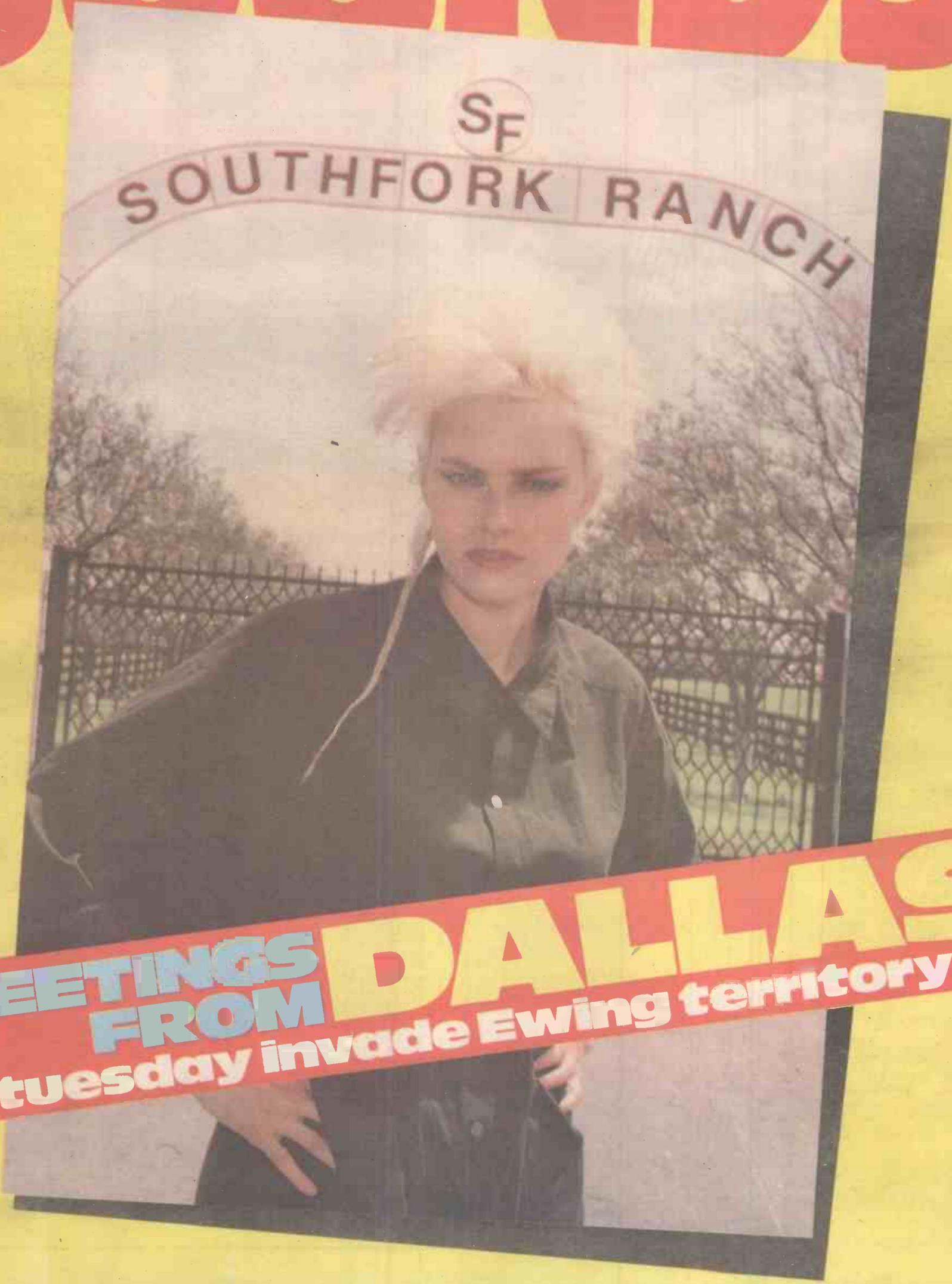


STONEHENGE FESTIVAL LINE UP* DEAD OR ALIVE DATES

SOUNDS



GREETINGS FROM DALLAS
 'til tuesday invade Ewing territory

BON JOVI • KATRINA AND THE WAVES • RED GUITARS

Scorpions for Knebworth

THE SCORPIONS will be joining Deep Purple at their Knebworth show on June 22.

It will be the only British appearance this year from the Scorpions who have a live album called 'World Wide Live' coming out on EMI at the end of this month. And it's their first visit here since their tour in February 1984.

Four more acts are being lined up for Knebworth and Radio One will be broadcasting from the site on the day - although Purple's performance won't be broadcast until a later date.

Tickets for the show are priced at £12.50 (plus 50p booking fee) from Deep Purple Concert (to whom cheques and postal orders should be payable), PO Box 281, London N15 5LW.

Rumours are growing that the Great Deep Purple reunion is unlikely to last beyond their current world tour. Personality conflicts are reported to have resurfaced within the band and the chances of them recording a further album and touring together are said to be remote.

Lee comes over



LEE AARON: someone to spend a knight with?



Peace and love ain't in it

The battle lines draw up over this year's Stonehenge

HEY, hang on a minute guys, the festival's over here. Guys . . . ?

LEE AARON, the Toronto temptress who left British HM fans quivering with anticipation after her visit here two years ago, returns this month to guest on the Bon Jovi tour.

With her two previous albums available only on import, she releases her first official single over here on Roadrunner Records on May 19 - a three-track 12-inch called 'Rock Me All Over'.

It's taken from her forthcoming album, 'Call Of The Wind', which has been produced by Bob Ezrin and is scheduled for mid-June release.

Ms Aaron, who appeared at the Reading Festival and London's Marquee on her only previous visit here in 1983, will be taping a TV special at Camden Palace on May 19 before heading out on tour with Bon Jovi at Manchester Apollo May 20, Birmingham Odeon 21, London Dominion 23, Newcastle Mayfair 24, Edinburgh Playhouse 25. She then has another London gig at Camden Dingwalls on May 29 and makes an appearance on Channel 4's ECT on the 30th. She's also lining up more British gigs for June which will be announced shortly.

A MAJOR confrontation is building up between festival goers and public authorities over this year's Stonehenge Festival.

Attempts to prevent this year's festival from taking place have only reinforced the determination of various groups to stage a festival at the celebrated monument.

The Stonehenge 'free festival' was started in 1973 and has grown steadily year by year until last year when between 30,000 and 50,000 people attended - most of them coming for the midsummer solstice period, but many staying on the site opposite the stones for two weeks before and/or after the solstice.

In recent years the festival has enjoyed an uneasy relationship with the National Trust, who own the land on which the festival takes place. The land is also an important archaeological site and, under pressure from archaeologists and other bodies who've complained about damage to the site, the Trust have made repeated but unsuccessful attempts to prevent the festival from taking place.

However, they've been hampered by the difficulty in evicting people from Common land or from taking any preventative measures beforehand. They've also experienced considerable difficulty in trying to identify any of the festival 'organisers'.

In fact there is no specific festival organisation at Stonehenge. Those who turn up each year to observe the ritual of the summer solstice at Stonehenge include members of the Polytantric Circle, the Church Of Immediate Conception, the Ancient Order Of Pagans, Pendragon Circle, Magical Earth Dragon Society, Union Of Ancestor Worshipers, Mother Earth Circle, Devotees Of The Sun Circle, Hare Krishna, Tibetan Ukrainian Family, the Wallies and the Free High Church.

While each of these organisations can demonstrate a valid reason for worshipping at Stonehenge at the midsummer solstice,

they are not prepared to accept responsibility beyond their own confines. Which is not surprising in view of the more anarchic biker groups and the punk-orientated Warped Ones who have attended recent festivals.

This year has seen a concerted effort by the National Trust, the English Heritage and the Wiltshire County Council to prevent the Stonehenge Festival taking place. It is claimed that £120,000 worth of damages and clearing-up costs were incurred by the public authorities after last year's festival, although this figure is hotly contested by the leading festival participants, who allege they were let down by promises from the public bodies.

Last week the National Trust went to court to seek injunctions against 87 members of the Peace Convey from establishing a festival site at Stonehenge, followed by an injunction by Wiltshire County Council preventing people stopping on roadside verges or any council land near the site. And the English Heritage has already 'secured' the Stonehenge site with barbed wire to keep out any intruders.

The result is that a battle for the hearts and minds of prospective festival goers is being waged, with the National Trust taking advertisements in the music press to discourage people from turning up at Stonehenge and the Polytantric Society sticking up handbills around the country exhorting people to show up from the beginning of June.

There seems little doubt that the National Trust advertisements have stirred up a greater determination among Stonehenge regulars to stage a festival there this year and thousands of people - for whom Stonehenge represents the first in a series of free festivals throughout the summer - will be heading towards the site in early June.

Although there are rumours of an alternative site - believed to be on Ministry Of Defence land near Stonehenge - being made available as a compromise, there is no official confirmation of this.

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Skins spin out

THE REDSKINS have set up a British tour in June to coincide with their new single, 'Bring It Down (This Insane Thing)', which is released by London on June 14.

The band play Newcastle Tiffany's June 12, Edinburgh Coasters 13, Blackburn King Georges Hall 14, Leeds University 15, Leicester University 17, Birmingham Powerhouse 18, London Kilburn National Ballroom 19.

After these dates the band will go into the studio to record their long-awaited - over a year at least - debut album. It should be released in the autumn when they'll be touring again.

Chameleons show their colours

THE CHAMELEONS, who've been spending the last year blending anonymously into the background, step forward with a new album next week called 'What Does Anything Mean? Basically'.

Released by Statik (through Pinnacle), the album contains ten tracks and there's an initial gatefold sleeve edition that also includes a lyric sheet.

The band line-up remains stable with Mark Burgess on bass and vocals, Reg Smithies and Dave Fielding on guitars and John Lever drums.

A live foray to prepare themselves for a European tour has suffered double booking cock-ups due to an agency error, but they will be appearing at London's Marquee on May 10 and 11. More dates are being lined up for June.

● JASON AND THE SCORCHERS burn through Britain next week as part of a European tour.

The band, who recently released their 'Lost And Found' album on EMI America and have a single out called 'White Lines', start at the Camden Electric Ballroom with Los Lobos on May 14 and then play Belfast Queens University 15, Dublin Stadium 16, Harlesden Mean Fiddler 17, Manchester International 18. They'll be back later in June for more dates.

● NEW MODEL ARMY, whose 'No Rest' single zipped into the charts at 36, have added seven more dates to their British tour this month.

With their album, 'No Rest For The Wicked' out next week on EMI, they'll be playing Exeter St Georges Hall May 17, Milton Keynes Woughton Centre 18, London University Union (anti-heroin benefit) 19, Stoke Kings Hall 20, Hull Tower Ballroom 21, Bristol Bierkeller 22, Chelmsford Chancellor Hall 23.



POISON GIRLS (above) rev up for their new album with a series of British dates this month.

The album will be out at the end of May, titled 'Songs Of Praise' and containing their 'Real Woman' single. The gigs start with a knees up at Hammersmith Clarendon on May 10 that will also feature the Ex from Holland, the Nightingales from Birmingham and Blythe Power from the nearest available train spotting site.

They have other dates confirmed at Portsmouth Hornpipe Theatre May 14, Carlisle Stars And Stripes 21, Birmingham Mermaid 23, Sunderland Bunker 24, Sheffield Leadmill 28.

These gigs will prepare them for a two-week American tour during which they are likely to encounter close CIA surveillance after their American debut earlier this year in Washington, which coincided with President Reagan's inauguration.

Plans are also afoot to celebrate Vi Subversa's 50th birthday in grand style later in June. You have been warned!

● KATRINA AND THE WAVES, whose 'Walking On Sunshine' single is denting the charts, have a one-off gig at Camden Dingwalls on May 10 before heading off to America.

● CONFLICT have extended their 'This Is Not Enough' tour with gigs at Surbiton Assembly Rooms May 9, Ipswich Caribbean Club 10, Dudley Sugar Hill Club 16,

Sunderland Bunker 17, Manchester Gallery 20, Coventry Hand And Heart 21, Leeds Adam And Eves 22, Bradford Queens Hall 23, London Woolwich Thames Polytechnic 24.

● THE STYLE COUNCIL have cancelled their May 11 Shepton Mallet Showering Pavilion date again and will now be playing Sheffield City Hall on that date instead.

BURNS NIGHTS



DEAD OR ALIVE (above), who release their second album this week called 'Youthquake' on Epic (see review page 24) play their first British gigs for more than a year next month.

They start at Edinburgh Playhouse on June 23 and then play Newcastle City Hall 24, Liverpool Royal Court 26, Manchester Apollo 28, Nottingham Royal Centre 29, Birmingham Odeon June 1, Bristol Hippodrome 2, Brighton Dome 5, London Hammersmith Odeon 6.

Tickets are £5.00 and £4.50 everywhere, except Hammersmith which are £6.00 and £5.50, and they are on sale now.

The group's new album has been produced by Pete Waterman, Mike Stock and Matt Aitken who have also worked with Divine and Hazel Dean.

Sledge come riding in



SISTER SLEDGE (above), who scored a string of hits last year, come over for a month-long British tour which coincides with their new album, 'When The Boys Meet The Girls'.

The four sisters start with a residency at Windsor Blazers from May 20-25 and then move around Croydon Fairfield Halls 26, St Austell Coliseum 27, Poole Arts Centre 28, Norwich East Anglia University 30, Northampton Derngate Centre 31, Lincoln Ritz June 1, Croydon Fairfield Halls (again) 2, Southport Theatre 4, Edinburgh Playhouse 5, Huddersfield Town Hall 6, Cardiff St Davids Hall 7, Birmingham Odeon 8, Bristol Hippodrome 9, Ipswich Gaumont 18, Brighton Dome 19, London Dominion Theatre 22-23.

See Justice done!



MARIA MCKEE and the rest of Lone Justice surprised in a wood by Sounds flasher

LONE JUSTICE, the Los Angeles combo who've got Bob Dylan, Tom Petty, Dave Stewart, Emmylou Harris and Dolly Parton among their admirers, come over for their first British tour this month.

The five-piece band,

who've been formed less than two years, recently signed to Geffen Records and have their first single out next week called 'Ways To Be Wicked', a Petty song.

Maria McKee, Ryan Hedgecock, Marvin Etzioini, Don Heffington

and Tony Gilkyson have been supporting U2 in America and come over for gigs at Manchester Polytechnic May 20, Coventry Warwick University 21 and Harlesden Mean Fiddler 22 before heading across to Europe.

They return for another London date at the Marquee on June 6. They've also got a live appearance on the Whistle Test scheduled.

Their self-titled debut album, produced by Jimmy Iovine, is set for release early next month.

GESHLECHT AKT have set up an organisation to help bands get gigs.

Aktion Music will help find venues, organise handbills etc and make sure the gig is advertised. Send your demo tape or record to Aktion Music, the Basement, 58 Chepstow Villas, London W11 2QZ. Include pictures and information together with a contact number and address and they will advise you. Unfortunately they can't return your tape.

Outsiders: in with a six-pack

BAND OF OUTSIDERS, the New York underground band who've been around since the late Seventies, have a six-track mini-album out on Flickknife this week.

Called 'Up The River', it was produced by Ivan Kral of the defunct Patti Smith Group and features a live version of a Jagger/Richard B-side called 'Child Of The Moon'.

They are setting up dates to promote the album shortly. They were last seen a year ago with Certain General

●**SUPERTRAMP** release their first album in two years - which features their new line-up - this weekend on A&M.

It's called 'Brother Where You Bound' and there's a single out called 'Cannonball'.

Karbon copy Devils



THE FOLK DEVILS (above), who've been building up a thriving cult status around the indie circuit, will release their third single later this month.

It's called 'Fire And Chrome' and launches their own Karbon label (through Red Rhino and the Cartel). Available in 12-inch only, it contains four tracks produced by Richard Mazda. Meanwhile their first single, 'Hank Turns Blue' which was an indie hit a year

ago, is being deleted.

Having just played a couple of gigs with X-Mal Deutschland, the Folk Devils have more gigs of their own at Liverpool Dolls House May 8, Preston Clouds 10, Colne Francis 11, and Plymouth Ziggy's 18 before joining New Model Army at London University Union on the 19th for an anti-heroin benefit. They have one further gig confirmed at Croydon Underground on the 30th with Kindergarten.

●**ALTON EDWARDS**, the Zimbabwe-born singer/songwriter who had a hit back in 1982 with 'I Just Wanna', was charged with importing 2.5 kilos of cannabis by post from Zambia last week.

He was arrested by Customs and Excise officers at his home but remanded on £2,000 bail after being charged in connection with the importation of cannabis between January and April this year.

ALIEN SEX FIEND drummer Johnnie Ha Ha has left the band 'to sew his seeds elsewhere'.

His farewell vinyl appearance will be on a live Japanese album coming out later this month on Anagram.

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Mayhem at Riverside



James (above) top new faces week

JAMES, Hurrah!, Microdisney and Annie Whitehead are among the bands featured in *Mayhem*, a week-long parade of up-and-coming acts which starts this weekend at Hammersmith's Riverside Studios.

Jimmy Jimmy, who've just released a single called 'Silence' on CBS, open the proceedings on May 11 with **Drum Theatre**.

James offer 'an evening of tunes and other entertainment with help from some of their friends' on the 12th.

Hurrah! and the **Daintees** from Newcastle's Kitchenware label take on the Loft and the Jasmine Minks from Creation Records on the 14th.

Microdisney and **Yargo** join forces on the 15th followed by **Annie Whitehead** and **Tim Hain** 16, and **Indians In Moscow** and **Beggars Opera** 17.

District Six, Ekome and **Kalimba** get together on the 18th for a show that is also a benefit for the banned African National Congress. Among the DJs for the evening are **Jo Hogan, Keith Jeffries** and **Jerry Dammers**.

The week rounds off with poet **Craig Charles** and reggae band the **Section** on the 19th.

Tickets are £3 for the first night and £4 thereafter although you can get £3 concessions for a UB40.

Aztecs, Spear play for peace

AZTEC CAMERA and **Spear Of Destiny** are among the bands lined up for the Oxford Peace Festival which is being staged at the Horspath Sports Ground on June 29.

Steel Pulse, Bo Diddley, Hugh Masekela, Jimmy Jimmy, Benjamin Zephaniah, Orchestra Jazira and **Alexei Sayle** will also be appearing on one of the three stages which are being built for the festival.

And other names who've been approached to take part include the **Fall, Marc Almond, The Higsons** and **Black Roots**.

I belong to the plank generation

A STREET trader who sold counterfeit cassettes has been jailed for two months by Croydon magistrates.

The judgement indicates that magistrates can impose harsh sentences against tape pirates. **Robert James Tricker** (sic) of Charlton was also fined a total of £600 for six offences relating to fake cassettes and asked for another 129 similar offenses to be taken into consideration.

He was charged under the Trades Descriptions Act and the Copyright Act after joint action by Croydon Trading Standards Office and the British Phonographic Industry.



JOHNNY tries to remember a chord

Thunders alive (almost)

JOHNNY THUNDERS finally has his 'Dead Or Alive' video out this week on Jungle Video Displays.

Based around last year's **Heartbreakers** re-union gig at the Lyceum, it also includes some 1977 footage and

interviews as well as **Thunders** recording in the studio and on stage at the Marquee last summer.

It lasts 45 minutes and should sell for £19.95 or less.

And just in case you've forgotten them, **Jungle** are whisking out 'The Chinese Rocks EP' containing four tracks from the celebrated 'LAMF' album.

Hall makes room for Loft

THE LOFT have landed nine support dates on the Colour Field tour currently under way. They join up with **Terry Hall's** mob at **St Austell Coliseum** this Thursday, May 9, before travelling on to **Cardiff University** 10, **Leeds University** 11, **Birmingham Powerhouse** 12, **Chippenham Goldiggers** 13, **Manchester Hacienda** 16, **Liverpool University** 17, **Sheffield University** 18, and **Bristol Studio** 19.

The band also find time to play a **Creation/Kitchenware** package with **Hurrah!**, the **Daintees** and the **Jasmine Minks** at the **Riverside Studios** on May 14 - see main story on this page.

And their current 12 inch EP 'Up The Hill And Down The Slope' is being made available by **Creation Records** as a two track seven inch (featuring the title track and 'Lonely Street') due to demand.

● **MAZE** have added an eighth night at **London Hammersmith Odeon** on May 12.

Glitter's in a twist

GARY GLITTER had to postpone his British tour last week after twisting his back. But it's not serious enough to prevent the hairy-chested one from rescheduling the dates at **Liverpool Empire** May 15, **Hull City Hall** 16, **London Hammersmith Odeon** 17, **Leicester De Montfort Hall** 18, **Manchester Apollo** 19, **Crawley Leisure Centre** 24, **Bristol Studio** 26, **Birmingham Odeon** 27, **Portsmouth Guildhall** 28, **Newcastle City Hall** 29, **Sheffield City Hall** 30.



ADAM ANT (above) makes a calculated move into theatre next week, when he appears in *Entertaining Mr Sloane* at the **Manchester Royal Exchange**.

He plays the title role in **Joe Orton's** black comedy which means he won't be stretching his imagination too far.

But he's not about to give up rock and roll despite a lengthy lay-off. He had a new album coming out next month and is lining up his first British tour for three years.

● **TWELFTH NIGHT** have added three more dates to their British tour. They now start at **Abingdon College** on May 10 and will also play **Bristol Granary** 16 and **London University Union** 17.

● **DAVID KNOPFLER**, who's just released his second solo album, 'Behind The Lines', has a one-off gig at **Harlesden Mean Fiddler** on May 9.

● **MISTY IN ROOTS** have lined up a London show at the **University Union** in **Malet Street** on May 10 with special guest **Kurt Leacock**.



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TOUR NEWS



BILLY JENKINS appears with the Voice Of God Three at Greenwich Theatre Bar on May 12 to promote his new album 'Beyond E Major' which is out on Allmusic Records.

ZERO ZERO, the Force and Glasgow are among the line-up for this year's Kelvingrove Free Music Festival this month. On May 25th Mean Street, Comedy Of Errors, Blind Alley, Abel Ganz, Rosie's Home and Glasgow are playing and on the 26th the stage will be taken up by Dick Broad And The Fallen Goats, Amanda's Tapes, Rubber Yahoo, David Forbes, Painted Word, Zero Zero and the Force. The entire event will be recorded by Radio Clyde.

ABANDON CITY, who claim to have 'brought fish back into rock and roll' (!), waggle their fins at Bournemouth Pembroke Arms May 10, Southampton Angel 16, Linwood Red Shoot 19, Winchester Theatre Bar 26.



THE MEMBRANES take a break from recording their next album to play Leeds Adam And Eves May 13, Bedford Winkles 15, Woolwich Thames Polytechnic 17, Hammersmith Clarendon 18, Stevenage Bowes Lyon House 19, London 100 Club 21, Romford Rezz 22, Bradford 1 In 12 Club 30, Manchester Gallery June 3, Carlisle Angus Club 7.

THE GROUNDHOGS keep truckin' through this month at Bannockburn Tandhu Club May 8, Kilmarnock Koi Koi Club 9, Glenrothes Exit Centre 10, Wishaw Heathery Bar 11, Tonypandy Naval Club 15, Runcorn Cherry Tree 22, Kendal Brewery Arts Centre 24, South Shields Legion Club 26.

THE FLOWERS OF EVIL open their petals at Herne Hill Half Moon May 9 and Camden Dignwalls 26.

THE WEDDING PRESENT, a 'modern guitar band' from Leeds who have a single out called 'Go Out And Get 'Em Boy', play Derby The Old Bell May 8.

THE WHIPLASH GIRLS, clearly hoping for a live review from Tony Mitchell, set out on their biggest tour to date at Colchester Woods Leisure Centre May 17, Norwich Gala Ballroom 18, Kingston Paradise 19, Bristol Swamplands 20, London Hunger City 23, Chelmsford Rockers 25.

TREDEGAR have dates lined up this month at Sheffield Rockwells May 9, Rhyl Fford La's 10, Warrington Lion 11.

THE VIOLET WHITE have a gig at Brighton Basement on May 8.

SHE, the Newcastle band who have a single out on Rock Records (through Neat) called 'Never Surrender', have local dates lined up at the Mayfair Ballroom May 10, Whitley Bay Esplanade 11, Sunderland Mecca 17, Mifford Plough 18, South Shields Marsden Inn 24, Sunderland Old 29 Club 25, Newcastle Shieldfield Club 31.

ZENITH, who have a ten-track cassette album out, have dates arranged at Weston Super Mare Hobbits May 23, Bristol Crown 24, Bristol Plume Of Feathers June 9.

THE ADAMS FAMILY have an extra date on their British tour at St Helens Unemployment Centre on May 9.

ONE THOUSAND VIOLINS, who have their first single called 'Halcyon Days' released this week by Rough Trade, play Canning Town Bridge House May 9, Mile End Queen Mary College 10, Sheffield Underground 14, Halifax Old Cock Hotel 16, Woolwich Thames Polytechnic 25.

CLAIRE HAMMILL who has an album called 'The Lost And The Lovers' coming up shortly on Coda, is supporting Rick Wakeman on his British tour.

HAZE have extended their current tour and will now be playing East Ham Ruskin Arms May 17, Sheffield Rockwells 21, Kettering Rising Sun June 2, Northampton Old Five Bells 9, Dunstable Wheatsheaf 12, Luton Cotters Club 13, Birmingham University 15, Birmingham Railway Club 16, Northwood New Galaxy Club 27, Kings Lynn Blue Gold 29, Peterborough Gladstone Arms 30.

RENT PARTY, who've just released a mini-album called 'Honk That Saxophone', have additional dates on their tour at London Jubilee Gardens May 8, Camden Dingwalls June 1, Cambridge Robinson College 7, Cambridge Queens College 10, Camarthen Trinity College 14, Camden Dublin Castle 16-17, Lancaster University 21.

LASH LARIAT AND THE LONG RIDERS have more gigs lined up at Camden Dublin Castle May 14, London University Union 15, Kentish Town Bull And Gate 16, Reading Paradise Club 17, Islington Pied Bull 18.

ATTILA THE STOCKBROKER gets back to his Sussex roots when he plays a Cancer Aftercare benefit at Southwick Manor Hall Middle School on May 18 with Porky The Poet and Peter Campbell.

CAROL GRIMES, the stalwart jazzier, blueser, writer and poet, presents her 'life and times' as a blend of music, words and pictures under the title of 'Lipstick And Lights', which will be staged at London Drill Hall Arts Centre (WVC1) from May 22 to June 8.



NEW LIVE ALBUM available now

THE PRISONERS, who have their third album coming up this month, have gigs to promote it at Hammersmith Clarendon May 10, Soho 100 Club 16, Coventry Warwick University 18, Leatherhead Riverside 24, Camden Dingwalls 28.



DAVE HOWARD, reputedly the biggest thing to come out of Canada since Leonard Cohen (!), plays two more London dates at University Of London Union May 8 and Kentish Town Bull And Gate 17.

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RECORD NEWS

GRAB GRAB THE HADDOCK, who are the remaining Marine Girls plus two hunky men, have a single out on Cherry Red this week called 'The Last Fond Goodbye'. The 12-inch goes under a different title, 'Four More Songs From Grab Grab The Haddock'.

DEATH IN JUNE release a 12-inch single on NER this week containing the previously unreleased 'Born Again'.

SIMON F, who has been supporting King on their British dates, has his debut album released by Chrysalis this week called 'Gun Control'.

CHANGE follow up the success of 'Let's Go Together' with a new single on Cooltempo this weekend called 'Oh What A Feeling' which has been remixed by Paul Hardcastle.

HUGH MASEKELA, who is fetured on this week's Arena programme on BBC2, releases his second album on Jive Afrika called 'Waiting For The Rain'.

DAVID CASSIDY releases his come-back album on Arista this month called 'Romance' and is lining up a British tour for the autumn.

JERMAINE JACKSON has a John 'Jellybean' Benitez remix of his 'Dynamite' single released this week by Arista.

GERTY MOLZEN, the German grandmother who achieved the unique double of performing for Adolf Hitler and the British troops back in the Forties, has a version of Lou Reed's 'Walk On The Wild Side' released by 10 Records this week. She says it reminds her of her native Hamburg!

EVERTON FC promote their sensational live tour through the league, FA Cup and Cup Winners Cup with a single called 'Here We Go' (original or what?), released this week by EMI who also have Manchester United under contract for a single.

YEAH YEAH NOH bundle up their first three EP's into a 12-inch record called 'When I Am A Big Girl' which is out this month on In Tape.

FREDDIE MERCURY finally releases his debut solo album 'Mr Bad Guy' on CBS this week.

THE ZARJAZ, the 'garage baroque band', have a single coming out on Creation Records

this month called 'One Charming Nyte' and are lining up a tour of 18th Century restaurants to promote it and the forthcoming album.

PETER HAMMILL has a new single released by Charisma this week called 'Just Good Friends'. It's from his 'Love Songs' album and is a reworked version of the track that appeared on his earlier 'Patience' album.

ZERO LE CRECHE release their first single since signing to Cherry Red this week called 'Falling'.

XYMOX, an Amsterdam quartet, have signed to 4AD (the label's first signing for two years) and have an album out on May 17 called 'Clan Of Xymox'.

FANTASTIC SOMETHING, a pair of Greek brothers, have signed to Blanco Y Negro after a spell with Cherry Red and have a single called 'The Night We Flew Out The Window' released this weekend.

GUADALCANAL DIARY, yet another band to emerge from the hotbed of Georgia, release their debut album on Hybrid (through Pinnacle) this week called 'Walking In The Shadow Of The Big Man'.

ATTRITION have their first release of 1985 out this week on Third Mind - a double A-sided single called 'Shrinkwrap' / 'Pendulum Turns'.

THE PENGUIN CAFE ORCHESTRA, Orchestra Jazira and Aboriginal Artists are among the acts featured in the first issue of 'The Talking Book', a record/magazine which is released this week by the WOMAD Foundation (through Revolver and the Cartel).

DAVID THOMAS teams up with the Pedestrians - made up of Lindsay Cooper, Chris Cutler and Tony Maimone - to release an album called 'More Places Forever' on Rough Trade this week.

THE VANDALS, the West Coast thrash-trash-bash band, release their first album this week on Hybrid (through Pinnacle) called 'When In Rome Do As The Vandals'.

JOHN HIATT teams up with Elvis Costello for his new single, 'Living A Little, Laughing A Little', which comes out on Geffen this weekend.

PETE HAYCOCK'S CLIMAX, a new band formed by the ex-Climax Blues Band member who disbanded the group last year, re-emerges with a single called 'Sunbird' on Nu-Disk (through PRT) this week, with an album to follow next month when he'll be touring.

CLAIR OBSCUR, the French band exiled in Richmond, have a single called 'Santa-Maria' released through Rough Trade and the Cartel this month.

SECTION 5 have a new cassette called 'Look To The Future' available by post for £1 plus p&h from Justice Music, Welham Cottage, Dellsome Lane, Welham Green, Herts.

ONE THE JUGGLER emerge from the studio where they've been closeted with Mick Ronson release a single called 'Hours And Hours' this week on RCA. The album is due out next month.

AGE OF CHANCE, who've been described as 'the Temptations meet Test Dept', have a single released on their own Riot Bible



VITAMIN Z (above), who will be supporting Tears For Fears on their next batch of British gigs, release their second single on Phonogram this weekend called 'Circus Ring (We Scream About)'.

(through Red Rhino and the Cartel) called 'Motorcity'.

ELEANOR RIGBY, and that's her real name, fights the rising tide of chastity with a single called 'I Want To Sleep With You' on Waterloo Sunset Records this week. The first 1,000 copies contain a free contraceptive!

THE MAU MAU, who scored an indie hit with their 'Live At The Marples' album, release their first studio album on their own Rebellion label (through the Cartel) called 'Fear No Evil'.

THE TURNPIKE CRUISERS, who modestly describe themselves as 'the ultimate rock and roll experience', release their first single on Jettisoundz Records

this week called 'Cruisin' Unholy', available in 12-inch only.

AGNES BERNELLE, who was born into pre-war Germany with Dietrich and Einstein neighbours, has a single out on Imp Records this week called 'Tootsie's (The Juvenile Delinquent)'.

UDO LINDENBERG, the agit prop German rock star, turns to English to increase the message outlet for his new single, 'Germans', which is released by Rocking Horse Records this week and continues his theme of reuniting Germany and abolishing missile sites in both countries.

GARY BROOKER, formerly with Procol Harum, has a new single out this week on Phonogram called 'Two Fools In Love'.

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	13th ALARM	5th ANITA SARAVAK
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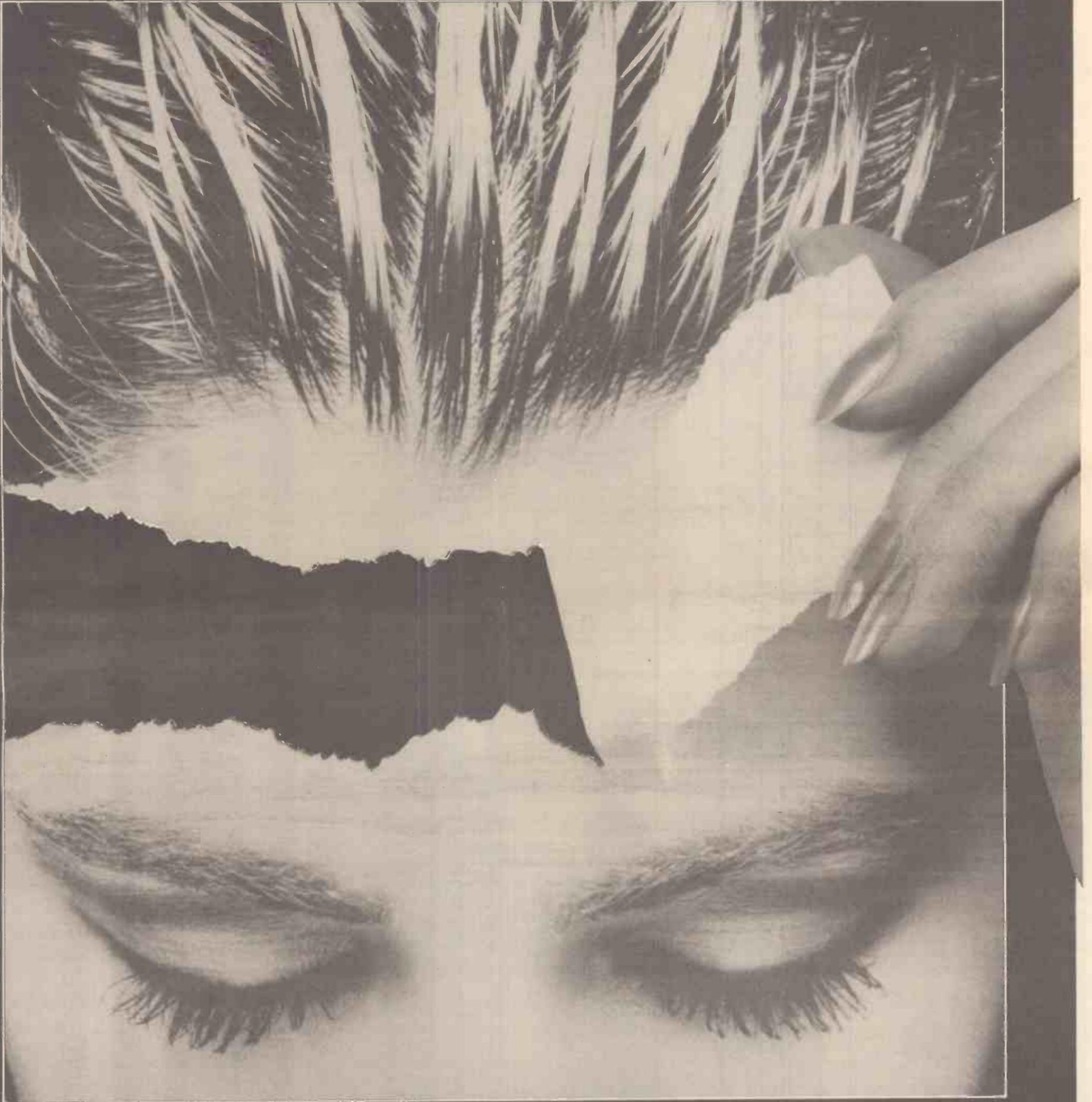
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US AWARDS



Andy Phillips

DAVIES AND READ: real jet setters

THE ACTION MEN

The BBC bounce back into the ratings war with the new sudsy soap *The B Team* this week. Featuring two ex-Maharishnus called Cliff (a failed pop star played by Mike Read) and Ron (his bodyguard played by Mr T lookalike Gary Davies), the prog centres around the bad acting, bad singing and bad breath of the duo. Sounds fine, but don't get too close to the screen.

