

SOUNDS



JESUS AND MARY CHAIN

BRITAIN'S BLEST NEW BAND!

Full Readers' Poll Results Inside

OZZY OSBOURNE EASTENDERS

SURFIN' DAVE KEN RUSSELL BOG SHED

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Meanwhile, it's opening time (or nearly), so why not accompany good old **Bertie Bingo** down the Queen Vic for an **EastEnders** special? **Pages 10 & 11**

37 years of age and still doing it — that applies to either **Ozzy Osbourne** or **Chris Roberts**. Find out on **pages 14 & 15**

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And now that spring is on its way (?) it's Wedding Time! **Morticia Wax** gets out the Miss Havisham gear and lays into pop's recent romantics — and that includes **Le Bon, Ure, Toyah** and **Madonna** amongst others. Plus an in-depth look at **Surfin' Dave** and **The Absent Legends**. **Pages 8 & 9**

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MORGAN-GRAMPIAN PLC 1985

THE ADICTS start their first British tour for more than a year this weekend.

The Ipswich band, who've spent eight years on the fringes, will be promoting their 'Bar Room Bop' EP on Fall-Out and introducing their new keyboard player James at Sunderland Bunker. January 9, Carlisle Stars And Stripes 10, Leeds Adam And Eves 15, Manchester Cloud Nine 16, Blackburn King Georges Hall 17, Blackpool Greyfriars 18, Stevenage Bowes Lyon House 19, Tufnell Park Penthouse 20, Bristol Old Profanity 22, Penzance Demelzas 23, Bath Moles 24, Plymouth Ziggys 26. More dates will be added.

THE ROYAL ASSASSINS, Dreamscape and Eyes of The World, three Bristol bands with diverse styles but similar ambitions, have lined up a local gig at the Western Star Domino Club on January 10 before a combined metropolitan assault at London's Mayfair Embassy Club on the 16th.

The Assassins have already garnered enthusiastic notices in *Sounds* while Dreamscape feature a genuine singing postman (I) and Eyes of The Crowd are a young quartet who've unfortunately been described as 'folk rock'.

ROBERT ANTON WILSON's 'rap' show at Chelsea Town Hall has been switched to January 24.

And he'll now be joined by John Jiorno, New York's foremost live poet who last appeared here in 1982 with William Burroughs. His new album, 'A Diamond In The Mouth Of A Corpse', which features guest appearances from Cabaret Voltaire, Coil, Sonic Youth, Hüsker Dü and David Johansen, is released over here this month by the Shigaku Trading Company.

NO HONOUR

Snub for Band Aid in New Year's List

BOB GELDOF, left out of the New Year's Honours Lists, has shrugged off any intended snub by the Government.

"Band Aid is in the business of saving lives in Africa, not being honoured with awards," he said this week.

Geldof, chosen as Person of The Year in a BBC World Service Poll, Man Of The Year by Radio Four, and currently being nominated for the Nobel Peace Prize, publicly confronted Margaret Thatcher in February last year over political obstacles towards overcoming famine in Africa.

The Prime Minister refused to back down on her decision to carry on collecting VAT on the Band Aid single — half a million pounds so far and a further quarter of a million expected. She argued unsympathetically about the EEC's surplus butter mountain, which Geldof claimed showed a lack of political concern for famine relief. But, Thatcher responded blindly, would be of no use to the unfortunate people in Africa. Butter oil would, Geldof responded swiftly.

"But Prime Minister, there are millions dying," was Geldof's final comment, before Thatcher's steely gaze brought

the conversation to a halt.

Geldof's omission from the list has already brought criticism from the national press and MPs from all political parties.

Buckingham Palace have drawn up the list "was drawn up by Number 10 and virtually rubber-stamped by the Queen". This may explain why Gordon Reece, the man who raised £60 million for the starving millions in Africa got nothing.

The decision not to honour Geldof is ironic considering all three major British parties are making efforts to attract young voters. And 1985 was also International Youth Year, with Britain's young people particularly inspired by the whole Live Aid spectacular at Wembley, paying at least £25 per ticket.

Bob Geldof has had to put up with a stream of personal abuse from right wing MPs, but Band Aid refuses to be drawn into the politics of the New Year's Honours List. "We are not disappointed, but rather surprised that the Government did not see fit to honour us or any other charity," was Band Aid director Kevin Jenden's comment this week.

Meanwhile, Band Aid

continues with mammoth projects like Sports Aid, scheduled to begin in May in Birmingham. "The idea is to bring together the biggest sports in the world for a week, a sort of miniature Olympics," Bob told *Sounds* in December.

"It won't be country versus country but teams of sportsmen from different countries. What I want to do is take an ember from one of the fires in the camps in Ethiopia and take it all the way across Europe to England. Then we'll light the Sports Aid flame and it will go back to Ethiopia."

But 1986 will see Band Aid gradually winding down its activities and Bob Geldof taking a back seat, as he has explained. "Band Aid and Live Aid were only an aberration in my life. But I will keep saying to people: Look, it's not stopping, we need to do more. Now everybody knows that, Sports Aid can be organised by someone else, not me. I will be Chairman of Band Aid."

Another chance of receiving an honour may occur in June when the Queen's Birthday Honours are announced. But as Geldof said last month, campaigning to help famine relief is "a moral question, there is no political problem, it's just wanting to help".

Other countries have not been slow to recognise the

Eurythmics Coming Back...



THE EURYTHMICS take another single from their 'Be Yourself Tonight' album for their new single on RCA this week.

The song is 'It's Alright (Baby's Coming Back)' and the 12-inch version includes a previously unreleased number called 'Tous Les Garçons Et Les Filles', an old Francoise Hardy song from the '60s which was recorded by Dave and Annie on a Portastudio in 1983.

The Eurythmics are also set to return to live performances this year. After a prolonged break caused by Annie's voice problems. No dates have yet been confirmed but *Sounds* understands they could be back in action in the Spring.

SMITHS AID '49'

THE SMITHS, New Order and The Fall have lined up a benefit gig at Liverpool's Royal Court on February 8 under the banner From Manchester With Love.

It's in aid of the 49 Liverpool councillors who are being

taken to court by the Government for refusing to set a legal rate. They face legal costs of £100,000 and fines that could more than double that amount.

Tickets for the concert are priced at £6.00.

BILLY PAUL, the smooth American soul superstar, comes over for a couple of British dates this month at Croydon Fairfield's Hall on January 16 and London Hammersmith Odeon 17. Tickets are £4 and £3 at both venues.

He has a new single 'Lately' released by Total Experience (through RCA) to coincide with his visit.

MAKIN' TIME, the Wolverhampton rhythm and soulsters, head out on another batch of dates this weekend in advance of an EP which still be releasing at the end of the month. They'll be appearing at Belfast Queens Hall January 11, Dublin CIE Hall 12, Colchester Works 16, Greenwich Tunnel 17, Bath Moles 18, Stoke Shelleys 21, Leicester Princess Charlotte 23, Kirk Levington Country Club 24.

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FOR GELDOF FAREWELL, PHIL



GELDOF confronts Thatcher over her apparent lack of concern for Ethiopia

Press Association

Irish musician's achievements, however. He has received honours from Italy, Ireland, Australia, France and The Sudan. Furthermore, the United Nations has struck a

medal bearing Geldof's image which will be sold to raise more funds.

And after the screening of the Live Aid highlights on British television on New

Year's Eve, 20 further sacks of donations arrived at Band Aid's headquarters, suggesting that people haven't yet forgotten those stricken by famine in the Third World.

PHIL LYNOTT died in Salisbury Infirmary last Saturday, aged 36, of heart failure and pneumonia. But a post mortem was being held this week to determine to what extent his death was caused by drug abuse.

Lynott collapsed on Christmas Day at his house in Kew, London, and was initially rushed to a private clinic at East Knowle, Wiltshire, which specialises in treating drug and alcohol addiction. He was taken there by his estranged wife Caroline, daughter of *The Price Is Right* game show host Leslie Crowther, who had dashed from her Bath home on hearing news of his collapse.

But later on Christmas Day he was transferred to Salisbury Infirmary where he was immediately put into intensive care suffering from septicaemia (blood poisoning) and kidney failure.

Although his kidneys started to function again after a spell on a dialysis machine, he then developed haemophilia and finally pneumonia which his heart was not strong enough to resist. Irish-born Lynott formed Thin Lizzy in 1970 and scored his first major success with 'Whiskey In The Jar', a rock version of the traditional folk song, in 1973. He chalked up further hits in the late '70s and early '80s with 'The Boys Are Back In Town', 'Don't Believe A Word', 'Waiting For An Alibi', 'Do Anything You Want To' and 'Killer On The Loose'.

But Lizzy's reputation was mainly founded on their live shows and albums such as 'Jailbreak', 'Johnny The Fox', 'Bad Reputation', 'Live And Dangerous', 'Black Rose' and 'China Town', all of which went Top Ten. To their fans, Thin Lizzy were the epitome of a raunchy rock band who lived their image to the hilt, on stage and off.

However, the band's inability to sustain a permanent line-up – guitarists came and went with virtually every album at one stage, and included Eric Bell, Scott Gorham, Snowy White, Gary Moore, Brian Robertson, Dave Flett, John Sykes and even Midge Ure briefly – eventually took its toll and they disbanded in 1984 after a farewell tour.

Phil had released his first solo album in 1980,



which included 'Yellow Pearl', co-written with Midge Ure and still used as the *Top Of The Pops* signature tune.

But he had also collected a string of drug convictions for possessing heroin, cocaine and cannabis along the way, and by the time Lizzy disbanded, he was already parted from his wife. Efforts to form a new band, Grand Slam, also foundered last year although he had chart success with Gary Moore and 'Out In The Fields'.

He released his last single, '19' (no relation to Paul Hardcastle's song although it was produced by him) just before Christmas, and there were plans for him to record this year with producer Tom Dowd. He had also recorded some songs with Huey Lewis and members of The News, together with guitarist Laurence Archer last year, but these sessions have never been released.

He leaves two daughters – Sarah, aged seven, and Kathleen, aged five.

RICK NELSON, the all-American pop idol of the late '50s, was killed on New Year's Eve when his private plane, carrying him to a gig in Dallas, Texas, caught fire and crashed in flames.

His five band members and girlfriend were also killed in the crash, which happened just yards from a small airfield where the pilot – one of two badly burnt survivors – was trying to make an emergency landing.

The plane, a vintage twin-engined DC3, had caught fire on the flight from Alabama and a helicopter had flown alongside in an effort to guide it to an emergency landing. But the attempt failed when the plane hit high wires and crashed into a wood at De Kalb, Texas.

Rick was 45 and had originally shot to fame in the post-Presley boom with hits like 'Hello Mary Lou', 'Travellin' Man' and 'There'll Never Be Anyone Else But You For Me'. But like so many teen idols of that era he had trouble weathering the '60s although he managed a moderate hit in 1972 with 'Garden Party' (no relation to the Marillion song).

FASTWAY get back into the fray next week with a single on CBS and the support slot on the AC/DC British dates.

'Fast' Eddie Clarke and vocalist Dave King – who are now joined by three of Dave's Irish mates in guitarist Shane Carroll, drummer Alan Connor and bassist Paul Reid – have recruited the services of sometime Z Z Top producer Terry Manning for the single which is called 'The World Waits For You'.

THE GLADIATORS come over from Jamaica for their first gigs in two years this weekend when they play Hackney's All Nations Club on January 10.

The band, who've just released an album called 'Country Living' on Heartbeat (through Jetstar), are then off to Europe before returning for more gigs in February, which will be announced shortly.

Support at the Hackney concert will be former Steel Pulse guitarist Basil Gaddison.

TWISTED TWIN PACK



TWISTED SISTER, who are planning an extensive British tour in May, have lined up a couple of dates in March as a taste of things to come.

Having just released their 'Come Out And Play' album and a re-working of the Shangri-La's classic 'Leader Of The Pack' as a single, Dee Snider and his cohorts will be unveiling their new

show at Ipswich Gaumont March 23 and London's Hammersmith Odeon 25.

Ipswich tickets are all £5 while Hammersmith tickets are £6.00, £5.00 and £4.50.

The band will then be undertaking a month-long European trek before returning for more gigs here in May. Dates will be announced shortly.

BAD COMPANY have their vinyl legacy packaged into a compilation album called '10 From 6' on Atlantic next week. The tracks are drawn from the six albums the band released after rising from the ashes of Free and Mott The Hoople in 1974. They faded away after their 1982 'Rough Diamonds' album in 1982 without ever really saying goodbye.

SADE'S concert at Manchester Apollo on January 22 – rescheduled from December – has now been cancelled. Refunds are available from the point of purchase.

THE CHIEFS OF RELIEF, who released their 'Freedom To Rock' single in November, have lined up a gig at Soho's Wag Club on January 22.

SPIDER, the Merseyboogie boys who are about to get back on the circuit with a tour in February to promote a single called 'Gimme Gimme It All' on PRT, have slotted in a warm-up at London's Marquee on January 8.



YEARS LATER

CACTUS WORLD NEWS

THE NEW SINGLE AVAILABLE NOW ON 7" & 12"

MCA RECORDS

RECORD NEWS



PRINCESS TYNMEAT, conceived and fronted by former Prune Haa Lacka Bintii, have a new single out on Rough Trade this weekend called 'A Bun In The Oven'.

JOHN WEBB, a drummer with various club bands and a bagpipe player with the British Airways Pipe Band, has signed to Numa Records which just happens to be run by his elder brother Gary Numan. His debut single is called 'The Experiment' and comes out this week.

