

Double tend towards the sort of silky, romantic, star-lit pop that you might expect from Matt Bianco or Animal Nightlife. Lots of soft harmonies, melancholy saxophone and jazzy piano. It isn't what you'd expect from a pair with such, er . . . "experimental" backgrounds.

Kurt: "My first band was called Troppo. This was a wild, wild group back in 1976, '77, when punk started to happen. I was into Funkadelic and Parliament and the New York Dolls, and we tried to do something similar. It was a lot of people, and a wild sound — very chaotic."

Felix: "I played in different scenes. Originally, I come from the free jazz scene. I played with a 12-piece rock fusion band and different jazz groups,

and I travelled a lot."

Felix even spent a while communing with Swiss cult experimentalists, Yello.

Felix: "I worked with Boris (Yello's Boris Blank) because we shared the same cave, er . . . the same cellar. There were two different rooms where we worked, so we saw each other all the time, and I got involved with their LP 'Solid Pleasure'."

"But I got fed up with just being indoors, and working on tapes. It became too technical for me, so when I met up with Kurt I left the Yello project."

A musical marriage made in heaven, the pair have been refining their sound ever since. The thing is, though, doesn't their type of sophisticated, romantic elegance appeal to a rather mature audience for chart climbing?

Kurt: "Well, I don't see this as very sophisticated. It's moody, maybe, and sentimental; it's blue, but it isn't very elegant. We didn't think of recording a CD type of record."

Felix: "We had no idea what we were going to do for the album. We didn't conceive of it as 'Blue', as it's presented now. After we'd finished it, we just tried to find out what was in every track of the album, and it was

this moody feel."

So what sort of a following do they have back in Switzerland?

Felix: "It's funny, it's very varied. The single attracts a lot of people, from 14 to 84, and I don't know who the album appeals to."

Kurt: "As far as we're not into fashion, and we're not a cult group, we don't have a particular audience. They like us because of our music."

Felix: "And if it happens on the radio, then it doesn't matter what you look like, anyway."

The suggestion that their first British single, 'The Captain Of Her Heart', is a trifle soft on the ears for Radio One doesn't go down very well. The pair of 33-year-olds plead ignorance of the music scene over here.

Kurt: "I don't know how it's happening over here. It's very difficult to see from the outside. You have to live on the island to understand what's happening."

"For us, it's more important to have a lot of people listen to the album. That represents what we're doing. The single's a hit in Europe, of course, but like most singles it's a jingle for the album."

Despite claiming that they're not

tuned in to hip happenings in Britain, they have heard of the Jesus And Mary Chain.

Kurt: "It's a good name, anyway."

You don't like the music?"

Kurt: "No, not personally."

So if you had to choose between going to see Barry Manilow or the JAMC, which would it be?

Felix: "Oh, the Jesus And Mary Chain."

Kurt: "Well, I would watch Barry Manilow, because he's so beyond anything. It's like watching Liberace. Anyway, we could split up and tell each other about it afterwards."

Kurt and Felix plan to assemble a live band for autumn '86, but before that there's another album to be recorded. As blue as the last one?

Kurt: "We have no idea what it will be like."

Felix: "We trust the moment. We walk into the studio, and hope it happens. There are some song structures, of course, but the really important things have to happen . . ."

Kurt: "Out of the blue."

And what, I enquire, is the best place to sample their first album's bluesiness?

Kurt: "In the bathtub."

With your head above the water, I presume.



HIPSWAY

YOU NEED A BIT OF REBELLION,
A BIT OF SEX, A NICE TUNE
AND A GOOD BEAT

'The sex, the beat and the melody are OK, but the rebellion's a bit tedious...'

Hooray for Hipsway:
Lesley O'Toole.
Pict-o-grams: Eugene Adebari

Since the jangly, gongling refrains of Hipsway's debut single, *The Broken Year*, I've been a stalwart devotee. 'Ask The Lord' was the follow-up, a shimmering hutch-patch of rock, pop 'n' gospel, and both fleetingly nudged the right side of the top 75.

Currently doing battle in the 1986 ideal pop stakes is *The Honeythief*, frothing at the mouth and pleading not to be left in the stalls.

The Honeythief — what does it all mean? Skin and Harry, co-lyricists and vocalist/drummer respectively, aren't about to deliver an unexpurgated A-Z of Hipsway. Certainly not without P and J — Pim (guitar) and Johnny (bass, ex-Altered Image and semi-legendary Glaswegian).

It's not a question of reticence, since they make no bones about their intentions. Hit pop records are the longed-for light at the end of the tunnel, but Hipsway are also about inviting private research.

But is 'pop' still an identifiable form of music?

Skin: "It's just young people's music now. I certainly don't expect my Mum to know about my songs."

Pop is hardly a youth cult, though, judging from the proportion of mums at Paul Young gigs these days.

"But you get mums and dads at the fairground, it doesn't necessarily mean they want to be there. I hate fairs — I'd only ever go to take a nephew or whoever."

Don't most parents of our generation still treat pop with a degree of suspicion, though? Disdain, even?

Harry: "Well, my Mum really liked Mick Jagger."



Skin: "And my Mum hates boxing but disnoe mind wrestling (eh? Ed). That's true, though. When I used to meet people at bus stops and they asked what I did, I always used to say I was on the dole because they just didn't understand. They'd say, 'Ooh, you're in a pop band!' as though there was something odd about me."

Harry: "I used to say I worked in a library, because people without much knowledge of music say things like 'Do you get much work?'"

"It's very difficult to explain that you don't have to play gigs to survive and that you've got money but it's not yours, only a loan."

So what percentage of Hipsway is work and what is play?

Skin: "Mostly work, but gigs are play."

Harry: "The fact that this is a job upsets people sometimes. I remember being really young and Siouxsie saying the Banshees was her career. I thought that was ridiculous because I was so naive."

But it's an understandable reaction from the average punter on the street, and the Hipsters themselves don't profess to be anything else.

Skin: "I don't really care if people identify with us or not, so long as they buy our records. I don't like being everyone's piece of meat."

Harry: "But people can always come up and talk to us. We're not nasty, we won't stick pins in them."

But don't you find the generation gap a little disturbing? Eight and nine year olds are now regular gig-goers

and record-buyers. At that age, my main preoccupation was long white socks.

Skin: "But I liked records when I was nine, just never had any money to buy them. My Mum wasn't exactly loaded, and getting a pair of trousers was more important."

Harry: "I did a milk round and then a paper round so I could afford records. But all nine year olds aren't the same; a lot of them like Kenny Dalglish."

Skin: "The things that separate us from people in their thirties is the fact that decimal money isn't a problem. Now, it's a case of whether you can programme a computer. I'm not 19 any more and cannot act like a 19 year old."

Harry: "And don't forget we're 23 now and you're only 22 — what about the generation gap between us?" Ho ho ho!

Skin: "As far as pop goes, though, I think it's a question of there not being much rebellion left."
But Hipsway are about as rebellious as a legless centipede; formula pop has been the cynics' label.

Harry: "Art is the only true form of rebellion!"

Skin: "And other such pretentious quotes as you may wish to hear. It's formula to be rebellious. You need a bit of rebellion, a bit of sex, a nice tune and a good beat. The sex, the beat and the melody are okay, but the rebellion's a bit tedious."

Hipsway went commercialism and cred points, to be on 'Top Of The Pops', but not to be tacky. They couldn't tell you who was in the top 40, though. If it's not Hipsway, they're not remotely interested.

Skin: "We've made the record and there's nothing we can do now. I don't want to be part of the rock 'n' roll rigmarole."

Isn't that a trifle egotistical — shouldn't you at least be aware of your peers?

Skin: "No, it's egotistical to be photographed with Page Three girls so you can be in the News Of The World or whatever."

Do we spot a mordant reference to Paul King, perhaps?

Skin: "That guy is living a pop career."

Harry: "That guy is just a real pro."

Skin: "He does things with his hands. I cannae do things with my hands, it's just embarrassing. All my life I've thought it was undignified. I just need to put my hands in my pockets, where they should be."

Unlike King, big leggy Hipsway veer towards being a culty boys' band. And it's not as if they're a band of disfigured Elephant Men.

Skin: "It doesn't worry me at all. We probably haven't had enough exposure to be a girls' band. Boys are naturally more interested in music." But why?

Harry: "Well, why do girls buy Cosmopolitan?" Probably because it has the best agony column.

Skin: "When's Mr getting an agony column, then? It's exactly the same principle as people listening to songs and identifying with them because most songwriters write from experience."

"If you're singing about a broken heart, almost everyone in the world can identify with that, so I'm sure everyone's just as happy to read about them." There you go: Hipsway — the viable alternative to Cosmopolitan.

But music, like soap operas, is also a vehicle for escapism.

Skin: "Yes, but even so these things generally happen. I don't mean 'Dynasty', where people dress up as nuns to escape from nondescript republics. I'm talking about 'Brookside' — people do slog each other off if their sisters are sluts."

Would you rather watch 'EastEnders' or 'Dynasty'?

Skin: "'EastEnders'. I don't watch 'Dynasty' any more."

Harry: "I used to watch 'Brookside' about two years ago when Gismo was in it" (you trendy person, you), "but I'd rather watch 'EastEnders' and 'Brookside' than 'Dallas' and 'Dynasty'. The dialogue is more interesting."

"Instead of being a document of rich people's lives, 'Dynasty' has become more like a James Bond movie. The slant is now ridiculous. The only person who could ever play a double role was Bette Davis."

Skin: "Only because she wore an eyepatch."

Why is music the all-consuming passion, though?

Skin: "Because it's accessible."

Harry: "And you can get such a brilliant feeling from it."

Skin: "I can be much more than just words. Take this Mortal Coil's 'Song To The Siren'. I don't know a single word of what she's singing but it's a brilliant record and that's art."

But why the urge to write music rather than manuscripts? Because there's no glamour in literature?

Harry: "It's a lot harder to be accepted in that sense but it would certainly be something to aspire to."

Skin: "Some people do want glamour. We could be a lot more glamorous and I'm sure the record company would love us for it."

Harry: "We could go to hot, exotic places to have photos taken, instead of standing in the cold."

Skin: "I could cut out the life of the real pop star, get myself into trouble, hang over window ledges."

Harry: "Get paternity suits."

Skin: "But I'm not interested. I just want to be successful without looking stupid. If I ever started doing funny things with my hands, that would be selling out to myself and you could start crying 'poser, prick, insect' or whatever."

So, when the paternity suits start flowing in, and you're begged to christen the little brats...

Harry: "Thunderbird One, Thunderbird Two, Thunderbird Three."

Skin: "I thought you were going right up to 10 there."

"If I have a child, and it's a boy, I'll call him Lou, after Lou Reed. I always wished I was called Lou; I always thought it was such a great name."

And while we're treading this dubious old sex and drugs and rock 'n' roll territory, is hedonism necessarily a bad thing?

Skin: "No, only if it hurts other people. I'm not a fully paid-up member of the Enjoyment Club, but I've been there."

The Honeythief is on the prowl!

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DO YOU RECOGNISE THESE MEN



● STEVE HARLEY: "I've still got a lot of credibility"

One was a Seventies cult hero, the other made the voice-box hip. Now they're back. Story: Robin Smith

Just like Halley's Comet, there's a certain breed of pop star who will always return. Steve Harley's come howling back on "The Phantom Of The Opera", while Peter Frampton has just released "Lying", his first single in four years.

"Being successful in the charts is like backing horses," explains Steve. "You learn when to place a safe bet and when to sit back and just study what's going on."

"Some people panic and release too many singles. It means disc jockeys won't take them seriously any more. I think my attitude means that I've still got a lot of credibility."

"I also reckon it's best if you don't

take yourself too seriously. I think the audience appreciate it if you have a twinkle in your eye. When I appeared on "Top Of The Pops" I always looked as if I was having fun.

"Too many acts these days try and take themselves too seriously. Many of the records I hear have similar vocals. It's almost as if somebody has decided to clone one vocal style. There's not a lot of individuality left."

With a top 20 single to back him up, it looks as if Steve's strong views have paid off. They must certainly have impressed Andrew Lloyd Webber, the man behind "The Phantom Of The Opera" project.

"I understand he had some very complimentary things to say about me," says Steve modestly. "It sounded like a good idea to get involved with him because he's written some fabulous tunes. I got a phone call saying he was interested in me and I went off to see him at one of his places in London."

"I suppose that for the past three years I've been lying low. To quote the late, but great, John Lennon, I've been a house husband."

"Afterwards I did a television special filmed at the Camden Palace. We held a party around at my house to celebrate and showed a video of the

Mai Tai

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MELT

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performance.

"One of the guests was Rod Stewart and he said to me 'Steve, you love performing. You should get back in there and do it.' I looked at the video, and I had to agree with him. I realised there was nothing quite like the thrill of performing."

Apart from his role as the phantom, Steve has also landed himself a deal with Mickey Most and he wants to get back to touring as soon as possible.

"I must admit that working with Sarah Brightman stretched me," says Steve. "It was hard work but it wasn't difficult, if you see what I mean. There I was in the studio with a 60-piece orchestra blaring in my ears. It was fabulous."

The phantom of the opera is a hideously scarred composer who abducts a young opera singer and takes her to his lair beneath an opera house. Andrew Lloyd Webber has plans to turn the story into a stage production and Steve is strongly in the running to play the role of the phantom in that.

"It's a very exciting part," continues Steve. "The phantom is a monster but he's the victim of circumstance. You have to make the audience sympathetic towards him, and that's quite a difficult task. The phantom is a man with a grudge against society, and I think I'd be very good at playing that kind of role."

And now, over to Peter Frampton, a chap whose boyish good looks graced many a magazine cover when Morten Harket was barely a twinkle in his father's eye. Pete's album

'Frompton Comes Alive' was one of the biggest selling records of all time and he played to almost as many people as Bruce Springsteen. But for the past few years he's decided to take a break.

"I felt I was just becoming a piece of property," he says. "After I became famous it seemed everybody just wanted to take photographs of me. I was being treated in a superficial way. I didn't think my music was being treated seriously enough and that worried me."

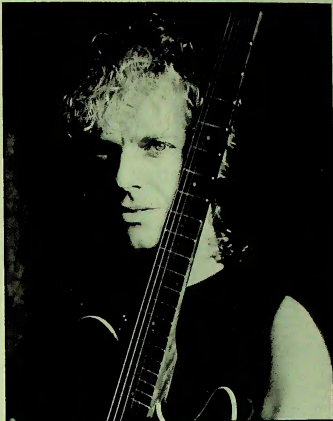
Peter was also the victim of a bad car crash in Nassau in the Bahamas. He hit a tree, smashed his right arm and cut his head so badly that it had to be stitched from his cheek to the top of his forehead. He underwent extensive plastic surgery.

"They were worried that I wouldn't be able to play guitar again because the damage to my arm was so bad. I had to do a lot of very painful exercises to get the use of my arm back and I also had to do special breathing exercises to stop my lungs filling up with fluid. It was a terrible time for me. I'm glad it's all over."

Since then, Peter's spent a lot of time locked away in his recording studio and the results can be heard on his album 'Premonition', in the shops now.

"I had a yacht, but I got bored with it. I love music. I called my album 'Premonition' because I'm sure good things are going to happen again. This album has a really good, live, dynamic feel to it.

"People will always appreciate a good song, regardless of what is meant to be in fashion."



● PETER FRAMPTON: "I had a yacht but I got bored with it"

JUICE

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STREETWISE (Cert 18 92 mins dir: Martin Bell)

If a news camera can capture calmly — clinically — the death of an earthquake victim or famine victim, what price privacy?

Where then, is the dividing line between documentation and voyeurism? What has this got to do with the price of popcorn?

Not a lot really, but it does have a central bearing on the morality of newsreels and documentaries: real life as it is filmed. It also has a lot of bearing on how you view 'Streetwise'.

'Streetwise' follows the lives of nine runaway teenagers in downtown Seattle — a 14-year-old prostitute, kids who eat out of restaurant dustbins and so on.

The picture is grim and director Martin Bell captures every last frame of it. Sixteen year old Dewayne's funeral, for instance. He hanged himself and six people are there to see him off; his father (out of prison for the day), two prison guards and three social workers. The rest of the film is no barrel of laughs either.

The thing is, all of this is very sad. But what does it prove? Does it say anything? No and no.

Sure, people on the margins of capitalism live like dogs. Sure, some can cope in these conditions, thrive even. Sure, some of the young people in 'Streetwise' are astonishingly resilient. But ... Does the film do any more than just state these facts? In short it is no more than social tourism? Poverty as entertainment? A cheap holiday in somebody else's misery?

'Streetwise' is all of these things, because behind its bleating heart liberalism, it's just too damn chicken to make a judgement.

Jim Reid



● 'DANGEROUS MOVES': Blatant pawn-ography

DANGEROUS MOVES (PG 100 mins dir: Richard Dembo)

The World Chess Championship is the unlikely setting for an Oscar winning film, but so it was for 'Dangerous Moves', a tense portrayal of rivalry, played out on the chessboard and beyond into the background of the competition itself.

Leslie Caron and Liv Ullmann are the movie matrons, lending a touch of class as aging Russian champion Aliva Libskind (Michel Piccoli) is pitted against the youthful chess brat (Alexandre Arbatt) who defected to the West five years before.

Winning an Oscar for best foreign film, 'Dangerous Moves' builds on a pretty mundane plot idea, to create a world of conflict (East-West, age-youth, teacher-pupil) and four excellent performances.

Eleanor Levy

VIDEO ROUND-UP

THIS IS VIDEO CLASH (CBS/Fox)

You just can't beat a video compilation that stretches across a pocketful of years and lays bare the changes in a bare music image, confidence, success — and in the art of video itself.

When the band in question is the Clash, it's an even more essential half hour of entertainment.

From the 'filmed' promo for 'Tommy Gun' — with the Safe European Home lout backdrop and Jonesy's tumbling locks — through to Strummer's dopey Mohawk of 'Rock The Casbah', this is a fascinating view of the band's development ... though not of their decline.

The low budget and soggy 'London Calling' with slicked back hair and crowsfeet, and the over serious 'The Call Up', are probably the least visually stimulating inclusions, while that cute little Aardwork scurries through the simple yet wonderful 'Rock The Casbah' and the boys do a passable Stones impression at Madison Square Garden along to 'Should I Stay Or Should I Go'. Grab it while you can, I predict no comebacks.

Andy Strickland

NOW THAT'S WHAT I CALL MUSIC, 6 — THE VIDEO (Virgin Video)

Nineteen tracks here, reflecting the more successful releases of the past few months.

Unfortunately, vinyl success does not always guarantee a good video. While Feargal Sharkey may have delivered a decent tune in 'A Good Heart', the visual presentation is decidedly naff. A good few of these selections are similarly dull.