Lord WAISTREL

LAST THURSDAY evening began pleasantly enough for me, with a trip to a Soho porn emporium and an unexpected rendezvous with rock's latest sex-shockers, the whip-packing Oral who, believe me, make Madam X seem about as OTT as Paul Miles-Kingston.

Thence I was invited to the Odeon at Marble Arch for a moving picture. It was the first time I'd been to one since the halcyon days of the silents and I was suitably impressed by the scientific break-throughs.

The film in question was *Eddie And The Cruisers*, wherein the viewer was expected to believe that an early Sixties

American, ahem, r 'n' r band could suddenly start sounding like the woodentop Springsteen did over ten years later. The Cruisers' reward for this miraculous time-vaulting is to get promptly dropped by their record company, so it has a happy ending at least.

I for one won't be fully satisfied until the butchly monosyllabic Brooce is dropped by CBS - preferably in the Hudson, with a large chunk of Asbury Park sidewalk tied firmly around his neck.

He comes over here going on about the rat-faced American lower orders and has the bare-faced cheek to charge our own

thick plebs 15 notes a head for the privilege! (Incidentally, purely as an investment exercise, I have had each member of the household snap up six tickets a piece. These will be on sale at the tradesman's entrance the afternoon of the concerts, at the standby bargain price of a mere 50 guineas each.

After the film, I whisked off to the Camden Palace where at first the biggest stars on offer were the preposterous Phillip Salon and superliggers Johnson, G, and Jackson, C, the former with the latter's ghastly underwear in his top pocket.

Then Terraplane arrived, with young Luke Morley confessing all about his fling with Meat Loaf's man-melting Katie Mack before staggering off to unsuccessfully chat up every woman in the place. When he started on the big bearded bouncer I knew it was time to go. Tooodle pip!

THE RHYTHM METHOD

No other stars were on view to help Eurythmics' Dave and Annie launch their 'Be Yourself Tonight' album at the wondrously named Elephant On The River opposite Battersea Power Station - unless you count the robust lady who tore telephone directories in half.

When she's not vandalising British Telecom property, the lady in question runs the cafe opposite the Eurythmics' office. Nobody, apparently, complains about the food.

She was part of a live video/fashion revue that accompanied the album playback. Annie stared open-mouthed at a succession of slinky outfits from various Hyper-Hyper designers including Mrs Dave Vanian's elegant full length black velvet frock coats and a little rubber number by Daniel James which would set you back around £200. Eurythmics manager Kenny Smith's wife Sandra was also sporting a backless Daniel James dress, to the obvious approval of Richard Skinner, who had difficulty keeping his hands off it on several occasions.

After the show, Dave and Annie shuffled nervously around on stage thanking everyone for showing up, a brave and unusual (not to mention unrehearsed) gesture.

The national pop columnists were out in force, eager for more news of Annie's impending divorce. The following morning they all tried desperately to kid their readers into thinking she'd confided in them alone, but the quote was remarkably similar, whichever rag you read.



Ian Dickson

GUESS WHO?

WHO IS the man in the silly mask (or is it his real face)? Could Holly 'cool guy' Johnson really stoop that low?

NEW WAVE



Can Katrina walk on water?

KATRINA AND The Waves splash out

LET'S ASSUME for now that sunshine is valid. Katrina And The Waves are an unpretentious pop group who claim to be walking on it. Katrina is Ms Leskanich, 24, Kansas-bred and, according to the press release 'nobody's bimbo'.

Kimberley Rew is the former Soft Boys guitarist who writes most of The Waves' tunes. On bass is one Vince De La Cruz, on drums Alex Cooper. They got together in East Anglia three years ago. Pleasant album out in June; smashing summery single chartbound now (and already Top 40 in the States).

'Ere, you're not very avant-garde, are you?

Katrina: "No, we've never really taken that road. We've never followed fashion, or been caught up in the London music scene."

Are you Sixties revivalists?

Katrina: "The only thing we could come up with is that we're a 1985 Creedence Clearwater Revival, but even that's wrong in so many ways. My singing is influenced by people like Aretha Franklin and Etta James, definitely. Back when they really sang; with feeling and meaning. But at the same time I took a lot from Debbie Harry - that manner of singing really straight and relaxed. Like a schoolgirl."

Kimberley, isn't this pop-rock (albeit tighter than a vicar's botty) a bit straightforward after your Soft Boys days of weirdness and roses?

"I just went from one group of people to another, you know? I didn't decide anything."

Is it of any interest to anybody at all that you and Alex went to Cambridge University?

"I... don't think there's a direct link between archaeology and rock and roll."

What did you think of The Bangles' version of your 'Going Down To Liverpool'? And is it an existential lyric?

Kimberley: "Um... to do nothing... that's not existential, no. It's describing what it's like to be unemployed. Which I'm sure is something a lot of people can relate to. Yeah."

Katrina: "I think the success of that song inspired Capitol to stick their necks out and sign us for this country."

You won't be hip, cos you're so reactionary.

Katrina: "We're just a real band, playing love songs and nice songs to dance to."

(I did not make this up.)

"We're not starting anything, we're just..."

Kimberley: "Timeless?"

Katrina: "People are always gonna come back to wanting nice little pop tunes and they'll always be performed by very normal bands like Katrina And The Waves."

You have a "natural, down-home" image...

Katrina: "Yeah, I just wear things for comfort. When I'm on stage I sweat an unbelievable amount, so I can't pretend to be too glamorous. I'd look a bit of a fool. I just wear things I can tear off easily."

Yeah, me too. Drives 'em crazy. Are you satisfied?

Kimberley: "Am I satisfied?" (Pause.)

"Hummm." (Pause.) "I think I was satisfied, I'd be out on the golf course or something. Having said that, I'm surprised something hasn't come along and taken over from rock and roll completely..."

It hasn't?

"Well, to me all these 'new musics' are rock and roll, you see. They're not new. Rock and roll has just kept on going. Maybe it's because there haven't been any world wars since the Fifties..."

You don't go a bundle on political messages, do you?

Katrina: "There's not a lot we can do about that. We can't suddenly start writing songs for a purpose, a reason..."

No?

"It'd just sound really - urch. Also, in the States, patriotism is back in a big way. So people just want their basic good ol' rock 'n' roll. They just hear the beat, the sound of the voice. They don't question."

NICE, UNAFFECTED people. (Frightening, really). Oblivious to the business; they are their music. Katrina describes 'Walking On Sunshine' (which is utterly irresistible) as "happy happy" and she's absolutely right. The forthcoming album rocks out in various three-minute ways, my favourite being the soul-saturated 'Sun Won't Shine'. She may be nobody's bimbo, but she can sing for tons of toffee.

Is your best moment when you're onstage?

Katrina: "Yeah, definitely."

Kimberley: "The best moment is certainly not being in airports."

Great.

Katrina: "Happy?"

Oh yes.

Katrina and Kimberley together: "Good."

And there in the outside world is the great yellow S in the sky.

CHRIS ROBERTS

MARILLION

NEW SINGLE



Kayleigh

b/w Lady Nina

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SNOOKERED OR SUCKERED?

SNOOKER SEEMS to be all the rage right now and, as always, the movies are never far behind. Two UK flicks are on the cards, *Number One* – the Bob Geldof vehicle – and *Billy The Kid And The Green Baize Vampire*. And the ever upwardly-mobile Phil Daniels (recently seen as Sam Weller in TV's *Pickwick*) is in both of 'em!

While *Number One* is rooted in some kind of reality, the still-in-production *Billy* is a rather more intriguing fantasy concept. So I trotted down to Twickenham Studios where the Zenith Production of this bizarre socio-musical oddity is being put together...

What I took to be a makeshift disused warehouse was actually a carefully constructed set, made to represent some bleak, near-future concrete hell. *Billy* (Phil Daniels) wears spurs and one of those gangfighter ankle-length coats made famous by *Once Upon A Time In The West*, Sergio Leone's hip-epic.

"I'm glad you came down," said Phil in a break from shooting. "They're always talking about getting someone from *The Guardian* or papers like that, but I keep trying to tell 'em that a movie like this will appeal to the kids who read *Sounds*."

He's right, of course. A story about a 17-year-old oik (Phil) taking on a vampiric snooker champ called Maxwell Randall in a rock/comedy setting could either soar or fail, but there's no doubt about who'll be the judges of that: you will. Daniels is ideally suited to the part of Billy, who comes across as the kind of shrewd, cheeky chappie Phil has made famous via parts in movies such as *Quadrophenia* and *Scum*.

With Alun Armstrong as the Kid's adversary and sharp director Alan Clarke at the helm (*Scum*, *Bowie in Baal*), *Billy The Kid And The Green Baize Vampire* should be a well weird mix, if nothing else. Look out for it later this year...

SANDY ROBERTSON



PHIL DANIELS: right on cue as Billy The Kid



WELCOME TO THE LOUDEST SHOW ON TV!

SHY thrashing it out amidst the organised chaos of *ECT*

REMEMBER THE Dortmund Rock Festival in '83? I have a video of that gargantuan event, a monster four hour tape, obtained not from any participating band or manager but filched from a European TV station that screened the entire shebang. Can you imagine *British* television devoting four hours of valuable snooker/soap time to heavy rock?

In Blighty, televised rock is a farce. Oh yes, you get the odd rock band shifting uneasily across the boards of *Top Of The Pops* in the record promotion shuffle, and even *The Old Grey* has been known to forego its weekly Broooce in-depth and pass

sarky comment on Donington. But by and large, rock's a third class citizen to be tolerated and, preferably, ignored.

And then there's *ECT*. Poor old *ECT* – mocked, maligned at birth, accused of being tatty, amateurish, too short, on at the wrong time, a space filler before the mighty *Soul Train*. Should we really kick a gift horse in the mouth?

Actually, the more I see *ECT*, the more I like it. True, in many ways, it's lived up to its nickname, *Every Cock-Up Transmitted*: the Beauxart 'dance' ensemble are appalling, while some of the bands' slots (notably Shy, whom I caught on a recent

foray to *ECT*'s Wembley studio) suffer from the enforced discipline of one-off live transmission.

But they can scarcely blame the show or its producer, Keith McMillan, for the latter. With four stages, five broadcast mixing desks and a deafeningly powerful PA – it cost £60,000 to build the graffitied set alone, each show costing on average £50,000 to transmit – the acts have every chance, the main chance, and it's up to them to grab it.

Live TV is fraught with imminent disaster, but it's just that lack of safety net that lends *ECT* its edge. The studio houses no Beeb-style

grumbling jobsworths, the atmosphere swings between panic and anticipation, and when Keith McMillan (no stranger to the UK's clubs in search of new and unsigned talent) claims he wanted the show to look loud, to look as if something's really happening, it's plain he's succeeded in his quest.

Warrior, Tobruk, Hawkwind – *ECT* is nothing of not varied, a veritable pioneer, but what it really needs in order to establish itself is the support of the Big Noises. Iron Maiden, Ozzy, Purple et al. How about it?

ROBBI MILLAR

S·H·E·E·N·A PG



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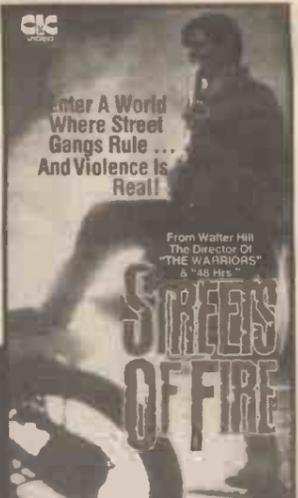
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Dust off your leather jacket, grab the Brylcreem, put the Harley Davidson back on the road, but before you do, enter this competition. We've got ten copies of *Streets of Fire* and we want to give them away before they burn our fingers.

It's the street movie with everything – sex, violence, motorbikes and more motorbikes! Plus a few goodies, lots of baddies and a damsel in distress. And there's some great music in there too!

So before you slide into your leathers and burn up the motorway, answer our three questions, state in which format you'd like your video and send the coupon off to: **Sounds/Streets of Fire Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT.**

Entries should arrive no later than first post on Monday May 27. The first ten correct entries to be opened will receive a copy of *Streets of Fire*. What could be easier?!



ABOVE: name this actress and win a video; BELOW: Michael Paré as hero Cody



SOUNDS/STREETS OF FIRE COMPETITION

1 Which actress plays the part of rock star Ellen Aim?

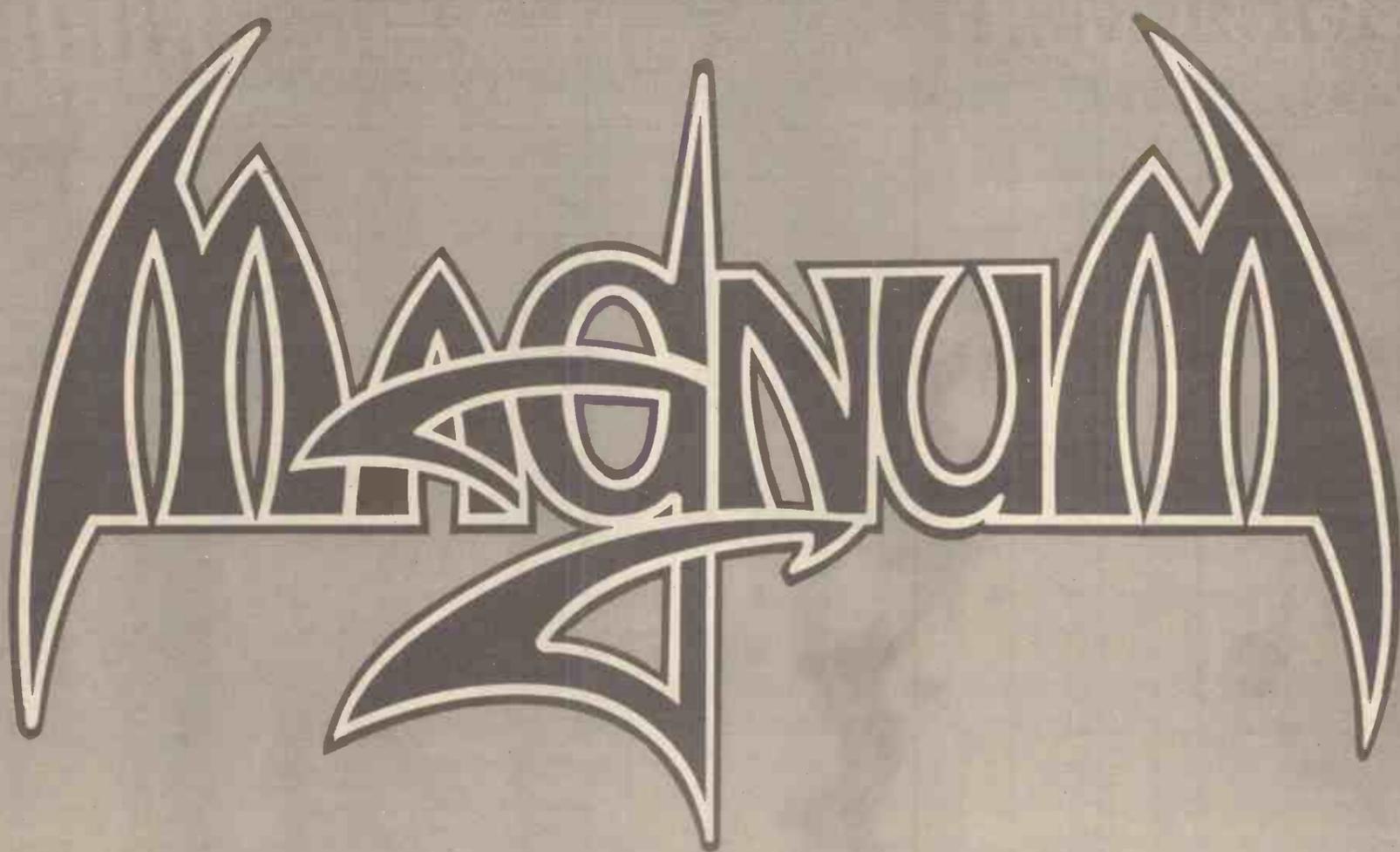
2 Who wrote the original score for the film?

3 In which area of New York does the action of the film take place?

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EASTERN PROMISE

Just west of kebablyon, Andy Hurt excavates a few shadowy backwaters. The east will rise and incense will burn, but aren't C-Cat Trance from Nottingham? And Dissidenten and Three Mustaphas Three?

JOHN REES LEWIS of C-Cat Trance

ONE OF the worst Carry On films – worse even than Carry On Camping (if that's possible) – featured an unhappy-looking Phil Silvers galloping around some quarry or other, pursued by a couple of camels and Bernard Bresslaw, not necessarily in that order.

This was the foreign legion, this was the desert, and therefore this was the Middle East. An entire nation raised on the exploits of Sid James and Kenneth Williams thus developed an unshakeable (unshakable?) belief that all things Arabic are not to be taken seriously.

The ingrained prejudice against alien music forms which so stubbornly resisted the rise of reggae makes it high impossible for us to come to terms with the less obvious time-scales and inflexions of note prevalent in music forms from Morocco to India.

Many have dabbled in Arabic music, tending to explore the area as a one-off foray into a cul-de-sac of limited potential. May Allah strike me down should I ever accuse Holger Czukay of gimmickry, but his 'Persian Love' from the 'Movies' album had, until recently, been the most sympathetic treatment of the form.

Byrne and Eno kebabbed about a bit on 'Bush Of

Ghosts', but the 'gimmick' tag can quite readily be applied to the groovy duo's party piece. More recently Eric Random has been exploring Eastern music, both with the multi-ethnic Sons Of Arqa, and the more established Bedlamites.

Kraan were the most sincerely interested and influenced outfit of the Seventies, their base in Berlin's Latin Quarter bringing them into the sort of close contact with a working Arabic population that's unavailable to sympathetic musicians in this country.

West Germany has its Kanacken, France its North Africans, and both nations have their share of ethnic rock-influenced bands, such as Berlin's Al Shark, and the Lyonnaise Carte De Séjour. Friedland's Dissidenten have worked extensively with Moroccan and Algerian artists, but more about them later.

Now for the first of three quite distinct variations on the Arabic theme...

IT WAS during his period of involvement with the Nottingham band Medium Medium that the instrumentalist of C-Cat Trance, John Rees Lewis, began to put into practice his interest in non-Western music forms and instruments. With the percussionist half of the concern, Nigel Stone, and the invaluable assistance of engineer Rob Hodgkinson, Lewis has so far released an album and a 12 inch, with a new album and single due

imminently. C-Cat have to date made more records than they have live appearances.

"I listen to very little pop music," explains Lewis. "I listen to any record or tape I can get my hands on that is non-European and non-bastardised." This includes exotica from just about any Arab land, from New Guinea, and from India – so long as it's classical and not film music.

His travels have taken him far and wide in search of source material, Walkman loaded. Some of the fruits of his labour appear on the second Trance album, 'Khamu', his recordings of everyday life in Rabat market taking position alongside Tangent and Nonesuch material.

On the rare occasions C-Cat do perform live, they don distinctly non-occidental clothing, of which I was initially (and predictably) disparaging.

"I don't become a tuareg just because I wear the headgear, but I do feel better able to perform the music by wearing it – otherwise I'd feel very self-conscious," reasons Lewis.

Although much of the music and the onstage garb is of Arab derivation, Lewis takes great pains to avoid self-imposed geographical restrictions.

"We're completely eclectic. People draw on a very narrow range of roots to make what we call pop music. Occasionally someone will make use of an ethnic form – say, Burundi beat – but they'll incorporate it into a standard

rock format, making it quirky and gimmicky by giving the music that ethnic slant."

The crucial difference between exploitation and interpretation lies in attitude. McLaren sieves around for a sound to sell records, whereas Czukay understands. The latter shares the approach of all genuine sons of the desert, and C-Cat Trance are no exception.

Lewis and Stone take as their starting point oriental rhythms, adapting them to the requirements of the unsophisticated Western ear – translating them into our language.

"I think if you accept that your market is a rock audience, you should endeavour to be enjoyed and appreciated by as many people as possible, and so our music isn't completely esoteric," claims John Lewis. "I think our new single, 'She Steals Cars,' is as good a dance record as has been made in ages, and it can be appreciated on those terms alone."

The reluctance of we English conservatives to speak any language other than our own may yet be worn down.

THE THREE Mustaphas Three are six refugees from an oppressed native land, somewhere in Eastern Europe, who have brought with them to this country their music and culture, as well as their persons. Patrel Mustapha and one of his five nephews, Hijaz, have taken time off from the family's import/

export business to tell of their heritage.

"We are believing that sound is very important in this world," states Hijaz. "When you are a little boy you are hearing the sound of the rock against the window, the bird falling from the tree. Here you have your musical groups such as Einburtonstats Bertweedon and The Testdrop Falls Apart."

Hijaz speaks of his adopted home: "We owe much to your beloved comedy trio, Wilson, Kepple And Betty – they are very wonderful. They stormed the Balkans in 1937 – we have learned much of English culture from them."

The family's repertoire of folk songs learned from the travelling theatres and puppet shows of their native land has been brought to the attention of the British public in the form of the groovy new disc 'Bam! The Mustaphas Play Stereo'.

Music is the medium, Islam is the message. The Balkan Family Mustapha have a sacred mission to spread their message to compatriots and sympathisers alike, but problems with the immigration authorities have forced the sextet to perform at unlikely venues to avoid detection – at parties, in an art gallery, on a boat navigating the Thames.

The Mustaphas live in constant fear of the dreaded knock on the door. Hijaz emphasises their desire to attain citizenship of their adopted land: "We always have wanted the passport, and so now we must marry.

We shall put an advert in your wonderful Sounds newspaper – 'Wanted – seven brides for five brothers and one uncle.'"

Which leaves one spare? "No, uncle have two, he is head of family," answers Hijaz. Their origins are shrouded in mystery, but rumour has it the clan were smuggled out of their home town Szegerey in a fishing smack. This theory gains credence when uncle Patrel admits "our favourite song is dedicated to the border guards of Albania's northern front."

Hijaz reveals all: "It is called 'Ho, Ho, Fisherman, Wave Your Banners High, The Glittering Fish In The Sky, We Are Fighting, One and All, To End Oppression – Let's Have A Ball'."

They have also had a ball in Berlin, playing alongside the likes of kindred spirits Carte De Séjour and Dissidenten.

Patrel: "Dissidenten are our friends and brothers."

Hijaz: "We are very much endorsing Dissidenten – very good singers, very clever, very good clapping."

IT'S IRONIC, but by no means surprising, that Britain is the last European nation to open its doors and collective minds to the most established of East/West bands, Germany's Dissidenten. The assumption that we Brits lead the field in musical trends makes it hard for us to accept that someone else has beaten us.

After an extensive Asian tour in 1980, three members of the successful Embryo combo decided to continue their nomadic existence in the guise of the Dissidents. The group have since steered a precarious course through revolutions in Afghanistan and Iran, and have performed in India, North Africa, Spain... it would be simpler to quote direct from the atlas. Their association with the Moroccan Rolling Stones, Lem Chaheb, resulted in last year's work and experimentation which struck a perfect blend between two cultures.

Arab music is to Berlin as reggae is to London or Birmingham. Bassist Uve Mullich explains: "I grew up in Berlin, where 20 per cent of the population have oriental origins, so it's quite natural that we should come to play Arabic music. We have no real musical roots in Germany, unlike in England. You meet these guys whose parents came over from Egypt and Turkey – they speak German, and so they're losing their roots too. Perhaps the main influence on our music was when we had a flat in Berlin-Kreuzberg, which was situated right above the city's most famous shish-kebab joint. The walls were very thin, and they had the loudest tape-recorder for miles around. We tried fighting back at first, but only Brecht And Weill seemed to work, and in the end we decided to give in and let our subconscious be penetrated."

Lem Chaheb are pursuing their own career once more, and the five Caucasian Dissidents are currently augmented by Algerian Hamid Baroudi, and El Houssaine Kili from Morocco. The first product of this alliance is the new 12 inch, 'Casablanca', a frantic dance number in the manner of Manu Dibango, backed with the more representative 'Allal' and 'Trust Allah – But Watch Your Camel'. For me, the highlight of 1985 could well be the appearance of Dissidenten at this year's WOMAD festival. Should this come about, the sight of this marvellous outfit, fronted by their quartet of exotic belly-dancing girls, Banat Asahara, is something I would not miss for the world, East or West. Allah O Akhbar!



THREE MUSTAPHAS THREE

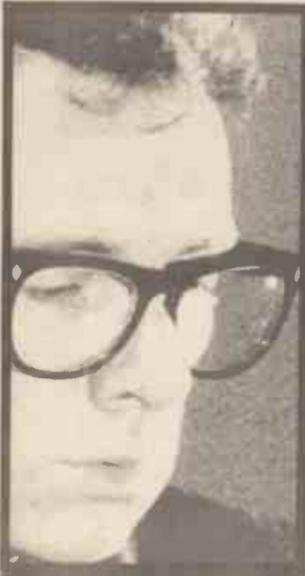


DISSIDENTEN

ELVIS GETS *shirty*

SINGLES

Reviewed
by
**Johnny
Waller**



SINGLE OF THE WEEK

ELVIS COSTELLO
'Green Shirt' (F-Beat)
An obvious choice, but why fight the irresistible? Currently culled from the TV-advised LP 'The Best Of Elvis Costello - The Man' (but originally from the Nick Lowe-produced 'Armed Forces' album), this is classic Costello... simple, tense, beguiling - and sublimely arranged with a marvellous drum pattern, a crescendo of string-synth and even a trumpet fanfare on the fade.

The vocal/lyrical interplay is both a treat and a tease - "better cut off all identifying labels/ before they put you on the torture table" - in a similar vein to 'Oliver's Army'. The references to "stool-pigeon" and "Quisling clinic" fuel all the old rumours of Elvis' artistic paranoia.

BRAFA TEAM 'Let's Make Africa Green Again' (Island) Of all the Ethiopian benefit records (the proceeds here go direct to Save the Children), this is the most passionately convincing and heart-rending. It's also the best.

Featuring a whole host of reggae stars, the British Reggae Artists Famine Appeal Team float through a beautifully sombre plea for a better future - the soaring harmony vocals, haunting chants, muted brass refrains and lush production all combine to create a massively impressive record. In its own quite magnificent way, much better than 'Do They Know It's Christmas?' or even 'Free Nelson Mandela'. Please buy it.

THIS PARADE 'Erotica (Love In An Original Way)' (Rumpo) Theatre Of Hate meets Human League, would you believe? An urgent, passionate love song with the flavour of salty tears flowing through the escalating bass line and an hypnotic melody. Post-punk pop at its most imaginative.

TRUE COLOURS 'Falling Apart At The Seams' (Body And Soul) The Liverpool sound reaches South! Discernable traces of Wah! and the mighty Black pulse through a stirring ballad that is still too rough at the edges (despite the gorgeous piano interlude) to chart. Passionate rock with heart.

JOAN ARMATRADING 'Thinking Man' (A&M) As

stylishly cultured as ever she was, but sadly lacking the fire and ice of her earlier triumphs. An immaculate rendition of something less than an average pop song.

THE SLEEPING PICTURES 'Possession' (Lost Moment) SILENT RAGE 'Oh Baby' (Lost Moment)

The Pictures' intriguing sleeve (a simple pencil drawing of an attractive, plaintive blonde with no details of group or song) hides yet another song where the original idea - a wailing, phased vocal - is ill-executed and the whole thing fades out just as it begins to build. Disappointing.

Silent Rage, meanwhile, skillfully and convincingly portray a modicum of talent in a song that is even more trite than its title.

WESTERN PROMISE 'Justice' (Midnight Music)

A 4-track 12-inch CD, rushed, nearly-there, anthems following in the impressive trail-blazing wake of New Model Army and the three Johns. Erotic but ending in a harsh, half-formed manner.

THE CHAMELEONS 'Nostalgia' (Statik)

With a charm and perceptive eye not normally noted in record companies, Statik continue to embarrass the majors by picking up undeniably fearsome acts (eg The Sound, Cash For Lulu, Flying Lizards) and mining seams of glittering creativity. The Chameleons,

display here with three killer cuts from '81 but with a new LP on the way, spirit, gleaming vitality and bright confidence with their U2/Furs influences, Steve Lillywhite production job and bold charismatic songs. A resurgence!

PLEASURE IN PINK 'A Poppyfield In Springtime' (Last Moment) Up and down this nation, a horde of guitarists with wild bursts of electric creativity (on this, a strummed intro hurtling into a stiletto-sharp motif fashioned with a bleeding plectrum) continue to be dragged down by monotone vocalists.

THE LAST LAUGH 'Gleeswitch' (Mmm)

The best track, 'Felicity Nowhere' is eerily reminiscent of the Cure's 'Charlotte Sometimes', though less slyly composed. The Last Laugh are edgy and amateurish, fusing unsettling imagery with comforting, familiar rhythms. Confused rather than confusing.

LOST LOVED ONES 'Celebrate' (Epic)

There is a distasteful air of hollow boastfulness surrounding Lost Loved Ones, but 'Celebrate' - with its chiming guitars and pounding drums - begins to redress the balance despite being as obvious as a bulldozer painted pink.

SEVENTH SON 'Metal To The Moon' (Rising Son)

Barnsley-based metal mayhem that sounds like matter what you do, you play

it. Routine imagery and image: the *Bad News* tour lives on!

LEITMOTIV 'To The Suffering' (Reconciliation)

Talented Yorkshire band building on Joy Division influences into a morbid poppiness but without yet discovering their own direction. Another step forward though.

PENNYE FORD 'Dangerous' (Total Experience)

From the Gap band stable, a Chaka Khan-type scratch-and-mix intro that sluggishly peters out into a sub-Shannon disco ballad. Nothing to get hot under the collar (or anywhere else!) about.

BILLY OCEAN 'Suddenly' (Jive)

Mmm, smoochy! Sounds like a quality ballad worthy of Lionel Richie - and I personally thought 'Hello' was wonderful. Smooth but with a restrained power, Ocean's beseeching voice makes this a treasure. A hit, and deservedly so!

NORMA LEWIS 'Tonight (Dancing With The Desperate)' (London)

A lady with pedigree: ex-Imagination, ex-Shakatak, even ex-John Cleese (she worked for his Video Arts company)! Sadly, her smooth, yearning vocals are underemployed on a song that tries hard to build through simple repetition but never goes anywhere. Pleasant debut though.

STEPHEN 'TIN-TIN' DUFFY 'Icing On The Cake' (10 Records)

Stephen 'Bastard Bastard' Custard - as we call him round here - has made another fey, sensitive, touching record: in fact, it's so introspective that it makes The Colour Field sound like Iron Maiden! Actually (gulp!) Mr Custard does have a curiously engaging vocal appeal, not unlike Terry Hall himself. And Mike Read thinks this is "great".

THE INTRUDERS 'Warm And Tender Love' (Steetwave)

Smooth, almost slick, soul ballad that sounds like Imagination without the naughty bits.

EXPOSURE 'Still The Wind Blows Still' (Statik)

Sounds like a glossy version of Big Country, though lacking their grit and conviction.

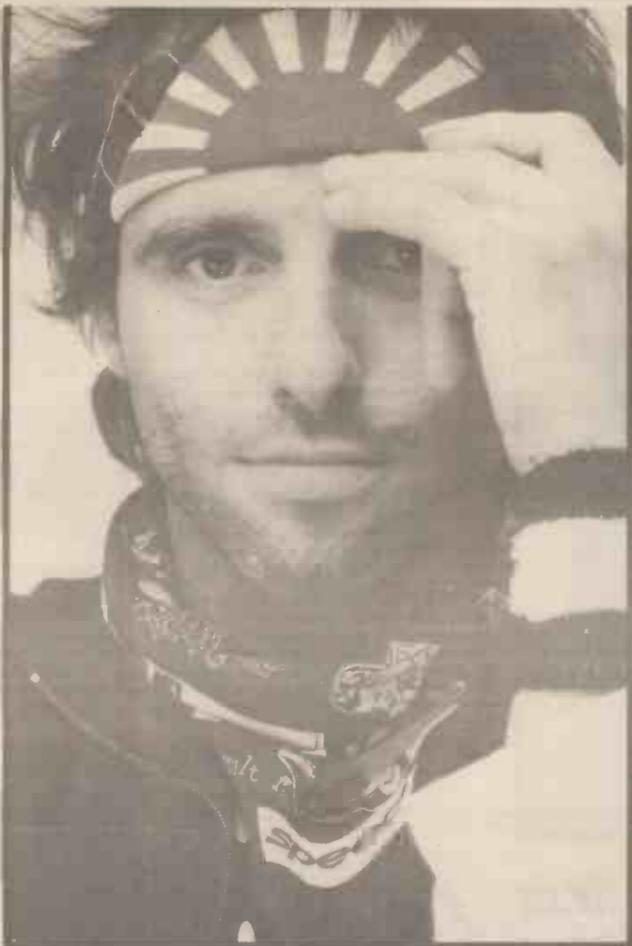
JAZZY JEFF 'King Heroin (Don't Mess With Heroin)' (Jive)

I hate to complain about such a laudably-conceived project, but this erratic rap never conveys the fury or despair it should. At least the sleeve is chillingly stark.

ORPHAN 'Julie Isn't Julie In The Bath' (Brilliant)

Totally unheralded yet totally infectious. Both the strangely absorbing 'Julie' and the dashing flip-side 'Time Bombs' are pop of the highest quality - reference points are Squeeze, 10cc and Paul Young. Why don't major record companies sign acts as talented as this instead of the Roaring Boys?

ZEPHYRUS



the new single

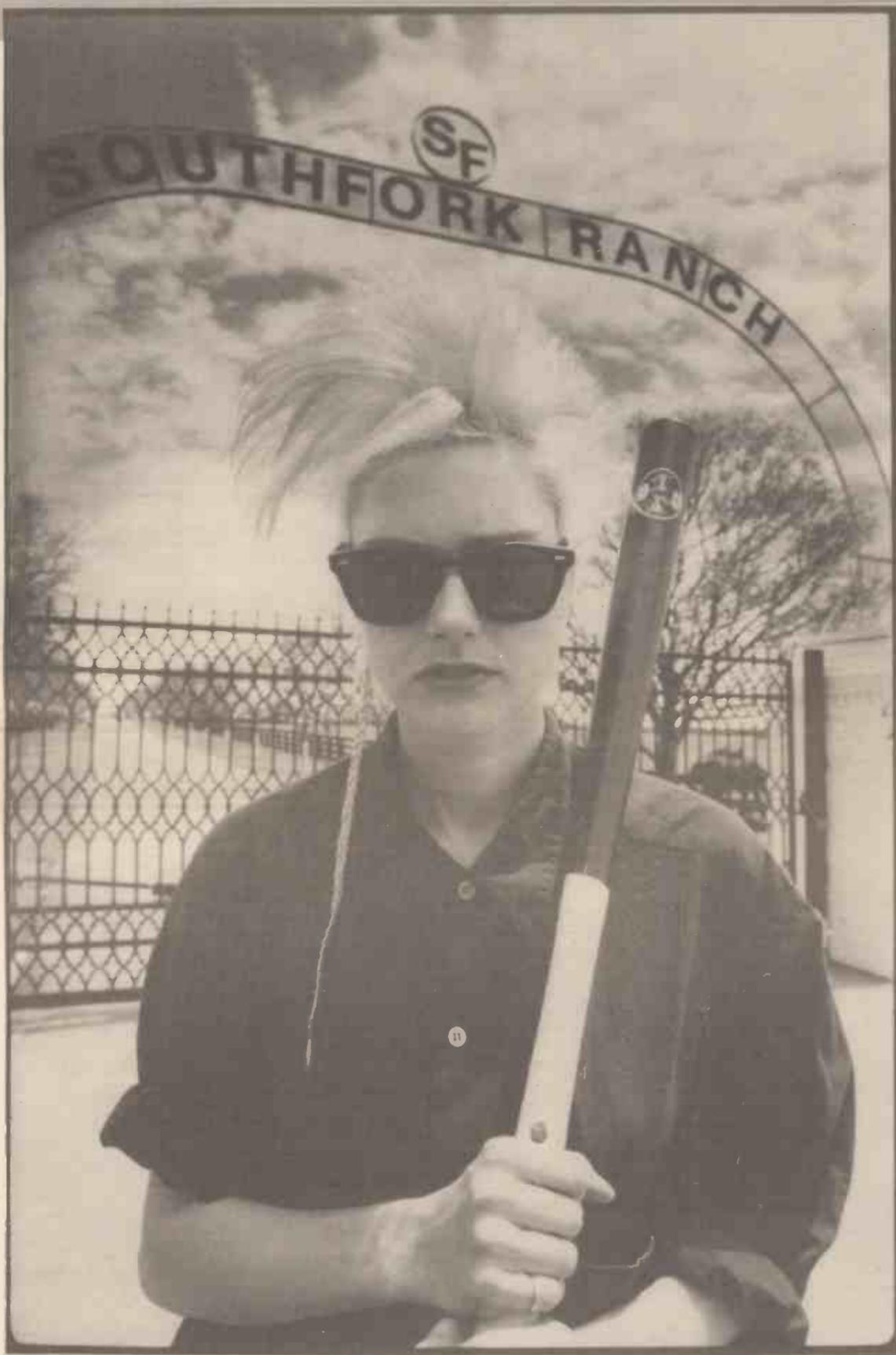
Secrets In The Street

available on 7" & 12" (special extended mix)

Taken from his new album 'FLIP' on Towerbell Records. Distributed by EMI.