STARPOINT, four funky Phillips brothers from Maryland, have a single from their 'Restless' album released by Elektra this week called 'Object Of My Desire'.

MORRIS DAY, former frontman for The Time until 1983 when he threw in his lot with Prince's *Purple Rain* movie, releases a solo single on Warner Brothers this week called 'The Oak Tree' and has an album coming called 'Color Of Success'.

BRIGADIER JERRY, a top ranking DJ on the Jah Love Sound System, has his first UK release this weekend on Ras Records. It's a studio album called 'Jamaica Jamaica'.

PRIME TIME, the American dance/soul outfit, have their second album titled 'Confess It Baby' released this week by Total Experience (through RCA).

THE HARDROCK SOUL MOVEMENT mix up a blend of R&B and electro for a new single on Elite this month called 'Double Def Fresh'. Elite are also putting out singles this month by Atmosfear titled 'Personal Column', soul band Projection called 'Turn Your Love (Right Around)', Ruby James' '99.9 Per Cent' and Keni Stevens' 'All Day, All Night'.

THE MIGHTY BALLISTICS HI-POWER have signed to Criminal Damage Records and release their first album called 'Here Comes The Blues' this weekend. They can also be seen with fellow CD bands Them Horrors and The Tennessee Three at Fulham Greyhound January 13, Reading Paradise 17 and Hammersmith Clarendon 23. Criminal Damage have also signed Tav Falco's 'legendary' Panther Burns who will be releasing a 12-inch EP early next month called 'Warrior Sam'.

WILKO JOHNSON has a seven-track live album recorded in London called 'Watch Out' released by Waterfront this month featuring reworkings of 'Sneaking Suspicion' and 'All Right'. Waterfront also have a four-track EP from The Shakers called 'Missing Link' coming out this month featuring guest vocalist Siv.

EDWARD KA-SPEL, singer/composer with The Legendary Pink Dots, begins the new year with his third solo album, 'Chyekk China Doll' on the Amsterdam-based Torso label (distributed by Pinnacle). He is currently touring Holland with the Pink Dots but English dates are expected in February/March.



FIVE STAR, whose debut album 'Luxury Of Life' went silver just before Christmas, release a new single, 'System Addict' on RCA this week. The 12-inch features a 'dub addict' version of the A-side and an extended mix of 'Winning', taken from the LP.

THE FLYING BURRITO BROTHERS have their 'Live From Tokyo' album, which also features the steely services of Sneaky Pete Kleinow, reissued by Sundown (through Magnum Music) this month in its original sleeve.

ANDREW LLOYD WEBBER releases a single version of 'The Phantom Of The Opera' featuring vocals from Sarah Brightman and Steve Harley on Polydor this week.

ANGEL CHORUS, a new duo consisting of Glynnis, the 'anglicised daughter of a Zulu princess' and Mark Ferda 'the ostracized son of a Welsh sheep farmer', release a debut single called 'Devil On My Shoulder' on 10 Records. It was written by the duo, who met up while working with the now defunct Savage Progress, and was produced by the German producer Zeus B Held, who has also had the privilege of working with Dead Or Alive, Imagination and Fashion.

AUSWEIS, have a 12-inch single out now called 'Victimes', available on Chainsaw Records through Red Rhino and Cartel.



STA, a pop trio who play their own 'unique' version of the Osmonds' 'Crazy Horses', have a single out on Arista this weekend called 'Heaven'. Both songs will feature in their live slot on *The Tube* on January 17.

PANIC BUTTON

EDITED BY SUSANNE GARRETT

THIS WEEK *Panic Button* investigates the best New Year buys in personal stereos and pinpoints an echo box shocker to avoid. Next week? Your rip off tip off could be featured. Let us know about your personal consumer hassles. Write to *Susanne Garrett, Panic Button, Sounds, Greater London House, Hampstead Road, London NW1*. Or ring the hotline on 01-387 6611.

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THE GOOD GOODS... THINKING OF spending some of that lovely Christmas money on a personal stereo to help ease the cold and lonely trek to work or the drole office on a cold and frosty morning? If so, brace yourself to make a

discerning buy. Recent tests on 35 personal stereo cassette players, some with radios and some without, ranging in price from £14 through to £75 reveal that bigger prices don't necessarily mean better value.

After stringent lab tests on each cassette mechanism, assessment of sound quality, weight and size in relation to carrying convenience, running costs and special features plus practical user tests, consumer watchdog *Which* magazine has come up with a comprehensive guide to best buys.

Want to acquire a cassette playback machine incorporating radio too? Best all rounder in the lower price category is the Alba CP10, offering FM but not AM reception, and weighing in at a mere £20.

Mid-price better buys with radio are the Hitachi CP200 (£40), the Panasonic RX1925 (£45), and the Sanyo MGR66 (£40). And at the top end of the cash stakes the Sansui FXW50R (£50) and the Tatung

TPS5011 (£60) still offer great value for money.

People who want to play cassettes only will find the Ferguson 3T23 (£20), Ferguson 3T29 (£30), Grundig Beat Boy 120 (£30), Philips D6641 (£32) and Sansui FXR30R (£33), highly recommended.

But best buy of the lot and well worth the extra investment is the Aiwa HSP05 Mark 2 measuring up as top of the team for £55 a throw. This personal stereo gave the best performance of all the sets tested on cassette. For full finding of the survey and a blow by blow analysis check out the December issue of *Which* magazine available in your local library.

... AND THE BAD ECHO

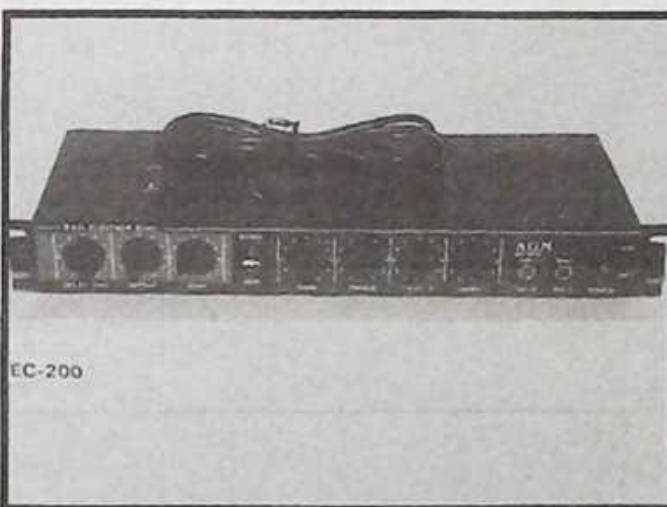
EACH AND every year, dodgy and dangerous electrical and electronic equipment, usually made in faraway places with strange sounding names, slips into the UK ready 'n' waiting for the pre-Yuletide shopping spree.

Panic Button has had a timely tip off about a potentially lethal echo box which musicians would do well to avoid.

Specialist musical instrument shops have been selling the AGM Electronic Echo Unit EC 200 at around £65 for some weeks now, unaware that this one could be a killer. Like any other echo box, this unit plugs into the mains, enabling the

SOLO, the new band founded by Peter Bardens, ex-member of Camel and one-time producer of Van Morrison, release an eponymous debut single on PRT Records next week. Apart from Bardens, who wrote and produced 'Solo', which will be available in a picture bag, the line-up boasts Neale Heywood, who has worked with Nik Kershaw; Steve Cherry, who has worked with Straight Eight, Modern Romance and Bernie Marsden, and Steve Parr, who has been a session musician for Adam Ant and Shakin' Stevens and is currently producing Sugar Minott.

DIRE STRAITS release a single this week from their 'Brothers In Arms' album, which has sold over a million copies in Britain so far. The single is 'Walk Of Life' b/w 'Two Young Lovers (Live)' on Vertigo with a live version of 'Sultans Of Swing' on the 12-inch. A limited edition double pack is also on sale and includes 'Sultans Of Swing' and a live version of 'Eastbound Train'.



AGM ECHO unit: avoid!

user to create an echo effect on an instrument or with the voice. Sad to say it has no earth on the mains lead. For its earthing, it relies on the jack lead which, in turn, goes through to the amplifier.

On the AGM EC 200 the transformer is mounted at the back of the printed circuit board, but the board, secured at the front by screws, could and can move slightly causing it to short out against the metal boxing, resulting in a big shock for someone - a full 240 volts of unwanted high energy, in fact.

Importers of this equipment, made in Taiwan, have been asked to withdraw remaining units. But most of the 150 echo boxes in the shops may have been sold already. And, worryingly enough, this box could be on sale under another brand name too.

If you have an AGM Electronic Echo Unit EC-200 stop using it. Return it to the shop pointing out that it's unsafe. Ask for a refund or negotiate a deal on another piece of equipment.

Also report the fact that you have this echo box to your nearest Trading Standards Department which will help you resolve the problem.

Readers are advised to buy equipment made by reputable and well known manufacturers and to avoid unfamiliar brand names for maximum safety.

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IcestadiumFEB. 15th
GOTHENBURG,
ScandinaviumFEB. 16th
COPENHAGEN,
Falkoner-Theatre**UK TOUR****JANUARY**JAN. 13th
MANCHESTER,
ApolloJAN. 14th
WHITLEY BAY,
Ice RinkJAN. 16th/17th
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Playhouse**NEW ALBUM**

HIGH VOLTAGE



FLY ON THE WALL



Stereo/Colour/Running Time 27:08

GREAT MUSIC VIDEOS FROM

**THE VIDEO**DIRTY DEEDS DONE
DIRT CHEAP

LET THERE BE ROCK



POWERAGE

IF YOU WANT BLOOD
— YOU'VE GOT IT

HIGHWAY TO HELL



BACK IN BLACK

FOR THOSE ABOUT TO ROCK
(WE SALUTE YOU)

FLICK OF THE SWITCH

BOG SHED

toilet humour



BOG SHED are not The Shadows. Four pints of bitter, rolling tobacco and talk of discarded pork pies.

Bog Shed stick out a mile amid a sea of lager-drinking southerners who are liberally invaded by American tourists.

Wearing everyday garb/the perfect stage clothes, they slouch over the table discussing the merits of Stella Artois and Mike Bryson's tasteful green wellies.

Italian Vogue, look out. Mike's the quietest of the group. He has the greatest potential of being recognised as someone from a group and when called upon, he hammers a mean bass (he also does the illustrations for the group's sleeves, etc).

Next to Mike is Phil. A frontman in our verbal exchanges, he's the group's figurehead and lyricist. Crew neck sweater, short(ish) hair. Then there's Mark, recently scalped, a guitarist of some note who sports National Health glasses and a wicked sense of humour.

And, finally there's Tris. Fresh faced and still in his early teens, he also wears National Health specs and looks unlikely to sustain a rampant drum barrage. But he can.

Bog Shed are a motley crew, more hewn from solid northern rock stock than nurtured gradually into an indifferent musical world. A mere 18 months in this form and they're making noises that others wouldn't dream of and the majority can't, as yet, comprehend.

BACK IN February 1984 the quartet opted for a more business orientated approach. Unsure of the proper way to go forward they went out to seek advice and eventually met up with The Membranes.

Suitably impressed by Bog Shed they were soon heading for London to play cat and mouse at Thames Poly on the recommendation of The Membranes. A similarly enthralled Leigh Goorney (Thames Poly's gigminder) began to put on Bog Shed as often as possible. But there were a few initial setbacks.

Phil: "Because we got associated with The Membranes people immediately jumped to the

conclusion that we sounded like them.

"That's just real lazy journalism. We don't mind getting slagged off or anything, it's just that the people who have slagged us off, and even some of the people who like us, haven't really hit on what we're about."

Tris: "I think the main Membranes influence, if in fact there is a Membranes influence, is that we're turned up louder."

But Bog Shed are something far more intriguing than a rather loud second-hand Membranes group. The Bog Shed idea and ideals are something totally unique to themselves. For a start, just look at that name. How many university professors will be worrying over that little phrase? How long before the daily papers start their weird name sections again?

Phil: "We found it really hard to come up with a name for the band."

But, now you've found it, does Bog Shed fit you perfectly?

Phil: "No. Well, it could do. We couldn't find a name that summed us up. I suppose that's because we couldn't really figure out what we were doing in the first place."

A misread line from a song,

Bog Shed was hurriedly taken up and before anyone knew it existed outside toilet walls, the *Coronation Street* ethic and suchlike was being bandied around the group's Hebdon Bridge headquarters.

Phil: "But it's nothing to do with all that stuff."

Mark: "Bog is just a northern slang word and, after all, it is a good word. Shed is a good word, too."

Phil: "Really, it's just the same way that I write the lyrics for the songs. I like the sound of words, I don't necessarily care about what the words mean. I like the way that the mouth moves when you say Bog Shed."

Mark: "Let's face it, there are very few groups who've got a better name than Bog Shed."

HAVING BEGUN to work up enthusiasm up and down the country, Bog Shed's next step on the road to wherever came when they were ushered into the studio to record a 12-inch single for The Membranes' Vinyl Drip label.

Phil: "Before we did the single we'd already done about 35 gigs and we'd been through about 80 to 100 songs."

Mark: "We have an enormous turnover of material. We'll have a song one day and

it may never get to a gig. We'll play it and think, That's a great song, and by the evening we'll think, Ah, that's a shit song."

Phil: "So, when we did the single we had plenty of material to work from and it soon became a six-track mini-LP. There were supposed to be six very individual songs with the A-side being very poppy and the B-side showing off the darker side."