Pick of the bunch has to be Madness. With 'Uncle Sam', they prove that they can still be brilliantly wacky when the mood takes them. A jaunty tune has the boys going over-the-top as only they know how: a landing craft on the Thames, an army siege in suburbia — the spirit of the Keystone Cops lives on.

There is no real competition. Kate Bush's 'Running Up That Hill' is prone to some hippy conceptualising, yet the lady still has the flair to carry it off.

The theory that Jim Kerr is happily turning into a tadpole is endorsed by the sight of a podgy figure in 'Alive And Kicking'. A tame song, but not at all wholly

unnecessary as the likes of Gary Moore and Balli mora.

The compilation ends on a comic note, with Arcadio's 'Election Day'. Simon and co coincide amid all number of rubber-wrapped females, adopting their most meaningful poses.

If you have a wide-ranging interest in pop music (and a high tolerance level), then this budget-priced selection could be the one for you.

Stuart Bailie

HITS 2 (Warner Home Video)

From the sublime to the ridiculous, from art (ahem) to trash, from stuffed cows to Paul King, promotional videos are becoming a mite tedious these days.

This hefty collection shows the best and worst of what's an offer from the latest generation of aspiring real movie directors.

Steve Barron is already a real director, and his 'Take On Me' for those gorgeous, poufing A-Ha boys stands out for its imagination and stunning ability to sell both tone and image.

Likewise Echo And The Bunnymen's 'Bring On The Dancing Horses'. Tongue in cheek but with powerful, striking visuals, it also has a rather nice cow jumping over a rather nice moon. Très amusante.

A big wet raspberry, though to King, Howard Jones, the Associates et al for videos that say nothing at all except that someone, somewhere has left their imagination at home.

Eleanor Levy

BIRDY (RCA/Columbia Video UK)

The speedy release of Alan Parker's film on video will hopefully mean those people who stayed away from its cinema run won't miss out this time around.

'Birdy' is the story — part comedy, part tragedy — of two friends growing up in pre-Vietnam Pennsylvania (Nicholas Cage and Matthew Modine in the title role).

We watch as their relationship progresses from youthful freedom to their joint struggle to come to terms with the legacy of the war in Indo-China. Cage — with physical deformity, Modine — with the prospect of life in an asylum as he retreats from the world of men — they caused the war, and his part in it, after all — by talking on the characteristics of the birds he loves.

Modine and Cage are outstanding — the most 'comfortable' screen partnership since Spencer Tracy and Katherine Hepburn, delivering humour and pathos in equal amounts. Together, they help make 'Birdy' a rare, classic film. Don't believe anyone who tells you otherwise.

Eleanor Levy

'WHITE CITY' COMPETITION WINNERS

Mr A Bell, Darlington Co Durham; Miss Gregory, Winchester, Hampshire; Mr K Jeffries, Beasley Heath, Kent; Caryl Lowrey, London NW6; Rupert Somerville, East Wickham, Middx; Martin Wells, Cowley, Middx; Mr Hunnisett, Luton, Beds; Mr M Gilbert, Charlton, Kings Chelmsford; Linda Gray, Cardiff; S Glam; David Johnston, Helensburgh, Dunbartonshire.



● BIRDY: BARE feet, bangles and balls



● RAT AND Jack demonstrate a new range of underarm deodorant cans in 'Streetwise'

FULL FORCE

UNSELFISH LOVER

THE BRAND NEW SINGLE
ON 7" + 3 TRACK 12"



TALK TALK 'The Colour Of Spring' (EMI EMC3506)

Talk Talk realised a long time ago that a touch of class goes a long way, even if it doesn't plonk you into the top 20 every other month or so. While the British record buyer has continued to back bands who go for the throat rather than the cranium, Talk Talk have taken their time, measured each and every step and released some excellent singles and solid LPs.

How come 'It's My Life' and 'Dum Dum Girl' weren't huge UK hits? Beats me, but thankfully, 'Life's What You Make It' hasn't suffered the same fate. 'The Colour Of Spring' abounds with that quiet confidence, that touch of class, a record of shuffling insistent beats and a gloriously wide range of piano and organ sounds which beef up or caress the quavering

■■■■■ a heady brew
■■■■■ steely sharp
■■■■■ too gassy
■■■■■ completely flat
■■■■■ the drugs



tones of the Hollis vocal.

Occasionally too laid back for its own good, as on the intro to 'Time It's Time' and 'April 5th', there's still enough straightforward ace pop music here to prove that Talk Talk have matured excellently away from the spotlight. OK, so they still don't go for the jugular but that's because they take their music too seriously to stamp 'hit' and 'hook' all over the place. We should be grateful for that for it steps them being Tears For Fears. ■■■■ 1/2

Andy Strickland

OZZY OSBOURNE 'The Ultimate Sin' (Epic 26404)
Nearley as indestructible as Nancy

Culp's rubber trousers. Ozzy Osbourne grows through his most commercial and enduring enterprise ever. With Ron Nevison at the controls Ozzy has produced his most accessible selection of songs so far. But at the same time, he hasn't diluted the awesome power which has kept him going and been his trademark for years and years.

Here he comes, steaming through nine tracks, with a greater sense of duty than ever before. The work-outs at the Betty Ford clinic have done wonders for his voice. Listen to his commanding whiplash on 'Lightning Strikes' or his high octane fire breathing on 'Thank God For The Bomb' and the superb 'Shot In The Dark'.

This album is best enjoyed swallowed in one gulp. It would be a sin not to. ■■■■

Robin Smith

TOPPER HEADON 'Waking Up' (Mercury MERH 83)

A slight misnomer this perhaps, since the scorching vocal chords actually belong to veteran soulster Jimmy Helms. This is not to take credit from Mr Headon. The ex-Clash slickman is the capable force behind pen and percussion.

Highlights are the storming single 'Leave It To Luck' and the melancholic instrumental 'Hope For Donna', featuring beautiful soaring sax. Yes, saxophonic embellishment is as common as fish and chips these days but, in this instance, it's the proverbial icing on the cake job.

'Pleasure And Pain' is an Elv-the-

Pelv-type pop 'n' roller, executed at breakneck speed. The cover of Booker T's classic boogie 'Time Is Tight' is maybe a touch reverential but those rippling keyboards get me every time.

Lyrical. Topper preys upon his heroin addiction and resurrection from the brink. 'Waking Up', the title, is significant as is 'Monkey On My Back'. All entirely admirable and educative, but a little tedious if one hasn't shared the experience. Still, on the strength of this, Topper is a walking ad for the Anti-Heroin Campaign.

The Casbah is still rockin'. ■■■■

Lesley O'Toole

BELTANE FIRE 'Different Breed' (CBS 26582)

It beats me how bands can still be churning out this sort of pseudo-mythological clap-trap in 1986. Yup, you guessed it, lashings of fantastical imagery, tons of crashing chords, big, butch, vibrato vocals interlaced with whimsical, effert guitar bits.

The lyric sheet reads like a fourth form version of the Arthurian legends and with titles like 'King Arthur's Cave', 'Excalibur' and 'Captain Blood', you'd be forgiven for thinking that you'd picked up a copy of a musical 'Boys Own' instead.

If's buds like these who set back the progress of music 20 years. Chimera me dears, pure chimera. ■■■

Nancy Culp

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ACROSS

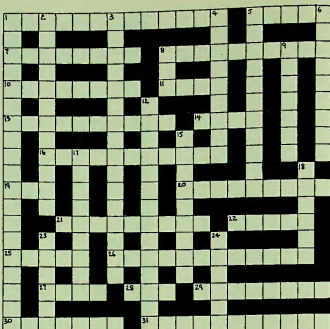
- 1 Phil and Marilyn will never meet (8,5)
- 5 Turtle dreamer (5)
- 7 Sub-Culture group (3,5)
- 8 It could be part of How To Be A Zillionaire (6,4)
- 10 The Alarm have the power (9)
- 11 Love is this according to Roxy Music (4)
- 13 Where you could hear Donna Summer in 1980 (2,3,5)
- 14 Art Of Noise limits (4)
- 16 Treat Her Like A Lady was a hit for them in 1984 (1,1)
- 19 City that Duran Duran and Mike Nesmith love in common (3)
- 20 Fame! and Flashdance! singer (5,4)
- 21 They're performed by George Benson (4,5)
- 22 See 3! across
- 25 This gets Howard into action (5)
- 26 & 9 down This combination makes up a Pogues LP (3,6,3,3,4)
- 27 See 29 across
- 28 Martin who inflicted 8 across (3)

29 & 27 across A complement from

- Freddie Jackson (3,3,2,4)
- 30 A colourless 24 hours for Madness (4,3)
- 31 & 22 across D Train know who they want (5,3,3,3,2)

DOWN

- 1 The Burytmen's hits (5,2,5,3,4)
- 2 Duran Duran off shoot (5,7)
- 3 Roxy's time in the ocean (3,8,5)
- 4 Glenn Frey's blues (9)
- 5 Lionel talks his way into the charts (3,3,3,2)
- 6 Early Stranglers' hit that points someone in the right direction (2,5,2)
- 8 Meat Loaf's attitude (3)
- 9 See 26 across
- 12 First And Last And Always group (7,2,5)
- 13 Featral Sharkey hit that shows he has A Good Heart (6,3)
- 17 It is a crazy LP! (3,3,3)
- 18 Lloyd has a brand new one (6)
- 23 52nd Street want to know (4,2)
- 24 Stevie sings about a return to somewhere familiar (2,4)



ANSWERS FROM FEBRUARY 1

ACROSS: 1 Who's Zoomin' Who, 5 Sleep, 8 Life's What You Make It, 11 Hit That Perfect Beat, 12 Low Life, 14 Only Love, 16 Falling, 17 Rottenatoes, 18 I Could Be Happy, 21 Windows, 23 Motors, 26 Ocean Blue, 27 One Nation, 30 The Whole Of The Moon, 34 Once Upon A Time, 36 Of Love

Sweet, 6 Paint, 7 Take On Me, 9 So This Is Romance, 10 The Look, 13 English, 15 Easy, 19 Behind The, 20 Human, 21 We Love You, 22 No Rest, 24 Sun, 25 Hugo, 28 I Go To, 29 Meat, 31 Hook, 32 ELO, 33 Dep, 35 I'm

DOWN: 1 Walk Of Life, 2 Off The Wall, 3 Into The Groove, 4 Whole Lotta Love, 5

Winner (Feb 1): M Wells, Uxbridge, Middlesex

Another Night

The New Single From

Artha

7' & 12' Extended Remix
Taken from the album "Who's Zoomin' Who?"
Produced by Narada Michael Walden

ARISTA



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WHO FINANCIALLY WASN'T
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● Photos by Joe Shutter



● L TO R Chris Kavanagh, Neal X, Martin Degville, Tony James, Ray Mayhew



S I G U E S I G U E S P U T N I K

'BILLY IDOL HAS MADE TWO
OR THREE GOOD RECORDS
BUT WHEN HE OPENS HIS
MOUTH HE'S STILL A PRAT'

Sigue Sigue Sputnik are modest men. All they want to do is take over the world and find a hairspray strong enough to keep their locks in place during damp weather.

"You spend a lot of time putting your hair up and the damp makes it fall out of place and go limp," explains concerned guitarist Neal, arranging the shoulder pads in his red rubber mac before our extravagant photo session.

Despite their small problem, SSS look magnificent. Martin Degville totters around on his six inch custom built heels, while Tony James flexes his sinewy muscles and polishes up his copiece.

Right now, SSS must be the biggest event since the Sex Pistols shocked the nation on a teatime show. Signed up by EMI for a staggering amount of money, they're poised to stride across the country with their brand of sleaze and tease and the throbbing wickedness of their debut single 'Love Missile F1-11'.

"The concept of Sigue Sigue Sputnik goes far beyond music," claims Tony James. "Sigue Sigue Sputnik is going to be the biggest corporation in the world. We're going to make 'Dallas' seem like 'Coronation Street'."

"Sigue Sigue Sputnik are going to be an empire. We plan to get involved in all aspects of the leisure industry — from arcade games to buying real estate.

"There are only two bands in the world capable of achieving any excitement, that's us and Big Audio Dynamite. Everybody else is boring. Since the death of punk the big record companies have been allowed to settle

CONTINUES OVER



FROM PREVIOUS PAGE

down into their old comfortable ways, and the hippies have been creeping back in.

"Sigue Sigue Sputnik are stars. We're strong and vital entertainment. Music is only a small part of what we're capable of. Our single only took six hours to record. It just ain't rock and roll if you take any longer to record something, and it's not necessary to spend months in a studio.

"We had Giorgio Moroder to produce the single. He's a brilliant man, he did the music for my favourite film 'Scarface'. He thinks in three dimensions and he has a lot of very sonic ideas. If you want to attract people to what you're doing you have to paint a strong impressive picture. That's what we've done with Giorgio. We heard that he knew something about us and we rang him up.

"One day, Sigue Sigue Sputnik might do an entire album devoted to versions of old Elvis songs and Eddie Cochrane tunes. You should have heard our version of 'Hound Dog'."

How about 'Suspicious Minds', do you like that one?

"Well, the Fine Young Cannibals mucked it about, didn't they? They sound like the contents of Elvis Presley's draining board. A lot of bands are so so faced, aren't they? I really can't tell one line-up from another. Does anyone really stand out anymore?

"Frankie used to be good but suddenly it all stopped for them. They became

very smart and very inaccessible. They started buying designer clothes and that rubbish from South Molton Street. Their guts have gone.

"Since Frankie, we've had all these dour faced people depressing everybody with what they think about Britain and the world."

It doesn't look as if you'll be joining the Red Wedge cut, then? "I don't think I could take performing alongside miserable Paul Weller and miserable Lloyd Cole. I'm surprised anyone can," continues Tony. "I like what Billy Bragg says, though. At least he's articulate and good at interviews. Perhaps he'd even make a good game show host."

"Billy's different from a lot of other people. Come on Robin, with the amount of people you interview, you must find that 90 per cent of them can't put a sentence together."

"Most bands haven't got a lot to say and can't express themselves. For a while I was interested in the Jesus And Mary Chain because of that guitar sound, but they don't have any personality."

So what of your old Generation X mate, Billy Idol? "Billy idol has made two or three good records, but when he opens his mouth he's still a prat."

"Actually, when Gen X split up we were going to form a punk supergroup. There was me, Billy, Steve Jones and Paul Cook. We did some rehearsals but the spirit wasn't there.

"I think it would have been an easy way out and because of that it wouldn't have worked. It's easy forming a band with your compatriots, but it's just too safe."

Instead, Tony went on the dole. It's taken him four years to form Sigue Sigue Sputnik.

He used to sit in a coffee bar in Kensington Market and approach likely looking passers by. I saved on expensive advertising and at that time Tony certainly didn't have a lot of spare cash to splash around. He says he owed his old record company, Chrysalis, a quarter of a million pounds and today he still has to pay off £100,000.

"We saw Martin's cheekbones and thought he must be in the group," continues Tony. "The great thing about could play. Everybody came into it innocently. When you start with nothing it gives you the freedom to grow and breathe."

"All our music sounds the same. Isn't that wonderful? If I go out and buy an album I want all the music on that album to sound the same. People want to hear a lot of the same type of music. That's what they're paying for. They don't want to hear silly experimentation."

Tell me, old boy, how long do you think SSS will last?

"I think we're all intelligent enough to make it last for five or 10 years. There's definitely enough high tech energy and sex in us to do that."

Okay, but some people might argue that it's all been done before. Don't your clothes look just a little like Twisted Sister?

"Oh, God, no. I hate heavy metal, what I think about heavy metal is truly unthinkable. Twisted Sister have appalling dress sense and I'm very upset that somebody would be as intelligent as Dee Snider shouldn't be with a group like that."

Tony, I believe that Dee Snider's wife designs their clothes.

"Well, there you have it. Never let your wife design your dresses or the type of cod piece you want to wear. It only ends in trouble."

I expect Mrs Snider comes in with all this horrible stuff, and because she's Dee's wife rubbish it is."

You'll be able to judge yourselves how immaculate SSS are when they take to the road for a tour at the end of February.

"As you know, nothing is new so we'll be playing the same old three chords," says Tony. "But they've never been played like this before and that's the difference. We appeal to young kids looking for wild rock and roll. Our shows are going to be events, not places where you come and stand in the shadows for a couple of hours and then catch the last bus home."

"Our concerts are places to be seen and see other people, places where you can walk around, hold your head up and be proud. It's total involvement from start to finish."

Martin Davyille, the awesome looking, but (sometimes) soft spoken member of SSS, describes with relish what some of your typical Sputnik fans get up to.

"I've looked out into the crowd and seen some of them wanting. Some of the girls also fondle their breasts because they get so excited. If watching them, it makes me feel really horny.

"The beauty of our music is that it's very simple. I hate love songs, all that stupid gushing slurp serves no purpose at all. People should be writing songs of more significant world-wide importance."

It seems that once somebody has a hit they think they can walk down the King's Road and buy style. You can't buy style, you have to create it for yourself like we do. I'm beautiful, we're all very beautiful.

"I think Sigue Sigue Sputnik is going to be an inspiration to a lot of people. A lot of bands may mean about the conditions of the band. But we say 'take advantage of yourself, push yourself to the limit, and you'll do what you want to achieve'. I think we're very positive."

"Also our gigs are non violent, everybody just has a good time. That's what it's all about."

A little sound business sense helps as well. Sigue Sigue Sputnik manage themselves and Tony James takes care of the business side. He attends meetings with record company executives in a record company's office and a bowler hat. The transformation to city slicker is quite staggering, but he wouldn't let us take any photographs.

"It's no good walking into a meeting and saying 'right, I hate all you bastards'. I'm a constructive person. If you make record companies enthusiastic about what you're doing you'll get a lot of money out of them. I'm off to try and get another £5,000 and I think they'll give it to me."

Another quite surprising aspect of Sigue Sigue Sputnik is their healthy lifestyle. They don't expect any muscles like Sylvester Stallone, but these lads like to keep in trim.

Limbering up for the SSS dates, Martin keeps himself fit with a strict diet of Perrier water and apples, while Tony goes jogging six times a week.

"I look like a junkie because I'm so thin, but I've never touched the stuff," says Tony. "I can't understand why people still use it with all the warnings and deaths there have been."

"I think that old rock and roll lifestyle of drink and drugs should die. I'm amazed that rock stars still insist on swallowing bottles of Bourbon and marry models with great tits but nothing between the ears. If I drink Bourbon I'm sick for a month afterwards."

Tony's young lady is Janet Street Porter, the all round media personality.

"She's an intelligent, powerful woman," he says. "I find powerful women incredibly sexy. She's one of the only people who can make me forget about Sigue Sigue Sputnik. I think about the group from the first moment I open my eyes until five minutes before we have sex."