Towerbell

tuesday's child



AIMEE: beat on the brat



ROBERTSON: a man possessed

Under the very nose of JR Ewing something funny stirs. MTV plays new popsters 'til tuesday to death and our man Sandy Robertson fiddles with the horizontal hold. Pix by Tony Mottram

DALLAS, TEXAS isn't quite what you'd expect from watching its namesake soap. Sure—there's the Southfork Ranch and the giant Neiman-Marcus department store, its halls echoing to the clatter of platinum American Express cards snapping up his 'n' hers Bentleys, but there's much more than money here.

The curse of topping a Kennedy hasn't stopped Dallas from growing. It feels *new*. People keep saying that 20 years ago Dallas didn't really exist, and in a way that's true. Everywhere you see 'To Let' signs and even more skyscrapers under construction, weird towers and futuristic shapes bathed in streaks of light. I take a couple of cabs. The driver of one is Nigerian, the other a guy seeking refuge from the madness of the Lebanon.

In a large store selling cowboy clothes, there's a couple of shotguns behind the cashdesk. Loaded? "Sure," says the salesgirl. "The other day some guy grabbed a fur coat" (a snip at 3,000 dollars) "and ran off down the street. The boss blew that boy's legs from under him. He musta bin pickin' hardware outta his behind for a week! This is the Wild West!" Yup. And the shop *also* sells bull scrotums made into bags and their willies made into walking canes, plus stuffed spiders and snake heads. A frontier town like Dallas, where anything goes and strange new growths spring up at every grassy knoll, is an apt place to check out a fresh new music, even if we're only here a couple of days. 'til tuesday, at least.

I first eyed 'til tuesday on MTV during a recent trip to LA. Their video had a nice, grainy look to it, and a plot involving singer Aimee Mann getting flak from a Richard Gere-type boyfriend because her playing in a band detracted from their love-life. Slightly pretentious, a little wet . . . OK, but it clicked, and the song propelling it, 'Voices Carry' (the single and LP title-cut), had a jangling, insistent ache that coiled its way into the cortex and stayed there, seeking security like a cobra in a jug. The lyrics fit the images, too. I wasn't the only one to get the message. Daryl Hall, in search of a support act for the Hall And Oates tour since Big Country had to duck out, went from TV to telephone and the deal was on . . .

Back in the UK I'd done the same thing: on the blower to Epic right away, backing a hunch. Now photoboy Mottram and I are having breakfast in a Dallas coffee shop with Aimee Mann. She's smiling: the single's at 61 with a bullet Stateside, and 'til tuesday are heading for a *Sounds* cover.

"When I worked in a record store I used to read *Sounds*, so I'm really thrilled to get the cover. I never liked *NME*, I just couldn't understand what they were talking about." That's all right, Aimee—nobody can!

Obviously a gal of taste, hotly-tipped Aimee has blistering blonde hair, big eyes, the smile of a Hollywood ingenue and cheekbones that a boy would die for. She's paid her dues, but she still looks like a teen-gamine. A native of Richmond, Virginia, she moved to Boston in '78 to study at Berklee Music School. Taking basic stuff such as music theory and bass lessons she stayed 18 months, until the turbulence of the new rock caught her imagination sometime in '79.

The School wasn't exactly into *that*. "Their slant is really jazz of a certain era . . . Like, Charlie Parker is God, John Coltrane, 'Bird Lives!' . . ."

"All of which led to Aimee taking to the streets and coming up with her first-outfit, The Young Snakes. They even got to make an EP before sinking slowly in the west.

"We were a trio," Aimee recalls with a grimace. "We were pretty annoying, that's the way to describe it! The music was aggravating, very grating. The guitarist had this theory about never using effects, so the sound was really angular, like Gang Of Four but *worse*."

Post-Snakes, Mann had a stint with Chicago's Ministry, an underground art-dance synth project, but she was looking for something more viable in pop terms. She found it in Surbiton-born emigré Robert Holmes, an elfin, androgynous guitarist with a typical, crystalline sound in the Pretenders/Police vein. Joined by Boston veterans Michael Hausman (drums) and Joey Pesce (keyboards) they began to make heavy waves locally soon after commencing gigging at the start of '83.

They all have interesting details in their backgrounds. Pesce, who has the vibe of a heartthrob movie star playing a New York street gang leader, once tutored Brooke Shields in French (*knoworrimean?*), while Hausman says he's related to Jack Ruby, the guy who shot Lee Harvey Oswald, the man accused of assassinating President Kennedy. Aimee's dad is a painter and ad-artist, Holmes. . . is mysterious.

Aimee is the leader. Does she have trouble giving orders to a band full of men? "The majority of men in this band, not naming any names, have had a problem with it," she says with surprising frankness. "Sometimes I see a lot of that. It just depends how you're brought up. A lot of guys are brought up to believe that women have a certain place in the world, that their place is not to tell men what to do or to be a leader of men. It's hard for them to accept, but I think that's bullshit so you just go on and do your work, you know?"

WHILE TRYING to make up stories to explain their out-of-the-blue odd name, Aimee has another problem that I can see. She's *bound* to be pushed as the focus of the group, a sex-symbol. Eh? "Everybody sort of understands that when a band's first coming out that it's really much easier to assimilate if you have just one person to concentrate on. It's not a point of contention.

"If they were projecting me as a sort of sex-kitten it would irritate me, that's not the way I am at all. Some of the record companies we talked to before signing with Epic didn't understand us. They said I should get rid of the bass, and maybe wear some little dresses onstage." She doesn't see

herself as the new Dale Bozzio, see-thru gear and nudie mag shots? "Yeah, in my plastic bra! I wouldn't appear in *Hustler* for all the money in the world!" Mottram slumps in disappointment.

The show I saw was 30 minutes of taut, hard, emotional throb, but the crowd were inevitably cool, as they always seem to be with support acts. Have 'til tuesday found it difficult suddenly shifting from clubs to stadiums of the sort that are home to Hall And Oates? "No, it's only when the lights come up and you see all these *people!* From what I've heard and what I've seen, talking to the crew and the guys in Hall And Oates, they say the usual thing for a support band is to get a *lot* less respect than we get, a lot less attention. They think we're doing exceptionally well as far as response goes . . . They wander in and they're not gonna pay attention no matter *who* it is. You have to work to get their attention, and I think at the point where they actually start to look at what's going on onstage, then they make a decision that they like us. Nobody's ever booed us."

"Adopted hometown Boston was obviously a little different. That was great, because the TV station came down and did an interview with me and Hall And Oates saw it. We got more attention than they did, to be honest! It said, 'Tonight Hall And Oates played at the Boston Gardens, but for many people the main attraction was 'til tuesday!' It was really funny." She laughs in an innocent enjoyment of that glimpse of fame to come . . .

"Voices Carry" has been dubbed "an unintentional concept album" by many writers ("I don't know *why* they say that", says Aimee), possibly due to the preponderance of 'relationship' tunes and pain-coated love songs. Yet it has a curiously cold, icicle-web feel, too. Like the track 'Love In A Vacuum'? "I can't understand that. The songs are all very emotional," says Aimee, slightly bewildered.

Producer Mike Thorne, an Englishman best known for producing Wire's sharp bursts, is maybe responsible. But he also did Bronski Beat. Who else did they think of? "Colin



'til tuesday: under a cloud coated sky

Thurston, Alex Sadkin, Arthur Baker, but I don't think *he'd* be right for us." Yeah. Three songs on the album, all disco mixes, too! "We talked to Arthur . . . but I think having him would be perhaps a little *too* hip."

An American version of Anglo sensibility? 'til tuesday are fresh, new and will have to tread carefully to avoid being pigeonholed as just another manufactured USA post-post-new wave group. "Mainly when people compare us to other bands they pick a band with a female singer that has blonde hair. It doesn't have a whole lot to do with the sound. They say we're like Missing Persons and Blondie, which is a total joke."

Like all the best contenders for star status, Aimee Mann isn't going to present a false modesty about her abilities, thank goodness. There's no time to be coy in '85. "You never

know what's gonna sell," she shrugs, "you just have to do what you think is really good. On one hand I write music because I really have to, to satisfy that artistic urge that all musicians have. But on the other hand I can look at it and say, 'Well, this could be a really good pop song', and it's exactly the same thing with evaluating your own individual talents."

"You're expected, if you're popular at all, to say, 'It's a complete surprise to me and I never expected it'. But if you've gone out, gotten a contract, done interviews and photo sessions, called radio stations, you've done all the really businesslike things . . . So how can you deny that you think you have something that people will want to buy?"

Don't deny it any longer. This is ideal '85 pop music. Don't even wait 'til tuesday . . .

"This is already a contender for album of the year in my book . . . All in all, this album is a real gem that in years to come will be recognised as a classic"

GARY JOHNSON, SOUNDS 27.4.85.

HEARTS of FORTUNE

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GUITAR BREAKS

As the Red Guitars and Jeremy Kidd go their separate ways are there regrets, grudges, hope or misery in the different camps? Pete Picton gets both sides of the story

IT WAS all going so well and then . . . 1984 was, initially, a good year for Hull's Red Guitars. A brace of well received singles helped them set up camp in the indie charts. Their debut album, 'Slow To Fade', sold over 35,000 copies. People began to take notice, especially those of the expense account and fat recording contract variety. Then, in December, the hiccup. Singer and lyricist Jeremy Kidd, of the frail and passionate voice, decided he'd had enough. The thorn in the rose garden.

Spring '85 and both parties return with new singles. The Red Guitars recruited singer Robert Holmes in January - a mellower vocalist. Their new 45, 'Be With Me', indicates a move towards a glossier sound and a smoothing of their rough diamond, jangling guitars. A pert little thing it is too.

"We pulled back on that a bit," explains guitarist Hallam Lewis from behind his pint in a King's Cross pub. "We could have got some big producer in to do a super lush job. We were aware of that so we tried to keep a bit of an edge. It's just the kind of song it is, it's got that sophisticated feel to it."

"It was a bit experimental really," drummer Matt Higgins adds. "We wanted a better production, the actual sounds to be better than they have been on our previous stuff, and it's worked."

We didn't hear the full story behind the split. "I don't think we know the full story," says Matt evasively. "It was a very complex affair. I don't think it's worth boring Sounds readers with it." Well, um, perhaps you'd consider looking after these crisp fivers for me?

"We're not going to rise to the bait," he smirks. So much for investigative journalism. Try a different tack. How will the addition of Robert change the Red Guitars? "We've always been a little schizophrenic," Hallam considers, "but all the elements have been pulled together with Rob joining."

"We've progressed rather than changed dramatically," Matt continues. "One of the great strengths is that, before, Hallam would come up with a guitar riff and Jeremy had to adapt to it. If he couldn't, the song was shelved. But Rob, being a guitarist, is much more adaptable."

"One thing about him that's different," agrees Hallam, "is

Carole Segal



RED GUITARS: wot you mean, where's Jeremy?

he has some musical input and an understanding of the music. He's a more natural singer. He can adapt and improvise over the basic core of a song."

Their productivity has also increased, although a Janice Long session, soon after Rob joined, helped too. The band have been criticised for a lack of coherence; certainly each track on 'Slow To Fade' was strikingly different. "Does that make it difficult for you to listen to?" asks Matt. No, I think it makes the album more interesting, drawing you in, say I.

"There are things you can pick out as an element rather than being typical of our sound," Matt states, "and that's even more relevant with the new material. There is a common thread running through the new songs."

Your music isn't immediate, Hallam, but it is poppy. "Yeah, I was going to say 'difficult pop' but that sounds terrible."

I won't mention it, then. "Pop should always be inventive and move on. I hope we achieve that, a kind of ear-tickling novelty value. It does seem to be a problem that people, instead of drawing on all the influences available in 1985 and using them imaginatively, are tending to narrow down and go back."

"Fashion and music work in a big cycle. If there is a big ring, we like to think we're just outside it," Matt decides. So is their new, cleaner sound an attempt to gain acceptance on a wider scale? Hallam answers calmly.

"We've always wanted to make the best possible records and we're not changing that in order to find a wider market. But, by the same token, we've always wanted to sell as many records as possible. We don't want to get stuck in a rut where the same 10,000 people buy our singles each time. Although they are important, it's obviously got to grow from there."

"It's a problem," Matt admits. "We can't afford to keep ourselves. Although we sell the number of albums we do, the money's been ploughed back in to pay off existing debts. We're skint."

The pressures to sign with a major are mounting. The lads are at present trying to thrash out a mutually agreeable relationship with such a company. Up to now, the band have showcased their talents on their own labels, first with Self Drive and, post split, with One Way.

"We're the epitome of the indie spirit," Hallam says. "I don't think any band has come from the outside as much as we have in the last couple of years."

Talking of which, hadn't we better mention Hull? Matt isn't keen.

"All you need to say is that Hull is a town." (?) "Would you mention it if we came from Manchester or Liverpool?" No, but Hull hasn't got the same musical tradition. "A & R men don't tend to visit Hull to see what's going on," quipped Hal. "I think we've benefitted in the sense that it's given us more stability and roots."

So to what does he attribute the success of the Red Guitars? "Maybe it's 'cause we've got 'Red' in the name."

IT MUST be said, however, that an important factor in their original rise to success was the plaintive voice of Jeremy Kidd. I met up with him the next day, as he was down in London to promote his magnificent new single 'Petals And Ashes'.

Why didn't we hear the full story behind the split? "Partly because I decided to leave between finishing the album and going on tour to promote it. We decided not to make the announcement until after the tour. Reasons? I don't know. 80 per cent of the material we recorded went back two or three years. We weren't writing a lot of new stuff. When Hallam and I formed the band, we had quite a close writing relationship and then it just . . . altered. I thought about it and felt the best thing for both parties was to split. It was a very hard decision to make but I'm glad it happened."

A brave decision, considering the band were just becoming successful? "It wasn't really a question of turning my back on millions of dollars."

But all the work was finally paying off. "I'm looking forward to trying to achieve the same degree of success again. I'm quite sure they'll go on and be successful in the terms they want to be."

Was he proud of his work with RG? "Very much so. 'Slow To Fade' turned out as well as I'd hoped. But at that point there were loads of questions to be asked and answered. We'd got well known enough to really evaluate what we were doing in terms of a career, whereas before it was very much a hobby. Obviously you have to take that seriously."

So was the move an attempt to answer those questions? "I'm trying to deal with the same problems but the reason for leaving was simply to do with writing, coming up with material and not feeling that it was going to work adequately in the future of the Red Guitars. Three years is a long time to be in a band and we'd run out of steam a bit, as far as I was concerned."

So musically, what can we now expect? "More coherent records. I feel there was a slight lack of focus with the records we as Red Guitars made which was a lot to do with inexperience."

"Basically I'm a lyricist. I find a certain musicality in language. Which could mean it'll be fairly broad reaching. "One of the beauties of my situation is that I can use whatever instrumentation is appropriate. The B-side of the single is a reworking of 'Crocodile Tears' off 'Slow'. I always wanted to do it with piano. But because we were called Red Guitars it had to have guitars on it."

So, with his name known but not yet pigeon-holed, had he chosen the optimum time to branch out? "I hired MORI to conduct an opinion poll and they said the time was right."

Do I detect a note of sarcasm? "Okay, no, it wasn't calculated, but it's worked out well. I now have the chance to rewrite the book."

The track record for lyricists turned musicians isn't good, but we can all make mistakes, as the Dalek said climbing off the dustbin. Jerry's new single is simply stunning - a shimmering, hard-edged Pandora's box of torment. With the Red Guitars' newbie already well received and both acts promising albums maybe, after the dust has cleared, this is one split that'll bear fruit.

Bleddyn Butcher

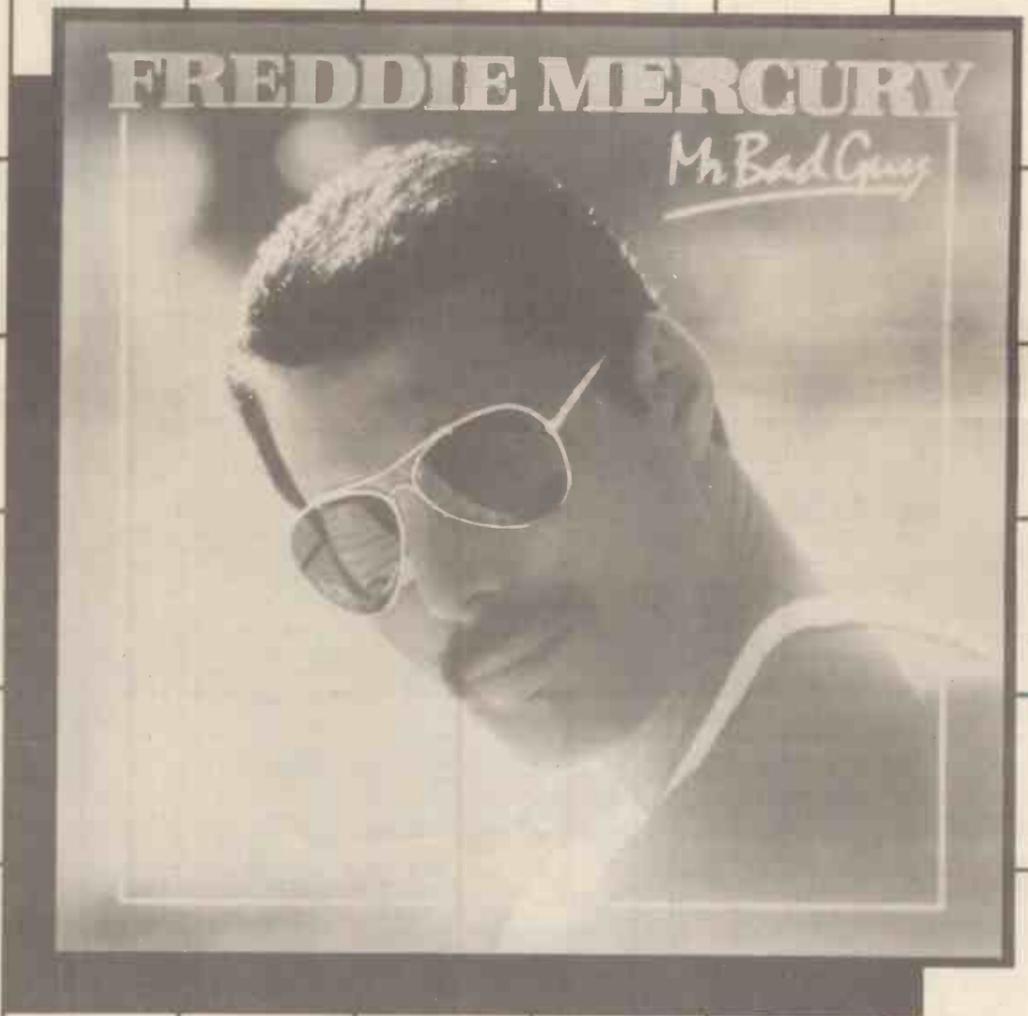
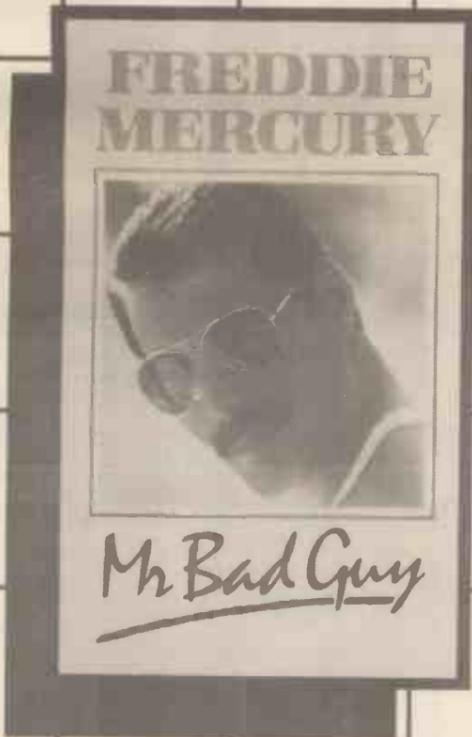


JEREMY KIDD in a room with a view

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LETTERS

SMITHS' FEVER

I DO not write this letter to criticise your magazine, because it can be most entertaining and enlightening at times. Nor do I respond to rip apart your reviews and 'comic strips'. OK, I will tell you why you hear from moi. I simply want to ask whomsoever is responsible for letting Antonella Black within ten miles of the man Morrissey?

Oh wow, so little Nelly sussed out his full earthbound title, did she - big deal! What does she want, house points? True admirers of The Smiths and Morrissey either already know his name or don't really care. (What, really?!!) Yes, it's hard to believe, but it's true!

Oh very witty, our Anton babes, that crack about the CIA, and the one about the professional paranoid had me gasping for breath. Laugh? I nearly bought Smash Hits. I suppose you thought it would be clever to embarrass my angst-ridden hero, huh? Well you did, but as to its being clever, sorry darling, try again.

To give the reporter her due, the interview was well constructed and 'ran' well, but I still reckon that a better job could have been done. However, I have still pasted your petite article in my lil' ol' scrap book for a reminder of how my favourite songsmith coped under extreme antagonism from the enemy. - Linda Jolliffe.

I AM not sure whether you are the correct person to write to, but I wish to complain about the article published about Morrissey written by Antonella Black. It was awful. Here we have Morrissey just after his

current European tour with The Smiths, probably absolutely whacked, and for what - to have some trendy reporter pry into his life!

The interview, from which we gained nothing remotely interesting, was just another attempt by the music press to be cruel. Who cares if he can or can't get his tongue around the letter 's', or whether Miss Black thinks he looks like Judy Garland's understudy?

I'm not crawling either, just stating that it was a total waste of space in what used to be a relatively good music paper. The interview can only be described as one person's attempt to bring Morrissey down, and I don't blame him for kicking your reporter out. - Another irate Smiths fan.

BEFORE ATTEMPTING to 'interview' Morrissey again, I suggest that Sounds find a journalist without the obvious sexual hang-ups of a certain Miss Antonella Black. Even if the poor man had mentioned something as innocent as his mother's cooking, I'm in no doubt she would have made some sort of incestuous accusation.

Obviously your paper only considers interviewing the man because he wears jeans. So kindly leave talking to Morrissey to the people who may at least provide constructive criticism instead of letting this rather inept female journalist clamber to trick him into contradicting himself. She was clearly out of her depth and her immature approach towards him almost sinks to being undeserving of any protest on my part. However evident it may be that Miss Black does not give a damn about Morrissey, it is

even clearer that Morrissey does not give a damn about Antonella Black, and I know whose opinions I value the higher! - J Adams, Belfast.

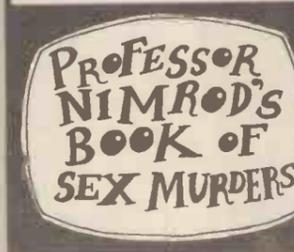
PURE METAL

I THINK a metal moron is a fair description of the wimp who wrote the polished metal letter. It starts off promisingly slugging off the pop pulp that anybody with more than three brain cells hates, but then he dares to slag Venom off and Wrathchild (he's right about the faker's fate). The real laugh comes when he mentions the bands who he considers play good music. Right. Let's start with Van Halen. If Mr Dickhead hates pop so much, how can he like Van Halen?

True, Motley Crue have a good image but their music is on the weak side, whereas Wrathchild have the image and the music to back it up. I will have to admit Ozzy used to be good but now he's showing his age and the bullshit he talks on stage is laughable. Lastly, ZZ Top. They're not bad but they would be the first to admit they're not a metal band.

If Mr Wimpy Croft wants to hear some real heavy metal I think he ought to check out Anthrax, Metal Church, Exciter, Slayer, Exodus, Metallica. But then again, they will probably be too heavy for Mr Croft. Mr Croft and all the others out there into wimp rock better watch out, Thrash/Death/Speed metal is going to shake up the old dinosaurs of so-called 'Heavy' Metal. As Exciter say: "Leave behind the weak we must take the strong in hand, together we are the wicked violent forces in command." - Mr Mel, Wakefield

AND NOW VIEWERS IT'S TIME FOR FOR ANOTHER UNSOLVED MYSTERY FROM THE PAGES OF...



PROFESSOR NIMROD'S BOOK OF SEX MURDERS

HELLO KIDDIES YOU KNOW ME, PROFESSOR EMILIO NIMROD, THE MAN WHO KNOWS TOO MUCH BUT WANTS TO KNOW MUCH MORE... GOT YOUR THINKING CAPS ON BOYS AND GIRLS? GOOD, LET'S BEGIN...

ON OPENING MY CASE BOOK THIS WEEK, I FIND A TRULY SORDID TALE OF SEX, STRIPPERS, SOHO AND STIFFS... A STORY ENTITLED...

GRANTED HE LOOKS HAPPY ENOUGH THERE BUT THAT WAS JUST BEFORE HIS HEART GAVE OUT.

SO KIDDIES WHAT DO YOU THINK WENT ON HERE? THE PROFESSOR WANTS TO KNOW, WHAT'S THE STORY?

"WAS IT MURDER OR JUST A LITTLE TOO MUCH EXCITEMENT THAT BROUGHT THE UNFORTUNATE CHAP IN THE PHOTOGRAPH BELOW TO A STICKY END?"



SOMEBODY OUT THERE KNOWS WHAT INDEED WHO PUSHED THE POOR FELLOW OVER THE EDGE.

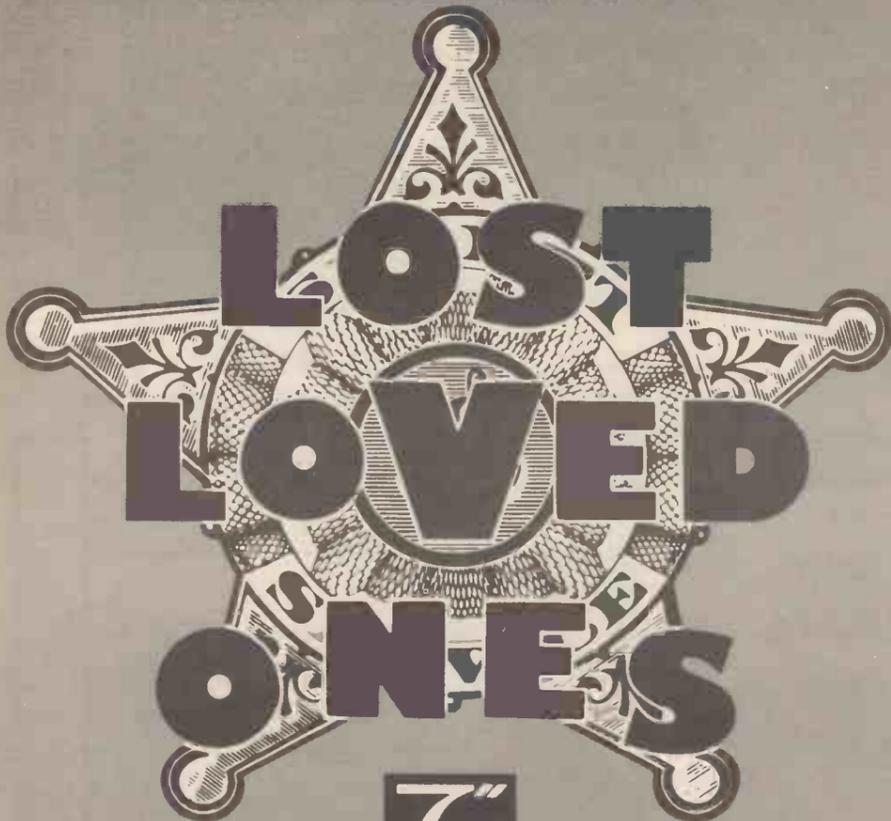
"MAYBE WE WERE A LITTLE ROUGH WITH HIM."

"REGRETABLELY - AS YOU MAY HAVE NOTICED - WE CANNOT REVEAL THE IDENTITY OF THE DEAD DEVIANT OR INDEED THE NAME OF THE WELL KNOWN MUSIC PAPER FOR WHICH HE WROTE."

HE COULD HAVE ASKED US TO STOP.

"I THINK HE DID, BUT IT WAS DIFFICULT TO MAKE OUT WHAT HE WAS SAYING WITH THAT MUZZLE ON."

CELEBRATE



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A STRIP OFF THE OLD BLOCK

THIS WILL be our first letter to Sounds, and perhaps we are the first strippers who have written to you?

For openers, let us tell you how much we, two of the most beautiful and exotic teenage dancers in Soho, enjoy your paper. We read the singles reviews in the bath together, often discuss what we think the reviewer might look like, wash each other's backs, and get up to quite a few tricks with the sponge and plastic ducks.

DAMN FOOLS

IS THIS the end of Dave Vanian and Rat Scabies? That's nearly as stupid a statement as 'Hey, it's rumoured the Damned have split', which was bandied around London a while back. I'm sure the Captain's mind and spirit remain with the Damned.

Now down to this Fleagle geezer, who should really be called Petra (explanation given later). Writing rubbish like that article threatens the newcomers to the force, but not the people who've followed them from the garage.

After recording studio smash-ups, companies wouldn't let them tour or release anything. Times were lean, they did dodgy gigs to pay rent. They sold their cars and a house in the country for not turning up at a gig. They had it hard. Quote Captain: "We're working class kids. We never

we admire Tina Turner and The Stingrays, we cannot fathom out why you have ignored Mel Alexander's 'My Baby Drives A Ford Cortina', which we both think is a really hip single. It's most certainly the best thing ever put out by Big Boy Records.

The purpose of this letter (apart from bringing 'My Baby Drives A Ford Cortina' to your notice) is to ask if any of the Sounds' writers would like to join us for a bit of fun? We are into all the current rock scenes:

had any money. I want to go home with two or three articulated lorries full of money." If you consider the new single a grab at fame and fortune then who the hell deserves it more? Answer me that?

'Grimly Fiendish' you quoted as nonsensical drivel. Check your history books, turkey. Ahh, Captain's meaningful ballads, well, yes, cough, cough. I don't want to offend the Captain but how meaningful is 'Wol'? Another thing that got up my nose was that about Rat being replaced by a drum machine. Quote Captain: "We're blatant without having any qualms about doing things. That's the way the Damned feel. We'll break all the rules, the accepted behaviour patterns. We do what we want." Does Rat have to thump, blat, crash every song, or is it just for you? I consider 'Grimly' experimental. Almost as

bondage, dog muzzles, shoe-sniffing, and Spanish Inquisition torture. It's all good clean fun, quite harmless (unless you've got a weak ticker), and much more fun than watching Crossroads or reading the NME.

My girlfriend is 18 and 38-24-36 - the same measurements as myself. No fees, just bring a bottle and the latest copy of Sounds. - Lotsa love to y'awl, Pantin' Pat and Gaspin' Gwen

exciting a move as 'Curtain Call' was. Last quote Dave: "We'll always stay honest to what we think's the right thing, rather than let other opinions or people sway our music." Petra, the stone not moving, living on dreams of past when all around you come of age and realise what's going on outside. Yours - Captain Crowthorne Clone

CHRIS ROBERTS, you mindless, drivelling, pathetic little wimp, you f***ing puffy underling, etc, etc.

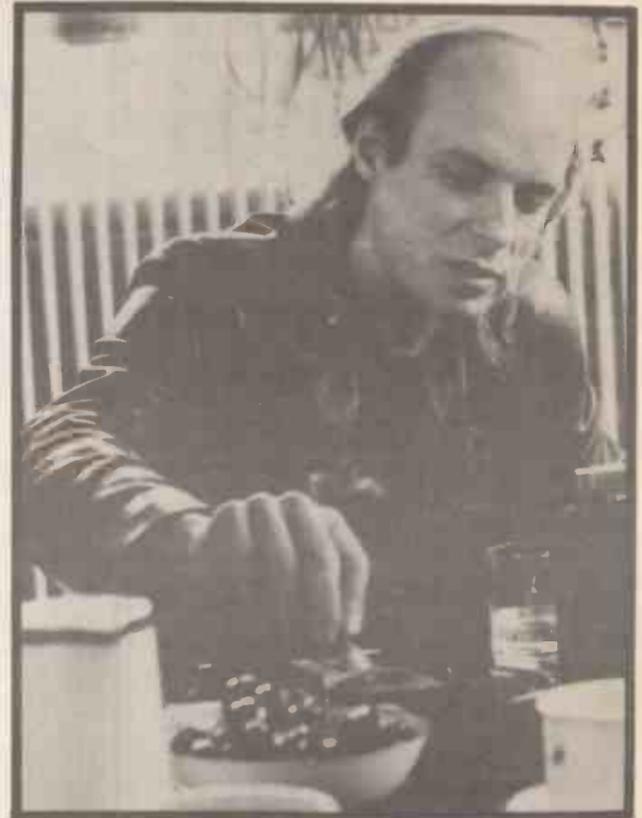
This is a government warning that sometime, somewhere, Geschlecht Akt will be waiting under a bush and when you go to take a piss, BEWARE, because they are going to jump out and bite your f***ing asterisks off. - A Sidney-Trip, 200 Miles from nowhere.