With just 20 hours in which to record - six of which were taken up in mixing the songs - the results were not what the group would call perfect. But, the record did capture enough hearts with its powerful bass-heavy sound, the wobbly (probably not the best description) guitar and the constantly changing vocal range that fronted the affair.

All of a sudden Bog Shed was the name to mention after the almost acceptable Jesus And Mary Chain had been spat out (joke). The snare was set ...

Phil: "We didn't think that we were going to be stuffed in a pigeon-hole so quickly."

Tris: "Suddenly, we're an influence in the 'musicians wanted' section, like 'bassist wanted into Ubu, Bog Shed and Beefheart'."

Phil: "People think we're going for a kind of manic sound

As BOGSLED come out of the closet and into the harsh reality of 1986, DAVE HENDERSON suggests you re-assess the swamp creatures. RONNIE RANDALL gets snappy

but we're not. We thought that the six tracks on the record were all very different. There was a different sympathy in every track but people just took it as one big noise.

"Personally, I can't see how you can compare 'Panties Please' with 'City Girls' or 'Slave Girls', they're so different in sound. It makes me sad when people write about us and they don't pick up on that and say, Look at the diversity of this band."

The answer is probably that people have had it a little too easy for a long time. Music has been hung out to dry, available in neat little frozen packets for the last two years or more. It's bands like Bog Shed that are unplugging the freezer and watching the old delicacies disappear down the waste pipe.

Not wanting to burden Bog Shed with any more unnecessary pigeon-holing, I detect more than an inkling of the attitude, if not the sound, that spurred the early Fall back at the time of the last big thaw.

The Fall's debut London performance at the Vortex was like an unleashing of the gods. Even through punk's heady haze, The Fall began to attack subjects in a different way, exposing all the relevant nerve endings.

And so to '86 and Bog Shed. A music and attack that creates a different atmosphere from other bands. An uplifting experience fuelled with tricky prose and vibrating music.

Mike: "I think musically we're approaching things from a different angle. We start out being totally out of order and out of key and we turn things like that into a pop song. Most people try to do it the other way round. They start with some traditional chord progressions and try to turn them into something weird."

With the rapport between Mike and Mark creating the tune it's left to Tris to fill out the songs and finally Phil pulls it into line with the lyrics and that all-important delivery.

Phil: "They give me bits of tunes on cassettes and I just fall about laughing. The music is really funny. As soon as I put the words on I think it takes away a bit of the edge."

"Each song tells a different story but I suppose the most literal one must be 'Fat Lad Exam Failure'. I'm not particularly proud of it but people seem to really like it. People are always saying things

like, Hey, you wrote a song that says fat, as if that's really something. That's like missing the point again."

"People could say that 'Paradise Wedding' is sexist but they'd be wrong and I don't know what they make of 'Panties Please'. That's a really paranoid song, it doesn't matter what the words are saying, it's the tone that's important. That's a very indignant sound."

WITH A rather spontaneous Peel session in the can and a string of sporadic dates creeping up, Bog Shed must duck and dive the press generalisations of what and where they're for. But just where will they be heading next?

Phil: "Well, we're trying to go back to our roots a bit."

What, the blues?

Phil: "Well, sort of. Sort of pop songs like 'Open Up In The Name Of Fred Feast'. We're going back to writing very simple stuff. People are always saying we're abrasive but I can't see that. It's just that when we play live we tend to use really awful sound systems."

Bog Shed, with a good sound system or a bad one, are always going to be something to be reckoned with. Their EP is a giant step for noisy herberts from up north, a superb slice of commercial pop, a growing punky outing; a, a, a...

Bog Shed are a mirror rather than a bludgeoning force, they can be taken with a pinch of salt, a pint of bitter or whatever. Either way you're guaranteed an enthralling experience. They may not be sure exactly where they're going but they're definitely leaving a well worn trail of well furrowed brows as they wend their way.

Phil: "I don't enjoy what we're doing all the time. We're not doing this so that people can come up to us and shake our hands after gigs, we're doing this because it's right for the time."

Mark: "It just so happens that what's around is rubbish at the moment. I mean, we're rubbish. I think that's one of the main things about us. Most of the stuff we do is rat shit."

So how do you want people to look back and remember Bog Shed?

Mark: "I'd like people to forget us completely."

That's going to be a lot harder than you imagine.

JOHN COUGAR MELLENCAMP



NEW SINGLE

SMALL TOWN

OUT NOW ON

7" (JCM 5), 4 TRACK 12" (JCMX 5)
AND SPECIAL DOUBLE 7" (JCMDP 5)
IN GATE FOLD SLEEVE



phonogram



J A W S

EDITED BY GLYN BROWN

LET'S PRETEND WE'RE MARRIED



"Simon, stop it, I said finger puppet . . . !

THE CAT has gone white. I think it might be shock, but there's the possibility **Vomit** wants to go to a wedding. In which case, he'll have to hurry . . .

Indeed, indeed, this has been a week for white, and snow isn't in it. Not just white, in addition, but baby blue and pastel pink. Something to turn the blood to blackcurrant jelly has occurred lately, and telling you about it means taking care with my teeth, which tend to be on edge when discussing this subject. But someone's got to.

OK, we all know about **Simon Le Bon** and his half-Madagascan hand maiden and "model" friend, **Yasmin**. They went away to a Scottish castle for their honeymoon, but the air didn't agree with Yasmin, who was up every morning, apparently, being sick. If she's out of action for long, Le Bon may be forced to take another wife. That's what they do in Madagascar.

STAYING WITH Duran Duran (but, after the castle business, who would

seriously want to?) let's get **Nick Rhodes** out of the way, so to speak. He and **Julie Anne Friedman** are to have a baby! Perhaps they could explain how this is done to Yasmin Le Bon (oh, puh-lease! Ridiculous name or what?). If she had something else to think about, she might stop all this morning sickness . . .

WHILE NEWS comes winging in that tiny innocent (so we thought) vegetarian **Howard Jones** is to have a baby, too, let us mull for a moment on the consequences. Vegetarians. People who don't eat meat. People all over the world, filling it up, with no red blood corpuscles in their arteries, in their jugulars. Feel faint . . .

AND DISCUSSING bloodless, what's the latest upon **Midge Ure**? "Take me away to the Caribbean," breathed his dusky Pond's Cold Cream model. "Take me there and make it so that I can call myself **Annabel Ure**." (Oh please. Ridiculous names are one thing, but . . .) And so Midge, a romantic

man, said, "How?" and she told him, and they did. So, many hearts are broken? Show me one.

WHAT ELTHE? Now, who are we talking about? Who is such a well-adjusted pop star that she has told her lover of eight years to "get out and thtlay out, you pig. Here, take the Ford Granada. That's just your thort of thing"? Yes, it's **Toyah**, you crazy flannels. She has got engaged, yes she has, in a nice old-fashioned manner. In fact, Toyah wanted to be wedlocked, but she couldn't find a big

WANT BLOOD?

Shock rockers **The Blood** want to clear up the misconception that they are managed by Garry Bushell. Understandably, they feel that having their name linked to the bearded oaf's could hold them back in their cranium-cracking career.



"Hey, fatso, pass the chicken livers. I'm the bride an' I'm hungry!" Toyah Wilcox, society hostess of the year

enough ring to go through her nose, which is how you get wedlocked. So it's an engagement, and the couple (sorry, the other one in it is called **Robert Fripp**, he used to be in **King Crimson**, a noisy old-fashioned band) would like candy-striped cotton sheets and a couple of Wincy nighties. Sweet.

SIGH. SO who is left? **John Taylor** from Duran Duran is left. He's left two and a half stone heavier than ever, and his lady friend **Renee Simonsen** is to blame — she's feeding him and feeding him so that no one else wants him. It's working! Says a friend, "Last time I went to his New York flat, he was mopping up the kitchen floor, and had about four different pans sizzling on the cooker. And, when we go out, Renee keeps asking him to fetch her things, and John goes trotting off like a lap dog." Ugh. Ugh. Ugh. Ugh.

FINALLY, LET me bring you happier marriage news. Rocker and roller **Jerry Lee Lewis** is in the process of divorcing his sixth — that is, **SIXTH** — wife **Kerrie**. They've been together 18 months, and 22 year-old Kerrie finally

packed her suitcases and took a little walk. Jerry Lee, 50 hunky years old and counting, is pretty mad.

MADONNA — WHAT a wacky lady. Do you know that she dressed herself as a jolly old chubby Santa Claus to bring seasonal cheer to sick kiddles in hospital on Christmas Day? The disguise involved putting on a red hat.

ENOUGH. Let's have some fight scenes. **Wham!** come instantly to mind, because **George** is a fighty person, and only now are we growing to understand — come on out from under the table, Vomit, this is not wedding stuff any more — what the name of the band is all about. Dear old George was silly enough to take his girlfriend **Pat Hernandez** to The Wag Club where DJ **Tony Marnoch** — who usually turns up in a see-through negligee — works. So Mr DJ — and this is a bitchy person, cats — put on 'I'm Your Man' and started singing over it some of his own wordettes. These went "Call her **Pat**/Call her **fat**/Call her anything you want to, baby" . . . and so on. It's not nice, is it? George, trembling with rage, went scooting over to the man and, according to six foot

three inch Mr Tony, went "completely bonkers". The following morning, Mr Wham! was said to be busy packing for a trip to Australia.

MIKE READ. It's horrible, more horrible than words can say. When is this man going to understand that he is **JUST. TOO. OLD.** for such behaviour? Not only does he end everything he ever says to a woman with the words "Do you want me to sleep with you?" (as in, "Hello, Hilda, I'll have one cup of tea, milk, no sugar, a couple of Rich Tea biscuits and do you want me to sleep with you?") but he then denies, when the poor weak woman gives in, that he has ever, ever seen her. Consequently, Mr Yellow Streak is currently denying all knowledge of one distressed lady whose husband, by the way, is now trying to kill him. Says Mr 'I Can Sound Like **Cliff Richard** So I Can't Be Any Older Than His Grandmother' Read, "It's really spooky because this lady keeps writing to me as though we were having an affair. She says things like, We can't go on like this, I must see you, darling."

I have to go to the bathroom now. Arrivederci!
MORTICIA WAX

Lord WAISTREL

OUTRAGED DINERS were shocked and sickened . . . or so the Yellow Press rock hacks would have said if George Michael and the Wham! entourage had behaved as badly as they themselves.

Yes, there I sat at my usual Savoy table enjoying a discreet luncheon with the munificent Mariella Frostop when in burst the whole raucous roll-call of the Fleet Street pop press for their first annual dinner and dance.

There was Blake, Dunn, Pringle, Ferrari, *The Star's* Rick Sky, Wigg of *The Express* . . . an unlucky 13 of the bounders, as the unfortunate maitre de was soon to discover.

For, in unprecedented scenes of *petit-bourgeois* bohemia, these over-paid yobs queued up to FORM human pyramids, DANCE on their tables, HURL rolls and wine corks at each other, STEAL the silver, and SET FIRE to the streamers.

And that was during the meal! When the dancing started, things deteriorated faster than the Pope's prospects of graduating from the School For Scoundrels. First Wigg was tied to his chair so the well-beeled rabble would find it easier to try and hoist him atop the towering Christmas tree. Then came the congas (into the kitchens, into the Ladies, onto the stage . . .) and the revolting sight

of John Blake dancing cheek to cheek with a former Gonad.

Several attempts were made to swing on the chandeliers. Female hacks were assaulted with ice cubes.

And these are the same people who lecture the stars on morality! BAH! Thankfully, they all managed to control themselves a little better at young Ferrari's nuptials mere days later. This lavish do was held in the rural wilds of Stondon Massey. Inside an exotic marquee, a Palm Beach quartet played in time to popping champagne corks. And to round it all off the happy couple departed Bond-style in a handy helicopter — an eye-catching demonstration of just how extravagantly paid these awful people are. But in fairness to Ferrari, Chas and Di's little do aside, the only other wedding I've attended of late with such class was Steve 'Arris's — and he hired a brewery for his!

Which brings me neatly to my conclusion. With rock writers behaving just as badly, and as grandiosely, as rock stars these days the only logical outcome will be more singers becoming pundits, à la Jonathan King . . . and the likes of Blakey recording their own albums. God help us!

Toodle pip!

EVERY DOG HAS HIS DAVE

Slapheads of the world unite with **SURFIN' DAVE AND THE ABSENT LEGENDS**, the greatest band in the history of rock 'n' roll. Or so they told **ROGER HOLLAND**

FIRST made the acquaintance of Surfin' Dave Coleman, mild-mannered beach boy and surfing phenomenon of West Yorkshire, at the almost legendary Stuff The Royal Wedding Part on Woodhouse Moor near Leeds University.

Also on the bill that day were New Model Army, Icicle Works and countless others, but Dave effortlessly stole the show.

Removing his only guitar and his last six strings with tender care from the back of his woody, he leapt nimbly, as befits a great champion surfer, onto the stage and dashed headlong through a succession of scorching and surrealistic surfing classics.

He may have been only a seven stone weakling. The girls at the school where he worked as a laboratory assistant may regularly have kicked sand into his face. And yes, it may have been a shame about his hair. But Surfin' Dave was a hero to us all.

One and all.

And now he's finally got a band and an album together. 'In Search Of A Decent Haircut', the long-awaited debut LP from the fabulous Surfin' Dave And The Absent Legends, is a title which conceals a flying V sign to all the major record companies who had felt unable to sign up the Absent Legends simply on account of their

exciting collection of receding hairlines.

Baldism, who needs it?

So instead they decided to sign with Crammed Records.