"I'm very optimistic about our relationship and I'm very optimistic about the future and the state of the world. I do think that rock and roll can be a positive creative force for good. I think Geldof showed that with what he achieved. I might have criticised him in the past, but if he ever runs for power then he'll get the Sputnik vote."

"Don't think either Reagan or Gorbachev are going to blow up the world. They're surrounded by clever people who won't let them. In 10 years time I want to be sitting on a beach somewhere, answering three telephones and making corporate decisions."

Story by Robin Smith

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- 50p off cassettes at Virgin Stores on March 8
- £1 off videos at Virgin Stores on March 15
- Free 4 track solid EP on March 22

W/E FEB 15, 1986

GALLUP UK SINGLES
GALLUP UK ALBUMS
COMPACT DISCS
MUSIC VIDEO

ARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	WHEN THE GOING GETS TOUGH THE TOUGH GET GOING, Billy Ocean, jive
2	3	4	BORDERLINE, Madonna, Sire
3	6	4	SYSTEM 7, Five Star, Tent
4	18	2	ELOISE, Damned, MCA
5	8	4	LIVING IN AMERICA, James Brown, Scotti Brothers
6	2	8	THE SUN BAYS SHINES ON TV, A-Ha, Warner Bros □
7	4	6	ONLY LOVE, Nena Moukouri, Carrere/Philips
8	14	4	THE CAPTAIN OF HER HEART, Double Polydor
9	34	3	STARTING TOGETHER, So Pollard, Rainbow
10	19	4	HOW WILL I KNOW, Whitney Houston, Arista
11	7	6	THE PHANTOM OF THE OPERA, Sarah Brightman And Steve Harley, Polydor
12	20	3	RISE, Public Image Limited, Virgin
13	5	6	WALK OF LIFE, Dina Scarua, Verigo
14	31	4	CHAIN REACTION, Diana Ross, Capitol
15	30	3	BURNING HEART, Survivor, Scotti Brothers
16	12	5	LA VIE EN ROSE/PULL UP TO THE BUMPER, Grace Jones, Island
17	9	6	SUSPICIOUS MINDS, Fine Young Cannibals, London
18	10	3	SANCTIFY YOURSELF, Simple Minds, Virgin
19	16	5	LIFE'S WHAT YOU MAKE IT, Talk Talk, EMI
20	21	3	SHOT IN THE DARK, Ozzy Osbourne, Epic
21	11	9	BROKEN WINGS, Mr Mister, RCA
22	25	5	IMAGINATION, Belouis Some, Parlophone
23	29	2	TURNING AWAY, Shakin' Stevens, Epic
24	36	5	RADIO AFRICA, Latin Quarter, Rockin' Horse/Arista
25	35	3	DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis
26	24	5	IF I RULED THE WORLD, Kurus Blow, Club
27	13	8	SATURDAY LOVE, Cherelle And Alexander O'Neal, Tabu
28	27	3	MY KAGAC MAN, Rochelle, Warner Bros
29	15	7	YOU LITTLE THIEF, Feargal Sharkey, Virgin
30	32	4	IF YOU'RE READY (COME GO WITH ME), Ruby Turner featuring Jonathan Butler, jive
31	26	4	IN A LIFETIME, Clannad with Bono, RCA
32	45	2	AND SHE'S TAKING HEADS, EMI
33	17	6	IT'S ALRIGHT (BABY'S COME BACK), Eurythmics, RCA
34	33	3	DON'T LET ME BE MISUNDERSTOOD, The Costello Show/Confederates, F-Beat
35	22	9	ALICE, I WANT YOU JUST FOR ME, Full Force, CBS
36	29	13	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
37	28	12	HIT THAT PERFECT BEAT, Broken Beat, Forbidden Fruit □
38	23	13	WEST END GIRLS, Pet Shop Boys, Parlophone □
39	41	4	ONE DANCE WON'T DO, Audrey Hall, Revolutionary Sounds/Griffin
40	48	2	I'M NOT GONNA LET YOU, Colonel Abrams, MCA
41	49	3	SWEETEST GIRL, Madness, Zarjaz
42	52	2	RAIN, Benny Wright, Cooltempo
43	45	1	MANIC MONDAY, Bangles, CBS
44	51	4	HOLD ME, Teddy Pendergast/Whitney Houston, Aylum
45	40	11	RUSSIAN, Song A-Ha
46	—	1	STAGES, ZZ Top, Warner Bros W2002
47	37	4	THE PROMISE, Arcadia, Parlophone
48	—	1	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
49	47	3	SIDEWALK TALK/WAS DOG A DOUGHNUT, Jellybean, EMI America
50	38	11	LEAVING ME NOW, Level 42, Polydor
51	69	2	SMOKIN' IN THE BOYS ROOM/HOME SWEET HOME, Mötley Crüe, Elektra
52	46	2	WASTELANDS, Midge Ure, Chrysalis
53	54	3	SMALL TOWN, John Cougar Mellencamp, Riva
54	71	—	UNCHAINED MELODY, Lisa Stansfield, Chrysalis
55	—	1	SILENT RUNNING (ON DANGEROUS GROUND), Mike and The Mechanics, WEA
56	44	14	SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista □
57	57	4	I CAN'T WAIT, Steve Nicks, Parlophone
58	50	3	BABY LOVE, Regina, Funken Marvelous
59	65	2	YEARS LATER, Circus World News, MCA
60	53	4	FUNKY SENSATION, Ladies Choice, Sure Delight
61	43	11	GIRLIE GIRLIE, Sophia George, Wineray
62	52	2	POWER OF LOVE/DO YOU BELIEVE IN LOVE, Hazy Lewis And The News, Chrysalis
63	—	1	MOON OVER BOURBON STREET, Sting, A&M/AM305
64	66	2	JOHNNY JOHNNY, Prefab Sprout, Kitchenware
65	55	13	SEPARATE LIVES, Phil Collins and Marilyn Martin, Virgin □
66	67	2	SABA, Sarah, RCA/Grimm
67	—	1	LIVING IN THE PAST, Drum Theatre, Epic
68	61	11	DRESS YOU UP, Madonna, Sire □
69	42	5	SPIRIT OF 76, Alvin, IRS
70	—	1	SEX AS A WEAPON, Pat Benatar, Chrysalis PAT4
71	64	6	ONE NATION, Masquerade, Streetwise
72	47	2	DON'T YOU (FOUNDT ABOUT ME), Simple Minds, Virgin
73	56	5	SHAKE YOUR FOUNDATIONS, AC/DC, Atlantic
74	—	1	FEMALE INTUITION, Ma Ti, Virgin VS844
75	59	10	RING OF ICE, Jennifer Rush, CBS

THE NEXT TWENTY FIVE

76	74	ON THE TRAIL, Prime Movers, Island
77	68	IN THE MIDDLE OF THE NIGHT, Tata Boom, Boving Point/Polydor
78	—	THE HONEYTHIEF, Highway, Mercury MER12
79	92	THIS TIME, Jive, Mercury
80	—	SHE'S ALWAYS A WOMAN/JUST THE WAY YOU ARE, Billy Joel, CBS A6862
81	97	SHOULDN'T HAVE BEEN LIKE THAT, Fra Lippo Lippi, Virgin
82	—	YOU'RE IN LOVE, Ratt, Atlantic A9302
83	96	HOLD ON TO YOUR LOVE, Smokey Robinson, Motown
84	—	SHE'S STRANGE, Cameo, Club JAB25
85	87	WEAK IN THE PRESENCE OF BEAUTY, Floyd Joy, Virgin
86	90	NO SHOW SYMBOLIC, The 3D Doctor, Shock PR1
87	—	I LOVE YOU, Stephen Duffy, 10 Records TEN91
88	—	COME ON OVER, Junior, London LON84
89	—	I MISS YOU, Klymaxx, MCA MCA1033
90	—	INSATIABLE WOMAN, Billy Jasper, Epic A6861
91	86	HOW TO WIN YOUR LOVE, Spencer Jones, Champion
92	—	HI HO SILVER, Jim Diamond, A&M A6M36
93	—	TORTURE, King, CBS A6761
94	—	MY CLEOPATRA, Flaming Muzzells, Portrait A6833
95	82	SAY YOU SAY ME, Island, Richie, Motown
96	—	GIMME GIMME IT! ALL, Spider, PRT 77344
97	—	HERE COMES THE MAN, Boom Boom Boom, Fun After All FUN101
98	—	HOLD ON (TO WHAT YOU'VE GOT), Dance Society, Society SOCY9
99	—	ONE MORE TIME, Third World, CBS A6854
100	100	EDGE OF DARKNESS (EP), Eric Clapton and Michael Kamen, BBC

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	39	BROTHERS IN ARMS, Dave Struts, Verigo □ □ □
2	2	15	HUNTING HIGH AND LOW, A-Ha, Warner Bros □
3	3	17	WORLD MACHINE, Level 42, Polydor □
4	5	10	ISLAND LIFE, Grace Jones, Island
5	4	5	THE BROADWAY ALBUM, Barbara Streisand, CBS □
6	8	10	WHITNEY HOUSTON, Whitney Houston, Arista □
7	7	41	BE YOURSELF TONIGHT, Eurythmics, RCA □
8	18	3	ROCKY IV, Original Soundtracks, Scotti Brothers
9	9	65	LIKE A VIRGIN, Madonna, Sire □ □ □
10	52	2	THE DANCE HITS ALBUM, Various, Towerbell
11	6	34	THE DREAM OF THE BLUE TURTLES, Sting, A&M □
12	10	16	ONCE UPON A TIME, Simple Minds, Virgin □
13	15	7	LUXURY OF LIFE, Five Star, Tent □
14	—	1	ALBUM, Public Image Limited, Virgin V2166

UK SINGLES 12



15	14	30	THE FIRST ALBUM, Madonna, Sire □
16	13	45	GO WEST, Go West, Chrysalis □
17	12	13	FEARGAL SHARKEY, Feargal Sharkey, Virgin □
18	11	9	FINE YOUNG CANNIBALS, Fine Young Cannibals, London ○
19	17	14	PROMISE, Sade, Epic ☆ ☆
20	24	34	LITTLE CREATURES, Talking Heads, EMI □
21	23	51	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
22	16	11	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆ ☆ ☆
23	—	1	JONATHAN KING'S ENTERTAINMENT FROM THE USA, Various, Styria SFR8612
24	21	61	ALCHEMY, Dire Straits, Vertigo ☆
25	22	13	THE CLASSIC TOUCH, Richard Clayderman/RPO, Delphine □
26	27	86	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
27	20	11	HITS 3, Various, CBS/WEA ☆ ☆
28	19	14	EASY PIECES, Lloyd Cole And The Commotions, Polydor □
29	26	14	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆ ☆ ☆
30	35	10	ROCK A LITTLE, Steve Nicks, Parlophone
31	—	1	WELCOME TO THE REAL WORLD, Mr. Mister, RCA PL89647
32	28	14	JENNIFER RUSH, Jennifer Rush, CBS ☆
33	36	5	MACALLA, Clannad, RCA
34	18	10	LOVE SONGS, George Benson, K-Tel ☆ ☆
35	25	4	HIGH PRIORITY, Cherelle, Tabu
36	32	21	HOUNDS OF LOVE, Kate Bush, EMI ☆
37	30	136	QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
38	31	50	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆
39	42	31	GREATEST HITS VOL. 1 AND 2, Billy Joel, CBS ☆
40	54	3	SUDDENLY, Billy Ocean, Jive
41	41	8	MUSIC OF THE ANDES, Incantation, Nouveau Music □
42	—	1	PRECIOUS MEMORIES, Ann Williams, Emerald Gem ERTVI
43	29	14	ICE ON FIRE, Elton John, Rocket ☆
44	83	2	STEVE McQUEEN, Pebbles Sprout, Kischeneire
45	37	88	BORN IN THE USA, Bruce Springsteen, CBS ☆ ☆ ☆
46	49	116	UNDER A BLOOD RED SKY, U2, Island ☆ ☆
47	46	13	GOLD, Barbara Dickson, K-Tel ☆
48	39	5	JAZZ SINGER, Neil Diamond, Capitol ☆
49	38	71	THE UNFORGETTABLE FIRE, U2, Island ☆
50	50	82	DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
51	51	34	RECKLESS, Bryan Adams, A&M ☆
52	17	34	MISPLACED CHILDHOOD, Marillion, EMI ☆
53	59	3	MISTRAL'S DAUGHTER, Nana Mouskouri/Various (TV Soundtrack), Carcano
54	43	8	LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆ ☆
55	51	5	WHO'S ZOOHIN' WHO, Aretha Franklin, Arista
56	15	27	AFTERBURNER, ZZ Top, Warner Bros □
57	56	17	LOVE, Cult, Beggars Banquet □
58	53	8	MAKIN' MOVIES, Dire Straits, Vertigo ☆ ☆
59	14	14	THE POWER OF CLASSIC ROCK, LSO, Portrait □
60	40	14	THE LOVE ALBUM, Various, Telstar ☆
61	48	36	FACE VALUE, Phil Collins, Virgin ☆ ☆
62	61	23	LEAVE THE BEST TO LAST, James Last, PROTV ☆
63	58	9	HEART AND SOUL, Barry White, K-Tel ○
64	60	14	GREATEST HITS OF 1985, Various, Telstar ☆
65	87	2	BACK IN THE D.H.S.S., Half Man/Half Biscuit, Probe Plus
66	68	4	SUZANNE VEGA, Suzanne Vega, A&M
67	45	13	SONGS TO LEARN AND SING, Echo and The Bunnymen, Korona □
68	82	2	LISTEN LIKE THIEVES, INXS, Mercury
69	57	5	STOP MAKING SENSE, Talking Heads, EMI □
70	84	16	THE COMPLETE MIKE OLDFIELD, Mike Oldfield, Virgin ○
71	—	1	RADIO, L.L. Cool J, Def Jam DEF6745
72	71	—	LES MISÉRABLES, Original London Cast, First Night, ENCORE
73	71	—	DIRE STRAITS, Dire Straits, Vertigo ☆
74	90	4	ROCK ME TONIGHT, Freddie Jackson, Capitol
75	73	14	LOVE HURTS, Ennio Pao, WEA ☆
76	71	11	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆ ☆
77	70	15	CARS GREATEST HITS, Cars, Elektra ○
78	64	34	ALL THROUGH THE NIGHT, Alton Jones, BBC □
79	63	3	SWEET INSPIRATION, Inspirational Choir, Portrait
80	78	17	THE SINGLES 81-85, Depeche Mode, Fluid □
81	89	17	WEST SIDE STORY, Bernstein/The Kazzaz/Carrazas, Deutsche Grammophon □
82	72	121	CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
83	65	6	PSYCHOCANDY, Jesse And Mary Chain, Blanco Y Negro
84	94	3	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS
85	66	6	BACK TO THE FUTURE, Original Soundtrack, MCA
86	—	1	HITS OUT OF HELL, Meat Loaf, Epic EPC28156
87	75	4	WAR, U2, Island
88	69	35	BOYS AND GIRLS, Bryan Ferry, EG ☆
89	92	9	ALF, Alison Moyet, CBS ☆ ☆ ☆
90	74	17	BLUE SKIES, Kiki Tee Karawa/Nelson Riddle, London □
91	—	1	KAIZUKUNJAN, Accept, Portrait PRT34916
92	67	5	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
93	89	2	NEW GOLD DREAM, Simple Minds, Virgin
94	—	1	MAKE IT BIG, Wipani, Epic EPC86311
95	81	4	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
96	—	1	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International
97	97	23	BAGGARDIMM, UB40, Dep International ○
98	79	4	COMMUNIQUE, Dire Straits, Vertigo ☆
99	—	1	LEGEND, Boyz n the Bunch, The Walkers, Island BMWI
100	—	1	SPARKLE IN THE RAIN, Simple Minds, Virgin V2300

☆☆☆ 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	—	STOP MAKING SENSE, Talking Heads, Palace/PMI
2	1	THE VIRGIN TOUR, Madonna, WEA
3	2	THE UNFORGETTABLE FIRE, U2, Island
4	3	ALPHA IN HAWAII, Eric Preaney, Virgin/PVG
5	4	WHAM! '85, Wham!, CBS/Fox
6	5	GREATEST FLUX, Queens, Polygram
7	14	ALCHEMY LIVE, Dire Straits, Vertigo
8	11	LIVE AFTER DEATH, Iron Maiden, PMI

UK SINGLES 26



9	7	DANCE ON FIRE, The Doors, GC
10	—	PORTRAIT OF AN ALBUM, Frank Sinatra, MGM/UA
11	8	THE SINGLE FILE, Kate Bush, PMI
12	6	LIVE IN RIO, Queen, PMI
13	15	THIS IS VIDEO CLASH, The Clash, CBS/Fox
14	12	NOW THAT'S WHAT I CALL MUSIC VIDEO 6, Virgin/PMI
15	17	ARENA, Duran Duran, PMI
16	4	RUPERT AND THE FROG SONG, Paul McCartney, Virgin
17	10	WHAT WE DID THE FOLLOWING YEAR, The Style Council, Polygram
18	13	"UNDER A BLOOD RED SKY", U2, Virgin/PVG
19	17	PRIVATE DANCER TOUR, Tina Turner, PMI
20	—	WORLD WIDE LIVE, The Scorpions, PMI

Compiled by Spotlight Research

COMPACT DISCS

1	1	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
2	4	ISLAND LIFE, Grace Jones, Island
3	3	BE YOURSELF TONIGHT, Eurhythms, RCA
4	2	WORLD MACHINE, Level 42, Polydor
5	7	THE DREAM OF THE BLUE TURTLES, Sing, A&M
6	12	HUNTING HIGH AND LOW, A-Ha, Warner Bros/8
7	10	HOUNDS OF LOVE, Kate Bush, EMI
8	9	PROMISE, Sade, Epic
9	14	NO JACKET REQUIRED, Phil Collins, Virgin
10	6	THE BROADWAY ALBUM, Barbra Streisand, CBS
11	—	MISPLACED CHILDHOOD, Marillion, EMI
12	—	THE PINK OPAQUE, Cocteau Twins, A&M
13	5	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
14	—	ONCE UPON A TIME, Simple Minds, Virgin
15	15	MACALLA, Clannad, RCA
16	19	LIKE A VIRGIN, Madonna, Sire
17	16	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo/Phonogram
18	8	FEARGAL SHARKEY, Feargal Sharkey, Virgin
19	11	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram
20	13	ICE ON FIRE, Elton John, Rocket/Phonogram