SOUNDS

Greater London House, Hampstead Rd, London NW17QZ
 Telephone 01-387 6611
EDITOR/ASSOCIATE PUBLISHER: Eric Fuller
DEPUTY EDITOR: Tony Mitchell
NEWS EDITOR: Hugh Fielder
PRODUCTION EDITOR: Dave Henderson
FEATURES EDITOR: Sandy Robertson
REVIEWS EDITOR: Robbi Millar
EDITORIAL: Glyn Brown, Carole Linfield, Kevin Murphy, Edwin Pouncey
GROUP SERVICES EDITOR: Susanne Garrett
ASSISTANT: Dee Pilgrim
TECHNICAL CONSULTANT: Julian Colbeck
CONTRIBUTORS: Jack Barron, Bill Black, Garry Bushell, Sue Buckley, Gary Cooper, Steve Gael, Robin Gibson, Andy Hurl, Garry Johnson, Barry Lazell, Dave Massey, Chris Roberts, David Roberts, Rose Rouse, Jane Simon, Sylvie Simmons, Spike Sommer, Mr Spencer, Tibet
PHOTOGRAPHERS: Laura Levine, Tony Mottram, Steve Payne, Carole Segal, Martyn Strickland
ADVERTISEMENT MANAGER: Jon Newey
ASSISTANT ADVERTISEMENT MANAGER: Annie Milligan
AD REPRESENTATIVES: Marc Gregory, Jane Carr
ADVERTISEMENT ASSISTANT: Margaret Green
AD PRODUCTION MANAGER: Peter Bullough
TELEPHONE SALES MANAGER: Eddie Fitzgerald
PUBLICITY ASSISTANT: Ann Kember
GROUP PUBLISHING DIRECTOR: Mike Sharman
MANAGING DIRECTOR: Jack Hutton
DISTRIBUTION: 1 Benwell Road, London N77AX
Telephone: 01-607 6411
 PUBLISHED by Spotlight Publications Ltd,
 Greater London House, Hampstead Rd, London NW17QZ
MORGAN GRAMPIAN plc 1985

MEMORY BANK

- Sunday May 12**
 1942 Birthday of **Ian Dury**, in London.
 1948 Birthday of **Steve Winwood**, in Birmingham.
 1971 **Mick Jagger** was married to **Bianca Perez Morena Maclas** in St Tropez, France.
 1976 Death of **Keith Relf**, former **Yardbirds** lead singer, aged 33. He was electrocuted by his guitar at home in London.
 1976 Virgin signed the **Sex Pistols** after the band had been fired by A&M.
- Monday May 13**
 1950 Birthday of **Peter Gabriel**, in London.
 1950 Birthday of **Stephen Wonder (Stephen Judkins)**, in Saginaw, Michigan.
 1971 **Grace Slick** was badly injured when she crashed her Mercedes into a wall.
 1977 **The Jam's** first album 'In The City' was released in the UK.
- Tuesday May 14**
 1943 Birthday of **Jack Bruce**, in Bishopbriggs, Glasgow.
 1952 Birthday of **David Byrne of Talking Heads**, in Dumbarton.
 1970 **Crosby, Stills, Nash And Young** broke up.
 1982 'Fast' **Eddie Clarke** left **Motorhead**. The band were halfway through a US tour, and **Brian Robertson** filled in.
- Wednesday May 15**
 1948 **Eno (Brian Peter St John Le Baptiste de la Salle Eno)** was born in Reading.
- 1953** Birthday of **Mike Oldfield**, also in Reading.
 1973 The **Pointer Sisters** made their live debut, at the Troubadour in Los Angeles.
 1980 The **Sex Pistols** movie *The Great Rock And Roll Swindle* opened in London.
- Thursday May 16**
 1955 Birthday of **Hazel O'Connor**, in Coventry.
 1958 Birthday of **Glenn Gregory of Heaven 17**, in Sheffield.
 1969 **Pete Townshend** angrily kicked a cop offstage at a Who concert in New York, then was arrested and spent a night in jail for his pains.
 1974 **Brian May** collapsed with hepatitis while **Queen** were playing in New York, and was flown home for treatment.
 1976 **Patti Smith** made her British live debut, playing at the Roundhouse with the Stranglers.
 1980 **Dr George Nickopoulos**, who had been **Elvis Presley's** physician, was charged with gross overprescription of drugs - to **Presley and Jerry Lee Lewis**, among others.
- 1980** Former **Buggles' Trevor Horne and Geoff Downes** replaced **Jon Anderson and Rick Wakeman** in **Yes**.
 1981 **Martin Chambers** of the **Pretenders** was married to **Tracy Atkinson**.
- Friday May 17**
 1964 **Bob Dylan** played his first major UK live show, at London's Royal Festival Hall.
 1975 **Mick Jagger** needed 20 stitches after accidentally putting his right arm through a restaurant window on Long Island, New York.
- Saturday May 18**
 1949 Birthday of **Rick Wakeman**, in Perivale, Middx.
 1958 Birthday of **Toyah Wilcox**, in Birmingham.
 1963 The **Beatles** opened their first headlining tour of the UK, at Slough Adelphi.
 1980 Death of **Ian Curtis of Joy Division**, aged 23, having hanged himself in a fit of depression at his home in Macclesfield.



BIRTHDAY BOY and a glass of Eno's

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THE ADVENTURES OF DRAIN PIG

SNORF BURK

"DRAIN PIG AND THE CELTIC FRINGE"
 No. 42 (I THINK)
 THE STORY SO FAR: DUE TO THE INFLUENCE OF PSYCHEDELIC DRUGS, BRIAN FINDS HIMSELF SOMEWHAT LACKING IN CONFIDENCE JUST BEFORE AXOLOTL'S GIG AT THE MISSILE BASE WHICH HAS BEEN CAPTURED BY VARIOUS PROTEST GROUPS.... NOW READ ON?
 © Dan Pearce '85

HELP! WE'RE ON!... WHAT'S THIS? A GUITAR!?! WHAT DO I DO? WAAAH!!
 FXXKIN' ADA!! YOU SAID YOU WERE OK!!
 PULL YOURSELF TOGETHER, BRIAN! YOU CAN ONLY MANAGE THREE CHORDS WHEN YOU'RE STRAIGHT!
 HI EVERYBODY! GLAD YOU COULD ALL MAKE IT! A BIG HELLO TO ALL YOU SOLDIER BOYS WHO'VE, ER, SEEN THE LIGHT... (HA HA HA)
 ...AND NOW, ALL THE WAY FROM LONDON, PLEASE WELCOME... AXOLOTL!!
 WE MUST DO SOMETHING!
 YEAH...
 HI! WE'D, ER, LIKE TO KICK OFF WITH, ER, SOMETHING WE WROTE SPECIALLY FOR TONIGHT'S GIG...
 ...IT'S CALLED "MISSILES ON THE HILL"... OK, THEN - LET'S, ER, GIVE IT A TRY... ONE, TWO...
 YEAH - LIVING IN THE SHADOW OF NUCLEAR ATTACK!! WE WANT IT BACK!
 BUDDA BUDDA BOOM
 WOCKA WOCKA WOW
 FABAROTIE!
 PLAY THAT AXE, MAN!
 WELL DONE, SKEGGY!

RODNEY: The Premonition II (THE ASTOUNDING AUTOBIOGRAPHY OF THE MAN WHO WILL BLOW UP THE WORLD IN 1985 !!!)

I'm Rodney the anarchist ~

Live gigs are not the same since I established anarchy.

None of these lollipops can play and they don't give a shit about playing in time ~...

...or the time of day for that matter
 ZZZZZZZ

ZZZZZZZZ

It could have been my work but I'm not sure ~ I was still asleep ~
 ZZZZZZZZZ

Charlie Tompkins '85

JON BON JOVI



HOT SHOTS

"This band is just five ordinary guys – they go out drinking, they go to work, they do what real people do."

But are Bon Jovi just another bunch of pretty boys? And can they really make rock melt? Robbi Millar discovers that there's more to New Jersey than Brooke Shields.

SOMEWHERE ON Madison Avenue, there lurks an adman with a mind devious enough to sell black candles to the Pope. In this land of plenty, where *nothing* is unnecessary if it falls under the purchasing power of the dollar, his track record is immaculate, a double-pronged sword thrusting deep into the heart of an acquisitive American public rendered defenceless through paranoia and greed.

Anxious that your house guests may not be as germ-free as their affluent exterior suggests? Here's a handy anti-herpes deodorant to spray around the john on their departure! The victim of excessive perspiration? This discreet electronic device (?) will, when applied to the troublesome area, halt all sweat glands for a period of up to *six weeks!*

Even the humble prune does not escape the media hype. No matter that your wife's left you, your boss has fired you and the cat's run off with the milkman, eat prunes and they'll all return on bended knees.

But New Jersey, now there's a problem. The 'tourist board' of Jersey have had to resort to employing Brooke Shields to expound the delights of this largely industrial backwater, and sadly her coy attempts to entice punters south from the brash excitement of New York City do not ring true. Maybe they should have hired Bon Jovi . . .

To say that Bon Jovi are the best band to emerge from the East Coast's Jersey area in recent times is a gross understatement. They are, quite possibly, America's finest rock export since Van Halen.

Of course, it doesn't *immediately* appear that way because (I think it's fair to say) they've been buried beneath the vivid theatricality that's heralded such acts as Mötley Crüe and WASP. Yet Bon Jovi, slowly and surely, are building a global reputation, not on outrage but on calculatingly captivating songs.

Bon Jovi are not a heavy metal band, and therein lies their advantage. While trendy outposts in the UK announce 1985 to be The Year Of Rock, metal is gradually dying in the States, its full-throated cry muffled by increasingly dubious radio stations, its breast-beating videos elbowed off-MTV in favour of the likes of Bryan Adams and Don Henley.

Metal has its flag-bearers in Maiden and Ozzy and Crüe but, as for the body of rock, you don't stand an earthly unless you've got looks, imagination, and a sound that plays ball on the airwaves. Bon Jovi has all three.

Ironically, their major success so far has been outside the US, in Japan and – as strongly underlined in the *Sounds*

poll; where a debut LP and a support tour with Kiss won them second placing for Best New Band beneath Deep Purple, who can scarcely be described as *new* – in Britain.

No doubt we'll end up sending 'em back to America with five gold stars and an exclamatory 'Hey, this is *your* band, don't you recognise talent on your own doorstep?', and Bon Jovi will go on to fill stadiums and become Kiss big, as is their due. Jon Bon Jovi's willing to wait, however. He isn't going to push his luck.

"There's no rush. I'd say it could take five years, no problem. We'll go headline Japan, do 1500 seaters in Europe, and then go home and open up again, 45 minutes a night. Pace it. I figure this time we can play the two hits from last year" ('Runaway' and 'She Don't Know Me') "and two more from this year, plus two rock 'n' roll songs – that's a pretty good show!"

"I like to hit 'em hard and get the hell out of there. I don't wanna *bore* anybody. I see these bands going out with one album and trying to headline. That's wrong!"

The last time I interviewed Jon Bon Jovi, he was flushed with the first fruits of success. A much-played radio sampler had won for the band a record deal with Polygram and a management contract with Mötley Crüe's team. Their debut single had made healthy chart moves, they were touring America under the Scorpions' banner, and New Jersey bar life was a million miles away.

JON HIMSELF seemed a little too cocky for his own good, entertaining the press with tales of friends in high places, and I wondered if the material on the rather badly packaged 'Bon Jovi' debut LP was original enough to compete with the likes of Def Leppard, with whom the quintet were being increasingly compared.

A year later, and I have no such qualms. '7800° Fahrenheit' is an excellent album, tough and melodic, intelligent and imaginative, as superior to the debut platter as Oscar Peterson is to Barry Manilow. It suggests a band now entirely comfortable as a unit, playing a music from the heart.

And Jon Bon Jovi has clearly grown up very quickly in twelve short months. He has acquired a little wisdom, a taste of professionalism, and isn't afraid to admit to past mistakes.

"I learned all the tricks, all the f***-ups from last year. Now I know where we got hurt, and there's a whole different attitude, a more *hungry* attitude this time. As for the album, I think it blows the first one away, it makes it look like kindergarten!"

You'll find strong evidence of his claims in the lyrical content of '7800° Fahrenheit', partway furnished by Jon's experiences in the less financially comfortable UK where "I'd hang out outside the backstage door and talk to the kids, realising that kids in America, if Jagger walks down the street here" (shrugs), "it's like they've seen it all before: 'go on, impress me!'"

"Whereas I got to know a lot of kids in England who told me just how much it *meant* to go to a show and to have to save up the money for the ticket. And I got a feel for... what I'm gonna tell kids this year is an idea that if I can do it, then you can do it too!"

And then there's the plain facts of life in the music business, wrecking personal relationships and creating a wealth of lyrical inspiration.

"Before, I was writing songs from the point of view of a kid from New Jersey who'd just *heard* about the world; now I've seen some of the world and I'm writing from a *different* point of view.

"When we came back at the end of the last tour... there's five guys in the band: two divorces, two separations, one survivor! We lost everything. Everybody sold their souls for this band, and it's been *real* hard, coming home: 'Hey, wanna go to Japan this year?' 'No, f*** you, I've met somebody here.' And you think, this is *great*."

'Our songs are about lust, not love' – yes, Jon Bon Jovi has good reason to ruefully recount his earlier press quotes, now a little out-of-synch with reality. Similarly, he realises that trying to minimise the band's blatantly saleable image was, perhaps, not the most sensible move.

"At the start, I *did* play down everybody's looks. I really *didn't* want us to be a Duran Duran or a Rick Springfield: pretty image, who cares if they can play? When the 'Bon Jovi' album cover came out I made sure that it was real dull, and nobody had any fancy clothes. I told Polygram: no *Teenbeat* magazines, no nothing. If I hadn't sold myself initially as a musician, I'd have felt cheap, I couldn't respect myself for it.

"But from a business standpoint, I *should* have played it up, and we would have sold more records. We did, like, 450,000 records, which is pretty respectable, but the difference between us and Ratt is that they sold 2.7 million. And I *like* their stuff but I don't think that 'Round And Round' is any better than 'Runaway', and I *know* they weren't as good as us live.

"And I watched Ratt and thought 'Hey, they were opening for us and now we couldn't even open for them'. What's the problem? We f***ed up!"

"Eventually, I decided that with a name like Bon Jovi, you don't know if the band's reggae or disco or a pop band – and we had to say that we were a rock band but without being corny. '7800°', that's the temperature rock melts at. So it's a marketing plan. Not a hokey one. Just something to reinstate the idea that Bon Jovi is rock."

BUT NOT *any* old rock combo – oh no! Though they have their fair share of anthems, though the Alec John Such/Tico Toress rhythm axis is as muscular as Maiden's, though some of guitarist Richie Sambora's riffs wouldn't sound out of place at Donington, there's something a little special about the *style* of Bon Jovi's music. A twist of keyboards from David Rushbaum, a taste of pure commerciality, and inevitably, there's a touch of Springsteen.

Coupled with Jon's ever more distinctive vocals, the influences are pure 1985. None of the old school, no harking back to past masters or their hackneyed, worn-out ideas.

"I've started to listen a lot to Bono and U2, and of course there's Tom Petty and Little Steven. It's the *attitude*, there's so much attitude in the singing. I listen to Bono and try to go into the studio and scream as good as he can. That guy sings with such *emotion*. And so I tried to make it a point this time that when I went in to sing, I'd build myself up first to such a high point that... we'd do three takes of each song and we knew we had it. I was *that* much on top of it."

Similarly, in their live performances, Bon Jovi have taken on a punkier presence, eschewing the punter/entertainer divide and trying to create genuine involvement.

"With Kiss... there were these big barriers between the audience and the band, and I felt *so far away*, I couldn't do



BON JOVI:
the heat is on

anything. And then I learned to walk the wire and get to the front row...

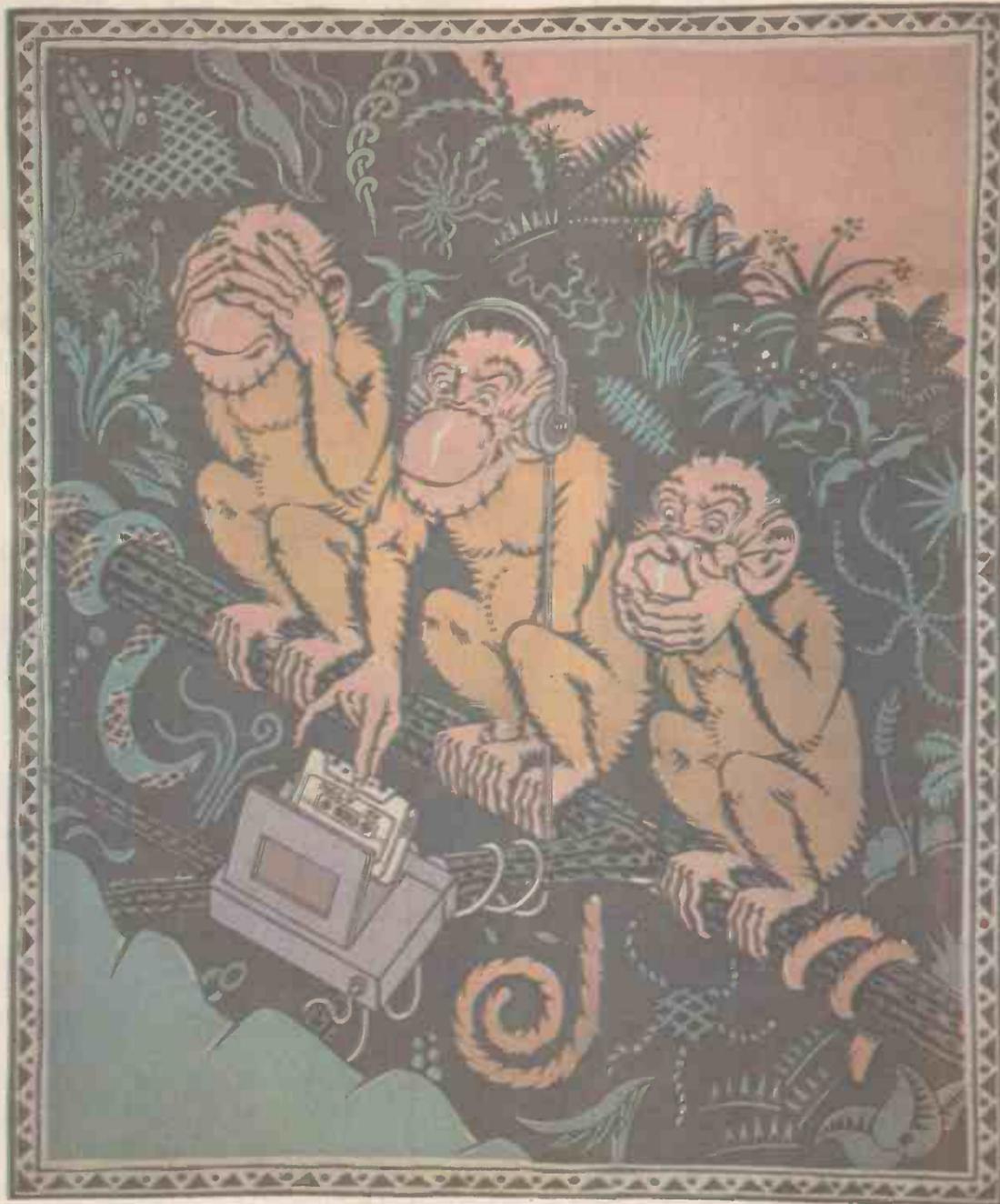
"Even now, when I go to a show, I wanna touch that guy onstage and say 'Yeah, I'm part of that!'. And so that's where we're coming from. We're not balding old men pretending to be kids!"

A more ridiculous idea is hard to imagine. Bon Jovi are of an age to knock a few much needed years off rock's next birthday. Though they're careful not to fall prey to glam sham

("custom-made fancy outfits, make-believe stuff with 18 layers of make-up"), they're still a sight for sore eyes. And that's no superficial 'beauty'; beneath lie devious brains.

"I think this'll be our strongest advantage: not to pretend to be 'Hey, baby, we get laid on the bus every night!' Who wants to hear all that shit any more? This band is just five ordinary guys – they go out drinking, they go to work, they do what *real* people do."

Bon Jovi – *mighty* real.



'HEAR NO EVIL' GEORGE HARDIE.



TDK The great name in tape cassettes.

ALBUMS

RATINGS ****BUY ****BLAG ***HEAR **FLOG *DUMP

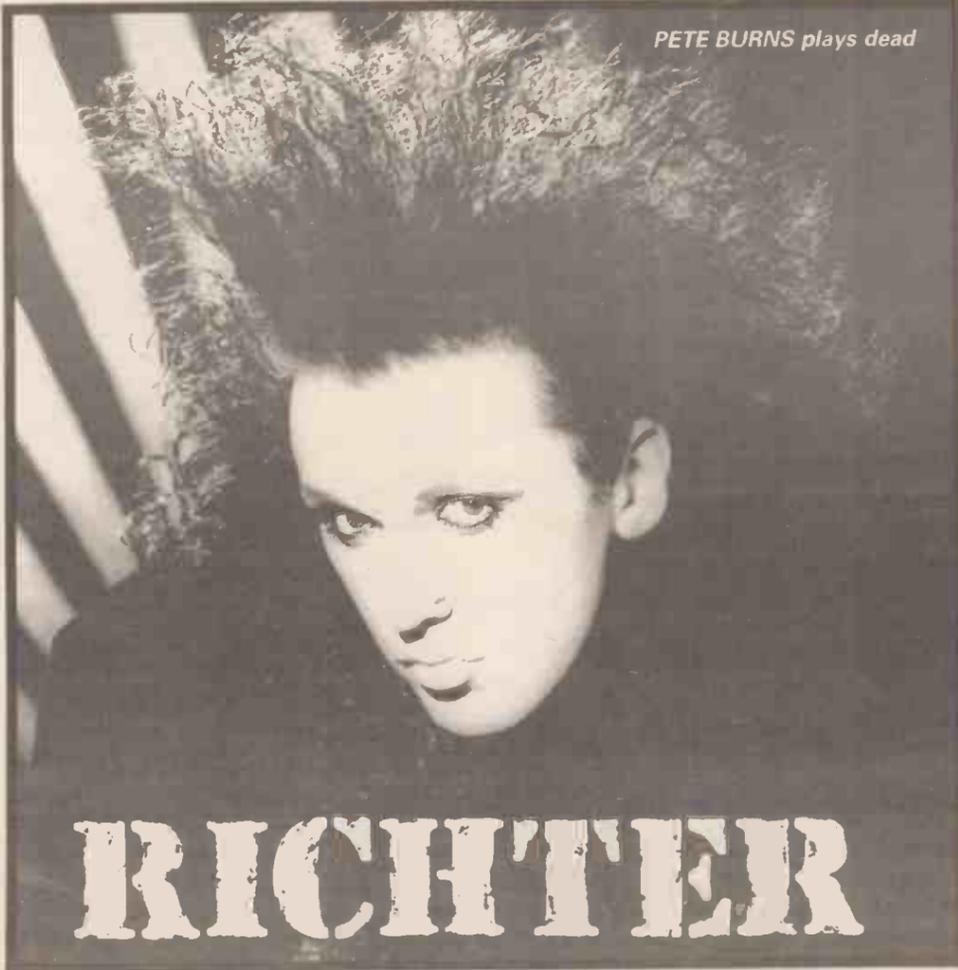
THE SAINTS 'Live In A Mudhut' (New Rose 55) *** 3/4

YEAH, I know I said a while back I'd never review a New Rose record again because it was getting predictable. I guess I'm just a liar, and The Saints are worth fibbing for. When John Robb and his mental Membranes shrieked 'Death To Trad Rock' a couple of months ago, little did they realise their aphorism would become a popular battlecry so fast. Nowadays, you can't open a music mag without reading some reiterated version of their challenge - *Smash Hits*, maybe, but that's hardly a music paper.

All this, of course, begs the question: just what the jeepers creepers is Trad Rock? The Saints stride the conundrum effortlessly. Robb's bile was aimed at muppet musos but instrumental prowess, or lack of it, is irrelevant. What counts is the nerve of the imagination, simply the attitude.

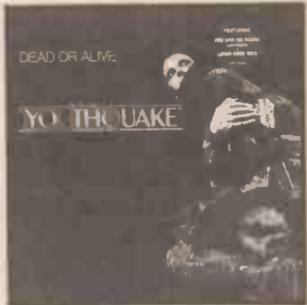
Despite their esteemed place in punk lore, The Saints were closer to a bar band on speed than, say, the anarchic spume of The Pistols. What they had in common, though, was anger. 'A Little Madness To Be Free', with its lithe strings and burnt brass, remains one of the most underrated albums of the past year. 'Live In A Mudhut' is stripped of the frills but not the thrills.

JACK BARRON



PETE BURNS plays dead

RICHTER



DEAD OR ALIVE 'Youthquake' (Epic EPC 26420) *** 1/2

PETE BURNS deserves wild success. Unfortunately, this music doesn't. I didn't want to say this, because the bloke's a laugh, and I admire that much mouth on anybody. But the sound Pete produces is what limits. Having embraced hi-energy, he's found the sound has come to hideous life, returning the favour by smothering him like a straitjacket. What's here is an admirable series of variations on an unbending (ahem) theme.

See, I'd been hoping for something friskily risqué, tongues flicking round full, Sixties pale lips. There is glamour here - 'Cake And Eat It' develops from Andean pipes, percussive synth and even hints of sitar to really charm - but nothing's got the spangle of 'You Spin Me Round', the single this is really just the album of.

Don't doubt that the band have worked - there's real sweat in that Crolla silk, elbow grease engrained in the brocade frills. But too many things sound like too many other things. 'In Too Deep', a promising break from routine breathy boys' club canter, takes a (sorry, lads) Culture Club coda, and 'I Wanna Be A Toy' has synth propulsion that rings 'Blue Monday' bells.

Wait up, let's not run away with this. Sure, there's glitz and tinsel, even a tassel or two - 'It's Been A Long Time' unveils a smooth and chocolate-creamy crooning style to Pete's voice that shows what could still be to come from the boy. 'Youthquake', though, is Top Rank boogie that's just not *baad*.

GLYN BROWN

MORTIS

MUD IN HEAVEN?

CHRIS BAILEY: the world is his ashtray



of Alex Harvey on a collision course with Deep Purple (old style) and Black Flag. You have been warned, the best is yet to come.

DAVE HENDERSON

EDDIE COCHRAN 'The 25th Anniversary Album' (Liberty EN 26 0532 3) ***3/4

THE WHYOS 'The Whyos' (Rockhouse LP 8410) ***3/4

ANOTHER ANNIVERSARY, another album, but at least Liberty have done a decent job this time around. If anything, Tony Barrett's compilation over-compensates for the predictability of earlier Cochran best-ofs, rooting out a number of alternative mixes and previously unreleased selections which arguably do not all merit inclusion, particularly when no place can be found for 'Stockings And Slacks'.

Although Adam Komorowski argues persuasively to the contrary, Cochran was showing signs of following a road to ruin similar to that of another country boy who met an 'untimely' death (didn't they all?), Johnny Burnette. As with Burnette, Eddie was beginning to fall prey to his pop profile, admittedly while still capable of knocking up a cracker such as 'Cut Across Shorty'.

Direct descendents of Eddie and Johnny, poppabilies The Whyos seem resigned to the fact that they're a 'rocking' band, and consequently they deface quite respectable pop songs with the obligatory apache war-whoops. 'Full Arms And An Empty Heart' shows a giveaway early Beatles influence, and tell-tale signs of a pop awareness litter every number.

With plenty more better-than-average tunes lying in wait for the casual listener, 'The Whyos' shows modern-day rock'n'roll is not necessarily a dodo.

ANDY HURT

THE BLOOD 'Se Parare Nex' (Conquest QUEST 3) ***3/4

DODGY OUT of focus sleeve, a production credit to Venom's Cronos and Garry Bushell as manager. Should The Blood pack it in now? Or will this gore-shocker outshine the cumbersome titles and garish colours?

The Blood punked-out on their debut platter with a metallic edge that most US thrash bands would have been scared of. Loud and proud, their drunken cavorting came to life in a series of semi-passionate terrace pleas. And now... 'Se Parare Nex' sees the length of their hair become even more relevant. The Blood show a thousand back pages and, in turning over their new leaf, there's a bludgeoning power that was merely hinted at before.

But the crazy disciples of the House of Blood - as they like to call themselves - don't quite make it the whole way to mass appeal in these six short bursts of voltage. Traipsing rather uneasily through the satanic backwaters, our boys from south of the river hit too many of the right notes to sound convincing. Too wholesome by half. Sure, they could probably drink you under their thumbnail, but the power of their songs is in the metallic melodies and streetwise chorus breaks that allow more than a gram of commercial powder to be sifted through the grooves.

The Blood aren't there yet but they're closer than most. Probably uncategorisable, The Blood are the bastard son



THE LAST POETS 'This Is Madness' (Celluloid CELL 6105) ****

THE POETS unleash an endless stream of poetry and prose over the simplistic rumble of congas and tablas. Street stories are recited with the direction and drive of an old style politico searching for his stance. They ask questions. But since this '71 release first crawled from the gutter Stateside, has anything really changed? And just what does it mean, some time on, over here in Blighty? Music? Social comment?

In '85 maybe some of the names have changed but the overpowering realism encapsulated in this second Poets platter is all-consuming. Chants and sloganeering replace pop platitudes, the accompaniment is simplistic or nonexistent; the result is majestic and moving.

Nowadays, the Poets have an array of effects. Synthesis has collared the common man and the dancefloor beckons. Don't be fooled, don't let the issues be clouded. The Last Poets are wriggling and relevant. It may be madness but it's also magnificent and very moving.

DAVE HENDERSON

CHANGE 'Turn On The Radio' (Chrysalis/Cooltempo CHR1504) ****1/2

CHANGE - ONE of the few certainties. (Sorry, that was awful.) It seems that however excessive the turnover of participants and however

variable the ratio of electric to eclectic, they always deliver the goods.

The single, 'Let's Go Together', is another purring lynx in the classic Jacques Fred Petrus vogue so sveltely stylised through 'Searching' to 'You Are My Melody'. No Vandross, or indeed Jam and Lewis, this time (are the production masters of '84 being phased out already?). But there's much desperately persuasive groove - salesmanship, as evident on 'Oh What A Feeling' with its integration of Chic ciphers and Parliament demonstrations.

The title track sadly is awash with 'mature' pop implications, but on most cuts there are crystal-clear SOS cries and 'Mutual Attraction' is superbly structured and sensationally slinky (Jeez, I sound like Tony Bloody Blackburn). A blissfully hedonistic track, it should leave The Cool Notes' 'Spend The Night' propping up a bar somewhere with Haywoode and Jeffrey Daniels. After hours and off-limits, it even challenges Loose Ends' accidental nugget, 'Hangin' On A String'.

The more I listen to this rush-released Change album, the more it reminds me of Chic's seminal 'Risqué', except the slowies aren't transcendent. Buy it when it's cheap, about a year from now.

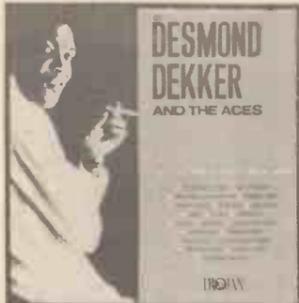
CHRIS ROBERTS

ECHO BASE 'Buy Me' (DEP International LPDEP9) ***1/2

WHAT'S ON the menu? Pop with reggae, pop and soul, pop and jazz, pop with reggae and soul... anything without pop?

From the Midlands, the cradle of British caramel pop, emerge Echo Base who evidently aspire to the adaptability of Daley Thompson. They perform creditably in all the disciplines they tackle, but clearly they feel their strength lies in their versatility, a trait that is surely preferable to tunnel-vision.

ANDY HURT



**DESMOND DEKKER
AND THE ACES**
**'The Original Reggae
Hitsound'**
(Trojan TRLS 226)

AT LAST, an album that showcases the best of the double D (is he a diamond or what?), the first reggae superstar and the man who put the dance in skinhead culture. What can I say? This is (almost) pure enjoyment all the way – a fusion of ska, pop and lightweight reggae perfection with just a few dodgy extras thrown in to pad it out.

The outstanding songs you know already – 'Shanty Town', 'Israelites', 'It Mek' and 'You Can Get It If You Really Want'. They are backed up by the less well known but just as good 'Hippopotamus', 'Sabotage', 'Archie Wah Wah' and 'Pickney Gal', plus of course the immortal 'Licking Stick' (a new brand of lolly perhaps?).

I must admit there are a few songs I can leave. 'Get Up Edna' and 'Pretty Africa' don't really stand the test of time. But on the whole, the album proves Dekker's pop really was perfect because it's thoroughly timeless.

GARRY JOHNSON

KATIE PERKS
'Hat Music'
(Plastic Head
Records PLAS
LPO003) ****1/2

THIS IS a truly beautiful album. In fact, it's a work of art, a near classic contemporary soundtrack for those amongst us who prefer the sort of world delineated by Ziggy Stardust over the world of mundane nine to five existence. Katie Perks is a great new talent, a female Marc Bolan good enough to bring to mind Debbie Harry when she could cut it, Kate Bush with added class, Toyah with style and Siouxsie with a less abrasive edge.

And that sparkling talent isn't wasted on songs with a lyrical content (supplied by John Hyde) which I'd personally rate as just about the best I've seen outside of Bowie, Lou Reed or prime time Steve Harley.

Add to that a production job that falls somewhere



BLOOD FEAST

between 'Man Who Sold The World', period Bowie and Bolan at his peak, and you can see we could well be talking fame, fortune and mega-stardom – and sooner rather than later, too.

To rub it in, at least five of the tracks here reek of potential hiteroonies. Just earhole the classic 'I'm Still Waiting' or 'In The City' or 'Stone Cold'... I could go on, but why waste space? Katie Perks is gonna be the female voice of the mid-Eighties. A duet with Kevin Weatherill from the Immaculate Fools is a must...

GARRY JOHNSON

THE RENT PARTY
**'Honk That
Saxophone'**
(Waterfront WF 022)
****3/4

REMEMBER 'BACK To Mono' badges? A re-promotion of Phil Spector material in the Seventies prompted a reappraisal of classic mono recordings at a time when playing anything other than stereo records was tantamount to heresy. Now the music biz has surrendered

unconditionally to electronic 'sophistication', bands playing the music of any era prior to 1980 are lumbered with the problem of how to get that authentic sound.

The Chevalier Brothers have resurrected some old-timey recording and cutting machinery to evoke times past; for The Rent Party, the solution takes the form of a live recording at the Southender's home from home, Camden's Dublin Castle.

They may be paying lip service to jump jive and putative rock 'n' roll, but to write them off as revivalists would be neither fair nor especially accurate – five of the six numbers are group compositions, the exception being their live favourite, 'Big Ten Inch'.

It's all proverbial good clean fun, a perfect advertisement for The Rent Party show. But regardless of how good or bad their records may be (in this case pretty good), I'd always opt to see them in the flesh – loud suits and ties don't sound so good on record.

ANDY HURT

**THE FIRE HYDRANT
MEN FEATURING
THE FABULOUS
FEZETTES**
**'Missed It By That
Much'**
(Bucks NCH MLP3)**
GEE MR TRACY
**'Shoot The Sherbert,
Herbert, Straight
From The Fridge
Pops'**
(Bucks NCH
MLP5)****

THIS WEEK'S silly names section kicks off with The Fire Hydrant Men, a whimsical collective whose Piranhas/McCookerybook jolly hockey sticks levity hints at the ninesome being students ("eh, Rico, you called my mother a student – for this you die"). Recorded at the Kitchen (but sounding like it was recorded in the bathroom), the seven tracks are mildly diverting, although this is no Twix of a disc – one bite and it's gone. One extra star for calling a number 'I'm In The Pits Since My Racing Car Baby Left Me.'

THE ROSES: bloody but unbowed

BLOOD AND ROSES
'Enough Is Never Enough'
(Audiodrome SIN 1) *****

TWO YEARS on, revitalised. Word-of-mouth gutter legends (lovers of cliché should look to the stars) with something to prove. Debut/summary/pointer: 'Enough' (the best title) has polish, about as much as 'Raw Power', enough to let it leap. And loud drums that crack, aiding the banks of the professionals.

Touched now and then with hovering keyboards, these songs draw on both a pure (perfectly corrupt) rock 'n' roll heart (see 'Some Like It Hot' for guitar lessons) and a unique, dishevelled pop knowledge. 'Living For Today', 'Tomorrow' and, especially, 'Breakdown' soar, bubble and promise.

Sources? 'Enough' might be an underground reality monument made of the same stuff The Sisters Of Mercy use for cracking jokes. Lowlife, hightime, sex and excess. There is value, too, in the seemingly casual air. Lisa's voice, flushing hot and cold at the slip of a word, spells shiver.

Nursery rhyme simplicity is no more the key than real mystery is elsewhere. That element has oft been misconstrued. While 'Your Sin Is Your Salvation' – one of the best, with its slowly rollercoasting momentum and vital refrain – is a truth of sorts, it's the suggestion of all else that matters. Likewise 'Possession'.

Oh, there's more. Dismay and disarray: 'Tower Falls', 'Spit Upon Your Grave'. 'Roles' is punk, really. It all oozes pleasure and is spiked just right with the necessary poisons. "Gotta get/gotta feel/gotta scream/gotta steal/gotta know... a little bit more". That's a clue.

ROBIN GIBSON

Same label, same town (Norwich), probably the same academic background, and another apparently humorous item. But in the hands of Mr Tracy, daftness is a tool you can thrust. Mouthman Brick Smith evidently aspires to the subversive pomposity of the almighty Shend, heaving breathy lungs, regularly switching to Ted Milton/Bill Carter torture chamber sound effects.