"Yeah, well, being a Belgian label, they're a pretty boring bunch as a whole. And they felt it was about time they signed a band, and preferably a lively English rock 'n' roll band, who might be able to sell a few records for them."

Hmmm. I see. Tell me about the Absent Legends, then.

"Well, there's Chris Haskett on guitar; he turned down a job in Black Flag to work with me. And there's Mick Green on drums, he turned down a place in a mental hospital to play with me. And then there's Jez. He plays bass, and he used to be in a heavy metal reggae band, so he positively insisted upon playing with me."

Ha! Enough of this detailed background stuff. My heart longs for the crashing waves and the bronzed, lissom beauties of Lower Wortley. So tell me please, how's the surfing in Leeds this year?

"We are the greatest rock 'n' roll band in history."

How do you go about getting a job in an all-girls' school?

"We are the greatest band in the history of rock 'n' roll."

Where did you get that haircut?

"We are the greatest rock 'n' roll band ever."

Ah well, they may have a point, history will tell. But in the words of Surfin' Dave Coleman himself:

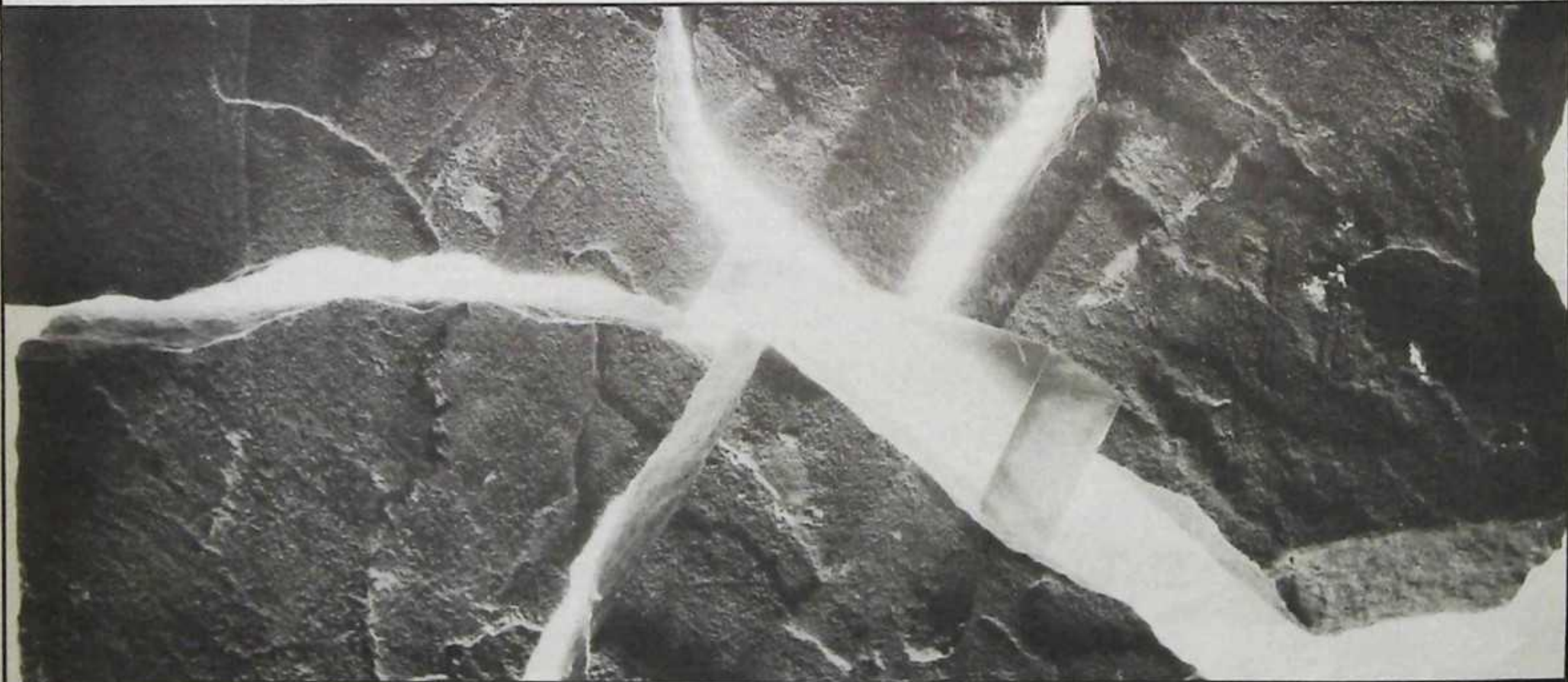
"In these days when it seems that you need a haircut to sell a song, and a song to sell a haircut, how nice to meet a band with neither."

Surf's up! Hang five?



SURFIN' DAVE and mutt: a new meaning to the word seadog . . .

PALLAS



THROWING STONES AT THE WIND

NEW 7" CONTAINS LIVE TRACK. 12" CONTAINS 2 LIVE TRACKS

EASTENDERS

Less than a year old, yet already the Beeb's supersoap has knocked its rivals for six. BERTIE BINGO looks at the soaraway success of Britain's favourite square and its inhabitants, who are causing sensational headlines both on and off screen

no soft soap



DID SOMEONE say *Coronation Street*?

WOULD YOU Adam and Eve it?! Not only has *EastEnders* beaten *Coronation Street* in the blood and gore of the ratings war, those chirpy Cockney characters have scooped the prestigious *Sounds* poll, too (see pages 19, 20 & 21 for the full scam!)

STRENGTH! In a matter of months *EastEnders* has rocketed to the top of the TV soap opera pops, making the other contenders look as dreary as Mrs Dale's old diary.

It's picked up 21 million viewers in a year – including about half a million square-eyed *Sounds* readers – with a ripe old recipe of raucous working class reality that leaves you, me and George Michael on the edges of our seats – and poor old Ma Whitehouse frothing at the north and south.

In November, the boring battle-axe launched an acid attack on Blighty's favourite telly show, claiming the BBC soap was stuffed full of "stripping, whipping, stealing, blasphemy, lying, anger and bitterness".

COR! What a plug!

That must have done Dirty Den, Nasty Nick and the rest of the Queen Vic crew about as much harm as Mike Read's ban did the Frankies.

But if Mary finds the screen events sleazy and scandalous, gawd help her if she ever catches up with all the real-life rumping and thumping its hard-working actors have been getting up to off-duty.

Because that's about the only thing that makes the series look tame!

Face it, you couldn't get much heavier than the soap's earliest scandal – the revelation that actor Leslie Grantham, who plays skirt-hungry pub guv'nor Dirty Den Watts, had once served time for murder! BLIMEY!

But thankfully the rest of the cast haven't emerged as reformed armed robbers – just as recipients of more of Cupid's arrows than a bookcase-full of Mills and Swoon characters, because the Cockney love bug has struck three times already!

FIRST, ACTOR Tom Watt – who plays dimwitted barman Lofty Holloway – became the real-life lover of Anita Dobson, aka Angie Watts, Den's long-suffering screen missus.

THEN, Linda Davidson – unmarried punk mum Mary Smith – fell for the dusky charms of Nejdett Salih, who plays gambling café owner Ali Osman.

And THEN blonde beauty Gillian Taylforth – who plays stall-holder Pete Beale's blackmailed wife Kathy – lost

her heart to her screen stepson, wide boy Simon Wicks, aka actor Nick Berry.

PHEW! WHAT A SCORCHER! The dailies blew the whistle on Tom and Anita back in October and have carried regular snaps of them cuddling and smooching ever since, with plenty of references to Anita's screen role as the 'randy landlady', if little else... For there have been no great public scenes and neither of the swooning soap stars have shown any inclination to discuss their romance with the press.

Not so Nejdett and Linda. They spectacularly hit the headlines at the end of November in a public hoo-ha that was dramatically branded '*EastEnders* lovers in street scrap!' by the nationals – **STRIKE A LIGHT!**

The passionate pair had apparently fought a blazing row in front of astonished revellers outside the Ritzy Park disco in Wardour Street. Reports said that 27-year-old Nejdett grabbed Linda, 21, and furiously shook her.

Linda was then said to have burst into tears and to have told her angry boyfriend to "f*** off". An on-looker added that they then screamed at each other till a cab arrived, whereupon Linda drove off in floods of tears only to return minutes later and row some more.

Days later it emerged that Linda actually suffers from claustrophobia – which was the only reason she needed to get away from the crowds. Natch, the truth didn't quite merit the same amount of space as the reported rucking...

A week on and it was Nick and Gill (Wicksie and Kath)'s turn. Not only had they been seen ARM-IN-ARM waiting to shoot their scenes, they were also spotted HOLDING HANDS, KISSING and HUGGING at a country club disco in Stanmore, Middlesex – with actor Paul Melford (broken-home kid Kelvin Carpenter) playing gooseberry.

And to make it even spicier there is an eight year age gap between Nick, 22, and 30-year-old Gillian – as well as 'another woman', in the shape of Nick's flat-mate Clare Burt.

No wonder Nick got the needle – and chased after *Sun* photographer Alan Davidson when he caught the two of them out on the tiles again at London's Hilton Hotel days later.

CRASH! BANK! WALLOP! A furious Nick pursued the hapless Davidson, demanding the film from the camera and threatening to do unmentionable things with his tripod – until gentle Gillian calmed the whole thing down. Yeah, that Nick has got quite a temper on him. Why, only last week he was spotted trying to demolish a bank's cash dispenser because it wouldn't pay out...

And talking of Nicks, where would we be without *EastEnders*' own Nasty Nick, racist rogue and blackmailing bouncer?

BY ENOCH AND POWELL! On screen, Paki-bashing Nick Cotton is the East End's answer to JR in the hate stakes. But off-screen actor John Altman is not only hopelessly in love with a beautiful ASIAN actress – Brigitte Poodhun – but he's an all-round nice guy, too.

"I reckon Nick would give me a right good sorting out for seeing Brigitte," John confesses. "But ironically so many people hate Nick that now I'm nervous about getting on the underground late at night – I'm scared that I'll be beaten up!"

The Asian star of the show is sex-mad Saeed Jeffrey, played by half-Indian Andrew Johnson (who has just been written out of Albert Square and sent back to Bangladesh by the script-writers).

In the show Saeed had an arranged



DIRTY DEN surrounded by two of the women in his life, Angie and Sharon



PETE 'N' KATHY: I've got a lovely bunch of...

marriage that didn't work, drank to forget, got his leg over with a prostitute and his kicks from watching Mary Smith work as a stripper, and got caught out giving toffee-nosed Debbie Wilkins (Shirley Cheriton) filthy phone calls.

But before getting axed Andy hit out: "Saeed is obviously supposed to be a strict Muslim, otherwise he wouldn't have had an arranged marriage. He would never have had a fling with a prostitute, let alone be seen drinking a pint in the Queen Vic."

Andy, not a strict Muslim, enjoys a pint in real life - but tends to meet strange fans in pubs. "Two weeks ago," he says, "I was in a North London pub chatting to a family about the programme."

"Suddenly the father turned to me and asked if I wanted to go to bed with his daughter!"

In real life it was Nejdett Salih who had a lucky escape from the misery of an arranged marriage - his strictly Muslim Turkish-Cypriot dad wanted to marry him off to the daughter of a rich restaurant owner when he was 16. But ironically his father died as it was all being set up - and Nej managed to wriggle out of it.

MUCH WRIGGLING was seen on the screen in November too, when the Queen Vic ladies decided to organise their own hen night - and brought in a male stripper, one Fabulous Frankie Jakeman who gyrated with gusto and later gave exaggerated reports of off-screen outrages.

According to his first version - which he later retracted - when the filming was over, female members of the cast smothered him in baby oil.

He said: "I was starkers and the women made a grab for me."

And that was enough to get the real-life sex pests going. The actresses were bombarded with obscene letters and phone calls. Anita Dobson and Wendy Richard (Pauline Fowler) were pestered by perverts who plagued them with "saiacious and suggestive" cracks in the street and calls that Wendy described as "very crude to say the least".

But the person who suffered the most from the screen strip was poor old Fab Frankie himself. *The Mirror* sent Rosemary Collins along to catch him in action at a real-life hen party - and her report pulled no punches.

She wrote: "Don't be too jealous, ladies. Tiny really is the word for it. Full-frontal Frankie looked pretty average to me". OUCH!

Yep, off-screen fingers ain't always what they seem, knoworrimean? Three things in particular helped to (slightly) disillusion yours truly with the super-soap.

FIRST, the news that Susan Tully - man-hungry Michelle turned unmarried mum-to-be thanks to Dirty Den - can't get herself a boyfriend at all.

SECOND, the revelation that market man Pete Beale and burly Tony Carpenter, two of the show's supposed strong men, are bosom-buddy Buddhists who spend at least an hour every day chanting Eastern prayers!

And **WORST NEWS** of the lot, everyone's favourite womaniser and publican Les 'Dirty Den' Grantham is actually a happily married man who never touches a drop of beer.

In the Christmas *Star* the pint-pulling bird bandit confessed: "I haven't even got a local. I've never been the sort of person who goes down the pub every night. I prefer a decent wine, maybe a Petrus or a Chardonnay..."

Come again John? Sounds like a bleedin' Russian football team...

Still, at least it's a timely reminder that no matter how spicely the series or romantic the actors, it is only fantasy after all, and it just doesn't do to take it too seriously.

PERSONALLY, I tune in for the Sunday afternoon omnibus edition, and I never, ever, believe a word. Except, well, just let me tell you this. If that Tony Carpenter doesn't find the swine who beat up poor little Cassie and give him a proper spanking, I reckon we ought to get a firm up and do the job ourselves, right.