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W/E FEB 15, 1986

US ALBUMS
US SINGLES
DISCO

CHARTS

US SINGLES

1	5	HOW WILL I KNOW, Whitney Houston, Arista
2	4	WHEN THE GOING GETS TOUGH, Billy Ocean, Jive
3	2	BURNING HEART, Survivor, Scotti Brothers
4	6	KYRIE, Mr. Mister, RCA
5	1	THAT'S WHAT FRIENDS ARE FOR, Dionne Warwick and Friends, Arista
6	3	I'M YOUR MAN, Wham!, Columbia/CBS
7	9	LIVING IN AMERICA, James Brown, Scotti Brothers
8	12	THE SWEETEST TABOO, Sade, Portrait
9	15	SARA, Starship, Grunt
10	10	CONGA, Miami Sound Machine, Epic
11	16	LIFE IN A NORTHERN TOWN, Dream Academy, Warner Brothers
12	18	SILENT RUNNING, Mike And The Mechanics, Atlantic
13	19	A LOVE BIZARRE, Sheila E, Paisley Park
14	7	SPIES LIKE US, Paul McCartney, Capitol
15	21	SECRET LOVERS, Atlantic Starr, A&M
16	11	GO HOME, Sonoma Wonder, Tamla
17	23	TARZAN BOY, Baltimore, Manhattan
18	8	TALK TO ME, Stevie Nicks, Modern
19	28	THESE DREAMS, Heart, Capitol
20	14	SAY YOU, SAY ME, Lionel Richie, Motown
21	24	THE SUN ALWAYS SHINES ON TV, A-Ha, Warner Brothers
22	26	KING FOR A DAY, Thompson Twins, Arista
23	25	DIGITAL DISPLAY, Ready For This World, MCA
24	13	MY HOMETOWN, Bruce Springsteen, Columbia/CBS
25	17	WALK OF LIFE, Dire Straits, Warner Brothers
26	30	RUSSIANS, Sing, A&M
27	31	HELL NEVER LOVE YOU (LIKE I DO), Freddie Jackson, Capitol
28	34	DAY BY DAY, the Hoosiers, Columbia/CBS
29	20	SIDEWALK TALK, Jellybean, EMI America
30	35	NIKIYA, Elton John, Geffen
31	22	I MISS YOU, Klymaxx, MCA/Constellation
32	36	STAGES, ZZ Top, Warner Brothers
33	40	SANCTIFY YOURSELF, Simple Minds, A&M
34	38	BEAT'S SO LONELY, Clarrie Sexton, MCA
35	42	THIS COULD BE THE NIGHT, Loverboy, Columbia/CBS
36	48	WHAT YOU NEED, INXS, Atlantic
37	44	ROCK IN THE USA, John Cougar Mellencamp, Riva
38	45	ANOTHER NIGHT, Aretha Franklin, Arista
39	47	(HOW TO BE A) MILLIONAIRE, ABC, Mercury
40	51	LET'S GO ALL THE WAY, Sly Fox, Capitol
41	41	THE SUPER BOWL SHUFFLE, Chicago Bears Shufflin' Crew, Red Label
42	52	NIGHT MOVES, Manilyn Horne, Atlantic
43	27	GOODBYE, Night Ranger, Camel/MCA
44	29	PARTY ALL THE TIME, Eddie Murphy, Columbia/CBS
45	32	ALIVE AND KICKING, Simple Minds, A&M/Virgin
46	35	GOODBYE IS FOREVER, Arcadia, Capitol
47	54	NO EASY WAY OUT, Robert Topper, Scotti Brothers
48	64	MANIC MONDAY, Bangles, Columbia
49	46	SOMEWHERE (FROM WEST SIDE STORY), Barbra Streisand, Col/CBS
50	39	YOU'RE A FRIEND OF MINE, Clarence Clemons and Jackson Browne, Columbia/CBS
51	33	EVERYTHING IN MY HEART, Corey Hart, EMI America
52	60	BOP, Dan Seals, EMI-America

53	72	TENDER LOVE, Force MD's, Warner Brothers/Tommy Boy
54	66	NEEDS AND PINS, Tom Petty And The Heartbreakers and Stevie Nicks, MCA
55	69	CALLING AMERICA, Electric Light Orchestra, CBS Associated
56	79	ROCK ME AMADEUS, Falco, A&M
57	62	I'M NOT THE ONE, the Cars, Elektra
58	53	CARAVAN OF LOVE, Billy Jasper, A&M, CBS Associated
59	37	SHALL TOWN, John Cougar Mellencamp, Riva
60	49	FACE THE PAGE, Pete Townshend, Alco

B U L L E T S

63	71	DO ME BABY, Meli's Place, Capitol
66	77	FD DO IT ALL AGAIN, Sam Harris, Motown
67	75	LIVE IS LIFE, Opus, Polydor
68	83	ADDICTED TO LOVE, Robert Palmer, Island
73	—	LE BEL AGE, Pat Benatar, Chrysalis
74	84	I LIKE YOU, Phyllis Nelson, Carver
76	86	LYING, Peter Frampton, Atlantic
81	94	LET ME BE THE ONE, Five Star, RCA
83	92	JIMMY MACK, Sheena Easton, EMI America
84	91	THE POWER OF LOVE, Jennifer Rush, Epic
85	—	SOMETHING ABOUT YOU, Level 42, Polydor
88	—	STEREOTOMY, Alan Parsons Project, Arista
89	—	IT'S ALRIGHT (BABY'S COMING BACK), Eurythmics, RCA
97	97	WOOD BEET, Scotti Brothers
92	—	ALL THE KING'S HORSES, The Firm, Atlantic
94	—	YOUR LOVE, the Outfield, Columbia
95	—	SATURDAY LOVE, Cherrille with Alexander O'Neal, Tabu
96	—	ONE SUMM'DAY/JUELLING BIKES FROM QUICKSILVER, Ray Parker Jr And Helen Terry, Atlantic
98	—	THE MEN ALL PAUSE, Klymaxx Constellation/MCA
99	—	IN BETWEEN DAYS, the Cure, Elektra

Compiled by Billboard

U S A L B U M S

1	2	PROMISE Sade, Portrait
2	1	THE BROADWAY ALBUM, Barbra Streisand, Columbia/CBS
3	7	WELCOME TO THE REAL WORLD, Mr. Mister, RCA
4	3	HEART, Heart, Capitol
5	8	WHITNEY HOUSTON, Whitney Houston, Arista
6	4	SCARLECROW, John Cougar Mellencamp, Riva
7	6	BROTHERS IN ARMS, Dire Straits, Warner Brothers
8	10	KNEE DEEP IN THE HOOPOLA, Starship, Grunt
9	5	MIAMI VICE, Soundtrack, MCA
10	9	AFTERBURNER, ZZ Top, Warner Brothers
11	11	ROCKY IV, Soundtrack, Scotti Brothers
12	13	ONCE UPON A TIME, Simple Minds, A&M/Virgin
13	12	ROCK A LITTLE, Stevie Nicks, Modern
14	16	FRIENDS, Dionne Warwick, Arista
15	15	BORN IN THE USA, Bruce Springsteen, Columbia/CBS
16	14	IN SQUARE CIRCLE, Stevie Wonder, Tamla
17	18	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
18	19	THE DREAM OF THE BLUE TURTLES, Sing, A&M
19	21	MEETING IN THE LADIES ROOM, Klymaxx, MCA/Constellation
20	17	WHITE NIGHTS, Soundtrack, Atlantic
21	20	GREATEST HITS, the Cars, Elektra
22	22	RECKLESS, Bryan Adams, A&M
23	23	HERE'S TO FUTURE DAYS, Thompson Twins, Arista
24	24	NO JACKET REQUIRED, Phil Collins, Atlantic
25	27	THE DREAM ACADEMY, The Dream Academy, Warner Brothers
26	26	WHITE CITY — A NOVEL, Pete Townshend, Alco
27	27	ROCK ME TONIGHT, Freddie Jackson, Capitol
28	29	READY FOR THE WORLD, Ready For The World, MCA
29	25	WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
30	30	PACK UP THE PLANTATION — LIVE, Tom Petty And The Heartbreakers, MCA
31	36	HUNTING HIGH AND LOW, A-Ha, Warner Brothers
32	38	UNDER LOCK AND KEY, Dickson, Elektra
33	40	NIKE AND THE MECHANICS, Mike And The Mechanics, Atlantic
34	39	NERVOUS NIGHT, the Hoosiers, Columbia
35	32	7 WISHES, Night Ranger, Camel/MCA

3 TRACK 12" INCLUDES SPECIAL REMIX

Lana Pellay
THE EUROBEAT ANTHEM OF 1986

LINER 101
Pistol in my pocket
"Something for everybody"

SUBLIME
RECORDS

36	28	SO RED THE ROSE, Arcadia, Capitol	45	—	PARTY FREAK (LATIN RASCAL EDIT) Cashflow, US Mercury 12in	
37	47	PICTURES FOR PLEASURE, Chart Sexton, MCA	46	—	LIFT UP YOUR FEET, B. Eaves, Streetwave 12in	
38	33	ALL FOR LOVE, New Edition, MCA	47	—	RHYTHM OF YOUR LOVE, Isabel Roberts, Hot V 12in white label	
39	42	STRENGTH, the Alans IRIS	48	—	THE RIVER (CLUB VERSION) DUB VERSION/SUNSHINE (INSTRUMENTAL), Total Contrast, US London 12in	
40	35	SEVEN THE HARD WAY, Pat Benatar, Chrysalis	49	31	AFTER THE LOVE HAS GONE (BAD MIX), Princess, Supreme Records 12in	
41	45	LISTEN LIKE THIEVES, INXS, Atlantic	50	85	BASSLINE, Mantronix, US Sleeping Bag Records LP	
42	51	PRIMITIVE LOVE, Miami Sound Machine, Epic	51	87	ALL I WANT IS MY BABY, Roberta Giannini, WEA 12in	
43	44	LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS	52	68	FOOL'S PARADISE NOW OR NEVER/DO YOU STILL LOVE ME, Melina Morgan, US Capitol LP	
44	31	HOW COULD IT BE, Eddie Murphy, Columbia/CBS	A	53	—	YOU CAN DO IT (IT'S SO EASY), (105/9-08pm), Dino Terrell, US New Image 12in
45	46	AS THE BAND TURNS, Atlanta Star, A&M	54	40	IF YOU WANT LOVE, Tulaian Moon, US Beauty and the Beat 12in	
46	34	POWER WINDOWS, Rush, Mercury	53	70	IN THE MORNING TIME, Trainline, US A&M 12in	
47	43	THAT'S WHY I'M HERE, James Taylor, Columbia/CBS	56	41	THE OAK TREE, Morris Day, Warner Bros 12in	
48	50	HOW TO BE A ZILLIONAIRE, ABC, Mercury	57	47	THE THINGS THAT MEN DO, Krystal, US Epic 12in	
49	—	STEREOTOPY, the Alan Parsons Project, Arista	58	36	WHEREVER YOU NEED SOMEBODY (PULL IT OFF MIX), O'Chi Brown, Magnet 12in	
50	—	THE ULTIMATE SIN, Ozzy Osbourne, CBS Associated	59	46	DON'T STOP THAT THAT GO BEAT, Ellection, Night Beat 12in white label	
Compiled by Billboard			60	39	GUILTY, Yvonne & Peoples, Total Experience 12in	
			61	—	WRECKED WHEN I THINK OF YOU (1/16/4) HE DOESN'T KNOW I'M ALIVE (0-20/9-0) FUNNY HOW TIME FLIES (0-77/4-0)/THE PLEASURE PRINCIPLE (1/16/4pm), James Jackson, US A&M LP	
			62	78	SUCCESS IS THE WORD, (12/4), US Fresh Records 12in	
			63	—	WHAT HAVE YOU DONE FOR ME LATELY, Janez Jackson, US A&M 12in	
			64	45	DO ME BABY, Melina Morgan, Capitol 12in	
			65	44	LOVE'S GONNA GET YOU, Jocelyn Brown, US Warner Bros/Jellybean 12in	
			66	57	WILL YOU SATISFY?/ARTIFICIAL HEART/YOU LOOK GOOD TO ME, Cherrelle, Tapp 12in	
			67	—	LET MY PEOPLE GO (M&M REMIX), The Winans, Qwest 12in promo	
			68	83	CLOUD NINE, Mystery Assignment, Virgin 12in	
			69	81	ONE MORE TIME (US REMIX), Third World, CBS 12in	
			70	100=	YOU BLOW MY MIND, Sumatra featuring Milton Smith, US Roulette 12in	
			71	92	DON'T CHAG NOWHERE, Donald Dee, US Sutra 12in	
			72	49	OBJECT OF MY DESIRE, Sharpnose, Elocera 12in	
			73	62	CURIOSITY, The Jax, MCA Records 12in	
			74	56	TOO TOUGH (REMIX), Lonnie Reeves, US Qwest 12in	
			75	100=	DOUBLE DEB FRESH, Hardrock Soul Movement, Elize 12in	
			76	—	FEARLE INTENTION (INTENTION MIX) (110/4) EXPANDED REMIX (1/16pm), Pat A. Virginia, M&M 12in	
			77	73	BABY DON'T STOP ME, Quest For Life, US SeaBright 12in	
			78	84	I CAN'T LIVE WITHOUT MY RADIO/CAN I GIVE YOU MORE, LL Cool J, CBS/Def Jam 12in	
			79	—	HOLD ON TO YOUR LOVE, Smokey Robinson, Motown 12in	
			80	58	PASSION, Beta Drum, Champion 12in	
			81	—	OH SHEILA (M&M REMIX), Ready For The World, MCA Records LP	
			82	59	FIRE, Five Fox, Atlantic 12in	
			83	—	TURN YOUR LOVE (RIGHT AROUND), Projection, Elize 12in	
			84	65	HOW CAN I GET NEXT TO YOU, Chapter 8, US Beverly Glen Music LP	
			A	85	—	GOTTA FIND A WAY (11/23pm), Russ Brown, US Jump Street 12in
			86	91	THE SUPER BOWL SHUFFLE, The Chicago Bears Shufflin' Crew, US Red Label 12in	
			87	80	SPECULATION TABLE FOR TWO, Colonel Abrams, MCA Records LP	
			88	61	WE GOT THE FLUNK, Positive Force, Streetwave 12in	
			89	—	(YOU ARE MY) ALL AND ALL (0-10/99-0pm), Joyce Sims, US Sleeping Bag Records 12in	
			90	82	AFTER THE LOVE HAS GO-GO GONE, Princess, Supreme Records 12in	
			91	72	BEST FRIENDS... CRAZY MIX, Eddie Totts (E.T.), US Total Experience 12in	
			92	99	NO SHOW, Symbiotic Three featuring DJ Dr Shock, PRT 12in	
			93	69	MY MIND IS MADE UP, Keith Sweat, US Stadium 12in	
			94	93	LOOK WHAT YOU'VE DONE TO ME (INSTRUMENTAL)/COME ON OVER, Junior, London 12in	
			95	re	CHEMISTRY OF LOVE/HIGH HORSE/WHY I'M SCARED, Evelyn 'Champagne' King, RCA LP	
			96	—	ONE DANCE WON'T DO, Audrey Hall, German Records 12in	
			A	97	—	BABY BE MINE, (109/4-110/9pm), Eddie 'Sk' White, US Smokies 12in
			98	75	100% (TAKE IT TO THE MAX), Caprice, Lovebeat International 12in	
			99	—	I HISS YOU (0-70/30pm), Klymaxx, MCA Records 12in	
			100	—	DRIVE ON THE MILE, (0-12/23pm), Cairo, Champion Records 12in white label	
			100	—	ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in	
			Compiled by James Hamilton/Alan Jones			

D I S C O

1	2	MY MAGIC MAN, Rochelle, Warner Bros 12in
2	1	IF I RULED THE WORLD, Kuris Bow, Club 12in
3	6	I'M NOT GONNA LET YOU (REMIX)/DUB MIX, Colonel Abrams, MCA Records 12in
4	4	LIVING IN AMERICA, James Brown, Scotti Brothers 12in
5	6	ALICE I WANT YOU JUST FOR ME, Full Force, CBS 12in
6	13	WHEN THE GOING GETS TOUGH, THE TUGH GET GOING/CLUB MIX, Billy Ocean, Jive 12in
7	8	PULL UP TO THE BURNER (REMIX)/GRACE JONES MUSCLE/MIX/LA VIEEN ROSE, Grace Jones, Island 12in
8	7	WHO'S ZOOIN' WHO, Aretha Franklin, Arista 12in
9	11	IT DOESN'T REALLY MATTER (REMIX), Zapp, Warner Bros 12in
10	10	BABY TALK/DUB INSTRUMENTAL, Asha, Total Control 12in
11	13	BABY LOVE, Regina, Funkin' Merveilles Records 12in
12	9	SATURDAY LOVE (REMIX), Cherrelle with Alexander O'Neal, Tabu 12in
13	5	SATURDAY LOVE, Cherrelle with Alexander O'Neal, Tabu 12in
14	19	LADIES BE INSTRUMENTAL, Monrose, 10 Records 12in
15	17	DON'T WASTE MY TIME, Paul Hardcastle, Chrysalis 12in
16	14	FUNKY SENSATION, Ladies Choice, Sure Delight 12in
17	26	(NOTHING SERIOUS) JUST BUGGIN', Whistle, US Select Records 12in/Champion promo
18	18	A LOVE BIZARRE, PARTS I AND II, Sheila E, Warner Bros/Paisley Park 12in
19	33	HEAVEN MUST BE MISSING AN ANGEL/WHODUNNIT/DON'T TAKE AWAY THE MUSIC (BEN LIEBRAND REMIX), Tawana, Capitol 12in
20	20	SUGAR FREE (DEOBRENDERS) FOREVER AND EVER/BAD BOY, Juice, Epic 12in
21	34	SIDEWALK TALK/WAS DOG A DOUGHNUT, Jellybean, EMI America 12in
22	25	COLD SHOULDER, Evelyn Thomas, Street Shock 12in
23	16	ONE NATION (DEF MIX), Magistrate, Record Save 12in
24	21	WE CAN MAKE IT HAPPEN, Prince Charles and The City Beat Band, PRT 12in White label
25	33	IF YOU'RE READY (COME GO WITH ME), Ruby Turner, Jive 12in
26	27	WHAT'S MISSING/IF YOU WERE HERE TONIGHT/SOFT VERSION, Alexander O'Neal, Tabu 12in
27	27	PAIN, Betty Wright, Cooltempo 12in
28	29	HOW WILL I KNOW (JELLYBEAN REMIX), Whitney Houston, Arista 12in
29	24	GET LOOSE, Alem (Heating Leroy Burgess), Streetwave 12in
30	32	KEEP ON, Bobby Harris, Bluebird 10 12in
31	30	HOW TO WIN YOUR LOVE, Spencer Jones, Champion 12in
32	38	HEADLINE NEWS/PASSION/HEAVY ON THE LOVE SIDE, William Bell, US Whites Recording Corporation LP
33	51	COLDER ARE MY NIGHTS, The Key Brothers, Warner Bros 12in
34	42	HOLD ME, Teddy Pentecostgrass (with Whitney Houston), Asylum 12in
35	54	SYSTEM ADDICT (M&M REMIX), Five Star, PRT 12in
36	32	DADE TO DREAM, Viola Wills, US Wide Angle 12in/Streetwave promo
37	15	SHE'S STRANGE/LIES ADAMS MEGAMIX, Cameo, Club 12in twin-pack
38	53	SKIPS A BEAT, Warp 9, Motown 12in
39	22	NEW YORK EYES, Nicole with Timmy Thomas, Portrait 12in
40	89	BORDERLINE (US LEANING REMIX), Madonna, Sire 12in
41	76	IF YOU SHOULD EVER BE LONELY (STREET MIX)/CLUB MIX, Vaj Young, Gordy 12in
42	43	IN THE MIDDLE OF THE NIGHT, Taba Boom, Boiling Point 12in
43	—	DO YOU LOVE (REMIX), David Coleman, Fourth & Broadway 12in
44	37	YOU'RE MY LAST CHANCE/REPRIEVED REMIXES/M AVAILABLE, 52nd Street, 10 Records 12in twin-pack