The novelty of the synth over synth drums wears off pronto – even DAF couldn't sustain the interest – and an extra dimension is essential if GMT are to spread their gospel beyond the fens and the broads. If a diamond such as 'You Make My House Shine' is anything to go by, people deserve to be told. As the Tracys' poster campaign testifies, Brick is beautiful.

ANDY HURT

the eastern promise of Loudness.

I have a massive moan, however. Why didn't MFN lay down a Metallica cut instead of the awful Jack Starr? Still, one moan out of 16 good value and great numbers ain't bad going at all. Already one of the best metal compilations that'll emerge this year.

STEFFAN CHIRAZI

ELVIS COSTELLO
**'The Best Of Elvis
Costello – The Man'**
(Telstar STAR 2247)

THE TV compilation for armchair enthusiasts who are too lazy to check out the man in his natural habitat. Real fans could argue forever about the track selection, but it's good enough to indicate the approval of the man himself, while sticking to the most commercial criteria. A passing relevance.

HUGH FIELDER

VARIOUS ARTISTS
**'Could You Walk On
The Waters?'**
(Third Mind Records
TMLP09) ****1/4

AN INDEPENDENTLY produced album with an obscure, dark cover provides the temporary shelter for four 'alternative' bands. But what do they have in common? Well, apart from the fact that none of them give a shit about chart success (with the possible exception of one), not a lot.

Bushido's three instrumentals are perhaps the contributions least likely to give Radio One DJs cardiac arrests; a couple of stirring (though directionless) electro-sketches, plus a piano piece which sounds like it was recorded down a 50ft well.

'A Lust For Powder' (nice one, Edward) sees The Legendary Pink Dots dabbling with dub. Dubious? Doubly delicious! Konstruktivits dig up graves and release groaning, wandering ghouls – the aural equivalent of Spielberg's spirits of the Lost Ark. Chilling, killing stuff. But I've saved the best until last. If you're still awaiting the right moment in which to get to grips with the charming Nurse With Wound, wait no longer. 'The Dance Of Fools' is vintage Nurse: absurd, unique, uproariously funny, it all works, perfectly.

An interesting, occasionally exceptional, sampler.

DAVID ELLIOTT

CRATER MASS

TUXEDOMOON
'Holy Wars'
(Crammed Discs
CBOY 2020) ****1/2

A TUXEDO. A white one? A moon. A magnetic, bright one? Passion and romance? Yes and no, respectively.

Were you familiar with T Moon in their earlier incarnation? Well, you know what 'avant-garde' means? Magnetic in performance, their records could leave you unmoved unless you worked hard at it. This new line-up boast 'a music that is more fun than ever before'. That smacks of a sell-out and, though this is not that, 'Holy Wars' is a tearing, wrenching unholy alliance, an attempted arranged marriage of hearts on the hinterlands of the normal with minds desperate to communicate.

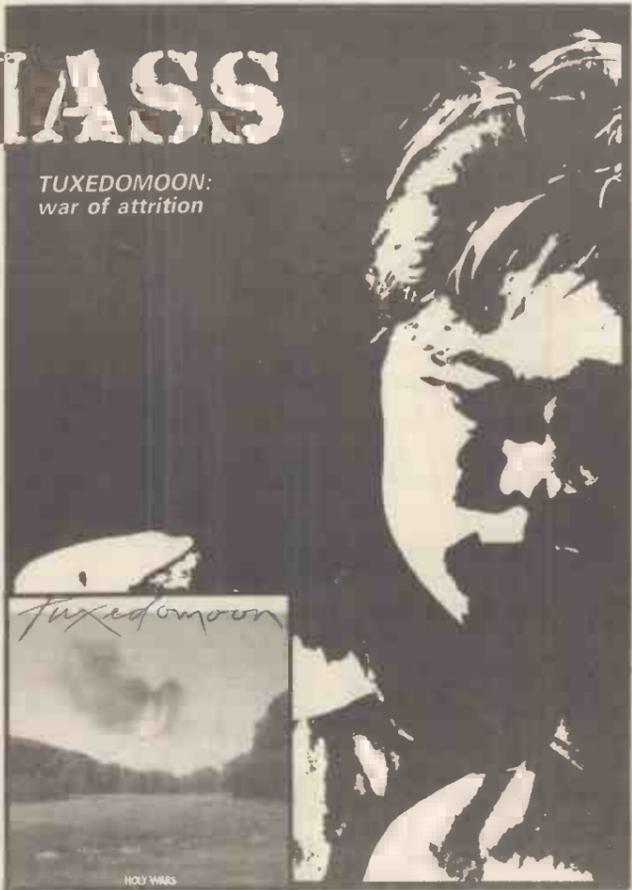
We begin with brooding harmonica on 'Waltz', overlaid with strands of trumpet and sax that worry at the melody. 'St John' depressed the hell out of me

and 'Bonjour Tristesse' flaunted vocals so cruelly uncaring, our lovelorn hero could be talking to the milkman. This is fun?

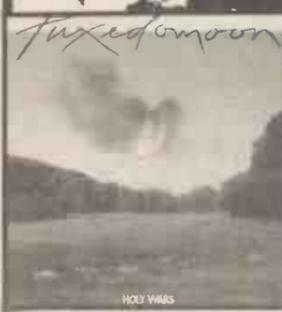
But suddenly, with 'Hugging The Earth', something opens up. Thudding, imploding, sickening plunges of sound begin, felt in the heart, the stomach, the lungs. A staccato finish to each beat creates a mountainous suspense as each step halts, leans back, then rushes on. Skin is peeled from the bones of quiet desperation in the oddly tuneful 'In A Manner Of Speaking' and, now that they've started, they don't stop. The strength builds.

I'd be a liar if I called this easy listening, and it's ridiculous anyway to judge a band including an actor and a cinematographer on sound alone. Still, since I have to, I'll say forget 'fun', since what's here is not. Some of it is misery. However, much is mastery.

GLYN BROWN



TUXEDOMOON:
war of attrition



HOLY WARS



VARIOUS ARTISTS
**'Welcome To The
Metal Zone'**
(Music For Nations
MFN 49) ****

IN YEARS to come, MFN are gonna have a lot of people saying a big thank-you. They tread ground which the bigger fish steer foolishly clear of, and don't tell me the big boys ain't kickin' themselves when they watch the likes of Metallica, Waysted and Rogue Male in action.

So a compilation album from MFN is always bound to entertain, and when the value's also brill, you can't really go wrong (£4.99 for a double album)! Amongst the crackers are the aforementioned Rogue Male, 'Run Out Of Town' from the superb TKO, a tasty 'The Price You Pay' from Waysted and a number from the promising Q5, 'Pull The Trigger'.

Apart from which, you'll get steamrolled by the ever subtle Tank, corrupted by the ever pornographic Wendy O Williams and orientated by

REGGAE

Jack Barron at the controls

JUNIOR REID 'Bom-Shack-A-Lack' (Greensleeves GREL 78) *** 1/4

A FEW months back, Junior made single of the week in this column with the pre 'Original Foreign Mind'. At the time, I commented that his voice's modality recalled a young Michael Rose. Strangely enough, now the latter has gone AWOL from Black Uhuru, it's rumoured Reid is to be his replacement. And what with the elpee entitled 'Original etc. . .', and this here slate changing hands supa-fast, Junior is very much a man of the minute.

I-sing-U-bend vocal pipes to the fore, 'Bom-Shack-A-Lack' reveals a raw singer revelling in the dance hall style of composition. Ignoring the shock of hearing the generally spliffing Hi-Times Band and Junior indulging in a bout of funk with 'False Rumours', this elpee creeps up on you like a sniper in the jungle.

You think everything is ordinary, even dull, until too late. The unseen bullet itself is Reid's delivery which often seems to ignore conventional melody to the point of being sharp or flat. I doubt this vinyl will turn out to be the highlight of his life, and me and my tea leaves aren't often wrong.

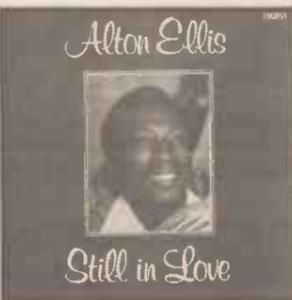
INITY 'Right Time' (Circo Do CD 8401 Dutch imp) *** 1/4

THE VIRUS is spreading everywhere. Heartbeat and Alligator send forth a biting selection of reggae from North America, Blue Moon shine in France, puffer-fish skank is beginning to blow in Japan, and now comes Holland's Circo Do hotfooting their young hopefuls - Inity.

This is not the same Inity who used to (and maybe still

do) operate out of the Midlands. I know this because my map shows no place next to Brum called Surinam, which is where the Dutch outfit originated. No matter. The music might chart familiar soundscapes but it's not simply a one-drop-two-chord trick. Instead, you'll discover a stiff mix of Babylon-burning lyricism, flourishes of unanticipated instrumental cuteness, close-stitched harmonies and level toasting.

'Right Time' is an intelligent child who won't stop asking questions.



SLIM SMITH 'Memorial' (Trojan TBL 198) **** 1/2

THE TROJAN gravy train keeps on rolling long after its artistic drivers have been made redundant. The cynic in me thinks there's more excess stock to be shifted; the fan in me claps with jubilation for old gold has an eternal glitter.

Alton and Slim were two of the foundation stones upon which the high church of the rumbling rocksteady rhythm was built. And, like forts of excellence among shanty towns, their musical architecture still endures.

'Still In Love' and 'Memorial' are more or less straight reissues. The former, due to its unevenness and sickly string-strung 'Muriel', is strictly for collectors since Alton's surest shots are to be found on his Studio One sides.

'Memorial' is a different proposition. The late, and very great, Slim's vinyl legacy is thin and difficult to track down, though once again his most creative and moving work is contained on other labels. Even so, 'Memorial' lives through persuasive lung-power and a Sistine Chapel of songs.

THIRD WORLD 'Reggae Greats - Third World' (Island IRG 9) **** 'Sense Of Purpose' (CBS 26266) **

"JOURNALISTS," HE (Cat, the band's guitarist, that is) adds with a grin, "can kiss my rass". The quote is lifted from Hugh 'Newsdesk' Fielder's sleeve notes gracing the Island re-collection of Third World's most attuned songs. As a writer, one can only answer: you should be so lucky, Cat, baby.

Contrasting the 'Reggae Greats' affair with Third World's latest for CBS, one is immediately struck by how the group have lost their guiding fusionist spirit and, in the process, put the band into bland.

'Sense Of Purpose' indeed! They couldn't even be honest about the title for such a quality is precisely what the 1985 album lacks.

Third World haven't 'sold out', they've simply exorcised their demon of creativity and are now musical icebergs. It wasn't always so as the 'Greats' compilation will attest. '96' In The Shade' and the rest - then TW were real hot. Cat isn't worthy of kissing my rass now.

WINSTON REEDY 'Crossover' (DEP LP7) ****

THE ROMEO of Lovers' Rock, who wears his heart in his mouth, Winston has long been championed by the brothers Campbell and the rest of UB40 through generous support slots on tours and the like. I could never understand their fanatical loyalty to the singer.

As a sexbeat for many thousands of knee-trembling fleshy collisions in the bedrooms of this dark and unpleasant land, 'Dim The Lights' provided a perfect soundtrack. Yet until now, Winston hasn't cut an album you could actually converse with over breakfast the morning after. 'Crossover' changes that state of affairs. Its title promises everything and nearly everything it promises is executed - including some excessive twankings of blithe if technically (zzzzz) adept lead guitar.

I blame this six-string canker blemishing the face of reggae on Marley's Wailers, though I don't suppose Bopping Bob could foresee that eventually every skank combo would boast some bimbo who aspired to be Al Anderson, Junior Marvin or - dreamers - Hendrix.

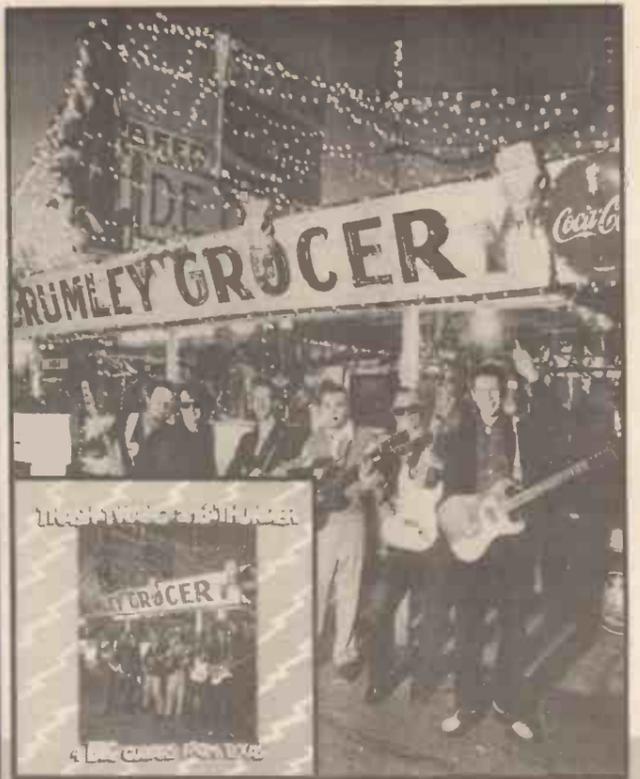
There is just such a bimbo on 'Crossover'. Yet aside from odd weak errors such as the sanctimonious 'Superstar', the material is made up of melodic marvels tied in pretty bows by Jackie Mittoo's keen keyboards.

This being the sonic culmination of Winston's first musical slaughter in UB40's Abbatior studios, not surprisingly the vinyl is liberally spiced with hi-tech effects which work with variable success, as such things are wont to do.

AL CAMPBELL 'Forward Natty' (Move MVLP 1) ****1/4

'FORWARD NATTY' is the label's debut release, a sturdy stepping stone to the future, and it's flaming groovy. Shunted along primarily by the Studio One Band, Al's toxic tonsils fix on terse social comments about 'The National Front' and 'Politician' with the natural glee of a swallow diving on a worm.

Inescapably the man's grandest foray since the curtains were drawn with 'Late Nite Blues', 'Forward Natty' is emotionally ageless.



TEX AND the cowheads

TEX MAD

FOUR BIG GUITARS FROM TEXAS 'Trash, Twang And Thunder' (Demon FIEND 40) ****

THIS RECORD fair takes my breath away. Phew! I'm plum tuckered. Pardon me if I'm wrong but - with the exception of The Shock Headed Peters - I'm unaware of any other combo that employs a four guitar line-up. And without any disrespect to Karl Blake (well, perhaps just a trace, but then he probably owes me a pint anyway), the Peters aren't quite in the same instrumental league as these hombres.

This is no mere r'n'b outfit. 'Shanghai Cobra' opens with a chord that wildman Karl would be proud to call his own, and the predominant feel is that of Johnny Thunders minus the mop, the black leather and the inability to come to terms with the laws of gravity. The openers of both sides, 'Boomerang' and 'Ride Of The Ruthless', are killers, and with no makeweights to be seen, 'Thrash, Twang And Thunder' answers all the questions.

With the various guitar styles taking in Link Wray, Roy Buchanan, The Fabulous Thunderbirds, The Ventures and Dick Dale Surfbeat, this 'project' is effectively a compilation album, each track shooting off at tangents. Energy abounds, the electrons fly, and domestic volume controls are shunted to record levels. Excuse me while I apologise to the upstairs neighbours.

ANDY HURT

HOT GOSSIP

VARIOUS ARTISTS 'The DJs' (Island IRG 4) **** 1/2

WHAT'S THE word? Semantic smiles in Deejayburg. This is the opening salvo in a series of reggae compilations from the folk at St Peter's Square, anticipating a phew-wotta-scorcher skanking summer. Flame on, I reckon.

Aside from sporting the most imaginative cover of the set, our own Edwin Pouncey supplies idiosyncratically gore-vital info with the record. You'll have to get used to this Sound(s) source of knowledge since Ed, myself and Hugh Fielder have scribbled our thoughts over nearly half of the upcoming comps. Of course, we did this out of sheer enthusiasm, but professional criticism is a different bankroll altogether.

Small but important details: neither this set nor the imminent Rockers and

Lovers affairs draw exclusively from the Island catalogue. Organiser Trevor Wyatt decided instead to license tunes from other labels, and that's good news for our ears.

Unfortunately, opportunities to lash together near definitive (if compressed) aural histories of each stem of the skank bush have been missed in the process. For example, the inclusion here of Billy Boyo and the exclusion of that dental dancing legend Big Youth is plain silly.

Even so, my little ribbitts, it encapsulates some of the magic mouthings of the Lone Ranger, Eek-A-Mouse, Dillinger, General Echo, U-Roy, Scotty, Papa Levi - plus Michigan and Smiley's momentous 'One Love Jamdown'. In the words of Edwin: "This record invites you to a party where the entertainment never stops."



MICHIGAN AND SMILEY kick out the jams

LIVES

THE FUZZTONES

Dingwalls
VOX PHANTOMS. Spooky singers? Hey, no – nothing's realer than the solid spectres onstage tonight. To understand, let your mind loose, let it leave your head in a trail of green vapour. Go with it, drift back to the Sixties. What do you see? *The Addams Family*, *The Doors* and *Them* and *The Seeds*. Voodoo eyes, claw fingers on your shoulder and Vincent Price organ snakes, slithering in through your ears, constricting your brain. The Sixties trash dream nightmare.

Add cats' bones and a beat that lifts you at the Fuzztones' will from your seat. Tonight, they pick up Vox guitars and wring them out. Deb O'Nair, shaking her blonde head like someone possessed, keys the vertigo pound of Vox Jaguar organ throb, carrying 'Cinderella' on its swirl. Vocalist Rudi Protrudi opens his mouth to release a hoarse, still slick, shout, a scream for help. Bass thuds up, coming through the floor, magnetising your feet. You can't run away. Then vicious harmonica hits home right where your mind was, bringing tears to your eyes. This band hurt, and the pain makes you smile.

The 45's B-side, 'Brand New Man, Brand New Car' spits over from the stage like a fireball, and 'Ward 81' put kicking mental patients right in your lap. Fuzz. Fury. And you beg them, in Rudi's big-mouthed words: "Administer the medicine ... to my heart!"

GLYN BROWN

THE FUZZTONES: heavy metal



Gavin Watson

ALONE AGAIN OR

Glasgow
ALONE AGAIN Or: lost in electric dreams. Aberdonian (whizz?) kids, rejecting living death amongst the oil refineries and steak houses for an unspectacular dig at microchip musicology. A band quite capable of performing (and I use the term loosely) with apparent disinterest.

As yet, AAO show no signs of purpose or of the Sixties psychedelic leanings suggested by their choice of name. And if a complete rethink were to include the relegation of push-button pop in favour of healthy, tainted

songwriting, then it would be at least a vast improvement.

Tonight's lack of ingredients underlined a fascination for studio techniques. Songs like 'Liquid Arc' and 'Wild Before I Go' smothered in layers of irrelevant nonsense, disguised by hardware, an excuse to twiddle thumbs. That the band have remained ignorant of their failure to move, to create emotion or danceability is incredible. That their idea of perfection should omit such qualities shows only delusion.

Their hopes may be for the future, but at present they lie firmly in the past.

JOHN DINGWALL

MAZE

Hammersmith Odeon
APRIL'S MAZE'S. Still not a household name in the UK, still beaten out of the 'charts' stakes by tunnel-visioned legends-by-default such as Kool And The Gang, they can fill the Hammersmith Odeon for seven consecutive nights (with an eighth to crown it next week). In the history of the universe, only Elton Jung has topped this.

Maze, naturally, are difficult to get into, but once you've located their groove (somewhere between astral and groinal), you want to lose it like you want to lose your bottle at a party. Frankie

Beverly – resembling nothing so exactly as a 40,000 watt light bulb – oohs and aahs like a man possessed, with a hint of prime Curtis Mayfield. He also introduces us to his mother and son, and calls us all "salt and pepper". As an artist, he is incredibly bland. 'Back In Stride' is the meatiest, 'Joy And Pain' the most soulful (yet again). The atmosphere demands sensory consummation.

Exemplary, as ever. But does The One True Frankie ever get bored with all this immaculate perfection? Did Samson invent the helicopter?

CHRIS ROBERTS

RICHARD THOMPSON

Dominion
FLAVOUR OF the month he may be, but Richard Thompson didn't curry any favours from the brash new folk followers, who'd been lured in by support slots from The Boothill Foot Tappers and The Pogues as much as by Thompson's formidable reputation.

They clearly found it hard to settle to Thompson's heady, intense style – the ten-minute guitar solos, the languid moody songs. Even the sprightly dance numbers had too many subtle rhythmic twists for mindless dancing.

The Sixties time-warp

For all their overblown, overwrought, self/proclaimed dramatic 'artistry', King have but a brace of decent tunes. Something they acknowledge by playing them both twice. And while I can tap a toe to either of those hit singles, I cannot stand this band.

Because when Paul King asks all those young girls in his audience whether they like sex, what he might as well be saying is: wouldn't all you pathetic little scrubbers just love to have big, powerful me hump your tiny minds right out of your tiny bodies, as well as rip off all your money? Love and pride? I think not.

ROGER HOLLAND

SWANS WAY

Ronnie Scotts
IT'S DECISION time for these fallen heroes. Their hit single, 'Soul Train', wasn't followed up by further success, and recent record company troubles have put their backs firmly against the wall. Canny choice of venue, though. Ronnie Scott's claustrophobic club suits Swans Way's cosy soul, although a sell-out crowd made it difficult to create an intimate atmosphere.

The three were joined by a four-piece brass section, and the majority of the set consisted of new material, the trio very careful to keep their trademarks intact – slow, building arrangements wrapped around a Stax bass and a floating female harmony, the lead vocal

straining into a crescendo of emotion cocooned in their nightclub music. A remixing of elements rather than a step forward.

'Valentine' was mellow and restrained, 'Another Country' had a delicious dropping melody and let the brass section roar. But, like the gig, it lacked direction. Somehow, the show failed to ignite. Perhaps it was their decision to ignore the crowd's shouts for old favourites. Maybe for a band who rely so much on 'mood', the packed audience's discomfort was hard to overcome.

They were called back for encores, but audible groans at the repetition of the new numbers said it all. A brave attempt to rebuild that misfired. A case of too much too soon.

PETE PICTON

FUZZ BUSTERS



David Travis

LUB A CLUB

CLUB 21

Birmingham
FUNNY OLD world, innit? There you are, attempting to come to terms with the earth-shattering revelation that Princess Michael wears jackboots to bed, when pow! Along comes a band like Club 21 to take your soul to a somewhat higher sphere. They're not so much unusual because of the effort and thought which they've so obviously put into their stage show, but for the sheer power of the songs which remain when you strip away the frippery.

Why some record company hasn't picked up on this lot before is beyond any reasonable person's comprehension. Their ten-strong set was packed with the sort of material that could keep the tills in record shops ringing merrily from now until Christmas – you know, not too taxing to the ear, yet not too insulting to the intelligence. And crafted with a fine precision.

If Club 21 are open for membership of their fan section, this is my application. And on this performance, it'll be the first of many.

GEOFFREY S KENT

A CLUB member sees the light

THE CLANGERS/ MWAB

Durham
EVERY NOW and then, it's worth braving the oceans of hair gel to check out the local arts centre and see who's playing. Tonight it was The Clangers and MWAB (Man With A Bum), two wacky combos in search of a riot.

The Bum, a sort of subterranean Toy Dolls, were definitely out for laughs and took great delight in massacring old standards such as 'Twist And Shout' and their cult single (so I'm told), 'Angus Young'. More professional were The Clangers, a rather serious looking bunch with a Sixties feel that had everyone bobbing. They concluded the evening with an anarchic rendition of 'Wipe Out' that featured the added talents of the Bum's drummer, Paddy Claydon.

IAIN SMITH

THE VIBESHammersmith
Clarendon

SCREAMING LIKE a million wounded cats in a hurricane, five Mad Maxes in crests are belting and straining, kicking into town with the brakes complaining, and in a packed Broadway, time gets meaningless as the stage explodes with neurotic noise. Runaway trains of guitar, vocals and drumbeat spiral and stamp, throwing out dirty sparks. No Cramp style, no 'billy beat, but...

Spitting trailing quiff from his mouth, Gaz Voala unchains that escalator voice, opening with a homage to The Vibes' inspiration, 'Hasil Adkins In My Head'. It is laid back, Gaz - but it's hard, too. It's hypnotic.

Revolving through the psychodrama of 'I Hear Noises', the band start to show off other abilities. With the new 'Come Back, Bird', Lloyd (clutching a customised double bass, inlaid with grotesque mirroring) shows off relaxed slap bass syncopation, while sticks click the beat on the drum's shell. Link Wray breaks set a style. Raw. It fills the floor.

There's a speed-freak version of The Small Faces' 'Wat'cha Gonna Do About It', and an encore with the muscular 'I'm In Pittsburgh'. As Johnny 'Mother' Johnson jacks his guitar into the shuddering, hacking, plummeting sound, looking straight-faced into an hysterical crowd, the hairs on my neck stand on end. Vibrate!

GLYN BROWN

NICK CAVE: this man should carry a Government Health Warning

Chris Barclay

SEED VICIOUS**THE FINI TRIBE**
Edinburgh

THE FINI Tribe logo is indelibly inked on the bare chest and hairy tonsils of frontman David Miller. Behind him, slides flicker in their very abstract fashion. Guitarist Chris Connolly looks like a young skinhead Christopher Lee. There's nothing like the Finis' insensitive and tortuous rhythms to help send one's imagination into overdrive.

If you should ever think of The Fini Tribe, you might think of James White, Clock DVA, the Cabs, Joy Division and the like. Titles in the vein of 'Happiness Is A Big Jug', 'Goats Devouring Monkeys', 'An Evening With Clavichords' and 'Goose Duplicates' state of mind.

The Fini Tribe are a welcome shot in the arm, pretentious to an extreme, just what we always wanted. If they could not play their instruments, they'd probably be The Jesus And Daisy Chain. But tonight's audience reaction proved that they are somewhat more appealing.

JOHN DINGWALL

JAI GRAY Jay: impossibly handsome (it sez here)

CAUSE AND EFFECT
Le Beat Route

I HATE reviews that start, 'If you like U2 and Simple Minds, then this is the band for you'. So let's begin a touch less rhetorically by saying instead that if you can appreciate the passion and power of those bands, and you've got a mind sufficiently open to acknowledge a band built on similar foundations but with real verve of their own, then Cause And Effect are certainly well worth your investigation.

Three numbers in particular set these youngsters apart from the endless stream of clones and copyists. There's 'Killing Eye', uptempo and rocky, the reggae-tinged 'Take Your Breath Away' and a groover with smash hit tattooed all over it entitled 'Today', which actually *did* take my breath away.

This handsome hat-trick alone was enough to convince me that the Surrey-based five-piece are definitely a name to watch. With a few more gigs behind 'em, who knows the effect they could cause.

GARRY JOHNSON

THE SCREAMING BLUE MESSIAHS/THE FOLK DEVILS
University Of London Union

TRYING DESPERATELY to be bad boys, The Folk Devils delivered slice after slice of rot and roll, and left nothing but a sour taste in the mouth and a painful ringing in the ears.

The singer howled and leapt about like a poor man's Nick Cave, flogging the whiskey-sodden sinner image for all it was worth - all this swamp liquor devil thrash is beginning to wear rather thin, and I bet these boys won't be lying in the gutter afterwards. They'll be tucked up in bed with their Ovaltine and *Readers Digest*.

The Screaming Blue Messiahs also dip into the same bad-assed boogie bag, but come up with a driving rock noise with only a cursory nod towards today's punkably merchants.

Lead Messiah Bill Carter looks like a post-diet Alexei Sayle, and shares the same slightly manic presence. His finger-pickin' guitar style lent an intricate edge to the Messiahs' steamroller approach - ZZ Top meets The Cramps in Dolly Parton's living room, while Captain Beefheart puts the kettle on? These Messiahs may not be heaven-sent, but they are the next best thing.

NEIL PERRY

TOXIC REASONS/ GINGER JOHN/ MAU MAUS
Leeds

ONCE, THE Mau Maus were a hopeless case of tuneless thrash. However they've now thankfully thrown all that behind them and have taken to impressive pastures of melodic, scathing rock with more than just a touch of anthemic qualities.

Kicking off this night, the Mau Maus made all that as plain as possible with a powerful selection from their 'Fear No Evil' album. They made Ginger John's task very difficult, but the red-headed rafter pulled all his best punches: a herbert-handed stream of jokes and classy rants like 'Herpes From Outer

NICK CAVE AND THE BAD SEEDS

Brighton

MY GREAT friend Ugly Keith looked at me as if I had poisoned him after the first swallow of the ghost of a pint of lager which I handed him from the Escape Club bar. If it had had more lager in it, and less water, the evening might have looked a better colour.

The Bad Seeds mixed an engaging fragility with vodka-flavoured overdrive. The music peaked in berserk stutterings and ebbed into a sound like cigarette ash being attacked with a cheese grater. The audience loitered palely, so cool I had to put my overcoat back on. Stone cold, in fact. You could practically smell the embalming fluid. We kept treading on each other's toes to make sure we were still alive.

Nick Cave stared into the hollows of blank eye sockets and produced his customary howling growl, the voice of a hyena in a graveyard. He levitated his hair into the appearance of ruffled crow feathers nonchalantly. Just enough raw electricity was generated to jerk the corpses in the audience into the semblance of applause. Some blue sparks in the choking grey smog of an audience. Power into darkness.

CHRIS MANTHORP

Space', just one of the magnificent odes from his forthcoming long player. Ginger John should be on TV, he's a natural.

Matching the magnanimity of John's performance, Toxic Reasons closed the night perfectly. They stormed through a rocky set of weighty, full-bodied tunes with deft dexterity and proletarian power, raking out some fine gems including 'Break The Bank' and 'Limited Nuclear War'.

Naturally, the healthy turnout loved 'em, and the encores were as formidable as their set, with the Reasons lashing out the numbers with fury a-plenty, and so tightly it's easy to see why they're rated as one of the better US punk bands. They're dynamite.

SPIKE SOMMER

SPECIMEN/LET'S WRECK MOTHER
Nottingham

LET'S WRECK Mother present a short set, spanning glaringly relentless chunks of sound through to demented whimsicality, and feature what must be one of Earth's cutest creatures in French bassist Sophie. Some of the songs swing wide of the mark, but most aim true, and the forthcoming single, featuring three of the best, should be a blinder.

"This song is about your willy," is Specimen's snickering introduction to 'Complicated Problems', and for it one of the band is decked out in drag. Not so much vaudeville, he gives the impression of a pre-teen transvestite that has ambled onto the stage after a rummage through mummy's wardrobe. Specimen are the boys that their parents warned them about.

The pain of it is that, although they present sounds sculpted from the coprolite of glam, the forms that they take are often quite attractive, studded with hooks, bright sax and interesting keyboard antics. Unless they take themselves seriously, however, seeing Specimen will remain something akin to the experience of playing guardian at a kids' pre-adolescent tea-party.

PETE MARCHETTO

AUTOMATIC DLAMINI/THE HARPOONS
Bristol

WITH THEIR Sixties sensibility and their Seventies slap-dash firmly to the fore, The Harpoons farted around, made some quite acceptable pop noises with their guitars, and made it perfectly clear that they were thoroughly enjoying themselves. So much so that they resurrected the first song that they had ever played for the final encore; a little number called 'Green Monster' which refers to certain nasal secretions. The Harpoons are to serious music what Patrick Moore is to synchronised swimming.

By contrast, Automatic Dlamini were a good deal more intense but no less entertaining. They consist of just bass, drums and percussion, and with each of them sporting a head mike, they all add vocals (or at least a noise), though this task rested mainly with the percussionist.

With what amounts to little more than a glorified rhythm section and a voice (or three), they manage to produce an impressively rich blend of beats and sounds; though not all the time. Still, the songs are strong and, with a name not yet fathomed, continued interest is assured.

RICHARD PUTLER

THE KINKS
Birmingham

THE ONLY band from the Sixties who still count! Like Townshend, Ray Davies has got the theatrical gestures and poetic prose to perfectly compliment his rock star pose. His talent alone lifts The Kinks clear of the dinosaur tag so easily tied around the necks of their surviving contemporaries. Davies still cuts it.

Meanwhile, gems like 'Deadend Street' and 'Come Dancing' sound fresh, and old faves like 'You Really Got Me', are as strong as real myths should be - not just biased memories. It was a shame that classics like 'Lola' and 'David Watts' were such glaring omissions, but the show was still more than fair.

GARRY JOHNSON

JAI GRAY JAY

Harlesden Mean Fiddler DURAN DURAN have got a lot to answer for. For about the millionth time, the conveyor belt clatters into action and delivers the latest shipment of finely chiselled dolly-boys to the showroom. But this time, it's different. Impossibly handsome to the point of yeeuch, genuinely arrogant, and just a shade tougher than those who have gone before, Jai Gray Jay are, believe it or not, the first sons of the sausage machine who at least look capable of living up to the prototype.

Formed in 1983 by singer Jeff Hepting - a tattoo on his wrist subtly betrays his angelic appearance - and guitarist Greg Radcliffe, a tiny Dave Tregunna lookalike, their pedigree includes names like The Dumb Blondes and Panache.

Whether Jai Gray Jay have it in them to match the grand gesture of 'The Reflex' or the ludicrous sensitivity of 'Save A Prayer' remains to be seen, although there was little evidence of this tonight. Songs like 'Return Your Love' and 'Hold On To Love' and so on all lacked that spark of reckless vision that turns a pop cliché into a thing of beauty and a joy forever. For now, Radcliffe's miniature guitar heroics provide a visual diversion when it all gets a little too familiar.

"Go for it!" Hepting repeatedly urged the audience, not realising that a band on the brink of a boom should find a slogan of their own. The cheap blonde on the dance-floor began to shimmy in her high street chiffon. Jai Gray Jay peered down her cleavage and saw into the future.

JANE SIMON

**JAI WALKING**

NIGHTSHIFT

By Dee Pilgrim. Write to Sounds at Greater London House, London NW1 7QZ or telephone 01-387 6671.

AFTER YEARS in the field, The Groundhogs still continue to get their act together on an almost nightly basis. Watch their name crop up everywhere criss-crossing the country, and the new competition like the Monochrome Set, Madam X, Colour Field, Skeletal Family, China Crisis and the Alarm. And there's old fogies Gazza Glitter and Rick Wakeman propping up the bar too!