See you in the Queen Vic at 7.30 next Tuesday - and don't be late.

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



A MICHAEL CIMINO PRODUCTION

YEAR OF THE DRAGON

DINO DE LAURENTIIS Presents A MICHAEL CIMINO PRODUCTION
"YEAR OF THE DRAGON"

Starring **MICKEY ROURKE • JOHN LONE • ARIANE**
Music Composed by **DAVID MANSFIELD** Executive in Charge of Production **FRED CARUSO** Based on the Screenplay by **ROBERT DALEY**
Screenplay by **OLIVER STONE & MICHAEL CIMINO**
Produced by **DINO DE LAURENTIIS** Directed by **MICHAEL CIMINO**

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CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS

SCANNERS DUCK SOUP

EDITED BY TONY MITCHELL

SANDY ROBERTSON finds KEN RUSSELL applying his natural talent for vulgarity to a new but most receptive target – the pop promo vid

KEN RUSSELL doesn't look much like an enfant terrible these days. Actually he resembles WC Fields, as he divides his time between submitting to an interview and directing his wife's purchase of a new town house, remaining acidly affable all the while.

This is the bloke who pushed the process of small screen imagination to the limit, from his early Beeb shorts on Delius and Elgar to the knee-trembling (and complaint-provoking) docudrama on Richard Strauss.

From that comparatively mild exercise in titillating 'n' swastikas, our Ken went widescreen, again stirring the social porridge with the visual fireworks displays of lust, dust, genius and penis in films such as *The Music Lovers*, *Women In Love* and best (or worst, depending on the size of your brain) of all – that tale of repression, sexual and political, *The Devils*.

But the reason I'm with the silver-haired gent in his temporary West End gaff is to chat about his new video company, Sitting Duck, which appears to involve his whole family, including son Xavier, the well known *Kerrang!* scribe.

Russell has been making fewer and fewer features in recent years, and apart from *Altered States* and *Crimes Of Passion* (both of which he 'looked over' rather than 'created'), he has concentrated on pop quickies of late: videos for Elton John and Cliff Richard.

Russell, of course, has always had the music bug, and many see his execrable and vulgar film of *The Who's Tommy* as the progenitor of a lot of today's gross video imagery. But... why a duck?

"Because I'm an easy target for silly critics with pop guns."

But... why video?

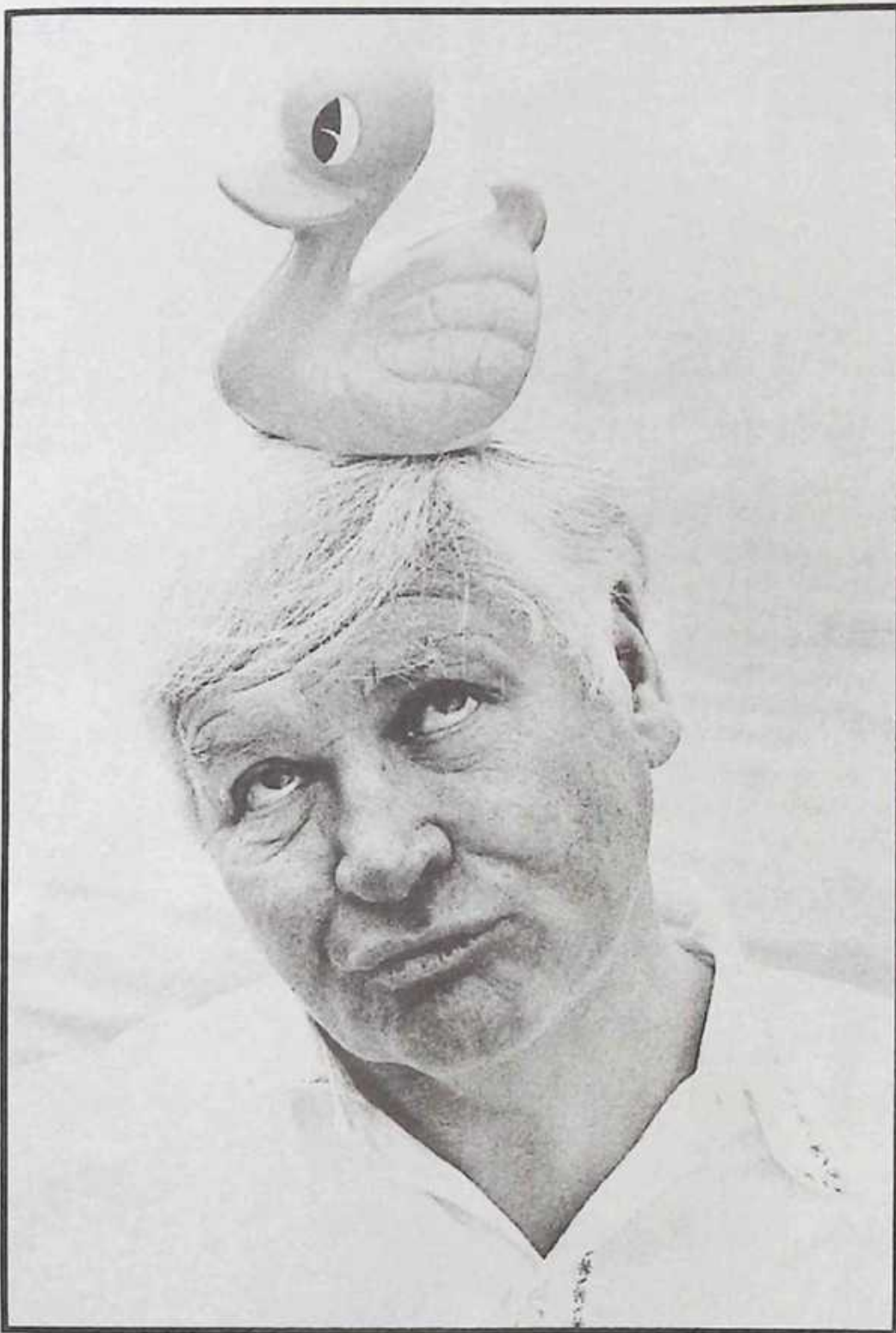
"I think they're a very immediate means of communication, and I like the idea of all Europe and America seeing almost instantaneously an input of one music video. And I think you can – I'm not saying that I have or that anyone has yet – get as much meaning into two and a half minutes as in two and a half hours. In fact, with some of the films I've seen, especially lately, the videos have got more meaning!

"It's just a question of being able to assimilate the images and being able to saturate the screen with images. Writers do it, Virginia Woolf does it. On one page she could take six children in an English garden on a certain summer's day, and given the garden, the time it was written and the interplay between the characters, you can almost get a feeling of how they're going to behave when they grow up.

"If she can do that in what takes 20 seconds to read, then it should be able to be done in video, because your mind works in millionths of a second. It's a question of stimulating it."

Even given that Russell freely admits to not having attained the heights to which the medium might aspire, surely he has a lot to answer for? *Tommy* started it all; does he still honestly think it was as fine as he said it was at the time?

"Well, I like Charles Mingus and Stan Kenton –



that was the alternative music when I was young. You stick with what you liked then, but when I worked on *Tommy*, I still think it contained some of the best. 'Acid Queen', 'Pinball Wizard', 'Cousin Kevin' are classics, they stand up well, I still get a kick out of them. I was saturated with hearing them over and over again.

"Frankly I haven't heard too much since that I thought was too fantastic. My son Xavier plays me the metal stuff, and I like Blue Öyster Cult, that song 'Joan Crawford Has Risen From The Grave'. Wonderful! But there's not much..."

What about the stuff Ken does videos for?

"Oh, they're all fantastic," he says with a twinkle. "Things I haven't done the videos for, I think are fantastic. I was on the jury at a video festival and I saw some great ones. There was a Talking Heads one – 'Road To Nowhere'."

"I mean, they show funny old art films that Cocteau and Picasso did in the '30s and they're very reverential about them, but they're nothing compared with that and others like it. They're far more imaginative and surrealist, they take Cubism and Dadaism and all these other -isms, absorb them all and pow!, out they come and they mean something. They've used them to good effect."

Me, I'd say there's a difference between meaning and merely achieving a good effect, but that's where even admirers of Russell's extreme style saw the flaws in his post-*Tommy* auteur (a lot of them punters) that he couldn't hit them all over the head with a rolled up newspaper, as he did with *Standard* writer Alexander Walker once upon a crime.

Our Ken is now having fun with the instant results of video, instead of (as he did on *Altered States*) putting the film through the printer 26 times to get a special effect and praying that it all works. In the big screen world, it seems no-one today will give Russell his head to do his own ideas. Instead they give him scripts to read.

People don't take risks anymore. "One reason I like doing these videos is that they make a change when films fall through. *Evita* fell through. A film I wanted to do on Beethoven fell through... *Moll Flanders*... Maria Callas... A lot of the time is spent waiting for replies, and while one is waiting, one may as well be doing something."

Of course, Ken Russell still likes a widescreen canvas; so he hopes to do *Gothic* for Virgin Films, a horror flick about that famous evening in Switzerland when Byron, Dr Polidori and Mr and Mrs Shelley had a ghost story competition.

(Shelley freaked out and imagined his wife's nipples turning into eyes, she wrote *Frankenstein*, and Byron thought up an undead concept which Polidori completed as *The Vampyre*.)

Russell plans *Gothic* as a full-blown horror romp, with leeches, premature burial and even some experimental video effects thrown in. One hopes it actually gets made. Ken Russell shrugs. "There's so many slips 'twixt cup and lip!"

A realist, not a cynic, he says. Which is the best thing for Ken Russell to be in 1986.

LINE OF SLIGHT

A CHORUS LINE

(Embassy)
DID YOU know that *A Chorus Line* was the most successful Broadway musical in the history of the world? You probably did, because the publicists of the film version haven't been slow to remind us all. But they've been less keen to mention the panning the movie has already had from many US film critics.

Nevertheless, you'd probably imagine that the show and its celluloid equivalent would boast at least one good song, wouldn't you? Wrong. The

tunes and the lyrics are as corny and forgettable as the plot, which revolves around the drearish bunch of stage show auditionees ever to wriggle into leotards.

The human interest angle depends on a bunch of shortlisted hopefuls tediously recounting their life stories, their hopes and their fears to show director Michael (son of Kirk) Douglas while his old flame, a Broadway star down on her luck, tugs on her tights in an attempt to dance her way back into his affections – and into the chorus line itself.

Sadly though, the overt theatricality of the situation and the dialogue just do not transfer well to the new medium, with the consequence that what might be seen as an attempt to aim somewhere between *Cabaret* and *West Side Story* falls dismally short of either goal. Bearing in mind that this is only director Richard Attenborough's second musical following the widely acclaimed *Oh, What A Lovely War*, I can only conclude that he's made one too many.

TONY MITCHELL

MAGNUM

Live – The Sacred Hour

(Embassy)
YET ANOTHER interminable hour from the Camden Palace. Magnum, who have never been accused of being young or exciting, present, for your insomnia, some 12 tales of pomp and receding rockist attic-clearing.

It's not that I can't appreciate the depth and the merit of an electric guitar struck squarely and firmly. It's just that I can't find any justification whatsoever for this rambling middle-aged spread and affected epicism.

Why, when heavy metal can be such a glorious and powerful rushing sensation, are there so many dire retread combos about? And why are there so very few who do it right?

ROGER HOLLAND

VENOM

Hell At Hammersmith

– Alive In '85
(Embassy)
HELL? YES I bet it was. I really don't think I could spend 60 seconds in the same room as Venom, never mind 60 minutes.

They play much too fast, much too often and should, in all fairness, have been drowned, dried out and burnt at birth.

Although the three gentlemen who constitute Venom at least like to appear to see the funny side of their performances, I doubt very much that they do. Because the idea of full-throttle, heads-down, no nonsense, mindless black metal thrash is attractive only as a superficial concept.

It would take a most impressively warped sense of humour to be able to put up with this joke for an hour at a time, live, in the flesh and noisy beyond belief. In fact it would take a complete and utter moron.

Perhaps Venom and their audience deserve each other; they certainly seem to be ideally suited.

ROGER HOLLAND

WHAM!

Wham! '85

(CBS/Fox)
SO WHAT innovative, inspiring and exciting things have Wham! been up to over the last year? Pretty much the usual, y'know: ripping off Motown, touring the world and making millions. Pretty

boring really isn't it?

What about the video? Well, it will fulfil its function, which is to milk as many hard-earned bucks away from the gullible masses as it can. There's the 'classic' Wham! song 'Everything She Wants' that's filmed in sepia tinted black and white with the backdrop of a thousand screaming pubescent teenagers gushing in their underwear as the boys do their thing.

Next up is the footage of the boys' much publicised trip to China where the sweet charms of 'Freedom' can be heard pissing over The Great Wall. Here Andy states: "We weren't going just as a reflection of pop music but of Western youth as well!"

The thought of millions of Chinese assessing us on the strength of Wham! worries me somewhat. As do the sexual undercurrents of the 'I'm Your Man' video – I'm right behind Mary Whitehouse on this one; sixty-nine, indeed.

Wham! won't go away – this video drums that into you in its brief 30 minutes, so continue to ignore them if you can and never let tolerance enter your hearts.