TRIEE JACKSON

Rock Me Tonight

12 INCH LIMITED EDITION
WITH FREE COLOUR POSTER

FEATURED ON THE CAPITOL ALBUM & TAPE "ROCK ME TONIGHT"



W/E FEB 15, 1986

EURO BEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EURO BEAT

- 1 1 LOVE'S GONE MAD, Seventh Avenue, Record Shack 12in
 - 2 2 PISTOL IN MY POCKET, Lana Pelly, Sublime 12in
 - 3 11 CHARLES ON FREDERICK, Owen Harrow, Italian Baby LP
 - 4 3 BOTH SIDES NOW, Viola Wills, US Wide Angle 12in
 - 5 12 ONE BITE (JOHN MORALES REWORK), Street Angel, Calibre 12in
 - 6 — SECLUSION, Shaun Benson, US TSR 12in
 - 7 5 I'M THE ONE YOU WANT, Los Loco, US Mega Boks 12in
 - 8 9 FLY TO ME, Aleph, Italian Disco Magic 12in
 - 9 — DIAL MY NUMBER, The Back Bag, German Transparent 12in
 - 10 13 MIDNIGHT LOVER, Bernadette, German CBS 12in
 - 11 — ANOTHER NIGHT (DANCE MIX), Aretha Franklin, Arista 12in
 - 12 18 MIDNIGHT LOVER, People Like Us, Passion 12in white label
 - 13 27 FOR YOUR SWEET INFORMATION, P.J. Marcus, Italian Crusier 12in
 - 14 10 AMERICA, Crusier Gang, Italian Crusier 12in
 - 15 4 TONIGHT, Ken Laido, Italian MEM 12in
 - 16 — THIS IS MY LIFE, Eartha Kitt, French Black Scorpia 12in
 - 17 14 TAKE ME AND YOU'LL WIN, Jay Frances, Dutch Injection 12in
 - 18 7 MAGIC, Beat Soares, US Night Wave 12in
 - 19 20 YOU THINK YOU'RE A MEDLEY, Divina, Prosto 12in white label
 - 20 22 EXOTIC AND EROTIC, Sandy Marton, German CBS 12in
 - 21 19 IF YOU SHOULD EVER BE LONELY (CLUB MIX), Val Young, Gordy 12in
 - 22 30 BOLEDO, Fancy, Swedish Mega 12in
 - 23 23 FAIRY TALE, Rose, Italian Disco Magic 12in
 - 24 24 LET US DANCE JUST A LITTLE BIT MORE, Secret Service, German Soenet 12in
 - 25 8 CUBA LIBRE (REMIX), Modern Rockery featuring Jo-Lo, US Megatone 12in
 - 26 — PEOPLE SAY IT'S IN THE AIR, The Herries, Canadian Chateau 12in
 - 27 21 STRANGER IN A STRANGE LAND, RUNNING AROUND IN CIRCLES, Pamela Stanley & Paul Parker, US TSR 12in
 - 28 re SCRATCH MY NAME, Creative Connection, Conifer 12in
 - 29 re DIAMONDS NEVER MADE ALADY, Lit Up, German Chic 12in
 - 30 — PULL UP TO THE BUMPER (REMIX), Grace Jones, Island 12in
- Compiled by James Hamilton/Alan Jones

REGGAE

- 1 1 ONE DANCE WON'T DO, Audrey Hall, German
- 2 2 SWEET REGGAE MUSIC, Nitty Gritty, Unity Sound
- 3 3 KOOL NOH, Aswad, Simba
- 4 7 MUSIC LESSON, the Original Wailers, Tuff Gong
- 5 9 SAVING ALL MY LOVE, Pauline Thomas, NK Records
- 6 9 TIME FOR LOVE, Ruddy Thomas/C Lodge, Greenleeves
- 7 6 GIRLIE GIRLIE, Sophia George, Winstar
- 8 16 SELECT HIM GOOD, Little Clarke And The Offbeat Posse, Jah Tubbs
- 9 4 GIMME SOME OF YOUR SOMETHING, Nitty Gritty, Greenleeves
- 10 8 PARTY NITE, Lindisford Roots, Entance
- 11 17 DANCING TIME, Alisha, Arwa
- 12 5 THE EXIT, Deons Brown, Unity Sound
- 13 UNTIL YOU COME BACK TO ME, Just Dale, Arwa Sound
- 14 15 WHAT ONE DANCE CAN DO, Beris Hammond, Revue
- 15 13 PRETTY GIRL, John Holt, Three Kings
- 16 12 YOU'RE LYING, Beris Hammond, Arwa
- 17 — REGGAE MUSIC WE WANT, Don Angelo, Unity Sound
- 18 18 SPECIAL LADY, Nervous Joseph, Fashion
- 19 I'M IN LOVE, Carol Campbell, Sea View
- 20 — HOT SPICY, Junior Delgado, Fashion
- 21 I'M A CHANGED MAN, One Blood, Level Vibes
- 22 11 KILL UP A SOUND, Golden Parks, Roots Connection
- 23 — CLARK'S BOOTY/YOU HAVE TO GIRLIE GIRLIE, Little John/Tonto Irie, Unity Sounds

- 24 14 UNDERCOVER LOVER, Joney Wales, SCOM
 - 25 20 STROLLING ON, Masi Frates, ID
 - 26 24 NATURAL MYSTIC, Bob Marley And The Wailers, Daddy Kool
 - 27 26 HUSTLE THEM A HUSTLE, Andrew
 - 28 31 GOT TO FIND A WAY, Lorna Gee, Ariva
 - 29 23 GET UP STAND UP, Birmingham Levy, MGR
 - 30 28 YOUNG, FREE AND SINGLE, Birmingham Levy, Blue Mountain
- Compiled by Spotlight Research

INDIE SINGLES

- 1 6 GIVING GROUND, the Sisterhood, Merciful Release
 - 2 1 DAYS LIKE THESE, Billy Bragg, Go Discs
 - 3 7 WHISTLING IN THE DARK, Easterhouse, Rough Trade
 - 4 2 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
 - 5 15 KOOL NOH, Aswad, Simba
 - 6 13 BITTERSWEET, New Model Army, Quert
 - 7 8 CUT FROTHY THE VOID, Anacrest, Enslavedgeny Baby LP
 - 8 10 REVOLUTION, Chumbawamba, Antipop
 - 9 3 BLUE MONDAY, New Order, Factory
 - 10 27 LIKE AN ANGEL, Piggly Lemon Drops, Dreamworld
 - 11 17 CAN YOU PUSSY DO THE DOG?, the Cramps, Big Beat
 - 12 4 ECHOES IN A SHALLOW BAY, Cocteau Twins, 4AD
 - 13 45 BIBLE OF THE BEATS, Age Of Chance, Ron Bible
 - 14 — ONCE MORE, Wedding Present, Reception
 - 15 5 TINY DYNAMITE, Cocteau Twins, 4AD
 - 16 8 SUB-CULTURE, Arson Poetry, Factory
 - 17 31 THE BATTLE CONTINUES, Conflict, Mortarhat
 - 18 16 REVOLUTION, the Cult, Beggars Banquet
 - 19 33 KICK OVER THE STATUES, the Redskins, Abstract Dance/Priority
 - 20 26 RELIGIOUS PERSUASION, Andy White, Still
 - 21 30 SPIRIT WALKER, the Cult, Situation Two
 - 22 9 LET THEM EAT BOGSHED, Bogshed, Vinyl Drip
 - 23 24 INCUBUS SUCCUBUS, X-Mal Deutschland, 4AD
 - 24 23 V2, Thee Petrol, Emotion, Noise A Noise
 - 25 25 FLOWER, Sonic Youth, Blastfirst
 - 26 46 UPSIDE DOWN, The Jesus And Mary Chain, Creation
 - 27 49 ALL DAY LONG, The Shop Assistants, Subway Organisation
 - 28 19 IT WILL COME, the Woodentops, Rough Trade
 - 29 14 SLAMMERS, King Kurt, Still
 - 30 20 FLAG DAY, the Housemartins, Go Discs
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 BACK IN THE OHESS, Half Man Half Biscuit, Probe Plus
 - 2 2 DAPHNE BUT YOU FORGOTTEN!, the Damned, Dingo
 - 3 4 WORLDS APART, Subhumans, Bang
 - 4 3 LOVE, the Cult, Beggars Banquet
 - 5 11 THE OLD AND THE NEW, A Certain Ratio, Factory
 - 6 7 RUM, SODOMY AND THE LASH, the Popguns, Still
 - 7 4 LIVE II — HORRIBLE MUSIC, FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND, the Macerats, Dingo
 - 8 18 LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go Discs
 - 9 10 FRANKENCHRIST, Dead Kennedys, Alternative Tonacles
 - 10 — MANIPULATE, Aswang, FM
 - 11 5 THE SINGLES B1 — 85, Depeche Mode, Mute
 - 12 12 LOW-LIFE, New Order, Factory
 - 13 8 1979 - 1983, Beggars Banquet
 - 14 21 WE WON'T BE YOUR F***ING POOR, Various, Mortarhat
 - 15 9 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 16 19 THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet
 - 17 6 DREAMTIME, the Cult, Beggars Banquet
 - 18 17 THE CLOCK COMES DOWN THE STAIRS, Microdisney, Rough Trade
 - 19 13 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
 - 20 — VENGEANCE, New Model Army, Abstract
 - 21 16 TREASURE, Cocteau Twins, 4AD
 - 22 — GARLANDS, Cocteau Twins, 4AD
 - 23 28 THERE ARE EIGHT HUNDRED STORIES, the June Brides, the Pink Label
 - 24 26 THE CHRONICLE OF THE BLACK SWORD, Hawkwind, Picknife
 - 25 23 FASCIST CULTISTS, the Robert Cray Band, Demon
 - 26 27 SPLEEN AND IDEAL, Dead Can Dance, Beggars
 - 27 — STOMPIN' IN THE KLUB FOOT VOLUME 2, Various, ABC
 - 28 14 LIVE AT THE WHITEHOUSE, the Exploited, Back
 - 29 15 POWER, CORRUPTION AND LIES, New Order, Factory
 - 30 29 SHUTDOWN, Albert Collins, Johnny Copeland & Robert Cray, Soenet
- Compiled by Spotlight Research

THE ANSWER TO DOUG E. FRESH

BY

STREET TALK THREE TO TWO

FEATURING D.J. DR. SHOCK

7" & FULL 12" FIVE TRACK U.S. MIX

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 12

ABERDEEN Hotel Metro Flesh Exchange (582375) The Shamen
BRACKNELL South Hill Park Arts Centre (27272) The Brilliant Brothers
BRIGHTON Zap Club (775987) The Swans
DURHAM Cabini Club The Lost Boys
EPFING High Road George And Dragon Eddie Vincent
GUILDFORD Sushy University (509133) Terraplane
LEICESTER Princess Charlotte (533956) The Groundhogs
LIVERPOOL Krackers Club (051-708 8815) Mark Stewart
And The Mafia/2 Skidoo
LONDON Finsbury Park Sir George Robey (01-263 4581)
 Steve Marriott's Packet Of Three
LONDON Kenish Town Town And Country Club (01-367
 3314) Cabaret Voltaire
LONDON Palmers Green The Fox (01-886 9674) Guana Bats
MANCHESTER Bar On The Wall (061-832 6625) Gordon
 Giltrap
NEWCASTLE City Hall (320007) Ozy Osbourne
NEWCASTLE Tiffany's (612526) Pallas/Easterhouse
NOTTINGHAM Royal Concert Hall (472328) Motley Crue/
 Cheap Trick
OXFORD Apollo (44544) OMD
PRESTON Twigg Club The Badlines
STOCKPORT Cobbers The Stiffs
STOKE Shelley's (322209) Sad Cafe

THURSDAY 13

BRISTOL Tropic Club (49875) The Mekons/Spunk Congo
CAMBRIDGE Guildhall (357851) The Fall
CHESTERFIELD Adam And Eve's (76834) Zoot And The
 Roots
OXFORD Underground (01-760 0833) The Flowerpot Men/
 Shadowland
LANCASTER Sugarhouse Club (63508) Pallas
LEICESTER Princess Charlotte (533956) Pauline Gillan
LIVERPOOL Booths Freestation The Stiffs
LONDON Camden Lock Dingwals (01-267 4967) The
 Prisoners
LONDON Mornington Crescent Camden Palace (01-387 0428/9)
 Duellist
LONDON Camden Town Ball And Gate (01-485 5358) Colenso
 Parazola
LONDON Oxford Street 100 Club (01-436 0933) Wilko
 Johnson
MANCHESTER Apollo (061-273 3775) Ozy Osbourne
NOTTINGHAM The Garage (501251) Swans/A Witness
OXFORD Pennyfarthing (246007) Peter And The Test Tube
 Babies
PENZANCE Demelzas (62475) Carrera
RAYLEIGH Pink Toothbrush (770003) King Kurt
READING Hexagons (591591) OMD
SHEFFIELD City Hall (732925) Motley Crue/Cheap Trick
WOKINGHAM Angles (789912) Chris Farlowe And The
 Thunderbirds
WORTHING Assembly Hall (202221) Sophia George

FRIDAY 14

ABERDEEN Victoria (582255) Peter And The Test Tube
 Babies
BRENTFORD High Street Red Lion (01-560 6181) Juice On
 The Loose
BRIGHTON Zap Club (775987) Frank Chickens
BRISTOL University Manor Hall (735035) The Yakometies
BURTON ON TRENT Central Park (62265) Pallas
COVENTRY Genera Welle (88402) The Groundhogs
DUDLEY JB's (53597) The Bolshoi
EXETER University (263263) Rosen
LIVERPOOL System Club (051-736 7814) The Mel-O-Tones/
 Bogshed
LONDON Bolsover Street Central Polytechnic (01-436 6271)
 The Shop Assistants
LONDON Finsbury Park Sir George Robey (01-263 4581) The
 Godfathers
LONDON Fulham Palace Road Greyhound (01-385 0526) Peter
 And The Test Tube Babies/Kaloo Kalay
LONDON Hammenmith Odéon (01-748 4081) Motley Crue/
 Cheap Trick
LONDON Hampstead Westfield College (01-435 7141) Yeah
 Yeah Yeah
LONDON Finsbury Park Sir George Robey (01-263 4581) Steve
 Marriott's Packet Of Three
MANCHESTER Apollo (061-273 3775) Ozy Osbourne
OXFORD Polytechnic (88789) Harvey And The
 Wallbangers
Peter And Gerry
READING Cap And Gaze (586006) Fair Exchange
TREFORENT Polytechnic Of Wales (405133) Rent Party
UXBRIDGE Brunel University (39125) LWS

SATURDAY 15

ABERDEEN The Venue (22255) The Guana Bats
ALDERSHOT West End Centre (33040) Terry And Gerry
BRENTFORD High Street Red Lion (01-560 6181) The
 Nashville Teens
BRIGHTON Escape Club (606906) The Cherry Bombz
BRIGHTON Sussex University (498114) The Frinhab/Bass
 Culture
COVENTRY Polytechnic (21167) The Three Johns
EDINBURGH Assembly Rooms (031-225 3614) Champion
 Duff Veltch
FIFE Loquax Centre (759791) Pallas
GLASGOW Theatre Royal (041-331 1234) Harvey And The
 Wallbangers
HULL Adelphi Club (440914) Zoot And The Roots
LEICESTER University (556282) Mari Wilson/The Man
 Upstairs
LONDON Fulham Palace Road Greyhound (01-385 0526) Wire
 Train
LONDON Hammenmith Odéon (01-748 4081) Motley Crue/
 Cheap Trick
LONDON Herne Hill Hall Moon (01-274 2733) A Bigger
 Splash

LONDON Oval Cricketers (01-735 3059) Glitter Band/35th
 Of May
LONDON Wardour Street (01-437 6693) Rent Party
MANCHESTER Apollo (061-224 3775) OMD
MANCHESTER Northern (061-224 5050) Psychic TV
NORWICH University (505401) The Mighty Lemon Drops
WALLASEY Leasdale (754500) 23 Skidoo
SHEFFIELD Leasdale Hotel (051-477 5687) The Stiffs

SUNDAY 16

BRADFORD St George's Hall (752000) OMD
BRIGHTON Escape Club (606906) The Cherry Bombz
CROYDON Underground (01-760 0833) The Fall
EDINBURGH Playhouse (031-557 2590) Ozy Osbourne
EDINBURGH Royal Lyceum Theatre (031-229 9697) Harvey
 And The Wallbangers
GLASGOW Mayfair (041-332 3872) Pallas
LONDON Camden Dublin Castle (01-445 4710) Steve
 Marriott's Packet Of Three
OXFORD Jericho Tavern (45502) Wild Willy Barrett
WOLVERHAMPTON Scruples (53754) The Mighty Lemon
 Drops

MONDAY 17

BOURNEMOUTH Academy (304515) Eugene Brown/Smith
CANTERBURY University (464724) Mark Stewart And The
 Maffia/Hula
COVENTRY Busters (20594) The Cherry Bombz
LEEDS Central (490704) Zoot And The Roots
LIVERPOOL Royal Court (051-709 4321) Feargal Sharkey
LONDON Fucey Hall Moon (01-780 3787) The Nashville
 Teens
NEWCASTLE Tiffany's (612526) Peter And The Test Tube
 Babies
NORWICH Saracens (662324) Jannie Wednesday
NOTTINGHAM Royal Concert Hall (472328) OMD
SHEFFIELD City Hall (732925) Ozy Osbourne
SOUTHEND Palace Theatre (42164) Wilko Johnson/Steve
 Hooker's Shakers

TUESDAY 28

BIRMINGHAM University (021-455 9777) Yeah Yeah Yeah
BRISTOL Colston Hall (291768) Feargal Sharkey
CARLEILE Stars And Stripes (46361) Peter And The Test
 Tube Babies
LONDON Camden Lock Dingwals (01-267 4967) Ruelrefx/
 Night Lights Of Paradise
LONDON Finsbury Park Sir George Robey (01-263 4581) The
 Housemartins
LONDON Old Bond Street Embassy (01-499 4793) Plaza
MANCHESTER Hacienda (061-236 5051) Swans
STOKE Shelley's (322209) The Cherry Bombz

PRINCE CHARLES
 AND THE
**OM
 BEAT
 ON
 BAND**

IT'S HOT AND IT'S HERE!
 WE CAN MAKE IT
 HAPPEN!