WEDNESDAY 8

ALDEBURGH, Snape Maltings, (3543), Barbara Dickson
 BANNOCKBURN, Tamdhu, (813456), The Groundhogs
 BIRMINGHAM, Odeon, (021-643 6101), Gary Glitter
 BIRMINGHAM, Railway, (021-359 2283), La Host
 BRIGHTON, Basement, (681286), Violet White/Burn/Strange Days
 BRIGHTON, Old Vic, (24744), Big Mad Seventies Band
 BRISTOL, Demolition Ballroom, (40791), Disorder/Wretched/Ad Nauseum/General Belgrano/The 368
 BRISTOL, Hippodrome, (299444), Rik Mayall And Ben Elton
 CHESTERFIELD, Adam And Eves, (78834), Zyclones
 CHESTERFIELD, White Swan, (73134), Haze
 COLCHESTER, Colne Lodge, (46635), Ugly
 CROYDON, Cartoon, (01-688 4500), News At Ten
 CROYDON, Underground, (01-760 0833), Crime In A City Solution/Shadowland
 DERBY, Old Bell, (43701), The Wedding
 DUNSTABLE, Wheatsheaf, (62571), Legacy
 HANLEY, Victoria Hall, (24641), Spear Of Destiny
 HULL, Tower, (228110), Monochrome Set
 IPSWICH, Gaumont, (53641), Rick Wakeman
 LEEDS, Adam And Eves, (456724), Chaos UK/Lunatic Fringe/Concrete Sox
 LEEDS, Town Hall, (31301), Richard Thompson
 LEICESTER, University, (556282), Janette And The Planets
 LONDON, Bloomsbury Theatre, Gordon Street, (01-387 9628), Harvey And The Wallbangers
 LONDON, Bridge House, Borough Road, (01-673 8228), Television Personalities/One Thousand Violins
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), There Goes Algy/May Day
 LONDON, Cricketers, Oval, (01-735 3059), These Tender Virtues
 LONDON, Dominion, Tottenham Court Road, (01-580 9562), Krokus
 LONDON, Dublin Castle, Camden, (01-485 1773), Balham Alligators
 LONDON, Embassy, Old Bond Street, (01-499 4793), Boomerang Gang/Murphy
 LONDON, Hammersmith Odeon, (01-748 4081), The Pointer Sisters
 LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Antz Avenue
 LONDON, Kooler, Rosemary Branch, Shepperton Road, (01-226 6110), Mechanical Monkey
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Skiff Skats/Cat Talk
 MANCHESTER, Apollo, (061-273 3775), Maze
 MANCHESTER, Band On The Wall, (061-832 6625), Yessir
 MANCHESTER, Gallery, (061-832 3597), All Over The Carpet/New Morning
 MANCHESTER, Hacienda, (061-236 5051), Skeletal Family
 MARGATE, Winter Garden, (21348), Vic Damone
 NORWICH, Premises, (660352), Eyes Upward
 NORWICH, University Of East Anglia, (52068), Phil Guy And Jimmy Rogers
 ORMSKIRK, Chelsea Reach, Six
 PRESTON, Clouds, (57473), Working Week

MONOCHROME SET'S Bid: he's no dummy



PURLEY, Hang Out Club, Cinderella Rockefellas, (01-660 4839), The 8th Wonder
 ROMFORD, Rezz, (25566), The Babysitters
 SHEFFIELD, Polytechnic, (760621), New Model Army
 STOKE-ON-TRENT, Shelleys, (32209), Girlschool
 SUNDERLAND, Bunker, (650020), Fatal Charm
 SWANSEA, St Philips Community Centre, (41027), The Curtain
 SWANSEA, University, (25678), Explorers
 TINTWISTLE, Working Mens Club, (4764), Cold Frame
 WINDSOR, Arts Centre, (59336), Keith James
 WOLVERHAMPTON, Sheraton, (24514), Salvation/The Bomb Party

THURSDAY 9

ABERDEEN, Flesh Exchange, Ege Bam Yasi
 BEDFORD, West End Club, Queens Park, Los Marbles/Jet Iris
 BIRMINGHAM, The Loft, The Outrigger, Hollywood Refugees/Bang Sisters
 BIRMINGHAM, Night Out, (021-622 3281), Dr Hook
 BRADFORD, Wheatsheaf, (724163), Haze
 BRIGHTON, Richmond, (603974), Dumpty's Rusty Nuts
 BRISTOL, Thekla, Sedgemorons
 BURY, Atmosphere, Ten Day Trial
 CARDIFF, New Ocean Club, (485600), Explorers
 CARDIFF, University Union, (396421), Heavy Quartet
 COLCHESTER, Crypt, (573174), Accusation
 CROYDON, Cartoon, (01-688 4500), Naked City
 DUNDEE, University, (23181), Balaam And The Angel
 EDINBURGH, Coasters, (031-228 3252), Working Week
 EDINBURGH, Moray House College, (031-556 5184), Crucial Xylophone
 EDINBURGH, Playhouse, (031-557 2590), Maze
 EDINBURGH, Queens Hall, (031-668 2117), Richard Thompson
 FELTHAM, Airman, (01-890 2112), Antz Avenue
 FETCHAM, Riverside, (375713), Shoot! Dispute
 GALWAY, Leisureland, (7687), Chris Rea
 GREAT YARMOUTH, ABC, (3191), Barbara Dickson
 GUILDFORD, Club Royal, (575173), Siege
 HAMPTON, Jolly Boatman, Hampton Court Way, (01-979 1010), Famous Five
 HASTINGS, Crypt, (444675), Roddy Radiation And The Tearjerkers
 HENLEY, Five Horseshoes, (574881), Alan Clayton And The Argonauts
 HEREFORD, Market Tavern, (56325), Dr Feelgood
 KILMARNOCK, Kadikoi, Groundhogs
 KINGSTON, Polytechnic, (01-546 8340), The Flowerpot Men
 LEICESTER, De Montfort Hall, (544444), Gary Glitter
 LEICESTER, University, (556282), China Crisis
 LIVERPOOL, Bradys, (051-236 3959), Skeletal Family
 LIVERPOOL, Rendezvous, (051-207 7451), Two People
 LIVERPOOL, University, (051-709 4744), New Model Army
 LONDON, Bloomsbury Theatre, Euston, (01-387 9628), Harvey And The Wallbangers
 LONDON, Camden Palace, Mornington Crescent, (01-387 0428), This Island Earth
 LONDON, City Of London Polytechnic, (01-247 1441), Love Ambassadeux/Blue Nose Band
 LONDON, Cricketers, Oval, (01-735 3059), Buddy Curtess And The Grasshoppers
 LONDON, Dominion, Tottenham Court Road, (01-580 9562), Madam X
 LONDON, Electric Ballroom, Camden, (01-485 9006), Salif Kaita/Dade Krama/Uthingo
 LONDON, Embassy, Old Bond Street, (01-499 4793), Adu/Ruby Ford/TGB
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Bloodsport
 LONDON, Hammersmith Odeon, (01-748 4081), Rick Wakeman
 LONDON, Marquee, Wardour Street, (01-437 6603), The Cardiacs
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), David Knopfler
 LONDON, Old White Horse, Brixton, (01-487 3440), Chisza!
 LONDON, 100 Club, Oxford Street, (01-636 0933), Ricky Cool And The Big Town Playboys
 LONDON, Royal Albert Hall, Kensington Gore, (01-589 8212), Sky
 LONDON, Shaw Theatre, Euston (01-388 7727), Relator/Chalk Dust/Singing Francine
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), The Albion Band
 MAIDSTONE, Royal Albion, (52547), Barflies
 MANCHESTER, Apollo, (061-273 3775), The Alarm
 MANCHESTER, Band On The Wall, (061-832 6625), New Shoes
 MANCHESTER, Gallery, (061-832 3597), The Three Johns
 NEWCASTLE-UPON-TYNE, Broken Doll, Blenheim Street, (321047), Slaughterhaus
 NEWCASTLE-UPON-TYNE, Tiffanys, (612526), Monochrome Set
 NOTTINGHAM, Garage, (501251), Les Enfants
 PETERBOROUGH, Renaldos, Loose Ends
 PORTSMOUTH, Grannys, (824728), Strange Days/Violet White/Waterfront
 RAYLEIGH, Pink Toothbrush, (770003), Girlschool
 ST HELENS, Black Bull, (52385), Housemartins
 SHEFFIELD, Rockwells, (22521), Tredegar
 SPALDING, Hole In The Wall, (61995), Prowler
 STOCKTON-ON-TEES, Dovecot Arts Centre, (611625), Phil Guy And Jimmy Rogers
 SURBITON, Assembly Rooms, (01-399 6553), Conflict/Icons Of Filth/Legion Of Parasites/Lost Cherries/Stigma
 SWANSEA, Marina, (54131), Liaison
 TWICKENHAM, Turks Head, Winchester Road, (01-892 1972), Ruthless Blues Band
 WARMINSTER, King Arthur, Disorder/Wretched/Virus
 WEYMOUTH, Verdis, (779842), Shark Taboo
 WHITSTABLE, Harbour Lights, (275218), Zanderella

MADAM X: sex dwarfs



FRIDAY 10

ABINGDON, Culham College, (20458), Twelfth Night
 ALDERSHOT, West End Centre, (21158), Stan Tracey Quartet
 AYLESBURY, Maxwell Hall, (88948), Madam X
 BASILDON, Roundacre, (285119), The Ultimate
 BATH, Moles, (333423), 99 Shy
 BIRMINGHAM, Night Out, (021-622 3281), Dr Hook
 BIRMINGHAM, Odeon, (021-643 6101), The Alarm
 BIRMINGHAM, Peacocks, (021-643 6751), The Burning
 BRADFORD, University, (33466), New Model Army
 BRIDGEWATER, Arts Centre, (2700), Legend/Protector
 CARDIFF, Bogeys, (26168), Liaison
 CARDIFF, St Davids Hall, (42611), Sky
 CARDIFF, University, (396421), The Colour Field
 COVENTRY, General Wolfe, (88402), Dr Feelgood
 CRAWLEY, Leisure Centre, (28744), Gary Glitter
 CROYDON, Cartoon, (01-688 4500), Short Stories
 DERBY, Pennine Hotel, (41741), Antics
 DEWSBURY, Turks Head, (463790), Rival
 DUNDEE, University, (23181), Working Week
 FETCHAM, Riverside, (375713), Blubbery Hellbellies
 GLASGOW, Lucifers, Sub Club, (041-248 4600), Jesse Rae
 GLASGOW, Queen Margaret Union, (041-334 1565), Monochrome Set
 GLASGOW, Third Eye Centre, (041-332 7521), Mint Juleps
 GLENROTHES, Exit Centre, (771248), Groundhogs
 GUILDFORD, Club Royal, (575173), Page Three
 HASTINGS, Crypt, (444675), Zip Codes/After The Fire
 HEREFORD, Market Tavern, (56325), Blue Chickens
 IPSWICH, Gaumont, (53641), Barbara Dickson
 KEIGHLEY, Victoria Hall, (602401), Skeletal Family
 LAUNCESTON, White Horse, (2084), Veil After Veil
 LEEDS, University, (439071), Watch With Mother/East To West
 LIVERPOOL, Mountfort Hall, (051-709 4744), Spear Of Destiny
 LONDON, Bloomsbury Theatre, Euston, (01-387 9628), Harvey And The Wallbangers
 LONDON, Bumbles, Acton, (01-992 3308), Joe Public
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Poison
 GIRLS/BLYTH Power/All My Sins Remembered
 LONDON, Dominion, Tottenham Court Road, (01-580 9562), Clancy Brothers
 LONDON, Hammersmith Odeon, (01-748 4081), Maze
 LONDON, The Horseshoe, Clerkenwell Close, (01-253 6068), Artificial Movement/Destiny Angels/Meanyes
 LONDON, Lord Nelson, Commercial Road, (01-790 6148), Beaufort Stroke
 LONDON, 100 Club, Oxford Street, (01-636 0933), Hi-Life International/Rent Party
 LONDON, Queen Mary College, Mile End Road, (01-980 4811), One Thousand Violins
 LONDON, Ruskin Arms, East Ham, (01-472 0377), Seducer
 LONDON, Shaw Theatre, Euston, (01-388 1394), Relator/Chalk Dust/Singing Francine
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Moondance/Rockin' Robeys
 LONDON, University Union, (01-580 9551), Misty In Roots
 LUTON, Pink Elephant, (51357), Loose Ends
 MANCHESTER, Band On The Wall, (061-832 6625), Waduku
 MANCHESTER, International, Anson Road, (061-224 5050), It's Immaterial
 MANCHESTER, University, (061-273 5111), China Crisis
 MELBOURN, Rock Club, (61010), Bordeaux
 NEWCASTLE-UPON-TYNE, Mayfair, (323109), She/Rough Justice
 NORTHAMPTON, Dergate Centre, (24811), Vic Damone
 NORWICH, East Anglia University, (52068), Les Enfants
 OLDHAM, Oddies, (061-624 5491), Here And Now
 OXFORD, College Of Further Education, (46318), Explorers
 OXFORD, Jericho Tavern, (54502), Tandy Muff
 OXFORD, Pennyfarthing, (246007), Gunslingers
 PORTSMOUTH, Grannies, (824728), The Flowerpot Men
 PRESTON, Three Crowns, Kalenda Maya
 READING, Paradise, (56847), Brigandage
 RHYL, Fordias, (4296), Tredegar
 ROSYTH, Metro, Chasar
 ROTHERHAM, Rawmarsh Progressive Club, (522275), Russian Roulette
 ST AUSTELL, Cornwall Coliseum, (Par 4004), Magnum
 SOUTHAMPTON, Gaumont, (333001), Rick Wakeman
 SOUTHAMPTON, Riverside, (436840), Flesh For Lulu
 STAFFORD, North Staffs Polytechnic, (52331), The Three Johns
 SUNDERLAND, Mayfair, (843827), Touched
 TWICKENHAM, Mulberry Tree, Richmond Road, (01-892 3294), Antz Avenue
 TWICKENHAM, Turks Head, Winchester Road, (01-892 1972), Balham Alligators
 UXBRIDGE, Brunel University, (39125), Restless/Loaded
 WATERLOOVILLE, The Centre, (256823), Larry Miller
 WORKSOP, Basetlaw Centre, Richard Thompson

SATURDAY 11

ABERDEEN, Venue, (582255), Monochrome Set
 ALDERSHOT, West End Centre, (21158), Rent Party/Southern Swing
 AMERSHAM, Iron Horse, (7704), Fair Exchange
 BATH, Moles, (333423), Terry And Gerry

RICK WAKEMAN: inaccurate nose picking



NIGHTSHIFT

BIRMINGHAM, Mermaid, (021-772 0217), Big Flame
 BIRMINGHAM, Night Out, (021-622 3281), Dr Hook
 BIRMINGHAM, University, (021-472 1841), Les Enfants
 BOURNEMOUTH, Pembroke Arms (21686), Disorder/Wretched/
 General Belgrano/The 368/Bad Noise
 BRIGHTON, Basement, (681286), Shrew Kings
 BRISTOL, Granary, (28272), Madam X
 BRISTOL, Polytechnic, (656261), Black Roots
 CAMBRIDGE, Kelsey Kerridge Hall, (68791), Barbara Dickson
 CAMBRIDGE, Sea Cadet Hall, (353172), Mammoth
 CARDIFF, University Union, (396421), Delusions Of Grandeur
 COLCHESTER, Essex University, (86321), Explorers
 COVENTRY, Hand And Heart, (24284), Primitives
 COVENTRY, Warwick University, (417220), Two People
 CROSS KEYS, Institute, (270301), Tarazara
 CROYDON, Cartoon, (01-688 4500), Little Sister
 DUBLIN, Stadium, (753371), Lloyd Cole And The Commotions
 EDINBURGH, Queens Hall, (01-668 2117), Al Stewart
 FETCHAM, Riverside, (375713), Serious Drinking
 GLASGOW, Queen Margaret Union, (041-334 1565), Working Week
 GLASGOW, Third Eye Centre, (041-332 7521), Mint Juleps
 GLASGOW, University, (041-339 8697), Balaam And The Angel
 GUILDFORD, Club Royal, (575173), Lazy Train/Vagabond
 GUILDFORD, Surrey University, (65017), Barrington Levy
 HADLOW, Village Hall, Parisienne Blonde/Deuce
 HATFIELD, Forum, (71217), Rick Wakeman
 HEREFORD, Market Tavern, (56325), Amlak
 LEEDS, Cats, Housemartins
 LEEDS, University, (439071), The Colour Field
 LEICESTER, Imperial Hotel, (20195), Red Shark/Save On Socks
 LINCOLN, Bishop Grosseteste College, (27347), Fatal Charm
 LONDON, Africa Centre, Covent Garden, (01-836 1973), Short Supply
 LONDON, Bloomsbury Theatre, Euston, (01-387 9628), Harvey And
 The Wallbangers
 LONDON, Bumbles, Acton, (01-992 3308), Tete A Tete
 LONDON, Carnarvon Castle, Camden, (01-485 7361), Wolfie Witcher
 LONDON, Cellar, Black Horse, Royal College Street, (01-272 8273),
 Anne Lister/Mary Eagle
 LONDON, Charing Cross Medical School, The One O'Clock Gang
 LONDON, Cricketers, Oval, (01-735 3059), George Melly And John
 Chiltern's Feetwarmers
 LONDON, Enterprise, Chalk Farm, (01-274 3050), Nightingales/One
 Thousand Violins
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Actifed/
 Only Alternative
 LONDON, Half Moon, Herne Hill, (01-274 2733), Juice On The Loose
 LONDON, Hammersmith Odeon, (01-748 4081), The Alarm
 LONDON, Lord Nelson, Commercial Road, (01-790 6148), Graffiti
 LONDON, Saxon Tavern, Bellingham, (01-698 3293), Bolshoi/The
 Circus
 LONDON, Shaw Theatre, Euston, (01-388 1394), Relator/Chalk Dust/
 Singing Francine
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Tex
 Maniax/Pyrotechnics
 LONDON, Whitelands College, Putney, (01-788 8268), The Larks
 LONDON, White Lion, Streatham, (01-769 4508), Smokestack
 Lightning
 MANCHESTER, Apollo, (061-273 3775), Spear Of Destiny
 MANCHESTER, Band On The Wall, (061-832 6625), Waduku
 MANCHESTER, Gallery, (061-832 3597), Perspex Spangles
 MANCHESTER, International, (061-224 5050), The Untouchables
 MANCHESTER, University, (061-273 5111), Dynamics
 MASHAM, White Bear, (Ripon 89319), Blues Power
 MATLOCK, Car Cake Rally, Engine
 MILTON KEYNES, Peartree Bridge, (679344), Larry Miller
 NEWCASTLE-UPON-TYNE, City Hall, (320007), Gary Glitter
 NONNINGTON, College Of Drama, (840671), Gizmo
 NORTHAMPTON, Black Lion, (39472), Perfect Vision
 NORWICH, Lawyer, (629878), Real To Real
 NORWICH, Premises, (660352), Dave Green's Fingers
 NOTTINGHAM, Royal Centre, (472328), Vic Damone
 OLDHAM, Oddies, (061-624 5491), Conflict
 PLYMOUTH, Ziggys, (266103), Shark Taboo
 PORTSMOUTH, Polytechnic, (819141), Dr Feelgood
 REDCAR, Coatham Bowl, (480636), China Crisis
 RETFORD, Porterhouse, (704981), The Three Johns
 ST ALBANS, City Hall, (64511), Magnum
 ST HELENS, Boundary Road Baths, (26887), Addams Family
 SLIGO, Baymont, (010-353 71 68121), Chris Rea
 SOUTHAMPTON, University, (556291), Phil Guy And Jimmy Rogers
 SOUTHPORT, Arts Centre, (40011), Richard Thompson
 SOUTH WALES, Cypress Hotel, Ando
 STOCKTON-ON-TEES, Dovecot Arts Centre, (611625), Black/Glass
 Echo
 TONYPANDY, Royal Naval Club, (432068), Liaison
 TRURO, William IV, (73334), Veil After Veil
 WARRINGTON, Lion, (30047), Tredegar
 WELLINGBOROUGH, Bull, (650259), The Firebirds
 WHITLEY BAY, Esplanade, (525018), She
 WISHAW, Heathery Bar, (72957), Groundhogs

TONY McPHEE of the Groundhogs: Grecian 3,000 (pic by Eye And Eye)



DUNDEE, Dance Factory, (26836), Monochrome Set
 EXETER, University, (77911), Shark Taboo
 FETCHAM, Riverside, (375713), The Playn Jayn
 GLASGOW, Pavilion, (041-332 0478), Al Stewart
 HARROGATE, Centre, (68051), Vic Damone
 HATFIELD, Forum, (71217), Rick Wakeman
 HULL, Spring Street Theatre, (23638), Phil Guy And Jimmy Rogers
 HULL, Unity Club, (225483), The Three Johns
 HUNTINGDON, Fox And Hounds, Great Gidding, (Winwick 298), Blue
 Mist
 IPSWICH, Gaumont, (53641), Madam X
 LEICESTER, De Montfort Hall, (544444), Barbara Dickson
 LEICESTER, University, (556282), Tempest
 LIMERICK, Savoy, (44644), Chris Rea
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Flesh
 For Lulu
 LONDON, Cricketers, Oval, (01-735 3059), Hershey And The 12 Bars
 (lunchtime), Rent Party (evening)
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Popular
 Front
 LONDON, Old Queens Head, Stockwell, (01-737 4904), Rent Party
 LONDON, Old Tigers Head, Lee Green, (01-852 9708), After Dark
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Characters
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Irish Mist
 (lunchtime), Racing Cars (evening)
 LONDON, Wood Green TU Centre, Token Women/Sue Broadway/
 Toxic Shock
 NORWICH, East Anglia University, (52068), Twelfth Night
 PETERBOROUGH, Glasshouse, (52439), Quadro
 PETERSFIELD, Folly Market, No Fixed Abode
 PLYMOUTH, Fiesta, (20077), Skeletal Family
 SHEFFIELD, Leadmill, (754500), Working Week
 SHEFFIELD, University, Maze Bar, (27704), Sweetie Boys/Times Will
 Change
 WATFORD, Pumphouse, (01-907 5072), Paul Fox
 WITNEY, Rugby Football Club, (71043), The Firebirds

MANCHESTER, Band On The Wall, (061-832 6625), Gags
 MIDDLESBROUGH, Albert, It's Crucial
 NEWQUAY, Frizbees, Veil After Veil
 NOTTINGHAM, Rock City, (412544), Lloyd Cole And The Commotions
 PORTSMOUTH, Polytechnic, (819141), Skeletal Family
 READING, Hexagon, (591591), Fair Exchange
 SOUTHAMPTON, Gaumont, (333001), Tears For Fears
 SOUTHAMPTON, Riverside, (436840), Explorers
 STOKE-ON-TRENT, Shelleys, (32209), The Untouchables
 TUNBRIDGE WELLS, Civic Centre, (30613), Rick Wakeman
 TWICKENHAM, Mulberry Tree, Richmond Road, (01-892 3294), Wolfie
 Witcher

TUESDAY

14

BARNSTAPLE, Civic Hall, (72511), Rick Wakeman
 BRIGHTON, Dome (682127), Alexei Sayle
 BRIGHTON, Escape, (606906), Flesh For Lulu/Skeletal Family
 BRIGHTON, Pavilion, (682127), Explorers
 CHESTERFIELD, Gotham City Fascination Nitespot, Footrot
 CHIPPENHAM, Goldiggers, (656444), The Alarm/Gunslingers
 CORK, City Hall, (21731), Chris Rea
 CROYDON, Cartoon (01-688 4500), Agents Of The Shout
 GLASGOW, Mayfair, (041-332 3872), Phil Guy And Jimmy Rogers
 HASTINGS, Crypt, (444675), Matthew Wiles/The Way Out
 IPSWICH, Gaumont, (53641), Lloyd Cole And The Commotions
 LANCASTER, University, (65201), Dynamics
 LEEDS, University, (439071), Twelfth Night
 LEICESTER, Princess Charlotte, (553956), Rockin' Ronnie And The
 Bendy Ruperts
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Line
 Design/Housemartins
 LONDON, Embassy, Old Bond Street, (01-499 4793), Mehead/Savajazz/
 States
 LONDON, Le Beat Music, Greek Street, (01-734 1470), The Verse/The
 Sound Gallery/Dance On Glass
 LONDON, Marquee, Wardour Street (01-437 6603), Les Enfants
 LONDON, 100 Club, Oxford Street, (01-636 0933), Lost Loved Ones/
 Liquid Laughter
 LONDON, Polytechnic Of North London, Kentish Town, (01-607 2789),
 Elevators
 LONDON, Royal Albert Hall, Kensington Gore, (01-589 8212), Tears For
 Fears
 LONDON, Shaw Theatre, Euston, (01-388 7727), Pookiesnacknburger
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Frank
 Carson/Irish Mist
 MANCHESTER, Band On The Wall, (061-832 6625), Dislocation Dance
 MANCHESTER, Polytechnic, (061-273 1162), Shark Taboo
 NOTTINGHAM, Rock City, (412544), China Crisis
 POOLE, Bricklayers Arms, (740304), Kevin Brown
 PORTSMOUTH, The Hornpipe, Kingston Road, (817293), Poison Girls
 SHEFFIELD, Charles Street Underground, One Thousand Violins
 SHEFFIELD, City Hall, (735295), Gary Glitter
 TUNBRIDGE WELLS, Assembly Halls, (30613), Magnum
 TUNBRIDGE WELLS, Doughnuts, Deuce
 YORK, Bay Horse, (33384), Haze

MONDAY

13

BIRMINGHAM, Powerhouse, (021-643 4715), Spear Of Destiny
 BLACKBURN, King Georges Hall, (582579), Al Stewart
 BRISTOL, Granary, (28272), Les Enfants
 CHIPPENHAM, Goldiggers, (656444), The Colour Field
 COVENTRY, Warwick University, (417220), Twelfth Night
 CROYDON, Cartoon, (01-688 4500), Fear Of Flying
 DARTFORD, Orchard, (77331), Alexei Sayle
 DERBY, Blue Note, (42569), The Three Johns
 EDINBURGH, Coasters, (031-228 3252), Monochrome Set
 FARNHAM, Redgrave Theatre, (715301), Harvey And The Wallbangers
 HANLEY, Odeon, (25311), Barbara Dickson
 HARROW, Railway Hotel, The Bridge, Station Approach, (01-427 0459),
 Restless/Rattlers
 LONDON, Embassy, Old Bond Street, (01-499 4793), Black/What The
 Curtains/Dirt Dance
 LONDON, Hammersmith Palais, (01-748 2812), The Alarm
 LONDON, Maze Club, Frith Street, (01-439 1374), Illicit Street
 LONDON, 100 Club, Oxford Street, (01-636 0933), NYJO
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Men They
 Couldn't Hang

SUNDAY

12

BANBURY, The Rain, (3711), Hard Times
 BIRMINGHAM, Heroes, Barrel Organ, (021-622 1353), Burning
 BIRMINGHAM, Powerhouse, (021-643 4715), The Colour Field
 BRISTOL, Studio, (25069), Gary Glitter
 CAMBERLEY, Lakeside Country Club, (Deeptut 59), Dr Hook
 CHERITON, White Lion, (Folkestone 78276), Alcool Dapres
 COLCHESTER, Embassy, (5910), Loose Ends
 COVENTRY, Polytechnic, (21167), Spear Of Destiny
 CROYDON, Cartoon, (01-688 4500), GB Blues Co
 DUMBARTON, Cutty Sark, (62509), Chasas

THE ALARM: in reflective pose

GARY GLITTER: check the threads



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Thurs 9th May (Adm £3.00) CARDIACS PLUS SUPPORT & MARTIN BALL	Tues 14th May (Adm £2.50) LES ENFANTS PLUS SUPPORT & NICK HENBRY
Fri 10th/Sat 11th May (Adm £3.00) THE CHAMELEONS PLUS SUPPORT AND MARTIN BALL	Wed 15th May (Adm £4.00) RANDY CALIFORNIA (USA) PLUS SUPPORT AND MONTY ZERO

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Sunday May 12
THE ENID

Earth Records
Wednesday May 15
THE ALARM
+ The Faith Brothers

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Thur 16th May	RANDY CALIFORNIA	

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Thursday 16th May

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BROKEN BONES
+ SKEPTIX
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THE VIBES
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Conflict continue their "THIS IS NOT ENOUGH" with the following dates now confirmed

May Sun. 5th	BRIGHTON "THE RICHMOND", RICHMOND PLACE W. ICONS OF FILTH, A.Y.S. & LIBERTY
Tues. 7th	EXETER "ST. GEORGES HALL", MARKET ST., CITY CENTRE. W. ICONS OF FILTH, LOST CHERREES, THE WASTE (BENEFIT FOR RAPE CRISIS CENTRE)
Thurs. 9th	LONDON - "SURBITON ASSEMBLY ROOMS", MAPLE RD., (MAIN LINE FROM WATERLOO) "AN ANARCHIST BALL", (BENEFIT FOR ANARCHIST BUST FUND) W. LOST CHERREES, ICONS OF FILTH, A.Y.S. LEGION OF PARASITES, STIGMA & STATE HATE
Fri. 10th	IPSWICH - "CARIBBEAN CLUB", WOODBRIDGE RD., CITY CENTRE. W. ICONS OF FILTH, A.Y.S., LIBERTY & STUPIDS
Sat. 11th	LONDON - VENUE T.B.C.
Thurs. 16th	DUDLEY - "SUGAR HILL CLUB", MARTIN HILL ST. W. ICONS OF FILTH, & CONTEMPT (BENEFIT FOR THE CAMPAIGN AGAINST ANIMAL ABUSE)
Fri. 17th	SUNDERLAND "THE BUNKER" W. ICONS OF FILTH & OTHERS T.B.C. (BENEFIT FOR THE HIT SQUAD)
Sat. 18th	T.B.C.
Sun. 19th	T.B.C.
Mon. 20th	MANCHESTER "THE GALLERY", PETER ST., CITY CENTRE W. ICONS OF FILTH & OTHERS
Tues. 21st	COVENTRY "THE HAND AND HEART", FAR GOSFORD ST., CITY CENTRE W. ICONS OF FILTH & OTHERS
Wed. 22nd	LEEDS "ADAM AND EVES", CENTRAL RD., W. ICONS OF FILTH & OTHERS
Thurs. 23rd	BRADFORD "QUEENS HALL", MORELEY ST. W. ICONS OF FILTH, LOST CHERREES, ANTI-SYSTEM, LEGION OF PARASITES (ANTI-DRUG ADDICTION BENEFIT)
Fri. 24th	LONDON-THAMES POLYTECHNIC, WOOLWICH, CALDERWOOD ST., (WOOLWICH ARSENAL, MAIN LINE) W. ICONS OF FILTH, LOST CHERREES, LIBERTY (BENEFIT FOR A.L.F.)

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	24th	GLASGOW, Barrowlands	7.30 pm
	25th	LEEDS, University	7.30 pm
	26th	BIRMINGHAM, Powerhouse	8pm
	28th	MANCHESTER, Ritz	8pm
	29th	HANLEY, Victoria Hall	7.30 pm
	30th	LEICESTER, De Montfort Hall	7.30 pm
JUNE	1st	PORTSMOUTH, Guildhall	7.30 pm
	2nd	BRISTOL, Studio	8pm
	3rd	HAMMERSMITH, Palais	7.30 pm
	5th	BRIGHTON, Top Rank	8pm
	6th	GUILDFORD, Civic Hall	7.30 pm
	7th	NORWICH, U.E.A.	7.30 pm

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ALBUMS

RATINGS *****BUY ****BLAG ***HEAR **FLOG *DUMP

THE CHIFFONS
'Doo-Lang, Doo-Lang, Doo-Lang'
(Impact ACT 002)
***1/2

TYRONE DAVIS
'The Tyrone Davis Story'
(Kent KENT 037)****
VARIOUS ARTISTS
'Livin' The Nightlife'
(SMP/Inferno SINLP 2)***3/4

THREE MORE from the soulful archives. First up, the girlie hurly-burly of the shangalagin' Chiffons. This is *real* paarty music that won't go amiss next to Lesley Gore, the Spector spectres and the general tacky charm of the mid-Sixties soul patrol. With 'He's So Fine' and 'My Boyfriend's Back' leading up into the fray, The Chiffons unleash their Laurie collection with gusto.

By contrast, Tyrone Davis is a crooner with more than his fair share of larynx power. More popular Stateside with numerous big hits in the soul chart, his lengthy career has turned up some absolute gems - most notably the exquisite 'Can I Change My Mind?' and 'Turn Back The Hands Of Time'. The choppy horn sound layered against Tyrone's all-enveloping phrasing makes for stylish late night listening.

And that deep soul vein is continued on the comprehensive 32 track

Northern Soul compilation 'Livin' The Nightlife'. The majority of the tracks feature obscure names and even more obscure titles, but the breadth of music that straddles into this emotional collection is staggering.

DAVE HENDERSON



CHRIS ISAAK
'Silvertone'
(Warner Brothers 925 156-1)***

MEAN 'N' MOODY, sulky mouth preparing to break into a sneer, greased quiff curling, the first impression we gain of Chris Isaak is as the young Elvis, albeit with mumps.

The Presley pout acknowledges the fact that 'Chris was turned on to rock and roll' by the Sun sessions, but in order to dispel fears that what we are about to receive is 40 minutes of snarling rockabilly, the press blurb advises us that the young Isaak's roots lay in country and western, and that

subsequently he has soaked up the influences of Marty Robbins, Roy Orbison, Bo Diddley, U2, The Cure, Uncle Tom Cobbley *et al.* But for the time being 'Silvertone' explores territory that extends from Ricky Nelson to Lloyd Cole.

Isaak does indeed adapt comfortably to a variety of styles, but the chameleon voice and guitar are wasted on some majestically limp tunes which curiously sound better on first hearing than on subsequent spins.

ANDY HURT

VARIOUS ARTISTS
'Here We Go'
(Sterile Records SR8)****
'Support The Miner's Strike'
(Records Against Thaatchism RAT 001)*****

RECORDS AGAINST Thaatchism's LP is a Dutch compilation with The Ex, Morzelpronk alone and with Nico, and Zowiso. Full credit to the sleeve notes for honesty: "The sound quality of this record isn't excellent... so what?"

The Ex are a mixture of Dutch hardcore and general defiance-punk - good if that's your cup of tea although it isn't mine. Morzelpronk are a peculiarly off the wall MOR muzak band; I don't know whether it's a piss-take or if they're ageing members of

REFUGEE
'Affairs In Babylon'
(Chrysalis CHR 1493)
***1/2

THIS TIME next year, Refugee could be enjoying the same sort of success in the UK as fellow countryman Bryan Adams. Because, for a debut album, this is bursting with pride and promise.

Structured on a moving mixture of Springsteen-style vocals, Meat Loaf-style tunes, and Townshend-style hooks and lyrics, 'Affairs In Babylon' majors, on tough tunes like 'Thunder Of The Night' and 'Exiles In The Dark', that hint of potential greatness.

All ten featured numbers were penned and produced by one Myles Hunter, Refugee's singer, guitarist and real talent, and a man who I expect great things of in the future. So next time some jerk starts on the old 'how many interesting Canadians have there ever been?' ramble, at least you'll have one more name to toss back at 'em.

GARRY JOHNSON

'GEE WHIZ!



REFUGEE: Mouny magic

the Dutch labour movement getting in on the action.

Sterile Records, home of the Nocturnal Emissions, present a compilation of all sorts, including famous people who can't use their names because of contractual reasons. I can neither deny nor acknowledge that Jimi Hendrix, and Jesus Christ gave freely of their time.

However, apart from the NEs, it does include vintage live archives of Annie Anxiety And The Antisocials before she discovered London, anarcho-punk and the joys of poncing 10p bits.

As with Conflict's Mortarhate ventures these records prove that music can

take on a social conscience without wearing baggy 'Feed The World' t-shirts.

TIBET

EXODUS
'Bonded By Blood'
(Music For Nations MFN 44) ****

TOTAL AND utter braincrushinbackbreakinness bustinheadbanginmind****in death! Guitars clang like electric saws, basslines blurt without mercy, drums suffer constant epilepsy. Yeah, this is one helluva meanie!

Exodus are the only band with the right to Metallica's thrash crown. They look like

death and play like it too, just as Metallica did with 'Kill 'Em All'. 'Bonded By Blood' is an album which spews speed at every possible moment, death breath beats pounding in the murky background.

Exodus possess, however, the ability to construct, behind all of that thrash, something which may in the end prove their saviour. Let me tell you, there are loads of shitty thrash attempts about but Exodus ain't one of them. People have been telling me that thrash metal will take on mass appeal. I've simply scoffed. However, albums like this make me change my mind.