RON ROM



SIR DICKIE (centre) trying to remember what comes next in *A Chorus Line* (clue: nothing)

ALL ARM



Spirit of '76

THE EPIC SINGLE OF '86

7" A. Spirit of '76 B. Where Were You Hiding When The Storm Broke? (Live)

12" A. Spirit of '76 B.1. Where Were You Hiding When The Storm Broke? (Live) 2. Deeside (Live)

12" 5 Track Double Pack A. Spirit of '76 B.1. Where Were You Hiding When The Storm Broke? (Live) 2. Deeside (Live) C. Knocking On Heavens Door (Live) D. 68 Guns (Live)

Produced by Mike Howlett



PRINCE

OZZY OSBOURNE is a particular man. He wouldn't walk out in the street with shit on his trousers, he is not colour prejudiced and he'd shoot his sons' feet off before he would allow them to fight a war. He tells CHRIS ROBERTS all this while RONNIE RANDALL stands by flashing

OZZY OSBOURNE'S father worked his arse off all his life, and died at 64 years of age of cancer of the oesophagus.

Ozzy looked at his old man on his deathbed and thought, That ain't gonna be me, old bean. I'll die the way I wanna die, not the way society wants to kill me.

He tells me this.

"Good bloke, my old man was."

Now and again Ozzy Osbourne drives up to Birmingham, parks his Mercedes, and sits and looks at his old house for hours. It takes him back in his own head. It's like a therapy. He has to do it now and again.

He remembers when he was a kid, thinking, Hell, isn't my road a long road? Isn't the street where I live a long street? And it's like a piss in the ocean when he goes there now. It's like... three hops, a skip and a jump, and you're pissing up the opposite wall.

He tells me this.

"I used to think, When's it gonna end? What's at the end of the road?"

"After all standing on one foot was something not everyone could do. He was the only one who knew exactly how it was done. They'd soon see that. Somebody applauded, now he had them. If he could just change to the other foot he'd bring down the house" — Nelson Algren: *A Walk On The Wild Side* (1956).

OZZY IS extremely late, pissed, overtly friendly, covertly egotistical. While waiting I have spoken with a close friend and cohabitant of his who has ascertained that I like "a cross section" of music and no, I haven't written anything for *The Kerrang* recently.

But I have read a lot about Ozzy, frontman of his own loud band for six years, former vocalist with heavy rock giants Black Sabbath, masters of trite "occult" mannerisms.

I tell him this.

He says Ozzy is the greatest. I say I am going for a character piece.

The character piece walks in. I believe the phrase is "larger than life". Big. Very. Sunglasses. Silk suit with white handkerchief spilling from breast pocket. Shoes with stars on. He is a flouncy fortress.

He has a drink. A piece of paper in my bag containing highly relevant quotes from Maupassant and Kandinsky dies of shyness and hepatitis. I remember a thing called *Rock Follies*.

"If someone says I'm cosmic, I get confused."

Is Ozzy sane? Is Ozzy a rebel? Is Ozzy the true spirit of rock and roleplaying?

Is it 20 years since 1966?

"Um — I think basically I'm a shy person. But to combat the shyness I go crazy, I go over the top. I can't be like in between. It's like a time bomb goin' on inside me. I mean, I tried to dry out, y'know? This time last year. Didn't work."

A receptionist brings in a tray of bite-size Milky Ways.

"Milky Ways?!" shrieks Ozzy. "Let's give out plates of cocaine!"

Ah yes, this was in the manual.

"I just get on there and entertain. The only thing I think I'm good at is entertaining people. I can get a crowd goin'. I ain't a good singer, I ain't a f***in' musician, I'm a clown, y'know?"

"The kids know I give it my all, my heart and soul, regardless of whether I've got a bad throat or a hangover or whatever. The greatest thrill of all is when you're on that stage stone cold straight and sober and you're doing it. That's real rock 'n' roll, that's real life man. There's no drug or pill can ever take that away from you."

So do you lose your self-consciousness and reach a higher plane?

"Oh yeah." He burps. "Ozzy onstage would cut his eyeballs out to get things going. I've tried to explain to psychiatrists even, about that thrill, that rush, that I generate, y'know? It's like splitting the atom. It's like — I can't even put it into words. It just, like, exhilarates."

"Sometimes... you feel like... bordering on holiness, y'know? That Jesus Christ must've been a f***in' hip guy in his day. And Adolf Hitler. Cos the rush of people makes your head spin."

So do you feel a mysterious power flowing through you? Ozzy?

"One time I was a bit of a megalomaniac. I thought I was meant to be. Meant to be Ozzy."

"It's difficult. I'm 37 years of age and still doing it. Rock 'n' roll has given me energy, life, a will to carry on. I like young people because they have youth, the root of life. I'll never stop bein' a rock 'n' roller..."

"I came to a point in my life where I started to question Ozzy. An' I stopped and said, Hey man, don't question yourself. Question everybody else, but not yourself."

But what if some of these young people aren't so keen on rock and roll? What if young people think rock and roll is boring old hat?

"Rock 'n' roll started this an' rock 'n' roll will finish it. I'll kill myself for rock 'n' roll..."

And so on.

STUDYING THE lyrics of Osbourne's last LP *Bark At The Moon*, I couldn't help noticing the severe antagonist political stances he repeatedly assumes. Words like "society" and "democracy" are persistently attacked, particularly on a track called *Rock And Roll Rebel*, the chorus of which goes "I'm a rock and roll rebel..."

Jolly good.

"I am a rebel! I never had any education, or dough, as a kid. I never had f*** all! Rock 'n' roll has given me the door to freedom, shown me the way. It really is a religion to me, I can't live without it..."

Yes but I'm thinking more about the "rebel" thing, Ozzy. How are you rebelling? Where does that old Guevara spirit manifest itself in your works?

"I tell yer — politicians should start playing rock 'n' roll, I honestly believe that. Even that Russian c***. Instead of makin' bombs they should make a row with a guitar, it's a lot more fun."

But that's like pacifism, isn't it? Like escapism?

"No! It gets to the youth! It's the saviour of the earth. An' you can f***in' call me an arsehole. Everybody can tap their foot, man. It's a God-given gift. So we have something to work on there. It's a start."

"If you don't like it, walk out the door. But don't throw a hand grenade in on your way out. Do you know what I mean? Am I sounding crazy to you?"

Not if you have a sense of humour...

"Sure I do! It's human! Blackie F***in' Whatsisname Lawless, I pissed him out my arse f***in' five years ago man. He's that late he's the next to be in fashion. It's unbelievable. I look back on myself all the time, an' I say — Ozzy, you f***ed up there, and you made a good move there. Like we all do. But it's done. Today was tomorrow yesterday."

"I'm sure my true fans know I'm taking the piss..."

Out of what?

"Out of everybody that gets the needle. Like — if you get the needle with me, I'll laugh at you."

"I was in Germany last year man, an' I could not believe it when this guy comes up to me with all his f***in' futters an' heaters and says, I am from ze Animal Zociety. Vill you zign thees paper zaying that if you destroy any animals ve vill take 500 mark from you?"

Guess what Ozzy said to the German person.

Ozzy said, "You what?"

"I said, You — Kraut — want me to sign a piece of f***in' paper when you c***s annihilated half the f***in' world 40 years ago? Give me a f***in' break!"

"That's when I larf! That's when I think I've conquered! It just goes to show what I'm sayin' is true."

Right, right.

"I just take the piss! I take risks! If I get my head blown off, it's my own fault. But I take the piss all the time. Cos it's all bollocks."

Have you ever regretted anything?

"Not a thing. Cos I'm Ozzy."

Ozzy, who is Ozzy, never wants to be asked what a bat's head tastes like again, because, he feels, that sort of question betrays a low mentality.

"I'm not like a loon that bangs me head on the wall an' thinks — Ah, that hurts."

OZZY CALLS for another drink. His request is tacitly denied. He yells and sulks awhile. He says, "But it's Christmas!"

Sometimes I feel a bit sorry for Ozzy, even though he is much, much richer than me. He loves his wife (also his manager) and his kids.

He tells me this.

My lithe and learned friend Traviata would, however, like to throw in a graceful observation.

"Ozzy's records are bafflingly appalling and quite quite hollow."

It must mean something to somebody, I suppose.

Ozzy Osbourne detests wars.

"You climb up a hill, you fight, you get your brains blown out, then they end up giving the f***in' hill back at the end of the day. Pointless. Insane. My sons will never fight a f***in' silly war. I'd shoot their feet off myself first."

Will you be discussing this theme on your new opus, *Ultimate Sin*?

"Yeah."

Yeah?

"Yeah. You'd think in this day and age they'd invent a pill — one child one person, instead of carnage."

When you talk about sin, Ozzy, to me that's quite a sort of heavy title for an album.

"So? I'm a heavy guy!"

Yes I'm sure, but...

"I'm the only guy who can get away with it!"

Yes but sin 'n' that, it makes me think about God 'n' stuff, what's sinful and what

isn't... y'know? It's very...

"When I decided to call the album *'Ultimate Sin'*, I said to myself what is the ultimate sin? An' I thought — if you like animals, an' you see a dog get kicked up the arse, that's your ultimate sin. An' if you like black, an' you go around an' sleep with a woman in white, that's your ultimate sin..."

What??

"What?"

(Five seconds.)

Nothin'. Tell us about the single.

"*'Shot In The Dark'* is a great track... it's a detective story. A hit man gets a contract. When he goes to kill the person he finds out it's his girlfriend..."

Oh, like *Prizzi's Honour*? (He ignores this.)

"It freaks him out."

Well it would, wouldn't it?

"Yeah! When he goes to kill her... can you imagine the mindblow with that one?"

Wow, yeah man. Torn!

"Torn, yeah. Torn between his loyalty to his boss and his loyalty to his girlfriend. So whaddya do?"

Er...

"Bam! You kill your girlfriend!"

Ooh I dunno about that...

"It's cheaper."

That's true.

"People are people. I have always said this. For many a year. Take a judge or a tramp, they've all got dicks."

OZZY OSBOURNE'S first UK tour for three years begins in February. He will be supported by another of my pet bands, Ratt. He is enormously popular. He is also, he tells me, a really good bloke. "I ate rich people! I embarrass the f*** out of them! Just because they speak *laik* that doesn't mean they won't get AIDS. It's all phoney, man. I'd rather have a guy say to me F*** off than Would you mind leaving?"

"I'm not colour prejudiced at all. I love black people. A lot of real good friends of mine are black people. Jewish, anything. I'm not prejudiced."

Do you subscribe to the view that everyone's the same?

"No! No! Everyone's so f***in' class-minded. I could be one of them shitheads that gives you the answers — yes, no, I dunno. What a waste of time! If I'm... OK... I'm wasting my time here. You're wasting your time here. We're both wasting my time here. So what's the f*** are we sittin' here talkin' to each other for? If we're gonna do bullshit, what's the f***in' point, y'know?"

I thought about this long and hard, until I had to rub my temples with my knuckles.

NOW HOW could one fail to see Ozzy's top ten things in *Sounds*? So I says to him, I says, I see this contrast. Between your collection of art deco and art nouveau and your taste in media culture — *Minder*, *Porridge*, all that grainy pseudo-wideboy glamourised-thuggery shit.

Here is what Ozzy says to me about dichotomy in his personal aesthetics. "I like art 'n' that. Art deco was the beginning of the Flash Gordon Monstrosity age, which to this day looks class."

"The reason I like those TV programmes is cos they're real. It's not like Oh dawrlings, ai think ai've got the shits, it's

O F S I N

'bourne to be wild

like F****in' 'ell luv, I've gotta have a crap."

That was enough talk about art for one day.

My brilliant theory was that since the Ozzy-penned immortal rock line – "finished with my woman 'cos she couldn't help me with my mind" ('Paranoid') – a generation – maybe two – of longhairs from Newcastle have (not) grown up looking for girlies with psychoanalytical perceptive powers on a rough par with the mature Freud.

It wasn't a very good theory.

"It's such a long time ago, flower, that I don't even remember writing the thing. I must've been an oddball from the day I was born. I just am strange. Very strange."

A new biography, *Diary Of A Madman*, is published this month.

"They've cut out all the juicy bits. All the real fun. I've done some crazy stunts in my life. I often think – if I make 40, fair enough. I've done more than you or anybody. I don't give a f**** anymore.

"Of course I wanna be a grandfather, but if I go, I go.

"I'll never calm down. I like erratic days, arguments, fights, I'm a nutcase. I'm a freed lunatic."

"I'm a very particular man. I wouldn't walk out in the street with shit on my trousers."

OZZY OSBOURNE would rather people said he was fat than lied. He phoned his mother after the *Live Aid* thing and asked if she saw him on television. She said she had but that he looked ever so fat. He said "Thanks!" He'd just flown 6000 miles and now his mum had depressed the shit out of him.

Honesty, he reckons, is nice to have but hard to handle. He's got a twitch in his eye and speaks with one lip over to the side. But Sylvester Stallone has got a bent trap and is worth more dollars than Christ.

He tells me all these things. I don't necessarily notice them.

"I don't wanna end up like Rod Stewart, lookin' at the four walls of me Beverly Hills mansion, wanking at the pictures of myself an' thinkin' how great I am."

It was very awkward having 'Bark At The Moon' around the flat. I mean, people kept thinking I was uncool or something. But the appetites of others will not be swayed by Tommy and the typewriter.

This isn't *Reds*. Ozzy Osbourne is yours, and he loves you.

"Yeah, I'm a rebel and I always will be. My kids are as bad as I am, we have a laugh. Everybody goes, Sit down and be potty-trained. Who gives a f****? *Shit on the floor*, it's good fun, y'know?"

This revolution will be postponed while its leading activists buy some wellies.