AVAILABLE ON 7"
 & 4 TRACK 12" U.S. MIX

Photo by Steve Double



▲ PRIDE, WAG CLUB, LONDON

Pride occupy a very specific moment on the musical time clock. This is the 3am slot, when the party has started to thin out. Your energy has expired, but your girlfriend/boyfriend still wants to dance.

Contemplated, as ever, with designer statements and abstract haircuts, the Wag Club wants to dance. And dance it does.

Pride spread a soothing lotion of soulful jazzy funk over the audience. They hit each gliding groove dead on centre, and stick with it, until every percussive break and horn solo has been exhausted.

Singer Christian looks angelic enough, and when he closes his eyes to chase another tender melody out of the groove, you can almost believe in Pride's boogie nights reversion.

But 'almost' isn't enough. Songs jog along the conveyor belt with little to distinguish them from each other. Only 'Supernatural', 'Conspiracy' and 'What Have I Got To Lose?' are identifiable, and none of these exactly shines with ingenuity.

Pride may satisfy all the hip criteria to take them to the limits of brasserie fashionableness. After all, Soda's former soul mates, with a little extra punch, sound like a nice idea. But in terms of performance charisma, they've got about as much to offer as the Southarpe Youth Jazz band.

The nine pieces of Pride radiate such an atmosphere of earnest self absorption that large chunks of my attention keep trying to sneak out the back way onto Wardour Street. Only the occasional lunge from the three-man horn section brings them back.

Pride may have their hearts in the right place, but when the horn section takes pride of place over the singer, it must be time to be a little less proud.

■ Roger Morton

■ THE JAZZ BUTCHER, OLD PROFANITY SHOWBOAT, BRISTOL

Lloyd Cole? Who mentioned Lloyd Cole? It certainly wasn't me. But it seems some buffon journalists have compared the Butcher with Mr C. Dimwits.

For a start, when heckled with the line, "We want rocky ones not smoochy ones", only the Jazz Butcher could retort, "All these boys with no-one to snog with".

The Jazz Butcher makes wonderful snogging music, whether it's the alcohol-induced haze of 'Party Time' or the adrenalin surge of 'Giffriend'. 'Giffriend' is omitted from the set, but so are many other Butcher classics. Where are 'Real Men' and 'Caroline Wheeler's Birthday Present'?

A Butcher gig wouldn't be complete, though, without 'Southern Mark Smith'. When it's eventually played, the crowd justifiably goes apeshit.

It is with a singing irony that Butchie sings 'Thousands Of People Are Queuing For A Shuttle Into Space'. And it is with a disturbing act of unity that a few voices chorus back, "But it blew up". Ah well, what do you expect? The guy never was one for tact.

It's been a relatively laidback set, but it's had its thrashy points. Like when the Butcher returns for the encore with real blood spattered across his guitars. Phew!

At the end of the day, it's goals that count and, despite a couple of duff shots, they've found the net eventually.

Final score — Jazz Butcher 3, Bristol audience 2.

■ Martin Whitehead

▼ THUNDERBIRDS, GARDNER CENTRE, BRIGHTON

All is quiet. Far away on Mars, an evil alien force called the Mysterons are putting a plan into action. More cunning, more likely to succeed than any other plan yet devised against mankind. Only one course of action is possible. Call International Rescue!

I went along to this as a great fan of Thunderbirds, Captain Scarlet, Joe 90 and all the other Gerry Anderson productions, and with fond memories which I would rather not have tainted by an Eighties style reproduction attempt. However, any worries I had are quickly dispelled.

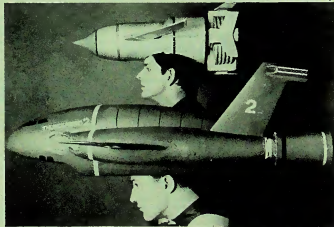
Brains begins mixing cocktails, while the Mysterons are plotting to take over the world. Andrew Dawson and Gavin Henderson go on to introduce Lady Penelope, Scott and Virgil, a brief glimpse of Aquamanna, and of course, Captain Scarlet, who jigs around on and off stage in a thrilling gunfight with the evil villain.

I've never seen mime as mad or as funny as this. With such a large 'cast' the storyline suffers, but that doesn't matter. All the flavour of the original characters is enriched by clever exaggeration, and the intricate detail of voices and movement has everyone in stitches.

Dawson and Henderson extend their talents to mime trains, bridges, video machines and of course the Thunderbirds rocket themselves.

If this show comes near you, don't miss it, it's **fab**.

■ Tim Jeffrey



► INXS, HAMMERSMITH ODEON, LONDON

INXS come on to a capacity crowd amid a fusion of light and noise. Half the audience have travelled all the way from Down Under just to see sex symbol Mike Hutchence, and they aren't going to keep quiet about it.

It must be said that the audience is enthusiastic and responsive to manipulation. When told to stand up after the first number, they do so. When it is time to cheer, it's done with gusto.

With a thousand people or more clapping as one, you feel like you're playing a giant game of Simple Simon. But it all seems to be part of the ultra-professional delivery that Mike and his scruffy, mountanized musicians go in for.

They've quickly got on with the business of playing material from the new album, 'Listen Like Thieves'. Before long, there's little doubt that the new songs were written with live performances in mind.

A combination of power chords and boppy chorus lines allow Hutchence, Kirk, Pengilly and Farris to indulge in the sort of showmanship they are good at.

The set moves between very funky-tempered soul and thrashing rock. Hutchence's voice sounds strained on songs like 'Good And Bad Times' but musicianship wins through as it breaks into a cacophony of rhythm with Pengilly's sax screaming over the top.

As they've kept 'Listen Like Thieves' until nearly the end of the set, I'm thinking the best is yet to come. But no, the only thing on offer for the voracious encore is a barrage of noise. A shame, really, when they play funk so well.

Listening to this band, I doubt whether they will ever spearhead an Aussie invasion. The catchy blend of rock and funk they pump out has made them very big in the rest of the world and they clearly have presence, talent and ability.

But I fear most British don't give a xxxx for them.

■ David Burton

► OMD, EMPIRE THEATRE, LIVERPOOL

In this business, OMD stand as a bastion of predictability. Plodding on with their regular requirement of an album, a tour and a couple of singles, barely an impression is made.

Hardly a ripple disturbs the surface of pop's cesspit and nobody, bar a small legion of the faithful, is even faintly interested.

For years now, this has been so. If Culture Club give the impression that punk never happened, then this lot only go a good deal further towards confirming this suspicion.

But the audience shrieks and out come the freaks. Well, actually, freak is the last word to be used in association with OMD. They are pre-shrink wrapped, pre-digested pop pap, the pot noodles of the music biz.

Tonight we are treated, if that is the word, to the rumbering out of all the oldies — and the kids love it. This band is Cliff Richard, Gary Numan and Genesis all rolled into one. So who could ask for anything more?

Well, to be honest, everyone could ask for something more. But it appears to be all that a lot of people expect: the perfect regurgitation of plastic with the consistency of a pressing plant.

They introduce 'So In Love' as 'the song that kept us in America for six months'. It's easy to see why. It's totally undemanding musically and lyrically, bland and completely uninteresting. This, like much of OMD's repertoire, is possessed of all the right ingredients for success in the States.

'This is our last song.' The audience groans and on flicker the houselights. Tonight, the stars are the audience, each person wanting to be or to marry Andy. This is unrequited love if ever I saw it. Yet, in the end, who can blame them?

■ Dave Sefton



Photo by Steve Wright

► FEARGAL SHARKEY, THE APOLLO, MANCHESTER

Even Nostradamus would have had problems predicting this one. That one day a scruffy, pug-ugly young lad from Derry in a parka, who sang songs about his cousin and about being a young lad in a parka, would evolve into the smooth, sophisticated, designer pop star on display this evening.

Feargal Sharkey's performance these days owes decidedly more to the overtones of Barry Manilow than the Undertones.

From the kitchen sink showiness of his 10 strong band to the smooth costume changes from one ratty designer suit to another, this would seem to be another Feargal in a different business.

But even snotty punks grow up, and if he now seems to represent everything 1976 and all that rallied so violently against, then so be it. Tragic course or inevitable evolution — you make your own mind up.

But past history aside, the Feargal Sharkey of today still has a good deal to offer. The affable Irishman with the impish sense of humour shines through still

(despite the 'This one's for all you girls' Manilese coyness).

Musically though, he can soar to the top of the heap with that voice — pure emotional gravel and quite unique — and a healthy command of the art of song.

From the intensity of 'Please Don't Believe In Me' to the dance stance of 'Don't Leave It To Nature', the range is impressive and dynamic.

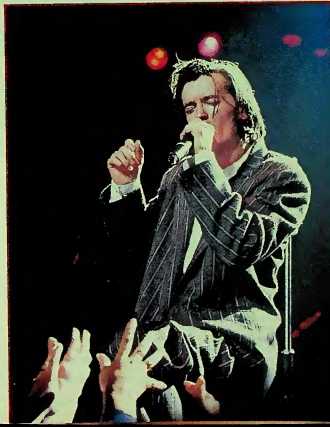
Feargal's winning ways are clearly in evidence throughout, and you have to concede a few points of genuine appeal to the guy. He is, after all, the same man who wrote all those songs, even if he dresses differently these days. With pearls such as the modest slice of magic 'A Good Heart' it's easy to view him as a thousand times preferable to hordes of nauseating Nonvegians and a good deal of the rest of the junk heap that masquerades in the charts these days.

So, while the glitter goes heavily against the grain, and those of us old enough to remember may shed a silent tear at the passing of such original inspirations, Feargal Sharkey is probably still the best of a bad bunch.

■ Dave Sefton



INXS by Patrick Chappin



Feargal by Andre Colling

Lhe fruits can now be told. Those rumbustious old Vikings didn't cross the mighty North Sea because the Britians possessed wealth and brunettes in abundance.

They come over here for the all year round temperate climate! Hard to believe, I know, but as we leave Stockholm airport in search of that rarest of animals — a decent Scandinavian pop group — it's -11 degrees.

We are talking cold with a capital C. Forget the monkey. This is brass

King Kong weather

Not that this seems to bother Rune and Oystein, the two Norwegians who make up Fra Lippo Lippi (the name comes from a Robert Browning poem). The band's single, "Shouldn't Have To Be Like That" is currently gracing the airwaves courtesy of Rodio One.

Rune assures us that it was even colder the day before, so we smile thoughtfully and set off through the icy Stockholm streets towards the recording studio where the duo are currently completing their third album.

And not just any old studio this, my friends. Stockholm's Polar Studios are owned by Abba, and the thought of sitting on the same settee as Agnetha is too much to handle — almost.

Not only that, but as we trot up the carpeted stairs, the distinctive sound of the new, as yet unmixed, Ramones album thunders out of



Photos by Claire Walker

Studio One. There's more happening here than you'd give Sweden credit for *mes amis*.

"I suppose we could have recorded our album in Norway," ponders Rune. "But this is a good studio and it's always good to get away from family and friends so you can concentrate more."

"We came from a small place just outside Oslo and I've lived there since I was seven. Yes, I think you could describe us as good middle class boys."

Fra Lippo Lippi's single is a deceptively simple affair; an almost minimalistic musical tapestry where piano, voice and swinging boss guitar are quite sufficient thank you.

Remember the Blue Nile? Well, the

Fros admit a certain liking for the elusive Scots, and it shows.

Good taste indeed! So how did the boys come upon this sparse sound in these days of the BIG production jobs?

"It's our way of keeping the Northern sound," smiles 16 year old Oystein, the man behind the vocals.

"I think it's just our way of doing things, really," reasons Rune, elder stoicism and founder of the group.

"It's not something we think about really. It's just a case of not putting loads of instruments on it because then you just end up sounding like everyone else." Quite!

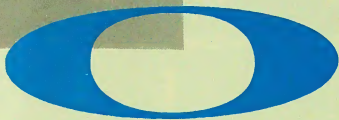
Do they see themselves as having a typical Scandinavian sound I wonder?

"No, not a Scandinavian sound," says Oystein.

"I've never been influenced by any Norwegian music," says Rune. "We are very conscious of doing our own thing because when you listen to the radio in Norway, it's all these groups who sound exactly the same."

Now, loathe as I am to mention it, it's fair to say that the time couldn't be more perfect for a Norwegian band to get past our disgusting British musical snobbery. After all, isn't one of them top of the pops, for Chrissakes?

"Yes, the A-Ha connection," laughs Rune. "It's a bit strange if that's the only reason they're playing our record on the radio in Britain. It may be the reason, but I'm sure they wouldn't play a record if they thought it was lousy [ho ho]."



ONLY FOOLS AND NORSES

Well, who else would eat elk steaks? Where else would A-Ha come from? And what the hell does Fra Lippo Lippi mean? Fjord main dealer: Andy — Oslo on beer, boss — Strickland.



"It's a typical thing to do, I suppose, link us together with A-Ha. That happens everywhere and they would have done the same in Norway."

The difference between the two musical outfits is obvious to anybody with ears, but how does Oystein separate the two musically?

"We are not slamming the doors as strong as they are. They are really power pop, aren't they? They are maybe more direct."

Rune agrees: "I think they are more like a teenybop band than we are and, though, we might appeal to some of the same listeners, you might have to listen to our music a bit more to discover things."

Couldn't have put it better myself. And anyone who knows anything about the band's past is probably

shocked to see them in the charts at all.

The band have been around for a few years now, individually appealing to inquisitive Joy Division or early Cure fans more than the likes of Gary Davies listeners.

There used to be more than two of them as well, but when it came to the crunch, the other original members decided that home and families came before the precarious world of international pop stardom.

In fact, Oystein only joined on the day the Fris completed their second album, singing all the vocals in one 10 hour stint and not having heard any of the songs before.

"Originally we were a four piece and we did think it strange when the others left because we seemed so close to finally achieving something,"

says Rune.

"Still, Oystein and I always knew we could handle it so we didn't worry too much. Up until now, I'd been working, too, doing some mail order distribution of independent records, and that was full time because I have a share in a shop."

The duo has changed a considerable amount since those early days, so how much of their new commercial sound is a bid for the charts and brass in pocket?

"We think it's a natural development," says Rune. "I think we're more special now because we have our own identity. On our early recordings we were a bit difficult to get into."

"We've just been voted best

Norwegian group along with A-Ha" (yawn) "and second best single and I think we're starting to get big at home now in Norway, though we still don't sell a load of records. Success in Britain would open up the whole of Europe for us."

"I would like us to sell enough records so we can concentrate on the music and forget about sales and things. But we won't be disappointed if we don't have hits straight away, though everyone seems very worked up about this single."

"I think 'Shouldn't Have To Be Like That' is very good, actually, probably the best hook line we've got, and I like the way that bit of guitar has made it a mixture of styles."

"Yes, I think it's a very cool record," agrees Oystein.

A-Ha — your 15 minutes are up.

P R I M E

M O V E R S



They're not U2, they don't have any gimmicks and one of 'em discovered Motley Crue* . . . but they're jolly good. Trail blazin': Mike Gardner

* A Cor Blimey That's A Fact Production



ho's perpetrated the biggest crime against humanity? Names like Genghis Khan, Adolf Hitler, Attila the Hun, Jack the Ripper, Lucretia Borgia and King Herod spring to mind. But what of the unknown names: the people who have stained history without leaving a trace of their identity?

What about the doctor who was searching for a Mogenat substitute and invented Arsenal football club!

Or the evil BBC producer who decided that Bonnie Langford would make a Doctor Who assistant!

Who can forgive the man who gave Mötley Crüe a chance to corrupt and defile the ears of the world?

The latter villain probably thought his name had been erased from the roll call of doom, but your fearless newshound will exclusively reveal all. Step forward Severs Ramsey, bass player with the Prime Movers who are raising dust in the charts with 'On The Trail'.

"Yes, I gave Mötley Crüe their first gig when I promoted gigs in Pasadena," he admits without a hint of repentance in his voice. "The area is a hotbed of heavy metal. I've seen Van Halen since I was 15 years old and I'm now 29. Bands like WASP, Quiet Riot, Ratt and Mötley Crüe all come from round here.

"They'd always be playing around. I always thought they were playing music that was behind the times. I thought that LA bands like the Motels and 20/20 would be the successes of the area. Now, of course, the heavy metal bands are all successful. I think I'd make a terrible A&R man."

Severs Ramsey admits that his true loves in music come from our side of the Atlantic and they're not in the least heavy metal, well, not all of them.

"I remember I liked Black Sabbath for a while but I grew out of it. Most of the guys round here then wanted to play music like that. I ran around with a record collecting set who adored British music. I absolutely loved Rocky Music and saw their first show at the Whiskey A Go Go. It was half empty, but I got to talk to Bryan Ferry.

I used to go and see groups like the Sensational Alex Harvey Band supporting Styx and you'd find that the first 20 rows were packed with Harvey fans. I grew up loving the Beatles and later discovered the Move and the Kinks who are now my favourite bands."

It was within this British music enclave that he first teamed up with Prime Movers' guitarist Gary Putman, over eight years ago in Yugoslavia.

"There was a guy who had a lot of money and recruited some musicians to play there for three months," he recalls. "It was pretty exciting. I didn't know anything about the country except that it was behind the Iron Curtain and I expected it to be grey and austere.

"But we were at the seaside and it was like a happy vacation. We played at a fashion show, in between the times when the girls were changing costumes. We had a pretty good time.

"On the way home I stayed in England. It was 1977 and the clubs were filled with great bands like the Damned, Wire and the Vibrators. I went out every night."

On the surface it must have seemed like purgatory for Ramsey to head home to California while England slam danced to the Pistols and the Clash and the Big Apple was

as happy as pie with the Ramones, Blondie and Talking Heads. But Ramsey has no doubt that the New Wave made its force felt on the West coast.

"Before punk, people around here never thought they could do it. Only Van Halen had signed and they were the best around. I think punk opened a lot of doors for heavy metal around this area. I remember Warner Brothers signed Van Halen and the Sex Pistols for America in the same week. Everybody here thought that this was the battle for the future of music and would determine which direction we would go in. Obviously I feel my side lost. But all those guys have done great. It makes everybody think, 'Hey, we can do it too!'"