STEFFAN CHIRAZI

MCP & HARVEY GOLDSMITH PRESENTS

JIMMY PAGE PAUL RODGERS
TONY FRANKLIN CHRIS SLADE

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Tickets £7.50 & £6.50
Available from NEC B/O Tel: 021-780 4133
Also available from Odeon Theatre and Cyclops Records, Birmingham
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8.00 p.m.
Tickets £7.50 & £6.50 Available from B/O Tel: 031-557 2590

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Available from Wembley Arena B/O and subject to booking fees
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ASSEMBLY HALL
Tunbridge Wells
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Monday 13th May 8 p.m.
RICK WAKEMAN
Tuesday 14th May 8 p.m.
MAGNUM
Friday 17th May 8 p.m.
THE COOL NOTES

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BIRMINGHAM RAILWAY 15th May
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DOVER LOUIS ARMSTRONG
21st June
with more to follow

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LIVE
100 CLUB
Tuesday 14th May 9.30

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HAMMERSMITH
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The Vinal Caretaker
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Be Early - People are
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CONFLICT
ADMIT YOU'RE S'IT
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STIGMA
THE LESION OF PARASITES
A BENEFIT FOR THE
ANARCHIST BUST FUND
AT
SURBITON ASSEMBLY
ROOMS,
MAPLE RD, SURBITON
7.30-11.00
THURS MAY 9, 1985
Directions:
Train from Waterloo Direct to
Surbiton. Out of station, up
Claremont Rd to top, turn right
into Maple Rd. Surbiton
Assembly Room is on the right.
NOTE: BANDS WILL FINISH AT
10.30. TRAINS RUN BACK TO
WATERLOO UNTIL 11.30

Hippodrome
LONDON
WEDNESDAY 15th MAY 1985
FREUR
LIVE ON STAGE 9.30
(Doors open 8.30)
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BOB KERR'S WHOPEE BAND
Thursday 9th May
BOUNCING CZECHS
Friday 10th May
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Saturday 11th May
JUICE ON THE LOOSE
Sunday 12th May
THE ALBION BAND
Monday 13th May
BIRELLI LAGRENE
with the Dis Olsley Band
Tuesday 14th May
MORRISSEY MULLEN BAND
Saturday 18th May
STEVE MARRIOTT'S
PACKET OF 3
Sunday 19th May
WILKO JOHNSON

DISCOTHEQUE NIGHTSPOT
SHELLEY'S
Endersor Rd (opp Kwik Save),
Longton, Stoke on Trent.
32209
Wed May 15
THE BLOOD
(featuring: John McCoy-ex
Gillan & Paul Sampson-ex
Sampson)
Wed May 22
STEVE MARRIOTT
Wed May 29
BERNIE TORMÉ
(Ex Gillan)
Wed June 6
FIRE CLOWN

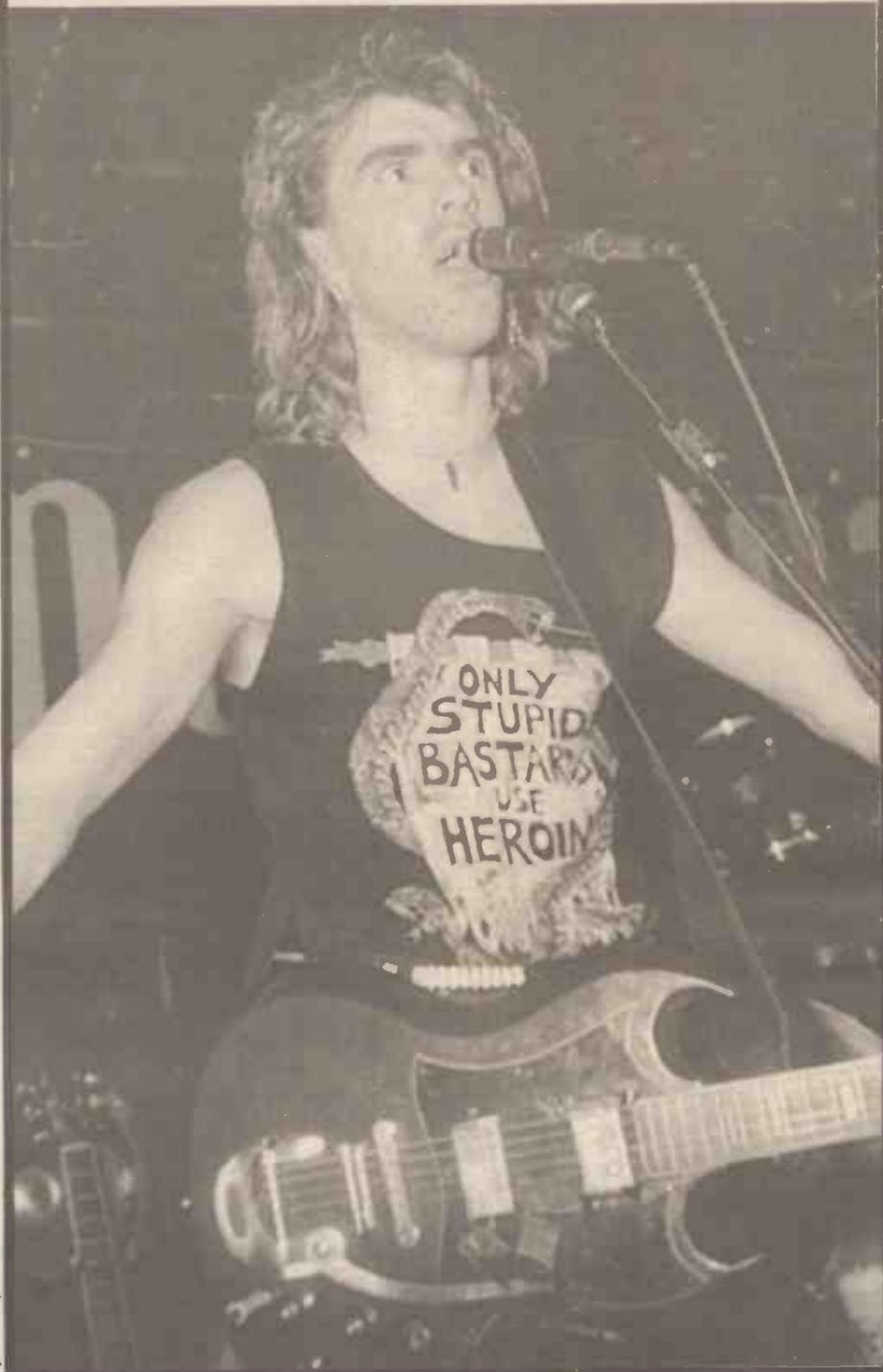
UK SINGLES

- 1 1 WE ARE THE WORLD, USA For Africa, CBS
- 2 3 MOVE CLOSER, Phyllis Nelson Carrere
- 3 21 I FEEL LOVE, Bronski Beat And Marc Almond, Forbidden Fruit
- 4 4 ONE MORE NIGHT, Phil Collins, Virgin
- 5 5 CLOUDS ACROSS THE MOON, Rah Band, RCA
- 6 2 EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
- 7 16 DON'T YOU FORGET ABOUT ME, Simple Minds, Virgin
- 8 11 LOOK MAMA, Howard Jones, WEA
- 9 7 COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
- 10 14 LOVER COME BACK TO ME, Dead Or Alive, Epic
- 11 18 BLACK MAN RAY, China Crisis, Virgin
- 12 9 LIFE IN A NORTHERN TOWN, Dream Academy, Blanco Y Negro
- 13 10 WE CLOSE OUR EYES, Go West, Chrysalis
- 14 30 SO FAR AWAY, Dire Straits, Vertigo
- 15 6 EASY LOVER, Philip Bailey And Phil Collins, Virgin
- 16 31 EYE TO EYE, Chaka Khan, Warners
- 17 44 FEEL SO REAL, Steve Arrington, Atlantic
- 18 34 I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
- 19 27 WOULD I LIE TO YOU?, Eurythmics, RCA
- 20 12 THE HEAT IS ON, Glen Frey, MCA
- 21 20 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
- 22 — 19, Paul Hardcastle, Chrysalis
- 23 13 CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
- 24 8 WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood, ZTT
- 25 29 STAINSBY GIRLS, Chris Rea, Magnet
- 26 — THE UNFORGETTABLE FIRE, U2, Island
- 27 15 SPEND THE NIGHT, Cool Notes, Abstract Dance
- 28 19 THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS
- 29 25 THAT WAS YESTERDAY, Foreigner, Atlantic
- 30 35 RHYTHM OF THE NIGHT, DeBarge, Motown
- 31 43 CRY, Godley And Creme, Polydor
- 32 22 EVERY TIME YOU GO AWAY, Paul Young, CBS
- 33 — NO REST, New Model Army, EMI
- 34 46 DON'T FALL IN LOVE, Toyah, Portrait
- 35 24 WIDE BOY, Nik Kershaw, MCA
- 36 — I WANT YOUR LOVIN', Curtis Hairston, London
- 37 26 DO WHAT YOU DO, Jermaine Jackson, Arista
- 38 17 PIE JESU, Sarah Brightman And Paul Miles Kingston, EMI
- 39 — RAGE TO LOVE, Kim Wilde, MCA
- 40 28 MATERIAL GIRL, Madonna, Sire
- 41 23 BE NEAR ME, ABC, Neutron
- 42 — WALK LIKE A MAN, Divine, Proto
- 43 — DUEL, Propaganda, ZTT
- 44 36 WON'T YOU HOLD MY HAND NOW?, King, CBS
- 45 40 GROOVIN', War, Bluebird
- 46 41 DON'T COME AROUND HERE NO MORE, Tom Petty And The Heartbreakers, MCA
- 47 — IMAGINATION, Belouis Some, Parlophone
- 48 50 BABIES, Ashford And Simpson, Capitol
- 49 33 HANGIN' ON A STRING, Loose Ends, Virgin
- 50 49 PUT MY ARMS AROUND YOU, Kevin Kitchen, Chrysalis

CHART ATTACK

SOME OF THIS WEEK'S CHARTS ARE REPEATED DUE TO BANK HOLIDAY DEADLINES

NEW MODEL ARMY'S Slade *The Leveller*: bursting into the charts



Eye And Eye

UK ALBUMS

- 1 1 THE HITS ALBUM TWO Various, CBS/Fox
- 2 — AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers
- 3 4 NO JACKET REQUIRED, Phil Collins, Virgin
- 4 2 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 5 3 THE SECRET OF ASSOCIATION, Paul Young, CBS
- 6 6 ALF, Alison Moyet, CBS
- 7 9 BORN IN THE USA, Bruce Springsteen, CBS
- 8 11 GO WEST, Go West, Chrysalis
- 9 7 DREAM INTO ACTION, Howard Jones, WEA
- 10 8 WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood, ZTT
- 11 36 THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit
- 12 5 REQUIEM, Lloyd Webber/Brightman/Domingo/Mazzel, EMI
- 13 14 PRIVATE DANCER, Tina Turner, Capitol
- 14 32 LEGEND, Clannad, RCA
- 15 12 MAKE IT BIG, Wham!, Epic
- 16 18 DIAMOND LIFE, Sade, Epic
- 17 10 SO WHERE ARE YOU?, Loose Ends, Virgin
- 18 50 LOVE NOT MONEY, Everything But The Girl, Blanco Y Negro
- 19 13 THE HITS ALBUM, Various CBS/WEA
- 20 16 LIKE A VIRGIN, Madonna, Sire
- 21 31 BEST OF, Elvis Costello, Telstar
- 22 15 RECKLESS, Bryan Adams, A&M
- 23 23 CAN'T SLOW DOWN, Lionel Richie, Motown
- 24 20 ELIMINATOR, ZZ Top, Warner Brothers
- 25 19 3 1/2, Power Station, Parlophone
- 26 17 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 27 27 SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
- 28 — DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
- 29 22 AGENT PROVOCATEUR, Foreigner, Atlantic
- 30 25 NO PARLEZ, Paul Young, CBS
- 31 24 HITS OUT OF HELL, Meat Loaf, Epic
- 32 40 TROPICO, Pat Benatar, Chrysalis
- 33 34 BEHIND THE SUN, Eric Clapton, Warner Brothers
- 34 45 SHE'S THE BOSS, Mick Jagger, CBS
- 35 33 VERY BEST OF, Brenda Lee, MCA
- 36 26 MYSTERY, Rah Band, RCA
- 37 28 THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
- 38 38 REGGAE HITS VOLUME ONE, Various, Jet Star
- 39 30 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 40 37 STEPS IN TIME, King, CBS
- 41 29 WHITE NOISE, Gary Numan, Numa
- 42 — ARENA, Duran Duran, EMI
- 43 43 FANTASTIC, Wham!, Innervision
- 44 — MOVE CLOSER, Phyllis Nelson, Carrere
- 45 48 MEAT IS MURDER, The Smiths, Rough Trade
- 46 46 TURN ON THE RADIO, Change, Cooltempo
- 47 49 THRILLER Michael Jackson, Epic
- 48 21 THE UPS AND DOWNS, Stephen 'Tin' Tin' Duffy, 10
- 49 39 BEVERLY HILLS COP, Various, MCA
- 50 — THE UNFORGETTABLE FIRE, U2, Island

Compiled by MRB

PLAYLIST

- Dave Henderson**
UP THE HILL AND DOWN THE SLOPE, The Loft, Creation big one
ACROSS THE BORDERLINE, Ry Cooder, MCA LP track
THAT GIRL'S GOT MINE, Turnpike Cruisers, Jettisoundz 12 inch
- Hugh Fielder**
ACROSS THE CROWDED ROOM, Richard Thompson, Polydor
FRETMELT, Adram Legg, Spindrift
AROUND THE WORLD IN A DAY, Prince, Warner Brothers
- Sandy Robertson**
I COVER THE WATERFRONT, Frank Sinatra, Capitol cut
WHEN THE SPELL IS BROKEN, Richard Thompson, Polydor cut
VOICES CARRY, 'til tuesday, Epic 45
- Edwin Pouncey**
EUROPE '72, The Grateful Dead, Warners triple
DIRE WOLF, The Grateful Dead, 'Reckoning' acoustic cut/Arista
MOUNTAINS OF THE MOON, The Grateful Dead, Big Band studio outtakes
- Glyn Brown**
LOVE AND DESPERATION, Jeffrey Lee Pierce, Statik LP track
WATCH ME CATCH FIRE, Big Heat, IRS seven inch
WARD 81, Fuzztones, ABC LP track
- Tony Mitchell**
AEROTROPICS-REMIX, Man Jumping, Cocteau 12 inch
STRANGER THINGS HAVE HAPPENED, Yukihiko Takahashi, Cocteau 12 inch
BE YOURSELF TONIGHT, Eurythmics, RCA LP

METAL

- SINGLES**
- 1 1 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
 - 2 2 CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
 - 3 3 THAT WAS YESTERDAY, Foreigner, Atlantic
 - 4 4 SOMEBODY, Bryan Adams, A&M
 - 5 6 HEARTLINE/DANGEROUS MUSIC, Robin George, Bronze
 - 6 5 JUST LIKE AN ARROW, Magnum, FM/Heavy Metal
 - 7 — THE KNIGHTMOVES, Pallas, Harvest
 - 8 9 HOLD ON (TO YOUR LOVE), Shy, RCA
 - 9 7 RUN TO YOU, Bryan Adams, A&M
 - 10 10 TURN UP THE RADIO, Autograph, RCA
 - 11 19 ALONG COMES A WOMAN, Chicago, Full Moon/Warner Brothers
 - 12 22 HIGH IN HIGH SCHOOL, Madam X, Jet
 - 13 12 PIECE OF THE ACTION, Meat Loaf, Arista
 - 14 14 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
 - 15 11 FOREVER MAN, Eric Clapton, Duck/Warner Brothers
 - 16 13 LEGS, ZZ Top, Warner Brothers
 - 17 — ROCK AND ROLL GIRLS, John Fogerty, Warner Brothers
 - 18 18 FALLING, Tobruk, Parlophone
 - 19 16 CALL TO THE HEART, Giuffria, MCA
 - 20 20 ANIMAL (F*** LIKE A BEAST), WASP, Music For Nations
 - 21 8 MYZTERIOUS MIZSTER JONES, Slade, RCA
 - 22 — THIS AIN'T LOVE, Coney Hatch, Vertigo/Phonogram
 - 23 23 CREEPING DEATH, Metallica, Music For Nations
 - 24 15 STILL LOVING YOU, Scorpions, Harvest
 - 25 28 MIDNIGHT MOVER, Accept, Portrait/Epic
 - 26 21 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
 - 27 — JUST A GIGOLO/I AIN'T GOT NOBODY, David Lee Roth, Warner Brothers
 - 28 24 MANITOU, Venom, Neat
 - 29 17 ONLY THE YOUNG, Journey, Geffen
 - 30 29 FIGHTING FOR THE EARTH, Warrior, 10/Virgin
- ALBUMS**
- 1 1 RECKLESS, Bryan Adams, A&M
 - 2 7 TROPICO, Pat Benatar, Chrysalis
 - 3 2 ELIMINATOR, ZZ Top, Warner Brothers
 - 4 3 AGENT PROVOCATEUR, Foreigner, Atlantic
 - 5 5 POWER AND PASSION, Mama's Boys, Jive
 - 6 6 BEHIND THE SUN, Eric Clapton, Duck/Warner Brothers
 - 7 8 HITS OUT OF HELL, Meat Loaf, Cleveland International/Epic
 - 8 4 POSSESSED, Venom, Neat

- 9 9 METAL HEART, Accept, Portrait/Epic
 - 10 13 WE RESERVE THE RIGHT, Madam X, Jet
 - 11 10 WILD ON THE RUN, Tobruk, Parlophone
 - 12 15 BIRDY - MUSIC FROM THE FILM, Peter Gabriel, Charisma/Virgin
 - 13 16 WHATEVER HAPPENED TO JUGULA?, Roy Harper With Jimmy Page, Beggars Banquet
 - 14 17 THE DUNGEONS ARE CALLING, Savatage, Music For Nations
 - 15 23 DANGEROUS MUSIC, Robin George, Bronze
 - 16 12 BAT OUT OF HELL, Meat Loaf, Cleveland International/Epic
 - 17 14 STAY HARD, Raven, Neat
 - 18 18 EQUATOR, Uriah Heep, Portrait/Epic
 - 19 19 CENTERFIELD, John Fogerty, Warner Brothers
 - 20 — WHEELS ARE TURNIN', REO Speedwagon, Epic
- IMPORTS**
- 1 — POWER OF THE NIGHT, Savatage, Atlantic
 - 2 3 TEEZE, Teeze, SMC
 - 3 1 PROPHET, Prophet, Total Experience
 - 4 — ROCK THE NIGHT AWAY, Sugarcreek, Ripette
 - 5 7 DISTURBING THE PEACE, Alcatraz, Capitol
 - 6 8 EVERYBODY'S CRAZY, Michael Bolton, Columbia
 - 7 9 GYPSY, Stevie, CBS France
 - 8 — THE OTHER SIDE OF OZZY, Ozzy Osbourne, Jet
 - 9 5 VICIOUS ATTACK, Abbatoir, Combat
 - 10 — 7800° FARENHEIT, Bon Jovi, Mercury
- Compiled by Music Week Research

ROCK EXCUSES

- 1 SORRY I CAN'T OFFER YOU MORE, LADS, BUT THE BAR STAFF HAVE GOT TO BE PAID, Landlord
- 2 TELL YOU WHAT - YOU COME DOWN AND PLAY AND YOU CAN HAVE ALL THE BEER YOU CAN DRINK, Landlord
- 3 WE AREN'T TAKING ANYTHING ELSE ON UNTIL CHRISTMAS, Record Company
- 4 THE BAND STILL HAS TO DEVELOP AN IDENTITY OF ITS OWN, Record Company
- 5 LOOK, LADS... WE'RE A SPECIALIST LABEL... IF WE PUT THIS OUT WE'RE TAKING ON THE MAJORS, Indie Record Company
- 6 HOW CAN I DO MORE WITH THE VOCALS IF YOU KEEP SINGING OVER THE TOP OF THE MIKE? PA Guy
- 7 WE'RE CURRENTLY NEGOTIATING WITH U2 AND FRANKIE TO TOP THE BILL, Festival Promotor (lying)
- 8 I WOULD LIKE TO COME TO LEEDS, BUT WE FREELANCERS DON'T GET EXPENSES, Sounds journalist
- 9 WE DO SUPPORT LOCAL TALENT, BUT WE SIMPLY HAVEN'T THE AIR TIME, TV Programme editor before showing ABC video and interview
- 10 YOU'VE GOT THE LOOKS, THE TALENT AND THE SONGS... BUT WE JUST CAN'T TAKE A RISK WITH THIS SORT OF MUSIC RIGHT NOW, Major Record Label

Compiled by E Big Will, Headingly

TRUMPTON

- 1 CAPTAIN FLACK, TRUMPTON FIRE BRIGADE, Captain Flack
- 2 COME HERE, MITZI, DAPHNE AND LULU, Miss Lovelace
- 3 PUGH! PUGH! BARNEY MCGREW! CUTHBERT! DIBBLE! GRUBB!, Captain Flack
- 4 ARE YOU GOING TO THE BAND CONCERT TONIGHT?, Chippy Minton
- 5 TO THE PARK, PHILBY, The Mayor
- 6 GOOD MORNING, MRS COBBIT, Miss Lovelace
- 7 ROSES, ROSES, BUY MY RED ROSES, Mrs Cobbit
- 8 CAN'T THEY USE THE LITTER BINS AND NOT MAKE SUCH A MESS!, Mr Craddock
- 9 ALL NEATLY STUCK BY BILL-STICKER NICK, Nick Fisher
- 10 ELEVATE, Captain Flack

Compiled by Sir Rufus and Lady de Trompe

WELSH TOWNS

- 1 PONTRYDFENDIGAID
- 2 LLANFIHANGEL ESCEIFIOG
- 3 PEN-BONT-RHYD-Y-BEDDAU
- 4 LLANFIHANGEL-Y-CREUDDYN
- 5 RHOSLLANERCHRUGOG
- 6 LLANDEFALOG-TRE'R-GRAIG
- 7 PENRHYNDEUDRAETH
- 8 LLANFIHANGEL-TAL-Y-LLYN
- 9 LLANRHAADR-YM-MOCHNANT
- 10 LLANSAINTFRAID-YM-MECHAIN

Compiled by Owain Glyndwr

BLOCKBUSTERS

- 1 GOLD TO GOLD IN 60 SECONDS OR LESS
- 2 'A' PLEASE, BOB
- 3 LET'S ASK HIM TO PUT HIMSELF ON THE HOTSPOT
- 4 YOU TAKE WITH YOU A DICTIONARY AND A SWEATSHIRT
- 5 AND THAT'S BLOCKBUSTERS
- 6 YOU'VE GOT THAT FLASHING BLUE LIGHT ALREADY
- 7 YOU'VE GOT TO WIN THIS ONE TO STAY IN THE RUNNING
- 8 IT'S TURNING OUT TO BE AN EXCITING GAME
- 9 LOTS OF VOICE... IT'S YOUR CHOICE
- 10 WHAT 'B' IS...

Compiled by Themesinblock, Haringey, London N6

HEY JOE

- 1 HEY JOE, Jimi Hendrix, Polydor
- 2 HEY JOE, The Leaves, Sire
- 3 HEY JOE, Love, Elektra
- 4 HEY JOE, The Music Machine, Big Beat
- 5 HEY JOE, The Cryan Shames, Columbia
- 6 HEY JOE, The Hazards, Satan
- 7 HEY JOE, The Tangents, AIP
- 8 HEY JOE, The Fever Tree, Moxie
- 9 HEY JOE, Surfaris, MCA
- 10 HEY JOE, The Byrds, Columbia

Compiled by Joe



THE LONG RYDERS: in the indie charts with their new LP

INDIE SINGLES

- 1 1 AIKEA-GUINEA, Cocteau Twins, 4AD
- 2 3 MEGAREX, T Rex, Marc On Wax
- 3 2 SHAKESPEARE'S SISTER, The Smiths, Rough Trade
- 4 — BE WITH ME, Red Guitars, One Way
- 5 4 JAMES II, James, Factory
- 6 6 BLUE MONDAY, New Order, Factory
- 7 16 MY BABY JUST CARES FOR ME, Nina Simone, Charly
- 8 7 UPSIDE DOWN, The Jesus And Mary Chain, Creation
- 9 13 I HAD A DREAM, The Long Ryders, Zippo
- 10 10 PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
- 11 9 THE GREEN FIELDS OF FRANCE, The Men They Couldn't Hang, Imp/Demon
- 12 17 SONG TO THE SIREN, This Mortal Coil, 4AD
- 13 12 HOW SOON IS NOW?, The Smiths, Rough Trade
- 14 14 BELFAST, Barnbrack, Homespun
- 15 5 COCKNEY TRANSLATION, Smiley Culture, Fashion
- 16 8 THIS IS NOT ENOUGH, Conflict, Mortarhate
- 17 19 JIMONE, James, Factory
- 18 — BRAIN DEATH, Icons Of Filth, Mortarhate
- 19 — RADIO AFRICA, Latin Quarter, Rockin' Horse
- 20 21 THIS CHARMING MAN, The Smiths, Rough Trade
- 21 15 SHE GOES TO FINOS, The Toy Dolls, Volume
- 22 20 NOSTALGIA/SHREDS, Chameleons, Statik
- 23 — NO GDM, Gina X, Statik
- 24 — MOVE ME, The Woodentops, Rough Trade
- 25 — FIELD OF GLASS, The Triffids, Hot
- 26 24 SPIRITWALKER, The Cult, Situation Two
- 27 11 TAKING A LIBERTY, A Flux Of Pink Indians, Spiderleg
- 28 26 PROMISED LAND, The Skeletal Family, Red Rhino
- 29 23 THE INNER WARDROBES OF YOUR MIND, The Vibes, Chainsaw
- 30 32 THE BIG HEAT, Stan Ridgway, Illegal
- 31 — RESSURECTION JOE, The Cult, Beggars Banquet
- 32 18 LOVE ME, Balaam And The Angel, Chapter 22
- 33 37 CHANCE, Red Lorry Yellow Lorry, Red Rhino
- 34 36 THE WORLD OF LIGHT, Balaam And The Angel, Chapter 22
- 35 22 MICRODISNEY IN THE WORLD, Microdisney, Rough Trade
- 36 25 YOU/THEY SAY, Chakk, Fon
- 37 31 IGNORE THE MACHINE, Alien Sex Fiend, Anagram/Cherry Red
- 38 27 CLOTHES SHOP, Terry And Gerry, Intape
- 39 — ROCK 'N' ROLL, Garry Glitter, Illuminated

- 40 33 THE PRICE, New Model Army, Abstract
- 41 40 COLD TURKEY, Sid Presley Experience, Sid Presley Experience
- 42 41 SHOUT!!, The Cents, Lambs To The Slaughter
- 43 28 RAPING A SLAVE, Swans, K.422/Some Bizzare
- 44 30 NAPALM WITH SILVER, Scarecrows, Swordfish
- 45 35 NEVER MIND THE JACKSONS HERE'S THE POLLOCKS, Various, Abstract
- 46 38 POLICE OFFICER, Smiley Culture, Fashion
- 47 29 LAND OF HOPE AND GLORY, Ex Pistols, Virginia/Cherry Red
- 48 48 CHICKEN SQUAWK, MDC, R Radical
- 49 34 YU-GUNG, Einsturzende Neubauten, Some Bizzare
- 50 — SWAMP LIQUOR, Batfish Boys, Batfish

INDIE ALBUMS

- 1 1 MEAT IS MURDER, The Smiths, Rough Trade
- 2 2 HATFUL OF HOLLOW, The Smiths, Rough Trade
- 3 3 BAD INFLUENCE, The Robert Cray Band, Demon
- 4 5 A DISTANT SHORE, Tracey Thorn, Cherry Red
- 5 — WILDWEED, Jeffrey Lee Pierce, Statik
- 6 4 TREASURE, Cocteau Twins, 4AD
- 7 7 VENGEANCE, New Model Army, Abstract
- 8 — NATIVE SONS, The Long Ryders, Zippo
- 9 6 SMELL OF FEMALE, Cramps, Big Beat
- 10 15 OFF THE BONE, Cramps, Illegal
- 11 16 POWER, CORRUPTION AND LIES, New Order, Factory
- 12 8 GARLANDS, Cocteau Twins, 4AD
- 13 9 HEAD OVER HEELS, Cocteau Twins, 4AD
- 14 13 THE SMITHS, The Smiths, Rough Trade
- 15 12 THE MINI ALBUM, The Sex Pistols, Chaos
- 16 10 IT'LL END IN TEARS, This Mortal Coil, 4AD
- 17 11 HIP PRIEST AND KAMERADS, The Fall, Situation Two
- 18 24 LYSERGIC EMANATIONS, Fuzztones, ABC
- 19 21 SLOW TO FADE, Red Guitars, Self Drive
- 20 — THE METEORS LIVE, The Meteors, Dojo
- 21 17 BAM! MUSTAPHAS PLAY STEREO, The 3 Mustaphas 3, GlobeStyle
- 22 14 BAD MOON RISING, Sonic Youth, Blast/Homestead
- 23 — WE ARE FRANK CHICKENS, Frank Chickens, Kaz
- 24 18 SLAVE GIRL, Lime Spiders, Hybrid
- 25 19 THE BIRTHDAY PARTY ALIVE - IT'S STILL LIVING, The Birthday Party, Missing Link

FOOTBALL

- 1 THERE'S SOME PEOPLE ON THE PITCH, THEY THINK IT'S ALL OVER... (GOD SCORES)... IT IS NOW!, Kenneth Wolstenholme, 1966 World Cup Final
- 2 OH! GIMME THE F***ING BALL, Ray Wilkins' special broadcast from South America
- 3 ER, THE DEFENCE CLEAR IT, NOW IT'S WITH THE ATTACK, Tony Gubba
- 4 ONE NIL, David Coleman
- 5 I THINK YOU'LL FIND THE REFEREE'S GIVEN OFF-SIDE, John Motson, five minutes after the event
- 6 OH, MY WORD! Barry Davies
- 7 ... CHECKS, TURNS, PLAYS THE LONG BALL DOWNFIELD, Brian Butler, BBC Radio

- 8 AND HE JUST MIGHT... BRILLIANT GOAL! Brian Moore
- 9 FROM THE HALLOWED FOUNDATION STONES OF THIS MIGHTY STADIUM, TO THE POLISHED TROPHIES IN THEIR GLASS-RIMMED ENCLOSURES, RIGHT DOWN TO THE IMMACULATE GLEAM OF THE MANCHESTER TURF; ATMOSPHERE OZZED FROM EVERY PORE OF ANTICIPATION ON THIS MOMENTOUS DAY, WHEN... Stuart Hall, BBC Radio
- 10 EVEN THOUGH IT'S NIL NIL, IT'S STILL BEEN AN ENTERTAINING GAME FOR THE FANS, Any live broadcast

Compiled by Jim Munn, Bedford

REGGAE

DISCO

- 1 UNDER ME SLENG TENG, Wayne Smith, Greensleeves
- 2 LET'S MAKE AFRICA GREEN AGAIN, Brafa Team, Brafa
- 3 OLD MAN RIVER, Dennis Brown, Macabees
- 4 ENTERTAINER ENTERTAINER/ROOTS REALITY, Smiley Culture, Fashion
- 5 ELEMENTARY, Horace Andy, Rough Trade
- 6 JAIL BAIT/COLLIE HERB, Al Campbell, Jah Life
- 7 COUNTRY LIVING, Sandra Cross, Ariwa
- 8 STEP ON THE GAFF/TEN COMMANDMENTS OF AN MC, Peter King, Fashion
- 9 NEVER TOO LATE, Junior English, International English
- 10 LET THE SUN SHINE, Debbie Rivers And Jackie Mittoo, Tom Tom

PRE-RELEASES

- 1 DO YOU BELIEVE, Home T4, Uptempo
- 2 HITCH IT UP OPERATOR, Carlton Livingstone, Uptempo

ALBUMS

- 1 EASY, Gregory Isaacs, Tads
- 2 GREAT BRITISH MC's, Various Artists, Fashion
- 3 ORIGINAL FOREIGN MIND, Junior Reid, Black Roots
- 4 TIDAL WAVE, Frankie Paul, Greensleeves
- 5 SLENG TENG EXTRAVAGANZA, Various Artists, Tads
- 6 REGGAE HITS VOLUME ONE, Various Artists, Jet Star
- 7 MR SUNSHINE, Wiss, Jah Life
- 8 CEASE FIRE, Michael Prophet, Move
- 9 CROSSOVER, Winston Reedy, DEP
- 10 BOOM SHACK A LACK, Junior Reid, Greensleeves

Compiled by Dub Vendor, 274 Lavender Hill, London SW11

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BRITAINS FIRST 1970's rock record fair. Sunday 16.6.85. Hammersmith Clarendon, London, 10-4pm. Progressive, underground, Glitter, heavy, 0734 588070
LEICESTER, YMCA - 18TH MAY
PETERBOROUGH TOWN HALL - 25TH MAY
LIVERPOOL SUNDAY 12th May. Crest Hotel. Lord Nelson Street 10.30am-4pm Details 0532 892087
WILSAN SUNDAY May 26th Raffles, Humphrey Street 10am-4pm. Admission 30p. Details Stalls 0704-48588.
ST. HELENS Saturday May 11th Y.M.C.A. North Road 10am - 4pm admission 40p Details - Stalls 0704 48588
CARLISLE SATURDAY May 18th Cumbrian Thistle Hotel, Court Square
BIRKENHEAD SUNDAY May 19th all Fresco Argyle Street. 11am-4pm 40p (10am £1) Details stalls 0704 48588
CRAWLEY SUNDAY May 19th loads of punk and new wave admission £1 11am 50p 12-4pm
NORTH WALES, Civic Hall Connah's Quay, Saturday 11th May 10.30am 4.0p 051 334 3156

CROYDON RECORD COLLECTORS FAIR Sunday May 12th in the Imperial Suite, Aerodrome Hotel, Purley Way, Croydon. 194 bus stops outside. Large car park. Refreshments all day. Bar 12 noon - 2.00. Early Preview 11.00-12.00 - £1.50 or bring this advert - it's a quid. 12.00-5.00 - 50p. Accompanied children free.

Next Fair:- Wimbledon on May 19th at the Dog & Fox, High Street, Wimbledon Hill SW19.

BIRMINGHAM - SUNDAY May 12th New Imperial Hotel, Temple Street. (Off New St) 11am - 5pm 50p (10am - £1)

COLCHESTER RECORD FAIR - Saturday 11th May - Labour Club, Chapel Street (next tesco's) 9.30am - 4.30pm

NOTTINGHAM RECORD FAIR - Sat 11th May (10-4) at Clinton Rooms, Thurland St, Nottingham (town centre - off Parliament St)

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HIT WRITERS see Band Aid Musical Services column

ABSOLUTELY FREE 'Twenty Songwriting Questions Answered' explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (Sounds), Limerick, Ireland.

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THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £8 from: Jeanne Henderson, (Dept S), Music Week Directory, 40 Beresford Street, London SE18 6BQ.

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INFO RIOT

EDITED BY BARRY LAZELL

THIS WEEK, follow-ups to several of the major features which have appeared in the column over the past few weeks, based upon the feedback received from readers.

Firstly, **Twisted Sister**, whose UK discography was printed in the April 13 issue. Because imports weren't listed, the two singles made by the band in America on their own **TSR (Twisted Sister Records)** indie label, prior to the **Secret** releases over here, weren't detailed. **Gary Turner** of Lytham, Lancs, **Charles Gellett** of Broadstone, Dorset, **Ian Ellis** of Luton, Beds, **Nikki Cusano** of London, and **Paul Miller** of the Forearm Smash Heavy Metal Fanzine (write to 7, Oriel Road, North End, Portsmouth, Hants PO2 9EG if you want to check that out), all thought they ought to be mentioned, and supplied details. The two singles in question were:

TS 1001 'I'll Never Grow Up Now'/'Under The Blade'

TS 1002 'Bad Boys (Of Rock 'n' Roll)'/'Lady's Boy'

These were produced by **Eddie Kramer** and **Rob Freeman** and featured the band's original drummer **Tony Petri**. Although both were imported into the UK at the time of release in 1980, they're probably impossible to find now except maybe secondhand. The first one was a double A-side, and the version of 'Under The Blade' was the same one which appeared late here on the 'Ruff Cuts' EP. Paul Miller mentions that this single has a band pic on the rear of the sleeve which shows **Dee Snyder** "sporting black hair, rather than his now famous blond locks".

Some additional comments from the readers above on **Twisted Sister's** UK releases. Ian Ellis notes that a live version of 'Shoot 'Em Down' recorded at the 1982 Reading Festival appears on the

compilation album 'Reading Rocks' on **Mean Records**. Also, freebies were marketed with many of the singles. There was a discount card in early copies of 'I Am (I'm Me)' which gave purchasers a chance to buy merchandise with ten per cent off. The seven inch version of 'You Can't Stop Rock 'N' Roll' came in a wrap-around poster featuring pix of rock greats like **Presley, Hendrix, Alice Cooper, Kiss** and the **Sex Pistols**. There was also a poster with the 12-inch version of 'I Wanna Rock', while the 12-inch of 'We're Not Gonna Take It' contained an iron-on transfer of the Twisted Sister logo.

Gary Turner points out that I missed the seven inch version of 'We're Not Gonna Take It' (**A 9657**) in the original listing - an oversight when I was typing it! The smaller format had just

'The Kids Are Back' (live) on the flip.