What's the most important contribution you've made to the history of rock and roll?

"I've had a lot of humour and never taken myself seriously. I laugh at myself. That's what I do. Clown. I can wear any clothes, I can do anything, and people accept it. There must be a little bit of Ozzy in a lot of people, y'know?"

"Is that enough?" he says signalling the end of our meeting.

Yes, you became very animated.

"Huh?"

You became very animated.

"Wassat?"

You got talking a lot.

"Uh."



ALBUMS

RATINGS •••• BUY ••••BLAG •••HEAR ••FLOG •DUMP

DRAMARAMA 'Cinema Verité' (New Rose ROSE74) *****

THE PINK and blue reproduction of Gerard Malanga's Edie Sedgwick photograph got my interest, sure, but it didn't get it the rave review.

Up the sleeve of this New Jersey 'rock group' is, delightfully, a debut album of style, wit and strength.

Their falling prey to cliché ('Femme Fatale') can be forgiven when they also cover Bowie's specialist 'Candidate'. Vocalist John Easdale's nine originals are arrestingly acerbic. If 'Visiting The Zoo' is a lighthearted love song, 'Questions' bristles with jealousy and uneven angst – the refrain "does she talk about me?" tries so very hard to be casual and throwaway it stings. Titles like 'Anything Anything (I'll Give You)' and 'All I Want' further the futile cause.

The golden moment is 'Some Crazy Dame'. Pay attention, Easdale is the greatest lyricist alive this week. Over a raucous meshing of Chilton, PIL and The Pretenders, he lists what he sees as "her" qualities and flaws. He's an impossibly happy dreamer.

His close companions sound like they rushed out to buy their guitars the week 'My Sharona' was America's number one, then suddenly decided they hated The Knack. If the production wasn't quite so tinny and Easdale's voice came down off the hysterical registers once or twice, Dramarama could make you eat your teeth.

CHRIS ROBERTS

THE MULTICOLOURED SHADES 'House Of Wax' (Hybrid HYBLP 7) *****

'BRAIN PATROL' is the second song on 'House Of Wax' and it handily describes the nature of the Shades' self-appointed task. Five in number, this German combo have created something of a definitive new psychedelic

EUGENE CHADBOURNE 'Country Protest' (Fundamental SAVE 7) ***** SHOCKABILLY 'Heaven' (Fundamental SAVE 8) *****

THE LAST gasp and a fresh breath from one of America's more mangled minds.

Shockabilly embraced the spirit of such entities as the early Mothers and The Fugs until Eugene Chadbourne, in true Frank Zappa tradition, pulled the plug on that group, winding it down so that he could tinker with another toy. Bass boy Kramer (whose pre-recorded tape collages allowed an extra limb to sprout from Shockabilly's mutated form) went on to join the ranks of The Butthole Surfers, while drummer David Light can be heard here on Chadbourne's umpteenth solo effort, three quarters of which makes for essential listening.

Alas, the 'stunning' eleven and a half minute 'Medley In C', which takes up most of side one with 14 cover versions, comes over as sounding pretty uninspired when compared to the Shockabilly version of Lennon's 'Instant Karma' on 'Heaven'. What once was rabid is now seemingly in quarantine, and even his version of the Buttholes' glorious 'The Shah Sleeps In Lee Harvey's Grave' limps sadly over the finishing line.

Happily, though, Chadbourne's theatre of the absurd logic snaps back into place soon after, and the rest of the record is sheer delight; country and psycho-delic passions are inflamed and this particular living, breathing piece of dirt is the end result. Shockabilly may be no more but the obituary was never written.

EDWIN POUNCEY

sound on their first album. Where others have invested heavily in burying track after track in excessive embellishment, these ice cubes have divined that less is more.

The experience 'House Of Wax' promises is as minimalistic as watching a bathtub fill or leaves turn... that is, until you look closer. Within the morbid void, a superior intelligence stirs, and the petrified pulse consumes the attention with a canny creepiness.

Throughout 'House Of Wax', listless cadences lap against cauterised nerve-endings with calculated insistence, exuding a sinister atmosphere. The narrative powers of the singer, particularly on 'Witches', skilfully exaggerate the unsettling tales of weirdness that the Shades rejoice in relating. From the bottom of their well to the bottom of your heart, cobwebs intact, the Shades deliver a sober and frequently cheerless series of blows inciting

comparisons which get nowhere. The Shades have borrowed but escaped the debt somehow, stretching their paisley tattoo edge-to-edge.

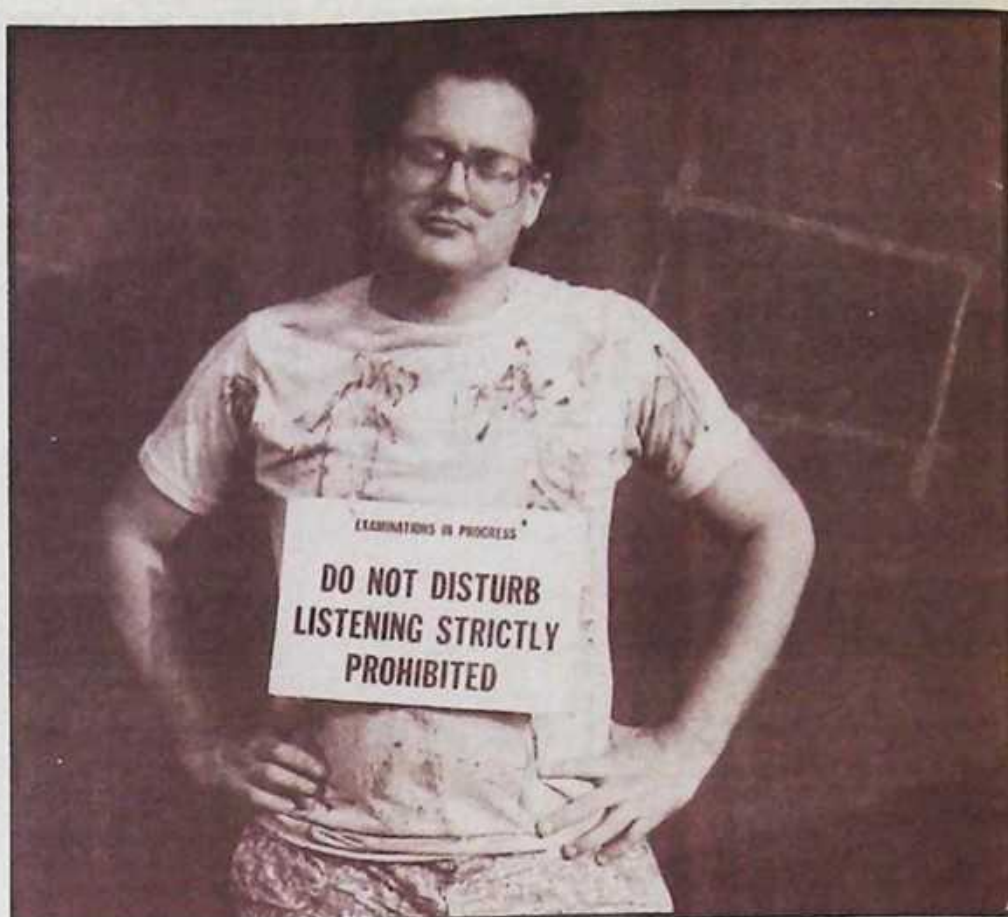
To hear 'Sometimes', an extremely interesting story – never mind the superb eleven-minutes-plus of shifting sound, wherein our host says "A-Mary-Kan" with consummate taste as he sneers out the Yankee melodrama – is to be converted. 'Bleeding In Jane Mansfield's Car' might be gauche by anyone else; the Shades can even justify such an awful title.

For anyone waiting to hear some genuinely inspired new psychedelia, this album is a revelation. Rise!

RALPH TRAITOR

CLIFF BENNETT AND THE REBEL ROUSERS 'Slow Down' (Edsel ED148)***

BEYOND THEIR singles – already reissued by See For Miles – there's plenty more material to prove that Cliff



EUGENE CHADBOURNE ponders the problem of getting his whites right

EUGENE GENIE

Bennett And The Rebel Rousers were one of the more exceptional British beat groups, and Edsel have tapped their albums and B-sides to make that point.

Unfortunately, Cliff's superb soul voice and the Rebel Rousers' polished professionalism made less impact than their more adenoidal competitors, but they never lowered their own standards in retaliation and kept to their own style on tracks like 'I've Got My Mojo Working', 'She Said Yeah' and 'Slow Down', while everybody else was opting for speed and excitement.

HUGH FIELDER

SHEENA EASTON 'Do You' (EMI EMC 3505)***

HUMDINGER! I mean hmm, a dinger. Nile Rodgers produces the girl from The Big Time and Sheena admits "I'm not sure what I'd have done if he'd said no," before thanking Nile whose "groove is more than boss". Well, I suppose if you've had a couple of Stateside number ones, even an ex-secretary from Scotland can be excused for sounding a wee bit pedantic. She's correct, too; the groove is rather, er... boss, as they say. The problems stem from the fact that the golden gob from Glasgow can't disguise her lightweight, middle-of-the-road, supper club vocal talents behind this... groove.

The poor dear even offers a pitifully inept cover of 'Jimmy Mack' – a carbon copy with no soul. There are plenty of the ravishing Chic riffs in evidence throughout and it's difficult not to appreciate their irresistible charm, but to be frank I'd prefer to take Mr Rodgers' off of a 'Money Back Guarantee'. Pronto!

RONNIE RANDALL

TAJ MAHAL 'Taj Mahal' (Edsel ED166)****

THE FIRST vinyl evidence of Taj Mahal's enlightened approach to the blues was released by CBS in 1968, but it's just as irradiating today.

But then he did have 'Ryland P Cooder' on guitar and mandolin and 'Jessie Edwin Davis' on guitar for the likes of 'Statesborough Blues', 'Everybody's Gotta Change Sometime' and 'The

Celebrated Walkin' Blues'. However, I presume the Gary Gilmore on rhythm guitar on 'Dust My Broom' and 'Diving Duck Blues' is no relation!

HUGH FIELDER

VARIOUS ARTISTS 'Streetsounds 15' (Streetsounds STSND 15) *****

THERE WAS a time when the Streetsounds label symbolised an entire hip-hop-bippity-bop, physically taxing, mentally numbing, aurally bland electro culture. Thankfully times change, and Streetsounds can now be counted upon to be way ahead of the pack. Even the electro tag could these days be queried under the Trade Descriptions Act as the music becomes more soul/funk.

All tracks are full twelve inch versions and you can't complain about value for money with 62 minutes of delightful dance pap crammed onto a solitary disc.

The series is so continually successful because the choice of material improves with each release. In this case, 'After The Love Has Gone' by Princess, 'Mated' by Grant and Graham, The Concept's 'Mr DJ' and BT Express's wonderful, shunting 'Uptown Express' – hardly electro and notable for their lack of scratch effects. My advice is to take this album, some fairy lights, a full length mirror, retire to the privacy of a bedroom and pair-tee!

RONNIE RANDALL

DECLINE OF THE REPTILES 'The Hammer Speaks' (Waterfront DAMP 18/Australian Import)****

THE REPTILES are pawing the ground, seeking the content of high quality bozo blues and punk pop without besmirching their finish with any cutie-pie kapok, the type of which many similar groups are stuffed with.

Opening with 'Peel Out', a bit of leftover Stooges the boys found inside a week-old Elastoplast, Decline leave one with a somewhat rotten foretaste. Just as this flavour fades, 'Time Stands Still' rushes in with piano pirouettes and humble lyricism, every bit the pop classic the new Australian sound (becoming readily identifiable about now) boasts as its centrepiece –

they all have one, it seems, and it's neck and neck to pick a winner. Odds on for Died Pretty?

Excuse the digression... events develop apace after the aforementioned beauty, nosediving into proto-weirdness in the form of 'The Visitor', with a melted slab of processed lead that disrupts this otherwise waywardly winsome number. Strictly lodged in the space between 'un' and 'conventional'. Finally comes the inevitable honky tonk-a-go-go of 'You're Lost', where harmonic motion palpates playfully along. The title track is a mock-oriental motif with histrionic arabesques to lift it out of mediocrity.

Decline Of The Reptiles. Well, on a scale of one to ten...

RALPH TRAITOR

THE FATAL FLOWERS 'The Fatal Flowers' (WEA 240 700-1) *****

BASED IN Amsterdam, which shoots them way up in the credibility stakes before they've even played a note, The Fatal Flowers kick off with 'Midnight Train', which is certainly OK by yours truly – some of the greatest songs ever written have been about trains.

The Fatal Flowers have essentially a '60s hippy-go-lucky sound, but have saved this six track mini-album from being lightweight with a barrage of blues and country influences. The way the guitar sounds like a harmonica is uncanny.

'We Thought They Loved You' is terrific, a mournful singalong with acres of wailing wah-wah, while the instrumental 'Rip Off' (a severely understated art, the instrumental) stalks the same oily R'n'B territory as The Nomads' 'Rat Fink A Boo Boo'.

The aforementioned 'Midnight Train', coupled with 'Crying Over Sin' and 'Billy', have that annoying habit of making you cry into your Earl Grey. 'Crying Over Sin' also proves that The Fatal Flowers have mastered the art of the great climax. A star gets lost for the bland, lovey dovey lyrics of 'Fatal Flower', but otherwise it's all stations go.

NEIL PERRY



YES: not a solo album but an LP full of solos... all together now, zzzzzz...