With the addition of drummer Curt Lichter, the band earned a favourable reputation as a live act through constant work on the small club circuit. About two years ago they gave up their day jobs to concentrate on the band. Their debut single was quickly followed by an eight song album called 'Museum' in 1984. Vocalist Gregory Markel was added to the line up soon after.

"Already a lot of attention has been placed on the guitar talents of Gary Putman.

"Gary has very diverse tastes. He listens to Mahavishnu Orchestra, jazz and heavy stuff — anything that's guitar based. He makes his own guitars and has a circle of friends that includes Eddie Van Halen. When they start talking about guitars, you can forget about trying to butt in," says Ramsey.

"On The Trail" is Gary's impressions of where we live. We live at the foot of a mountain range and the area has a western feel to it.

"His uncle is a famous Western painter named Putt. Gary's house is like a shrine to the Wild West. It's very unusual. There are Civil War guns, a cattle barn, plants and spurs. His uncle frequently uses the family as models for the paintings. They are very eccentric but wonderful. A lot of the Western thing is here in Southern California. It's only a 20 minute ride to get out into the desert."

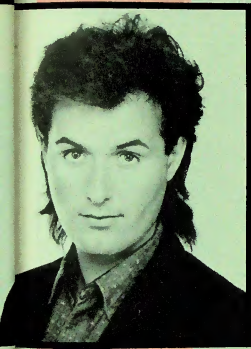
The Prime Movers have been heavily compared to Simple Minds and U2 for their epic cascades of guitar, particularly on the new single.

"I like both bands, but if you heard our whole repertoire then the comparison wouldn't be as strong. I know Gary's trying to do something new with the guitar. But anybody doing anything with echo from the Cult to LA band the Crezados is compared to them. I don't think it's fair to either the new bands or U2.

"There's a lot of competition here and it's hard to be noticed. Most club owners don't care about quality, they only care about filling their clubs. It's rarer that the cream rises to the top. That is why all the heavy metal bands here wear all the make up and hair. It's so they stick out. But I don't want to be a cartoon.

"All my favourite bands, like the Kinks and the Move, have played music that gave the audience a strong sense of who they were. That's why we've tried to be a no-gimmick band.

"I remember when I first saw REM — I was knocked out. That was them coming through the music. That's what I want to see. But, as I've said, I'd make a terrible A&R man."



ALAN JONES' CHART FILE

● Last week, **Billy Ocean** finally collected the number one hit he so unluckily missed out on 10 years ago, when his debut hit 'Love Really Hurts Without You' was pipped at the post by **Brotherhood Of Man's** 'Save Your Kisses For Me'. He returned to the number one spot in 1977, only to be denied top billing by Sweden's **Abba** and 'Knowing Me, Knowing You'. This time around he displaces Scandinavia's other chart toppers, **A-Ha**, to reach number one himself.

When **The Going Gets Tough, The Tough Get Going** is Billy's tenth hit, and the second number one for the five-year-old Jive Records, following **Treat** and **Fit's** 1982 winner 'Fantasy Island'.

The speed of Billy's success came as a great relief to many, myself included, who expected Greek banisher **Nana Mouskouri** to follow A-Ha to number one. History now records she did no such thing, and a nation breathes again. In the whole of chart history there have been only two instances of Continental acts having consecutive number ones — and both involve Abba. In 1976, they relinquished the number one spot to the very dodgy Dutch group **Pussycat**. A year later they themselves dethroned another European act, **Baccara**, the Spanish duo who reached number one with their immortal admission of periphrastic ability, 'Yes Sir, I Can Boogie'.

● Though she failed to reach number one, at 49 **Nana Mouskouri** is one of the oldest women to make her chart debut. Only **Denise LaSalle**, 51 when 'My Toof Toof' was a hit last year, and **Gracie Fields**, a sprightly 59-year-old when she had the first of her two hits 'Around The World' in 1957, have embarked on singles chart careers later in life.

And 'Only Love' is a truly international hit. Sung by a Greek, it was recorded in France (Paris, July 1984) in five different languages — English, French, German, Dutch and Italian. Composer **Vladimir Cosma** is a Hungarian, and composer **Norman Gimbel** is an American.

● It was introduced by **Nina Simone** in 1964 as "a song that's touched my heart". She added, with shrewd foresight: "I only wish I'd written it; it's a song that will still be played 20 years from now".

Twenty-two years on, more than 40 versions of 'Don't Let Me Be Misunderstood' have been committed to vinyl. Simone never had a hit with the song, but the **Animals** did, reaching number three in 1965. In 1977 it was revived in a horribly insensitive disco version by **Santa Esmeralda** and **Leroy Gomez**. Thankfully, their recording peaked at number 41. Now it's a hit for the **Costello Show**.



● **NINA SIMONE**: What does she have in common with the **Animals**, **Santa Esmeralda** and **Leroy Gomez**, and the **Costello Show**?

● Under A Blood Red Sky' was recorded live in Germany and America in 1983, and has enjoyed an uninterrupted chart residency since it debuted at number two on 3 December 1983. 'Johnny Cash At San Quentin' dropped out of the chart after 85 weeks, and then returned to complete its chart career.

Currently these are the only two 'live' albums to appear on the charts for as many as 100 weeks, but a third — 'Alchemy' by **Dire Straits** — will join them next week.

With the solitary exception of a week in December 1984, 'Alchemy' has been a chart ever-present since it was released in March 1984. As a double album, it sells for more than twice the price of 'Under A Blood Red Sky'; thus its continued presence in the chart is more noteworthy.

When 'Alchemy' reaches 100 weeks, it will be the fourth of **Dire Straits'** six albums to do so — a new record. **The Beatles** and **Simon And Garfunkel** have both charted three albums for 100 weeks or more, but nobody has yet managed to put four albums into two year chart orbits.

It's worth noting that all six **Dire Straits** albums are currently in the top 100, including 'Communiqué', which has just ended a six-year exile from the listings. Their awesome record of success, up to and including last week is shown on the right.

● In a semi-serious aside, a friend of mine who works for an auctioneer recently declared the best investment of all these days was not copper, not tin, not even gold. There was, he said, no better investment than a collection of **Beatles** memorabilia.

It's undoubtedly true that anything remotely associated with the **Sixties** superstars consistently increases its value well ahead of inflation, and even items once available in large quantities — for example, **Beatles Christmas Discs** distributed to members of their fan club — now command high prices.

One item which will undoubtedly become a collector's item very quickly is a new legitimate and extremely rare **Beatles** medley, five minutes and 20 seconds in duration, segueing 'From Me To You', 'Day Tripper', 'I Want To Hold Your Hand', 'Please Please Me', 'She Loves You', 'A Hard Day's Night', 'Back In The USSR', 'Eight Days A Week' and 'Help!'. Infinitely superior to 'The Beatles Movie Medley' released by EMI, it is, unfortunately, available only to disc jockey subscribers to the **Disco Mix Club**.

● The **Disco Mix Club** was founded by former **Radio Luxembourg DJ Tony Prince**. It is licensed by all the official record industry organisations, and produces an album comprising four or five mixes once a month. In February, for example, in addition to the **Beatles** medley there's a **Barry White** megamix, a **George Benson** megamix, 'Mix Closer' (a smooth mixture of slowies) and 'Funk Floor-filler', an irresistible little package which coaxes some of the hottest individual dancefloor items of the moment into a glorious and seamless whole.

Members of **DMC** get a second album every month, previewing up to 16 new cuts of admittedly variable quality, and **Disco Mix Magazine**, a colourful and interesting overview of all things disco. Membership of **DMC** is not cheap but for the bona fide DJ it's undoubtedly well worth the expense. For more details, write to Christine Prince, **DMC, PO Box 89, Slough, Berks.** And don't forget, you can only join if you're a DJ.

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22 Jul 1978	Dire Straits	5	111
23 Jun 1979	Communiqué	5	21
25 Oct 1980	Makin' Movies	4	214
2 Oct 1982	Love Over Gold	1	147
24 Mar 1984	Alchemy	3	99
25 May 1985	Brothers In Arms	1	38

CHARTFILE USA

● **Dionne Warwick** finally surrenders her number one placing on Billboard's Hot 100 singles chart this week, being replaced by her young cousin **Whitney Houston**.

Dionne and Whitney aren't the first relatives to exchange chart leadership; in 1978 the **Bee Gees** — **Maurice, Barry** and **Robin Gibb** — held down the top spot for four weeks with 'Stayin' Alive', and then stepped down to allow their 13-year-old brother **Andy Gibb** to take over of number one with 'Love Is Thicker Than Water'. After a fortnight, Andy was himself replaced at number one — by the next Bee Gees' single 'Night Fever'!

Though he subsequently enjoyed a fairly modest chart career, each of Andy's first three singles — 'I Just Want To Be Your Everything', 'Love Is Thicker Than Water' and 'Shadow Dancing' — went to number one. In the whole of American chart history no other solo artist has reached number one on his/her first three outings.

However, in reaching number three with 'You Give Good Love' and number one with both 'Saving All My Love For You' and 'How Will I Know', Whitney Houston has come closer to emulating Andy's achievement than anyone else. Her batting average is better than that of **Cyndi Lauper** who became the first woman to make the top three with her first three hits in 1984, when 'Girls Just Want To Have Fun' reached number two, 'Time After Time' went to number one and 'She's a Dancer' peaked at three.

● Last week's highest new entry, **Falco's** 'Rock Me Amadeus', confirms its potential by becoming this week's fastest mover, up 23 places to number 56. For a song with lyrics partly in German, it's met surprisingly little resistance from normally conservative American radio programmers, and is picking up steam at an impressive rate.

The same newly found darling has opened up the American airwaves enormously in the first few weeks of 1986, resulting in a constant stream of new entries to the hot 100 where once there was only a trickle. Another ten singles make their debut this week, including seven by wholly or partially British acts.

Spezifheading the assault are old hands like the **Alan Parsons Project**, **Eurythmics** and the **Firm**, but it's good to see belated US recognition for **Level 42** and the **Cure**. Also debuting are former Culture Club diva **Helen Terry**, in a duet with American **Ray Parker Junior**, and **Outfield**, a new trio whose sound has been likened to that of the **Police**. Their single 'Your Love' debuts at 94, and their album 'Play Deep' also makes its maiden top 100 appearance, at number 98.



● **DIRE STRAITS:** Success so monstrous that new trousers may soon be purchased



● **BEE GEES:** Relative success for the whole family



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NEWS DIGEST

edited by
robin smith

● **The Rolling Stones** single 'Harlem Shuffle' should be out later this month, followed by their album 'Dirty Work' in March.

It also seems likely that **Genesis** will release another album in the early spring. Re-united with Phil Collins, they've been busily recording in Surrey. Genesis are also setting up a world tour, but it's unlikely they'll play Britain before 1987.

● **We've also heard that Led Zeppelin** might be reforming. Apparently the Live Aid bash went so well that Robert Plant, Jimmy Page and John Paul Jones have been rehearsing with drummer Tony Thompson.

● **Big Country's** date at the Hammersmith Odeon sold out in five hours, so they've decided to add a London date at the Brixton Academy on March 27. Tickets priced £7 are available from the Academy box office and usual agents. They are also available by post from PO Box 77, London SW4 9JH. Add a 30 pence booking fee to the cost of each ticket, enclose a s.a.e. and make your cheques or postal orders payable to Big Country Box Office.

COMPETITION WINNERS

● **Midgs Utes:** Gareth Martin, Newport, Gwent; Sue Golding, Lincoln; Lynn Collins, Kingswinford, West Midlands; Jane Whitehouse, Ward End, Birmingham; K Criswick, Bassett, Southampton; Jackie Byrne, Hitchin, Herts.



ARMY MANOEUVRES

■ **New Model Army** have lined up a couple of dates. They'll be playing London Mile End Queen Mary's College February 25, Sunderland Wearmouth Hall March 1. Funds from the Sunderland concert will go to the North East Council On Addiction and used to staff and equip an office.

■ **NMA begin work on their second album soon.**

● **Topper Headon** releases his single 'I'll Give You Everything' on February 14. The single is taken from Topper's album 'Waking Up'.

● **The Thompson Twins** are hitting back at national press reports saying their fans are 'furious' at ticket refund delays.

"Our fans have been terrific," says Tom Bailey. "We had a few worried calls from people, but once we reminded them that the closing date for refund applications was January 31 they were extremely understanding. I hope it won't be too long before we're able to play Britain again."

● **Paul Haig** releases his single 'Love Eternal' on February 21. It features Doreen Chanter on backing vocals.

● **Balaam And The Angel** play a one off show at the London Hammersmith Clarendon on March 1. The band will be releasing a single in early March to coincide with the show.

● **Hot Chocolate** release their single 'Heartache No 9' on February 17. It's their first offering for two years. The 12 inch features a special dub version of the song.

● **The Chiefs Of Relief** take to the road this month. They'll be playing fun packed dates at Rayleigh Pink Toothbrush February 20, Derby College Of Higher Education 21, Sheffield Leadmill 22, Colchester The Works 23, Wenvorder Division One Club March 1, Stevenage Bowles Lyon House 2, Manchester The Ritz 4, Blackburn King George's Hall 5, London Camden Palace 6.

● **The Mint Juleps** release their single 'Only Love Can Break Your Heart' on February 17. It's their acapella version of the old Neil Young song, while the B-side is the girls' very own song 'Move In Closer'. The Mints have lined up some shows. They'll be playing Folkestone Lees Cliff Hall February 13, Swansea Maestry Town Hall 14, Gloucester Prema 15, Northampton Demigate Theatre March 1, London School Of Economics 7.

● **Feargal Sharkey's** mum and sister were held hostage by a gang of terrorists last week. They called at a friend's home in Londonderry and are believed to have walked in on an attempt to ambush members of the security forces in Ulster.

Earlier, armed men had burst into the house they were visiting and seized the occupants, but after four hours the gang left for no apparent reason.

● **Ozzy Osbourne** is biting back. He's suing the parents of a 19 year old boy for defamation of character after their claim that listening to Ozzy's song 'Suicide Solution' caused their son to commit suicide.

Ozzy's lawyer is currently working on a case claiming punitive damages.

● **Mel Smith and Griff Rhys Jones** have added six dates to their tour. They'll be playing Birmingham Hippodrome February 16, Portsmouth Guildhall 17, Cardiff St David's Hall 19, Leicester De Montfort Hall 20, Ipswich Gaumont 22, Oxford Apollo 23.

● **James Brown's** classic slice of funk 'Get Up I Feel Like Being A Sex Machine' will be re-released on March 21. Originally out in September 1970, it stayed in the charts for seven weeks.

The B-side will be another classic, 'Papa's Got A Brand New Bag', while the 12 inch version also features 'Get Up Offa That Thing' and 'Get On The Good Foot'.

● **Eugenie Arrowsmith**, a 17 year old singer, releases her debut single 'Dancing In My Heart' on February 17. She will also be playing Bournemouth Academy February 17, University Of London Union 19, Kensington Roof Gardens 24.

● **Wire Train**, a quartet from sunny San Francisco, play their first ever live dates in England this month. They'll be appearing at the London Fulham Palace Road Greyhound February 15 and the University Of London Union on February 20. Other dates are currently being set up. Wire Train's single 'Last Perfect Thing', is out this week.

● **Eek A Mouse**, who releases his album 'The King And I' this week, will be Sophia George's special guest when she plays the Hammersmith Palais on February 23.

NEW YORK, NEW YORK

Frank Sinatra

NEW YORK, NEW YORK

OUT NOW!

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

CHAD JACKSON, who started out by syncing The James Bond Theme' with 'Set It Off, is going to be a hard act to beat in the 1986 Technist DJ Mixing Championships, easily winning the Birmingham heat at Millionaires, where others worthy of mention were runners-up Tony DeVitt and Mike T, plus Stourbridge's Mick Jones (a faulty stylus foiled Chad in last year's contest) ... London's heat at Croydon's Easy Street saw a less high general standard of mixing although it was finely won by John Robinson (just back jetlagged from Dubai) in a close finish with his Julianas chum Alan Main, Hastings-based runner-up Mark Ryder and currently gig-less Andrew Marriott also deserving credit ... I've had news for the winning national finalist — DJ Cheese seems likely to be representing America in the international final at the Disco Mix Club's March 16 DJ Convention at the Hippodrome, where other star attractions will include Jermaine Jackson, Jaid Graham, Princess, LWS and a singing Samantha Fox ... Technists incidentally have a rival at last as Citronic have just launched their own competitively priced varied-speed disco decks (how about a pair for review, then?) ... CBS/Epic, flush with crossover hits by "unknown" black acts, was finally realised there more to their soul catalogue than Michael Jackson and have appointed Julian Palmer (recently of 4th & Bway) to the newly created post of UK A&R manager for black product, as of next Monday ... Total Contrast's import 12in of 'The River' will be on sale here at UK prices next

week (London LONX 83), after which the actual UK pressing will substitute 'Takes A Little Time (US Mix)' instead of 'Sunshine (Instrumental)' on the flip — ah, the manipulations of creative marketing! ... Aretha Franklin's UK 12in only contains the main US Dance Mix, flipped by the dead slow 'Kind Of Man' ... Mantromix actually comes in at 101½bpm and Whistle at 101½bpm on UK 12in: their beats remain the same! ... Narada Michael Walden's 1980 classic 'I Shoulda Loved Ya' has had a heavyhanded 112½-113½bpm revival by the old Cool Runners (Streetwave), due next week ... The Walkers have had to add an opening 'Hey' to their upcoming 114½bpm 'Don't Waste My Time' (Club) so it won't clash with Paul Hardcastle's current title! ... The Three Degrees' This Is The House' (Supreme) has been promoted already in a fairly tedious 110½bpm mix three weeks ahead of release — after which who knows how many more Stock-Aitken-Waterman remixes there'll be? — while Brilliant's far better 'Change Of Heart'-style 107½bpm 'Love Is War' (WEA/Food) by that same production team is due a week earlier, by which time a Cool And Deadly Mix of O'chi Brown and John Reedy's remix of Evelyn Thomas should also be about ... LPs now out here include Yarborough & Peoples' 'Gully' (Total Experience TLES715) and Nicole 'What About Me?' (Portrait PRT 28844)

... Sunday is a good night to be driving away from London with only a radio for company, Steve Walsh's black music programme on Radio London stretching on FM as far as Watford Gap where if your timing is right you then switch to Robbie Vincent's soul show (note the distinction) on national Radio One — Steve's interesting guests two Sundays ago were his MIDEA2 mates the walkers John Morales and Timmy Regisford, rapper (and Beauty and The Beat label owner) Duke Bootee, and Reality Records owner David Lucchesi ... London's independent soul stations' seem more off than on these days, latest name on the airwaves being Fame 94.4FM ...