There was also a limited-edition seven inch pic disc of 'The Kids Are Back' (**A 9827P**).

Venturing into dodgier territory, Gary mentions that there are also a number of Twisted Sister bootleg albums and tapes floating around. He knows of one from a 1978 radio broadcast containing early material not since recorded, tapes recorded at the Marquee and at the Donington Festival. Sez Gary: "I believe there is also one tape recorded on the 'Rock 'N' Roll' tour at Newcastle, from a gig during which there was a power cut. This led to some fine add-libbing on drums and vocals, until the power was restored; to my knowledge, the only drum solo during a recent Twisted Sister set."

SISTER LOVE



SISTER'S DEE: a snack between meals



KIRK: no hairs out of place

BACKSTABBERS

ANDREW DOWLING of Aldridge, Walsall in the West Midlands, wrote in some detail in response to the recent epic piece on **Kirk Brandon's** bands the **Pack, Theatre Of Hate** and **Spear Of Destiny**. Here's what he has to say:

"Although delighted by the feature on the works of Kirk, I would like to make a couple of additions. For some reason, you failed to mention **Spear Of Destiny's** first album 'Grapes Of Wrath' (**Epic EPC 25318**), which was released in April 1983. The cassette version of this was interesting in that it contained the 12-inch-released version of 'Flying Scotsman', rather than the seven-inch-released version which was on the album.

"The 'Flying Scotsman' 12-inch itself was released with a limited edition of 5,000 posters, designed by **Flea And Razor**. Note too the correct 'One Eyed Jacks' catalogue number: **EPC 25836**.

"Two Burning Tome magazines have been published, both relevant to Theatre Of Hate/Spear Of Destiny collectors. The first,

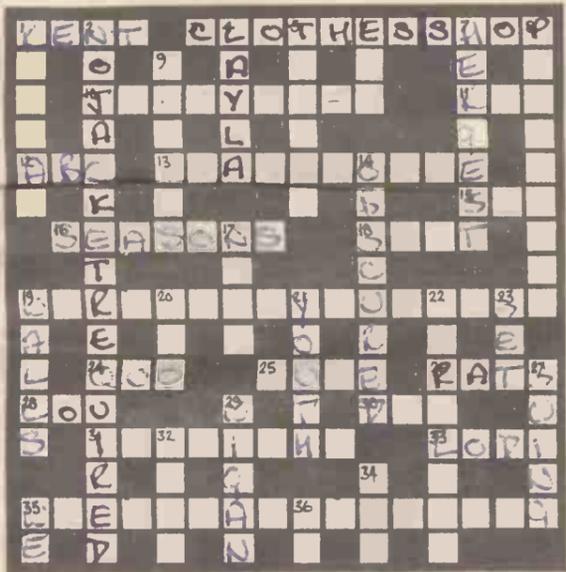
Boxing Clever 1, was available during the 'Prisoner Of Love' tour, and contains a Theatre Of Hate history and song lyrics, plus a **Spear Of Destiny** history and lyrics from 'Grapes Of Wrath'. The second magazine, **Boxing Clever 2**, was available during the 'One Eyed Jacks' tour, and contained further **Spear Of Destiny** news and additional lyrics.

"The seven-inch version of the **Senate** single was released with two different picture sleeves. The original was a red, white and black sleeve with a Theatre Of Hate-type design, while the later version has a picture of Kirk Brandon and **Rusty Egan**, similar to the 12-inch packaging."

"I've also had a lot of follow-up on the recent mini-discography of early releases by the **Fall**. Clearly, there is a demand for a complete detailed listing on the band, so that will be coming up in a couple of weeks incorporating (with credits) all the information recently supplied by readers.

Alternative TV soon, too.

X WORD



By Sue Buckley

ACROSS

2: County that issues vital soul material (4) 3: This could have been the 'next' release from Terry And Gerry, but its gone for a 'burton' (7.4) 10. He helps Roy seek that Jugula (5.4) 11. What Slades runaway does (3) 12: They poisoned arrows (1.1.1) 13. Did this help Phil Oakey chose his hols? (10) 15. Eric's behind it (3) 16: . . . but Terry Jacks had four of these in it (7) 18. 10CC's action man had a Motown one (4) 19. This classic 60's re-release sees the O'Jays claimin' "We Are Detective" (6.2.4.4) 24: 'By which' you get Status (3) 25. Theres any major one for Steely Dan (3) 26. Zappa sends the star back and heats 'em up (4 anag) 28. Reed's in all our clues today (3) 30. . . but Ronnie's in an old iodine bottle! (3) 33. Creedence Clearwater Revival send back an idol (4 anag) 35. But REO get things goin (6.3.7)

DOWN

1. They wrote a song for America . . . state it! (6) 2: Phil doesn't insist on formality (2.6.8) 4: She had Eric on his knees! (5) 5. A thorn bird? (6) 6. Projected by Alan Parsons (3)-7: Oldfield's ridge (7) 8. Bert Jansch's sweet children? (9) 9. They could be black, they could be tin, the could be from Stratford on Avon, but they don't like sausages (6) 14. Pink Floyd 'hidden' by clouds (8) 17. Sab's lit-up knights (4) 19. Lennon supports bridges with 'em (5) 20. Doubled by the Belle Stars (3) 21: Musical/Big/Culture? (5) 22. This pirate station kept 24 across occupied (8) 23. A monochrome group (3) 27. What Knopfler's sultans do (5) 29. Capital of the N.Soul universe, but it has no peer (5) 32. After this take a journey (4) 34. Club for a bang (3) 35: Who are the world? (2) 36. Did he ever get a gig with UFO? (1.1)

LAST WEEK'S SOLUTION

ACROSS

1. Say What You Mean 8. Sir 9. Wheels 11. Guts 13. Islands 15. Train 17. Crow 18. Ry 19. Absolute 21. No 22. Night 24. Telegram Sam 28. Death 29. SOS 30. Manfred Mann 34. Biko 37. Angel 38. Jon Anderson

DOWN

1. St. Swithins Day 2. Yard 3. Howling At The Moon 4. Treeless Plain 5. Oil 6. Edge 7. Nut 10. Sade 12. Showroom 14. Dry 16. Al 17. Cream 20. Legs 23. Guardian 25. Rose 26. As 27. Strange 31. Ross 32. Dean 33. Nile 35. J J 36. Me

WANT ADS

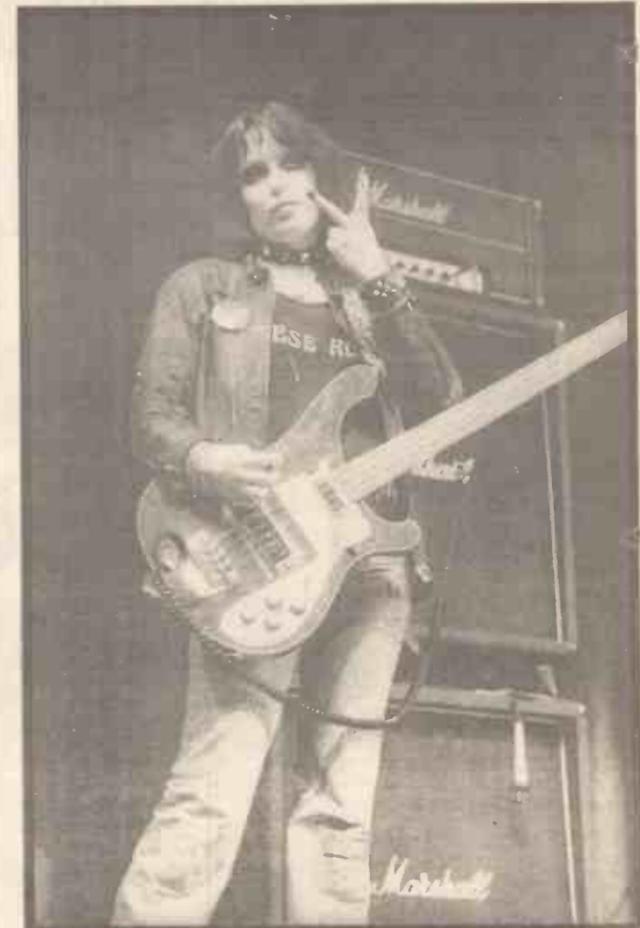
ON TO the **Adverts**, whom we covered on April 6. I managed to miss one of their singles too - one I didn't know of, as it happens. Thanks to **Les Hanagan** of Sandwich, Kent, **Pete Edwin** of Bodelwyddan, Clwyd, **Colin Smith** of South Norwood, SE25, **Dave Moody** of Galway, Eire, and **Bob Bartlett** of Bristol, for noticing the omission. The single in question was:

RCA PB 5160 'My Place'/'New Church (live)' (released June 1979)

Both Les and Pete also offered details of the reissue of 'Gary Gilmore's Eyes', which I mentioned in the original notes. This appeared in June 1983 on **Bright BULB 1** (seven inch), with a new picture sleeve and two different titles - 'We Who Wait' and 'New Day Dawning' - on the B-side. Pete Edwin reckons that 'Eyes' was an alternative take; not sure about

this, since I don't have a copy of the reissue, but it's quite likely.

Some additional Adverts vinyl notes from Pete: "All singles originally had pic sleeves. The **Stiff** release 'One-Chord Wonders' was reissued in the **Stiff** box set of singles **BUY 11** to **20**, and then became available separately again. Copies of this should still be around. The 'Red Sea' album was originally pressed on red vinyl with a numbered sleeve (though mine isn't numbered!), while the reissue on **Butt** also includes the original single version of 'Gilmore's Eyes'. 'Eyes' also appears on many punk compilation albums, such as '20 Of Another Kind, Volume 1'. I can also remember the Adverts appearing on **Top Of The Pops** three times, performing 'Gary Gilmore's Eyes', 'Safety In Numbers' and 'No Time To Be 21'.



GAYE ADVERT: such a sweet child

BAND AID

EVERYTHING YOU WANTED TO KNOW ABOUT SAX

BUT WERE AFRAID TO ASK

Saxophonist DIANA WOOD goes in search of advice for the budding reed-warbler, and finds modern technology still vying with traditional influences

I'D ALWAYS harboured this ambition of playing a blue plastic sax which lit up in the dark of some sleazy Soho nightclub. Our man from Roxy Music, Andy Mackay, owns up to a different sax fantasy: he'd like to see the old Graftons of the 40s reintroduced to the market-place. Andy is currently teamed with Manzanera and Wraith in the Explorers, and I asked the Godfather of the rock sax about his liaison with technology.

He links up his sax and Lyricon - a synthesiser breath controller with saxophone fingering - to a custom-built effects pedal board designed by Pete Cornish. He likes to move about on stage so he uses a Shure clip-on radio mike as well as a fixed mike to reduce possible feedback.

There is a separate switch for the Lyricon and radio mike so that he can control a whole range of effects - an MXR phaser, a modified guitar flanger, a Mutron, a wah pedal (first used by King Curtis in the Sixties), four octave dividers and a Roland Chorus-Echo. He plans to add a stage rack harmoniser and Chorus-Echo.

Suggestion: the old Roland RE-201 Space Echo and the SDD-320 Dimension D (a specially designed chorus

effect for spatial control) would probably be ideal for sax.

Andy plays the new Selmer Super Action 80 tenor which he thinks is fantastic and much improved on some of the older models. He also uses the Bobby Duckoff mouthpiece which he recommends for its bright raunchy rock 'n' roll sound.

Gary Barnacle, on the other hand - whose work includes sax on Elvis Costello's last album 'Goodbye Cruel World' - uses the new Yamaha YTS 62 tenor and YAS alto which replace the old 61 series and have improvements in the bore shape and the action. The keys are now attached to a set of straps like the flute, thus making fingering much easier. Gary likes them for brass section work because they have a clean bright sound and a fluid action, but still favours his old Selmer Mark 6 tenor which provides the warmth and character the Yammys lack.

He uses a Lawton 9 mouthpiece which he says is great for rock, and is used by his greatest sax hero, Junior Walker. He also suggests an ebonite mouthpiece for the alto, for example the Carl Meyer used by Don Merrick of Earth Wind And Fire and Phil Collins fame.

Gary attaches a Barcus-Berry pick-up to his mouthpiece, the signal of which is converted into a voltage via CV control voltage and gate output on a Roland P/V synth. The signal then passes into a Roland OP-8 interface, thence to a Jupiter-



ANDY MACKAY: uses a Pete Cornish pedalboard

8 which produces an infinite range of sounds.

Gary also uses a Mutron (like the one Bootsy Collins uses for his funky bass). By programming the Jupiter-8, he can trigger a wide range of organ and brass sounds which he used to great effect on the Costello tour. Gary says a number of his friends are now using these effects and feels it's a shame that the

only way to achieve such a set-up for sax is piecing it together yourself, bit by bit.

SO, HARNESSSED in the right way, synths do have their place, but Gary wouldn't want to over-emphasise the importance of technology in his music and, after all, "a Fairlight cannot yet reproduce the complexities and inuendos of, say a solo by Stan Getz or Clarence Clements".

For on-stage work, Gary used to use an amp but it fed back into the mike so now he plugs direct into the desk so that the engineer can get a good balance. He recommends the Neumann 87 as the best mike for studio recording as it gives the truest sound, and a Shure for a dirtier rock 'n' roll sound.

"It don't mean a thing if it ain't got that swing" is the motto of another completely different school of saxophonists who favour the sound of the big bands and r'n'b artists of the Forties and Fifties. John Altman, arranger and chief horn on Alison Moyet's 'That Ole Devil Called Love' loves the breathy 'fwaffy' sound of Ben Webster, the baritone of Gerry Mulligan and the fluid altoist Johnny Hodges. One of John's bugbears is the sound.

"These days a lot of people like to just take the thing and blow it but don't actually get a good sound out of it. To me it's three-quarters of the battle. I don't care how fluently or cleverly someone plays up and down the scales, if they can't produce a good sound, there's no point in going on."

One of his favourite instruments is the curved alto (SC800) from the new Yanagisawa range. A company which prides itself in its 'hand to machine, and back to hand' techniques to produce instruments of superb quality must surely justify its high prices (£799.95 for this model).

Raymondo Gelato, frontman of the amazing jump-jive band the Chevalier Brothers, is also influenced by the early players, the breathy warmth of Coleman Hawkins, Illinois Jacquet and Arnette Cobb (Lionel Hampton's big band soloist). Ray finds the American Brecker/Sanborn jazz-funk sound too hard and unemotional:

"The pinnacle of a sax player's achievement is to reduce the audience to tears

with a solo. If you're learning to play, styles are just wallpaper, it doesn't matter if you're studying chords or learning tunes, who cares what style you play? I think too much fuss is made of it."

He also advises young players to get regular practice and, most important, "play live with a bunch of friends."

Ray now sports a very early Selmer Mark 6 with an Otto Link 9 mouthpiece which he swears by. Having learnt the hard way by getting through more rubbishy models than hot Bolognese, Ray says, "Buy the best at what you can afford or else you'll regret it."

So, you're looking for a good instrument that isn't too overpriced. Well, the early Selmers, Conns and Kings are expensive and although they are respectable names, they vary individually and are harder to play than the newer Japanese models.

The Selmer SA80 is probably the best of its kind, retailing at £1,300 for the tenor (with case) and £1,200 for the alto (with or without engraving). With discount you could find one for about £850.

Since the Yamaha/Yanagisawa take-over bid,

there has been little to touch them in terms of general quality and reliability. The bottom of the Yamaha range is the YAS/YTS 23 series which retail at around £550 and go up to £1,056.80 for the tenor. The 62 series have many cosmetic embellishments such as a high F key, gold plating and engraving work.

Of the cheaper models, London retailer Bill Lewington offers a reasonable range of East German models called Meister which go from about £300 and Rosetti do a nice second-line instrument called the Corton from £370 upwards.

Needless to say we're not exactly spoiled for choice and although there are products other than those mentioned here, some leave much to be desired. So, come on everybody, we need more new products and ideas!

CASES? ALWAYS try to buy a moulded glass fibre job. They are airtight, water-tight and well padded with two carrying straps. Lewington sells a

CONTINUES OPPOSITE



RAYMONDO GELATO: "styles are just wallpaper"

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Please send me a registration form right away

Name _____
Address _____

EVERYTHING YOU WANTED TO KNOW ABOUT SAX

brand called Unit 4 and in West London store Take 5, I found Berkeley carry-cases which retail from £65 upwards.

Slings? Gary recommends the Ray Hyman Supersling which is wide, comfortable, and doesn't do the usual guillotine job. Also Yanagisawa do a wide pulley strap.

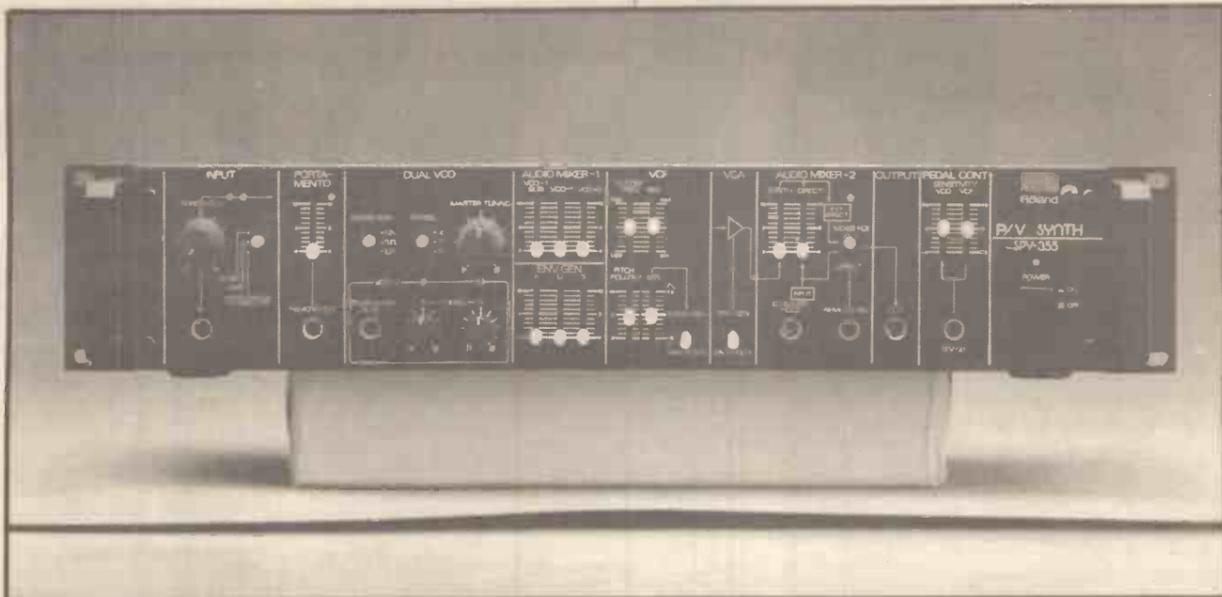
Reeds? Our 'panel' chose La Voz, Rico Royal and Vandoren, but suggest you experiment, as they do vary from box to box.

Finally: Tuition Books: again we need more of them, but our American friends have produced some interesting products which will be of help. *Joseph Viola's Technique Of The Saxophone*, in three volumes, covers most chord studies and scale patterns leading up

to more advanced improvisation in the third chapter. It's currently being reprinted by Novello, price about £9.25.

There is an excellent series of play-along records with accompanying scores in all the instrument keys called 'Jazz Aids' (sounds dubious?) produced by Jamey Aebersold, whereby you can solo to the tunes of Charlie Parker, Miles Davies and many more, again available from Take Five at £9.95 per 'package'.

There's also a very good book called *Improvising Rock Sax* by Peter Yellin (price £6.95) with chapters from Junior Walker, Grover Washington and Wilton Felder, including a chart of high note fingerings which are now very much part of a player's repertoire.



RACKMOUNTED Roland SPV-355 pitch-to-voltage synth, as used by Gary Barnacle

SOUNDS BAND AID

*Source: Target Group Index April-Sept. 1984

CLASSIFIEDS

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MUSICIANS WANTED GENERAL

12p per word (inc VAT)

GUITAR, BASS, Drums want Keyboards in funky blues R&B Band. Age 16-20. Influences: Stones, Mayall, B.B. King, Dylan, Richard, Staines 54158. **S2712.**

LOONIES WANTED to form the "Hard Choirboys". Actually there's only me in the band, but with you there'd be more! We'll take over the world soon, but first, tons of practice so must truly love music of all kinds. Influences include Eddie Tenpole, Jack Nicholson, The Blues Brothers and all rock 'n' roll. Guitarist, Bass and Drums needed and I'll sing. This advert has cost a sodding fortune so do write now to: Jeremy "Head" Sharman, 17 Courtfield Gardens, London SW5. Wind in the Hair!! **S2713.**

MULTI KEYBOARDS with modern approach required by S.E. London melodic rock band. Modern equipment preferred. 100% dedication essential. Gigs imminent. 01-859 3177. **S2714.**

R/N/B VOCALIST required for raunchy band. Must be enthusiastic and a good frontman. SE London. 01-469 0637. **S2715.**

GUITARIST, DRUMMER required to hitch ride to rockaway beach, good solid tunes, Chatham/Erith, prepared for serious musical career? Lee, Greenhithe 846036. **S2716.**

60's GARAGE/Stringrays/Vibes/Double bassist drummer seek guitarist(s) phone Jeff 0484-29566. **S2717.**

VOCALIST WANTED for pub and club band MUST have own P.A. and transport. 01-668 5334 day and 01-668 4801 after 7pm. **S2739.**

VERY BUSY London Band with good prospects needs a very good bass player. Phone Adrian 01-205 7296. **S2740.**

DRUMMER REQUIRED by Watford funk band. Competence, commitment and sense of humour essential. Phone now! Robert 01-822 8564 (day) or Paul (Watford) 34819. **S2741.**

FEMALE SINGER for demo's. Clear high voice. Guitar/other instrument helpful. Woking area. Box no. 571. **S2742.**

MARINO THE Band require tight solid bass player in London area, love of Rock 'n' Roll essential. Tapes & photo's. LRM Records, 30 Princes Square, London W2. **S2743.**

SEX? GREAT, but we need Drummer and Bassist into: REM, Rain Parade, Stooges, phone Markus 01-948 3527 London/Surrey. **S2655.**

ATTENTION VOCALISTS! Lead singer required to complete established American rock band, dedication essential. Tel: 02048 1433. **S2744.**

BRILLIANT VOCALIST/Lyricist/ Front person wanted to form nucleus of band. Destined to be world famous. Box no. 572. **S2746.**

GUITARIST WANTED Liverpool/Runcorn area, Iggy, Stones, Dolls, Gigs/recording. Runcorn 66261. **S2756.**

YAAAARGH! CALLING Drummers of the genus rattus scabius. We wantcha! 01-858 0806. **S2757.**

VOCALIST, IGGY, B.Idol, style wanted, urgently. Glen, Medway 360080 after 6pm. **S2758.**

GOOD DRUMMER required for rock band into Simple Minds, Talking Heads and U2, ring Bill 01-857 3873. **S2759.**

DRUMMER WANTED. For 60's influenced band. Must like Jam, and Small Faces. London area. Age 18-21. Contact Simon (0582) 453385. **S2760.**

COVENTRY BAND REQUIRE DEDICATED, CHARISMATIC VOCALIST. INTO GO WEST, SIMPLE MINDS, PHIL COLLINS ETC. 0203-315073. **S2761.**

DRUMMER FOR high energy rock band. We have own songs and rehearsal room. You must be inventive, dedicated and aggressive. No HM. Sorry no phone. Box no. 573. **S2763.**

DRUMMER GUITARIST, Vocalist, needed to join bassist and violinist presently working on intense daring original ideas. Experience and total commitment necessary. Into PIL, Blur, Cocteau Twins, Damned, Test Dept, (Male or female) Mark 01-863 5859, Justine 01-427 0910. **S2779.**

KEYBOARD WIZARD wanted in East London 60's/Mod/Punk influenced. No one over twenty. Tony 01-986 9391. **S2780.**

DRUMMER & VOCALS wanted to form melodic, modern, punky, pop band. Chelsea, Buzzcocks, Fresh people. No hardened musicians. Male female, London area. Write to Box no. 574. **S2781.**

VOCALIST/INSTRUMENTALIST into Sisters, Cure, Cocteau's, Phone Polly 01-459 0164. **S2782.**

VOCALIST FOR vital new band, Doors, Death Cult, Chet Atkins, Positioned extreme sunny South West, but if you've the commitment. Phone 0726-74881 after 6pm. **S2783.**

BYRDS, GROOVIES, Green on red - enthusiastic bass, drums, tambourine for inexperienced guitar R'n'R band with great songs. Long hair optional. Paul 01-969 1388. **S2784.**

DRUMMER AND bassist wanted for inventive band. Influences, Early Jam, Who, Big Sound Authority. Ring Julian on 01-886 3256. **S2459.**

DO YOU Have a Great Voice? Then we want to hear it. We are looking for a great male voice for a unique record, television venture which has enormous worldwide potential. Send us your cassette with an S.A.E. Box No. 569. **S2708.**

VOCALS, MUSICIANS required for forming rock band. Dedication, versatility, proficiency, essential. Mark 01-804 0056 evenings. **S2498.**

DRUMMER WANTED to complete modern R&B/Rock band must be reliable and high standard. Phone Rob Orpington 20431 Brian 74703. **S2553.**

VOCALIST, KEYBOARDS wanted for original sounding rock band. Powerful singer with slick image needed. Hounslow Feltham based. Phone John (751-2905) for more details. **S2560.**

COMIC OPERA require cast: Powerful dramatic and totally unique band require heavy but sensitive and technically proficient bassist and drummer with sense of theatre. Dedication essential. Sally-Anne 01-883 5359 (North London). **S2586.**

POP MOR Band forming, wants guitarist and bass player and female vocalist for work abroad. Brighton 727367. **S2620.**

VOCALIST, FRONTMAN required for young talented soul band. Must be dedicated. Romford, Brentwood area. Hornchurch 48567. **S2621.**

KICKASS BAND require solid powerful drums, bass, early 20's into Stooges, MC5, Newrace, Radio Birdman, fanatics only need apply, 061-881 8143. **S2623.**

GALLANT GUITARIST with style, stability and ambitions, ability for eccentric ensemble, purveying perverse pop. 01-833 3987. **S2624.**

BASSIST AND DRUMMER wanted to make new Sounds Blues 'n' Rock 'n' Roll, Jungle beat vein, dedicated. Tel: 01-788 9541. **S2625.**

TIGHT POWERFUL drummer needed for new hard edged raw sound band, 100% dedication, no time to waste, Dartford area. Phone Lee Greenhithe now 846036. **S2627.**

VIOLIN KEYBOARDS Player wanted (17-20) to join synth vocals duo, good sense of humour but dedicated. Influences early H. League, Numan, etc. Phone Michael 01-579 3875. **S2629.**

VOCALS WANTED (MALE) individualism, passion, drive, Ban-shees, Damned, Cure, etc. Dedication essential. 01-790 9703. **S2656.**

KILMARNOCK VOCALIST and Bassist wanted for Funk/Rock band. Phone Jim, Kilmarnock (0563) 22282. **S2679.**

SINGER AND SOLID DRUMMER for pioneering band, controlled vision and energy: Spirit beyond 4AD/Burning Rome. Ring Adam 01-582 5155 (work), Nick 01-422 6697 (6-7pm). **S2681.**

FEMALE DRUMMER needed to complete all-girl band playing original material. 01-733 7851, 01-595 8829. **S2683.**

VOCALIST SEEKS Rhythm guitarist to piece together material and form band. Phone Trev. 01-641 2121. **S2684.**

DRUMMER REQUIRED by band into Queen, Genesis, Rush. Phone Ledge 01-961 6108. **S2685.**

DYNAMIC SINGER/FRONTMAN required. Murphy/Astbury influences. Charisma, total commitment, a powerful voice, good visual image and plenty of ideas for original material - work waiting. Rob 01-471 1426. **S2686.**

CITIZEN CAIN
require talented and versatile Keyboard Player.
Tel: George 01-673 6095 (days)
Tim 01-640 5355 (nights)

S2762

KEYBOARD PLAYER
with vocals required for South East London gigging band, playing original material. Commitment and ambition essential. Own transport preferable. More info ring Tim 01-656 6588 or Kevin 01-699 2636 NOW!

S2764

EXCELLENT VOCALIST
and Keyboard Player required to complete very ambitious creative rock band. Great potential. Correspondence, tapes, info to: 1A The Broadway, Wembley, London HA9 8JT.

S2765

MUSICIANS WANTED HEAVY ROCK
12p per word (inc VAT)

MINAS TIRITH require excellent, melodic vocalist, influences Rush, Saga, Yes, gigs waiting, possible record deal phone Runcorn 715586. **S2687.**

DOUBLE BASS Drummer required immediately for dedicated 3-piece powerhouse band. Contact Terry 01-671 7129. **S2689.**

GUITARIST/DRUMMER wanted for metal band (Maiden, Priest, Wasp, influenced) Non experienced preferred. Ring Leicester 885390 after 5pm. **S2718.**

GUITARIST 19 wishes to join or form serious band. Ratt, Dokken, Crue, Halen, Jovi influenced. South East London area. Rob 01-310 4743. **S2719.**

ITALIAN GIRL singer looking for musicians into HR to form a band in London from Middle June/English Lyrics/Fiorell Terenzi, via Mecenate 25, Milano, Italy. **S2720.**

DRUMMER REQUIRED for HM band in South London area. Phone Ian 01-737 4054 (after 5.30). **S2721.**

RHYTHM GUITAR wanted for gigging band in Dover area. Own transport essential. Phone Dover 820754. **S2722.**

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AMPLIFICATION
Carlsbro main dealer All in stock at huge discounts
Trace Elliott main dealer
New Roland JC77 combo in stock

Marshall main dealer All in stock
Rolland main dealer - Session main dealer - Vox main dealer - McGregor main dealer
NEW TRAYNOR AMPS JUST IN!

KEYBOARDS

SPECIAL OFFER ROLAND MGS1 (SH101 HANDGRIP) £18 inc FREE UK POSTAGE

Akai AX80 Synth	£899	Technics PCM Digital 10 Piano	new low price
Korg Poly 800	In stock	Yamaha KX5 Remote Keybd	£275
Korg DW 6000	In stock	Yamaha PF15	In stock
Roland MKB 300	In stock	Yamaha DX7	In stock
Siel DK80 synth	In stock	Yamaha PF10	£499
Roland SH101 inc hand grip	£220	Yamaha CX5	In stock on demo
Roland Jono 106	£775	Yamaha CS01 (ex demo models)	inc. free delivery £69
Siel PX Piano	£395	Casio CZ101	In stock
Siel Expander	£395	Siel DK80 synth	In stock
		Roland Planet P	£836
		Roland Planet S	£770
		Roland JX8P	£1166
		Roland PG800	£159
		Roland MSQ 700	£836

IHUGE DISPLAY OF CARLSBRO, P.A. TRAYNOR, H/H, KUDOS & MCGREGOR PA EQUIPMENT ALL AT DISCOUNT PRICES

DRUM SALE!!
NEW Pearl P800 Kit (Red Flash) one only at £399
NEW Premier Soundwave 4 Drums only deep sizes (Black) £299
NEW Rogers Londoner 5 (Ex P8 Kit (Red) one only at £499
NEW Pearl Export (Black/White Zebra Finish) one only £389
NEW Rogers Headliner 4 (ex P8) (Metallic gold) one only at £299
NEW Ludwig Deep sizes Natural Maple one only at £995

GUITARS

We have the largest stock of Guitars & Basses that you are likely to see anywhere - including lots of Left-Handed Guitars and Left-Handed & Fretless Basses - all the best names at all the best prices. WASHBURN BANTAM BASSES VARIOUS COLOURS £394

We have recently supplemented our huge guitar and Bass stock with the following:

Westone: Dynasty, Rail, Quantum super headless, Spectrum DX, Spectrum GT & Spectrum ST Basses.

Westone Spectrum DX, Spectrum LX, Spectrum SX & Spectrum GT. Guitars.

Aria Laser series guitars & Basses.
Aria Knight Warrior Series guitars.
NEW Fender & Squier model Stratocasters & Telecasters and a big new shipment of Tokai.

ALL READY FOR YOU TO TRY! HUGE NEW SHIPMENT OF OVATION JUST IN !!

SECOND HAND ITEMS WE'VE GOT LOTS!

please phone

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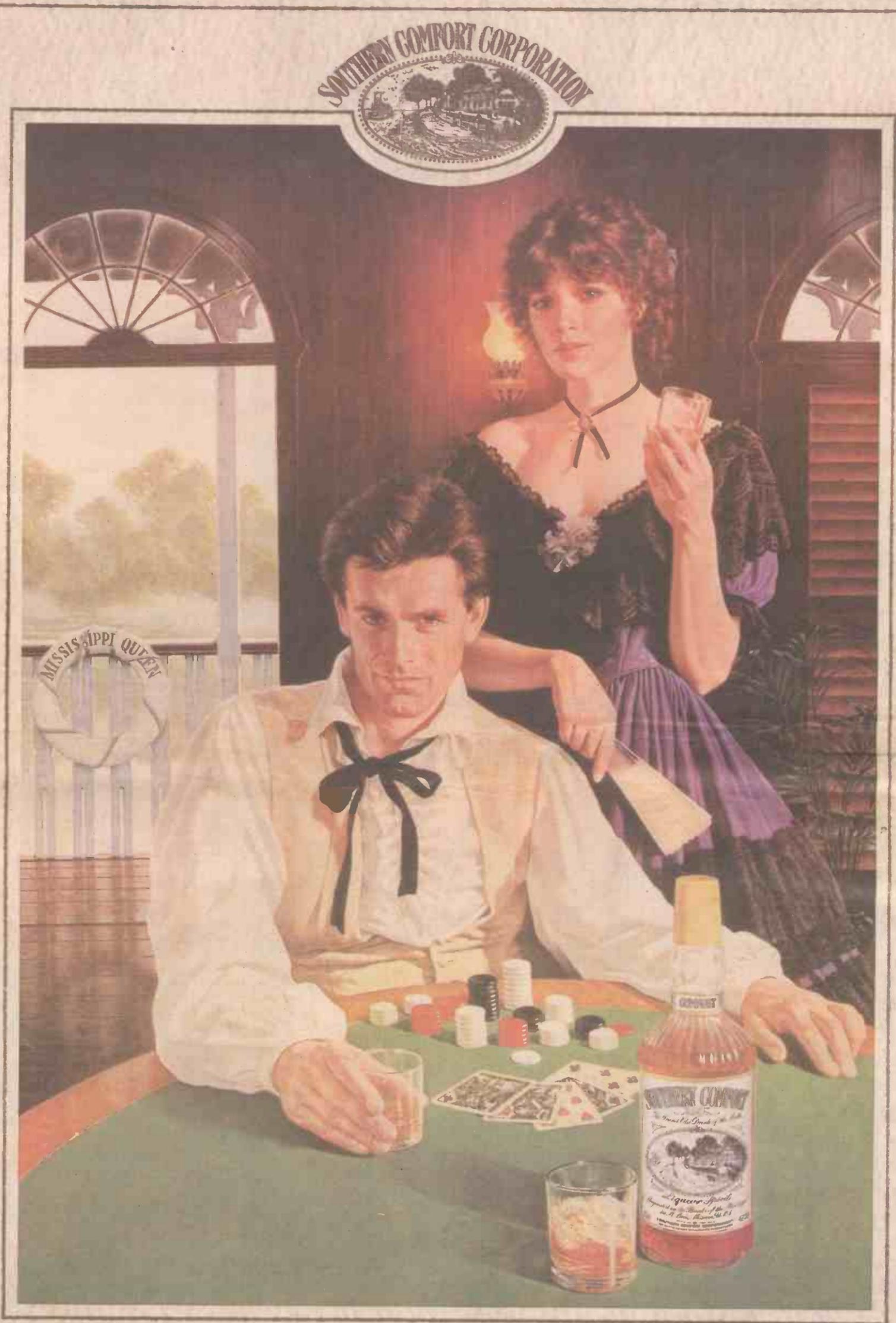
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A HENRY THOMAS BASS COURSE WORTH £9.95 IF YOU BUY A NEW BASS BEFORE MAY 31st.

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**Mississippi gamblers played cards for profit.
Southern Comfort was strictly for pleasure.**