FREDDIE JACKSON has become America's hottest new soul heart-throb thanks to the huge success of his debut solo album, and especially to his wondrous now reissued single smash 'Rock Me Tonight (For Old Time's Sake)' (Capitol 12CL 358). This romantic smoochy 71¾bpm knee-trembling return to 'Sexual Healing' territory (on 12in in three mixes) benefits now from only an included new poster so there's little incentive for his established UK following to re-buy it, but with lots of TV lined up here there's every chance it'll finally get through to the country at large. And about time too!

Birmingham's PCRL (People's Community Radio Line) 103.7FM souls around the clock ... Radio London's Soul Night Out returns at Hammersmith Palais Thursday (13), visiting Windsor Blazers next week, the new season running until July ... Ian Stewart this Thursday (13) launches a weekly soul night at Charles in Wickford's Dickens pub, with special guest 'The Real' Chris Hill — as opposed to the impersonator who's currently fooling club managers in Birmingham! ... Kenny B, Paul 'Mix Wizard' Dixon and Frenchie solidify funk Edgobaston Faces every swasty Sunday ... Gordon Mac starts weekly funk at

London's Tropicana Beach next Tuesday (18) with Steve Walsh, Rapattak, George Power, CJ Carlos and dance troupes as regular guests ... Peckham Kisses becomes the over-21s La Plaza next weekend ... Dartford Flicks' massive lighting rig is finally elevating up and down again ... James Brown topped US 12in Sales, Jennifer Holiday Club Play in Billboard ... 'Gulligan's Island' was an old US TV series whose theme tune, like 'Inspector Gadget' and others, is now cropping up in many hip hop records such as 1241 ... The Bombers 'Let's Dance' (US West End LP) is becoming a revived big boom continues over

TEN 95, TEN 95-12

JERMAINE STEWART

WE DON'T HAVE TO TAKE OUR CLOTHES OFF

7 and 12"



BPM

time on previous page
 fers in London's darker dives... Ian Levine suggests anyone seeking a good New York City source for deleted Hi-NRG material should contact Charlie Groppone at Vinyl Mania's 52 Carmine Street branch in Greenwich Village... Junior went along on the Red Wedge tour not to boost Labour but to get black kids interested in politics generally, but he only saw one black face in the audience at both Newcastle and Birmingham, and two girls down front at Cardiff... Phyllis Hyman actually sang at a Duke Ellington tribute concert here, so May's New York Jazz Explosion will hardly be her first UK visit ever, regardless of what The Gutter Press says, but no matter... **...GET LOOSE!**

HOT VINYL

JUICY 'Sugar Free' (Epic TA 6917)
 CBS continue putting all their eggs in one basket, or hot tracks on one 12in, this 'Juicy Fruit'-ish sinuous (0:39)2bpm groingrinder's two Deodato remixes and the previously released catchy 103bpm 'Bad Boy' here being joined by the brother/sister duo's next-best album cut, the sweetly jolting 'Forever And Ever'. Good value, huh!

DURELL COLEMAN 'Do You Love Me' (Fourth & Broadway 12BRW 42)
 A bit of a grower, although oddly it attracted little attention on import, this soulful wriggly (almost go-hip-hop compatible) 97½bpm roller is by a strong voiced O'Neal-type guy who, like Motown's Sam Harris before him, won US TV's 'Star Search' talent contest. The flip's edit is joined by the 116bpm 'Take Me Back To My Love In China'.

TOTAL CONTRAST 'Total Contrast' LP (German Metronome 878 002-1ME)
 With 'The River' in a slower 116½bpm version there are only three other new dance tracks on the duo's largely Steve Harvey-produced



MELISSA MORGAN 'Do Me Baby' LP (US Capitol ST-12434)
 From the same Paul Laurence-produced stable as — and indeed featuring support from — Freddie Jackson (although in this case largely collaborating with jazzy keyboardist Lesette Wilson), sweetly wailing Miss Morgan's debut set has the outstanding soulfully grinding smooth 100½bpm 'Fool's Paradise', and jittery 115½bpm 'Lies', juddery 111½bpm 'Getting To Know You Better', skittery 0:123½bpm 'I'll Give It When I Want It', while joining her sultry 62½bpm title track hit: as do your smoochers are the 93½bpm 'Heart Breaking Decision', 42½bpm 'Do You Still Love Me!', 37½bpm 'Now Or Never'.

debut set, which until side two gets going seems a bit disappointing. These are the exotically wriggling sparse breathy 108bpm 'What You Gonna Do About It', jauntily chugging Luther/Abrams-ish 119bpm 'Emangled', and doodling Vandrosh-ish 111½bpm 'How Flirty Reasons'. The rest have been on singles, the delicate dreamy vocal 0:97½bpm 'Sunshine', (0:11)11bpm 'Takes A Little Time', 114bpm 'Hit And Run', plus there's a dead slow smoocher. Incidentally, German release has beaten both the US and UK by several weeks!

PROJECTION 'Turn Your Love (Right Around)' (Elite DAZZ 48)
 Less incisive but similar in basic idea to 'Warrior Groove', this is a wriggly 108½bpm pastiche of various recent rhythm patterns blandly cooed by a characterless chick, the blatant similarity to so many other things [dig the

'Twilight' blip blip!] making it a positionately supported mixer record especially in the Midlands. The flip's 108½bpm instrumental treatment must surely be called the 'Set It Off Mix'!

NICCI 'Can't Get Close To You' (Debut DEBXTX 3002, via PRT)
 A rather good marriage of lovers rock-rooted sweet London soul vocal and purposefully rumbling beefy 0:113½bpm Kashli-ish rhythm is flipped by its 'Close To Who?' dub which in fact cheekily copies Carrelle's 'Single Life' best!

CHERELLE 'Will You Satisfy?' (Tabu TA 4927)
 More good value from CBS with a trio of Jimmy Jam & Terry Lewis tracks on one 12in, this sultrily swaying 100½bpm jogger being flipped by the more Change-ish 120½bpm 'You Look Good To Me (Remix)' and SOS Band-ish 103½bpm 'When You Look In

My Eyes', although none are another 'Saturday Love'.

WALLY BADAROU 'Novela Das Nove' (Soundtrack LP 'Kiss Of The Spider Woman' Island ISTA 12)
 Currently being remixed and extended (not the version already on US 12in), this jiggy light little Latin-ish 102½bpm instrumental is attracting the same jocks who first spotted 'Chief Inspector', so beware!

VAL YOUNG 'If You Should Ever Be Lonely' (Gordy ZT40578)
 The immediately striking powerful a cappella-style start to the dubby Street Mix of this good offbeat 117½bpm canterer is the most impressive part of the whole record, the less startling Club Mix (and edit) however being more of a song, so there's yet a chance that mixers M&M may do a re-edit.

SYMBOLIC THREE featuring D.J. Dr Shock 'No Show' (PRT 12P 345)
 The chick-led answer to 'The Show' follows a similar 0:102½bpm format wittily reversing the lyrics, except it seems a cheap swag to make out that The Get Fresh Crew are gay however funny the result.

MATT BIANCO 'Upfront' (WEA Y262T)
 Yet another imitatingly breezy — and bally — 114bpm sander-style instrumental flip steals the thunder from the official A-side, in this case a daring complex 115/57½bpm sparse jolter called 'I Just Can't Stand It Anymore' with touches of jazz and Sixties soul.

HIT NUMBERS

BEATS PER MINUTE for last week's Top 75 entries on 7in (*disc for fade/cut/ resonant ends*): **The Damned** 0:71-143½-71-144-0-144½-0-145f complex Barry Ryan revival, **Su Pollard** 126½-0c mid-Sixties-ish MoR TV theme, **Shakin' Stevens** 160½f slick rockabilly, **Talking Heads** 125½/62½-126½f wordy lurching trotter, **Midge Ure** 0-32½/65f depressing drive, **Colonel Abrams** 117½f hot soul canterer, **Betty Wright** 84½f hot soul slowie, **Cactus Over News** 121½-122½f Byrds-ish Irish guitars, **Prefab Sprout** 0-31-62-124/62-0c delicate builder, **Starship** (0-100f) Aor slowie, **Mötley Crüe** 134½-138-137-0c Brownsville Station rock revival, **Leo Sayer** 48-96f Al Hibbler ballad revival, **Prime Movers** (0-117½f) Big Countryish guitar pop.

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WHAT IS A SAMURAI MIX?

Well, not sure, but it sounds mighty dangerous interviewing Rochelle.

Paul Sexton ducks and wonders if she ever sang in church

Tamo, sure, and over a score of chart outings right through the Sixties, but by the time she came along, nostalgia was the key word.

"That was the first thing I did when I came to New York," says a very giggly Rochelle, still audibly jumping around the room of the news that 'My Magic Man' went top 40 here first week out of the box.

"We went out on the road — not with the original Marvelettes, of course; I guess this must have been about the tenth version. It was fun: we went to Colorado, North Carolina and South Carolina, and we did a rock and roll show with Chuck Berry and Wolfman Jack.

"That was about a month I was with them. Then I joined the band Fresh, and we started doing the Jersey circuit, working the clubs. I quit the band a few weeks ago; I'm too busy now."

That's the recent history. Now read on: Rochelle says she always knew 'Magic Man' was a big 'un, right from the day it was played to her, courtesy of producer Ted Currier and the bloke who wrote it, Gary Henry ("I don't know too much about him; the first time I met him was when I worked in the studio with him on the song, and I haven't seen him since!")

"We did the first single, 'Love Me Tonight', last year. I like the second one much better. That was a real disco song. 'Magic Man' is more of a dance tune; you can dance to it a lot easier."

Rochelle's got her work cut out mastering all the different versions of the tune. The UK 12 inch includes a Samurai Mix, a Magic Mix, a Machine Gun Dub and the seven inch Eds.

"I like the Samurai Mix," she confesses. "I'm not too fussy about the Machine Gun Dub. When I do track dates I do the Samurai Mix, and the one they play on the radio here is the seven inch. I've been doing track dates at the clubs in the city, like the Red Parrot, Studio 54... but I don't party much myself, I don't have time to."

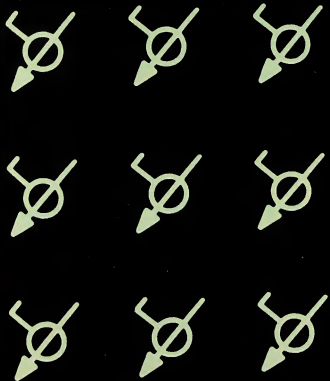
● **By now you're** no doubt bursting to hear more about Rochelle's childhood, as we still haven't settled the most burning question of all soul features: Did she start singing in church? Because up here in **rm** control room, that's getting to be a condition of entry onto our pages. Don't worry, guys, she's positively vetted. Let's hear it: "I started singing in Bermuda when I was seven years old, doing gospel shows on the island, singing in the church." Y-e-essss!

She might have had one of the hippest dance hits of recent weeks, but Rochelle doesn't go much on some of the other current lines in the clubs. "I'm not into rap music — every time I turn on the radio that's all I hear, so I don't listen to the radio any more. Maybe it's because I'm a singer, I'm prejudiced. I just play my Stevie Wonder album all day and every day; that's all I want to hear."

● **When you're one** of a family of 12 Bermudans, you'd better do something drastic to get noticed. Rochelle Darlington decided the answer was to join the Marvelettes. For a month.

It all fits, somehow: a football-sized family and a football name, although why it had to be Darlington and not Crewe will never be known. And a tenure in one of America's greatest examples of vocal togetherness that lasted about as long as yer average team manager.

Except, of course, that by the time Rochelle had made it to New York and become a temping Marvelette, their hit days were just a fading photo album. Three top tenners Stateswide in the golden years of



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very journalist and his brother have a horror story concerning John Lydon. Especially the ones who've never met him.

The Pistols/McLaren publicity myths endure and this writer has already decided that if John starts his infamous Rotten antics, he can get stuffed and someone else can do the honours. After all, there's still today's tea to be bought!

He's broader than you'd imagine, even allowing for the brand new off-the-peg Johnson's suit which his woman friend Nora picked up for him this morning.

He's two days shy of his thirtieth birthday as we talk, laughs a lot and gives the famous sneer only as a joke. You'd be hard pressed to find a more interesting, even charming, character in this business.

He gauges your stance early on, and if you want Rotten circa '76 he won't disappoint you. But if you want a straightforward interview with John Lydon, you can have that too.

The new PIL single, 'Rise', is brilliant. Obviously the Lydon vocal is the focal point as it spits and snarls, even croons. But what a glorious noise. And those drums — eat your heart out, Phil Collins.

Ginger Baker (yes, that Ginger Baker, the seminal drummer of the Sixties) is the man with the sticks in his hands. John's plucked him for a few days from his olive farm in Italy after an old 'Baker to join PIL' April Fool story gradually seemed to make sense.

Lydon explains the decision to rest his live nucleus of Jebbin Brunt and Mark Schulz as both a financial and artistic one, as the pair (who helped in the songwriting on the new PIL album) are relatively inexperienced in the studio and John had few nickels to waste.

He sniffs and complains about the English weather, though he's far from Americanised yet, still turning down the frequent invitations from his yuppie LA neighbours to 'come on over for a barbecue'. There's still a hint of Rotten there.

'I'M MY FAVOURITE CHARITY'

John Lydon's not about to give away any cash awarded in the McLaren/Pistols case. And he doesn't like Sigue Sigue Sputnik or punk revivalists.
Story: Andy Strickland. Photos: Joe Shutter

● **A lot of the music papers seem to be making a big thing of this 'Punk, 10 years on anniversary' at the moment. What do you make of it all?**

Foohsh! It doesn't matter any more; it's irrelevant now. It's gone, and they helped murder that period and they've no right to look back on it with glee, because they gave us no help at the time, really.

It's amazing how two-faced they all become. They all now look back fondly to the good old days. Well, there were no good old days, they were terrible days.

● **What have you made of the single reviews for 'Rise'?**

The reviews are quite shocking, and only because they begrudge saying a good word about me. You can feel that 'Mr Bastard' attitude.

So all week, when I've talked to those people, I've been a right bastard to them. I've played the game and it is a game. Who the hell's gonna pay any heed to what I ramble on about in the press? It's the records that count, folks!

● **My girlfriend reckons the single sounds like a BBC theme tune.**

Ha ha ha. It's a very PIL-type thing, better produced than in the past because Bill Laswell is a much better producer than I am, without a doubt. As for it sounding like a BBC theme tune, let's hope so. That would be mighty good. Think of the royalties.

It's getting a helluva lot of airplay which has surprised me, 'cos I'm used to being ignored but they've really picked up on this one.

Honestly, I'd never considered it to be commercial. OK so it's a good tune, but I've written several good tunes and they made no impact whatsoever.

● **The obvious criticism of the album is that it's so 'rock', almost heavy metal. This is exactly what John Lydon was supposed to be against, surely?**

How, how? I've never been against any particular type of music. I enjoy 'ing all forms and I've always said 'at, and I've always purchased all kinds of records.

I've never really gone into the heavy rock format and I'm really enjoying it. I think it's a very nice album and it suits the stance I've adopted very well.

I've done my avant garde bit and I've done my cocktail jazz album, ho ho, and now we're up for this which I think is very refreshing. No more of that synthesiser droning, thank you. I've no fear of working in any format whatsoever.

I fully expected a lot of the prejudice. It's very naive and ignorant; you mustn't automatically associate a guitar with an asshole. I've liked Van

Halen for years: very good live act, very funny. It's not really heavy metal I'm dealing with.

If you want a reference, refer to the 'Bollocks' album if anything. Like working in different formats because it stops the boredom setting in, and all the people I like have done that.

Look at Beefheart, no two albums the same, not really. And why should they be — it shows there's a brain at work, surely?

● **Does this mean the music is to some extent irrelevant — it's interchangeable around the vocals and lyrics which remain fairly constant?**

No, that's not true because that's what sets the mood. The lyrics can come through slowly but surely. No, of course the music's important. It'd be stupid if it wasn't.

It does change every year or every album, but that's not a doctrine. It just suits me better that way, that's all.

● **What about this financial settlement with Malcolm? Was your winning expected?**

On my behalf, yes. I was obviously nervous about it, but justice prevailed. And you know me, I've got such faith in British justice, ho ho. At least I got my picture in the paper, handsome young thing that I am.

I'm not touching a penny of it, not till I've got the tax thing taken care of. But I'm not telling you what I'm going to spend it on, though obviously on me!

Just how I'm going to cover myself in wealthy gear I don't know, but there'll be no philanthropic ventures. I'm my favourite charity and I continue to be so. None of that nonsense, thank you.

● **What do you make of the Jesus And Mary Chain?**

Oh, the New Sex Pistols! I feel sorry for them, being labelled that, because it's not a very nice thing to say about anybody, is it, really? It sounds like what could be really good pop tunes garbled up with metal machine music, a cross between the Beach Boys and Lou Reed's metal machine music — I think that sums them up.

Good luck to 'em — but, of course, no good luck whatsoever to Sigure Sigure Sputnik. They're a joke, they're like something out of Boots the Chemists, really.

● **After 'Order Of Death', any more films on the horizon?**

No, the offers that came through were such ridiculous, stupid nonsense. They wanted me to play a bounty hunter from Mars who comes to Earth to look for these critters that are escaped comets from Venus, and the minute I land I turn into a Johnny Rotten-type character with a ray gun. Ha ha ha. 'Order Of Death' was bloody

difficult because I'd had no acting experience whatsoever and I just had to jump in the deep end. I thought I swam.

I've been offered loads of silly TV things like 'The A-Team', but I won't do them. Boy George is doing the episode that I turned down, ho ho!

● **In 'Rise', you sing, "Anger is an energy". Is that something you've used a lot?**

Never a truer word said, eh? I'd be a fool to deny it, wouldn't I? The evidence is all around me, before my very eyes. Yeah, I've used it, but in a constructive way, not destructively, not like John McEnroe whose temperament is shocking.

I don't look around for things to complain about, though I do find it easier to find things to moan about than to praise.

● **What are your current pet hates, then?**

Apart from America? No actually, I really like the place and the people and the picture of America you're presented with here is really prejudicial and incorrect. They're not like that — they're worse! No, they're fine, most of

them, no different from us and we shouldn't be snooty.

A lot of English bands are incredibly snooty when they play in America and they offend a lot of people.

● **But isn't that what the Sex Pistols did when they went there?**

No! I hardly slept for the first week. I thought — wow, America. But then with the Sex Pistols, we went down south and that's another world.

We thought we'd break some new ground because nobody plays to those people, except Dolly Parton, and it really was the best thing we could have done. They were great, the only British journalists who followed us around. They caused so much trouble at the bar, they caused more fights than entire crowds of so-called rednecks.

PIL as PIL are popular in America now and people come for PIL, not for the Sex Pistols. I don't ding to the past — who's the point? — and I'm not the Rolling Stones. I'm not going to pump out the same noise over and over again.





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