ALL OUR YESTERDAZE

YES '9012 Live – The Solos' (Atlantic 7904741) **

HAVING CRAWLED laboriously out of the '70s and come up with one of the better MOR rock albums of the '80s, Yes slip back into their earlier indulgences with a display of unashamed, pretentious pomposity.

Intended as an appetiser for an upcoming video, it's more likely to have the opposite effect. Chris Squire's 'Amazing Grace' bass solo and Tony Kaye's grandiose keyboard meanderings resurrect an image Yes should be trying to live down.

'9012S' was proof positive that Yes are more than the sum of their parts. '9012 Live' proves the same thing negatively despite being recorded in full gladiatorial splendour. And the two group tracks – 'Hold On' and 'Change' – only rub salt in the wound.

The video may redeem this album as the solo pamperings have apparently been removed. Meanwhile, save your money and search out the 1984 '12 Inches Of Yes' cassette, with its state-of-the-art remixes by Trevor Horn, instead.

HUGH FIELDER

RHYTHM TRACKING

EDITED BY JACK BARRON

FRANKIE PAUL 'Ripe Mango' (SCOM BDLP 001) ****

A LYNCHPIN of the spiritualquake sound system clan of Sir Coxson, Outernational Music, Blacker Dread is the clear-eyed catalyst behind the generally excellent SCOM label, which specialises in dub currents which are akin to being buffeted by a 220 volt surf.

Given that the included Frankie transposition of 'Fire De A Mus Mus Tail' gutted audiences a while back, a showcase album meeting of the midnight/starlight blanket vocals of Mr Paul and the slipstream taste of SCOM could be expected to be a shimmering slate.

It is. My favourite Frankie album so far without a doubt, the singer is in an almost serene state as he bathes his coconut milk larynx over the traditional Three G's of reggae lyricism - God, girls and gung-ho gunmen.

The self-descriptive 'Funky Reggae Party' aside, Frankie saves his wrath for 'Cocaine Cocaine', which is okay by me since I gave it up years ago and I know it has stunted the abilities of several household name skank singers. Potential litigation prevents me from naming them. But I will not be sued if I say that, despite a number of locomotive version shunts, 'Ripe Mango' is perfectly seasoned for plucking.

BARRINGTON LEVY 'Here I Come' (Time 1 Records TRLP 003) **1/4**
"BROADER THAN Broadway," was the Mellow Canary's battlecry with the title track of this album last year. People got in a flap. Barrington was signed to a major, London, in that period. Would 1985 be his for the grabbing? It flinched... no, it wouldn't.

The reality, you see, despite such wounded wonders as the chalice blaze of 'Under Mi Sensi', which bursts into scented smoke here, is that Barry's vocal understanding of variety puts the short in Shoreditch. Even so, with its pneumatic drill basslines and gizmo-tech galore, 'Here I Come' is a deviously diverting record. Cool but not deadly.

And since it has come to us through the good offices of

producer Jah Screw, one must assume that Barrington is *persona non grata* at London.

Hardly a new artist, more a tortoise who occasionally metamorphoses into a rabbit, the Mellow Canary's chirps are in truth closer to the howls of a pregnant ostrich in labour. This is fine for a while but the stylistic gimmick which revitalised his career, "Oooooohhhheeeewooooo-aahddididip" (roughly), can pall over 40 minutes.

And between the Scarface job of mixology Jah Screw commits on the 'Revolution' rhythm for 'Here I Come' and the subdued but bright soul peace-in-the-arena sentiments of 'The Vibes is Right', the pickings are somewhat slim.

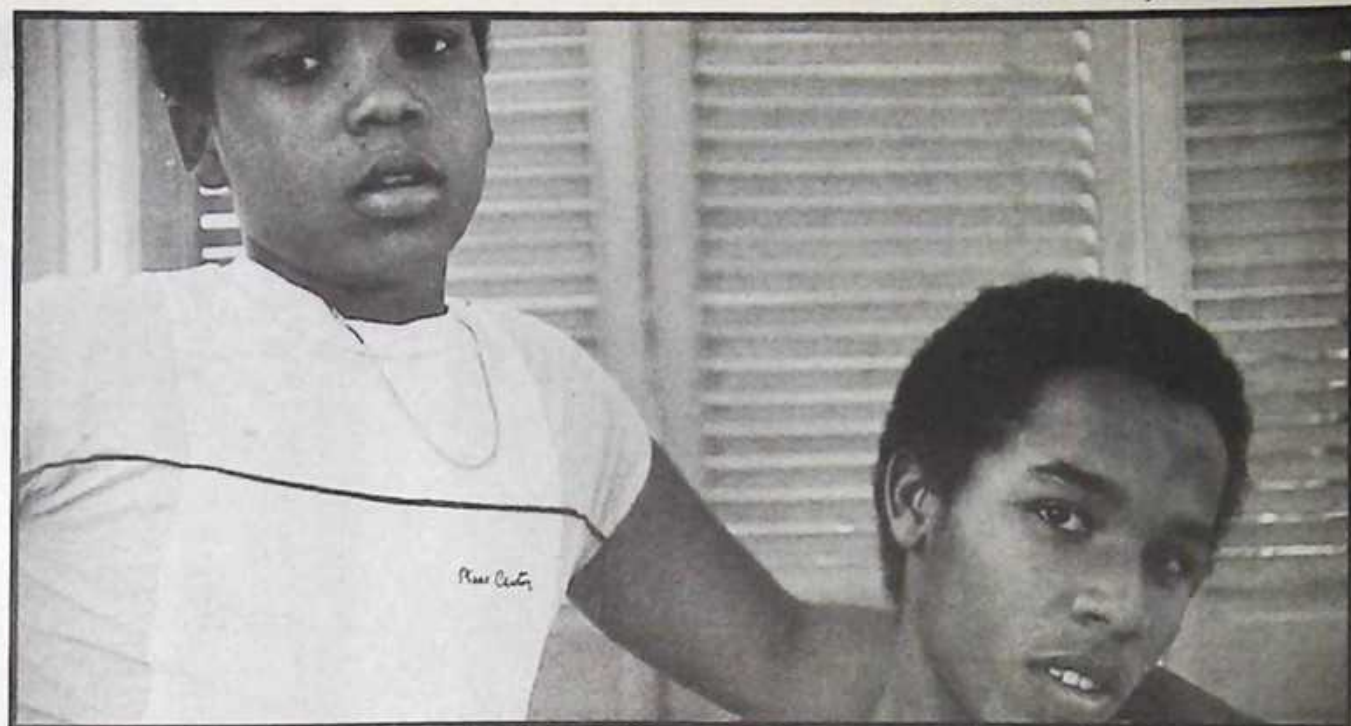
CULTURE 'Culture In Culture' (Music Tracks JA Imp) ****1/4 THE MIGHTY DIAMONDS 'Struggling' (Live And Learn LLP 015) ****

SINCE THE Wailers and beyond, the favoured JA vocal unit has been the trio. The Heptones, Abyssinians, Maytals, Uniques and many others have been responsible for some of the most vibrant and enduring music made anywhere at anytime. So what with Joseph Hill reuniting with the original Culture on record and the Diamonds resurrecting their Mighty tag, I shelved out my money with a gormless grin of expectation and hoppedscotched home.

Oh dear. At seven pounds plus, 'Culture In Culture' played like it had been pressed in cement and insultingly also included another damned 'Sleng Teng' thingybob with, in this case, Christopher Columbus sailing the all too familiar tidal wave bassline.

In the searing light of past albums like 'Two Sevens Clash' and 'Africa Stand Alone', it's sad to report that Joe and his cohorts, Albert and Ray, have reformed to an undistinguished soundtrack.

Once upon a time, the Diamonds used to scare the adrenal glands from audiences by brandishing machetes in their stagesshows. Nowadays they're dumpy, middle-aged dreads, but they still look like they know which is the pointed end of a knife. More



MELODY MAKERS Stephen and Ziggy: Rasta casuals or Marley might?

Eye And Eye

importantly, their voices are still as stiletto sharp as ever. A decade on from the 'Right Time' and Tabby continues to sing like the cat who has tasted the cream of immortality: stratospherically high and sugar-cane sweet.

The Browne Bunch roll out a red carpet of instrumental backbeat for the Diamonds to glide regally over, including some Al Campbell compositions of custom-made calibre. "No watered down version just won't do," they gush, with a wise eye on reggae's future. I agree. Diamonds are forever.

TENOR SAW 'Fever' (Blue Mountain BMLP 013) ****1/4

AT THE last count there were some 200 versions of 'Sleng Teng' on the streets, the micro-chip monsterpiece rhythm which originated ironically not from a trad drums and bass team but out of a Casio mini-keyboard that singer Wayne Smith was fiddling with. Not only did this short-circuit freak baseboard re-establish Wayne's fortunes in 1985, it also proved to be a Cape Canaveral for Tenor Saw who rocketed to instant ghetto stardom on its streaking back.

Tenor is a find of a kind. He has a set of vocal pipes which slash like re-inforced steel teeth through balsa - effortlessly.

A protégé of Sugar Minott's Youth Promotion organisation, Tenor's passport to a night in the penthouse, the 'Teng'-erised 'Pumpkin Belly', isn't the sole highlight on this album. He has a relaxed idiosyncratic charm, potential even. 'Pumpkin Belly' itself, built lyrically on a JA colloquialism

the singer's mum was fond of using, is a natural disaster area of electric fallout courtesy of the mixing desk magic of Chemist.

Like having your ears massaged by a velvet glove, this is call girl music from an up-and-coming tyke.

HORACE ANDY/ RHYTHM QUEEN 'Elementary' (Rough Trade ROUGH 82) ***

THIS IS criminally stupid. Horace Andy in full flight doesn't so much sing as pant with the heady breath of a seraph. The last gift he needs is Listerine.

Aswad's drum'n'bass axis, Tony Gad and Angus Gaye, provide the momentum here, and are capable of not just keeping time but sculpting new definitions of it. Rough Trade purport to want to crack the safe which cages so much modern music, or they used to. The first thing they need is not simply the artistic dynamite but someone who knows how to detonate it to maximum effect.

At least a third of this album should have been blown away before it reached the vinyl point of no return for the sin of slovenliness. There are, at a conservative count, three versions on this collaboration, the pits being an almost direct musical and lyrical hijack of Gregory Isaacs' 'Storm', here titled 'Hang On To Jah'. Furthermore, 'Lover Is A Treasure' does no favours to the locomotive commotion that shuffled Slim Smith's 'Rougher Yet' halfway to paradise a couple of decades ago.

Talent equals creativity, not plagiarism. And that's elementary.

THE MELODY MAKERS 'Play The Game Right' (Tuff Gong/EMI America ABL 110070) ****1/4

THE MELODY MAKERS are Bob Marley's children. The musical resemblance is utterly uncanny. Certainly this is the first occasion I've shaken hands with a ghost and not had to count my rings afterwards - just my fingers.

Ectopia, a parking lot near an aural Utopia, is where Bob's kids have decided to 'Play The Game Right' on their debut album, a record of bizarre temporal schizophrenia in which the past flickers like a spectre in the present. Listening to The Melody Makers, especially the main singer and composer David (aka Ziggy) is akin to watching Bob looking at himself in a mirror bought from Dorian Gray: an eerie echo fraught with aesthetic and ideological contradictions.

On 'Play The Game Right', 17 year old Ziggy - augmented by Cedella, Sharon and Stephen Marley in an I-Threes role - sings songs of Rasta revolution through spirituality with the melodic punch of clenched fist salutes. These same mitts pull on Pierre Cardin and Gucci every morning.

"I am a youth with a mission," wails Ziggy on 'Aiding And Abetting'. That mission is to follow in his dad's footsteps by acting as a religious magnet for human f(a)ilings. The Melody Makers see paradoxes of their birthright as being insignificant compared to promulgating their faith. And that's odd because children usually cast aside their parent's ideals. The Makers embrace Bob's openly with a musical homage.

When Bob Marley died in 1980, many predicted reggae would go to the grave with him because he embodied the idiom's harmonic, rhythmic, militant and spiritual facets at their most potent. It didn't, but not for want of trying on the part of a million dancehall clowns. And despite obvious exceptions, like Aswad, Uhuru and LKJ, reggae did lose a sense of articulated direction when Bob was killed by cancer.

Ziggy aims to put it back on the right track. He has a head start in this, for not only does he look and sound like his old man, he also taps a similar vein of compositional proverbs which allows him to evoke the concerns of Rasta far more eloquently than most reggae elders.

With this album, Ziggy will be instantly elevated to cultural figurehead status in the reggae scene. Whether The Melody Makers will become a world force isn't for me in question. When, is a different matter.

I don't think it will happen right now, it will probably take a musical redirection first. Ziggy has two things on his side: a keen ear and time. The fact that he can pen tunes of ravishing geometry is writ large over this album. And the ludo game included as part of the packaging serves to remind that The Melody Makers are still very young.

Yep, Ziggy will be a quasar by 1990 if he manages to play the game right.

ausgang

DEBUT ALBUM

manipulate

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READERS' POLL 1985

HERE THEY are, the votes that count, yours. And don't they show what an eccentric and unpredictable little bunch you are.

What they don't show though is *how* eccentric and unpredictable you are. In terms of the actual number of votes cast you look even more weird and wonderful than you probably are.

If Bob Geldof didn't get Mrs Thatcher's seal of approval he certainly got yours, becoming Saint Of The Year and polling ten times as many votes as his nearest rival. His message got across as well. If you combine the votes cast for Live Aid and Ethiopia as News Event Of The Year, they total more than the entire number of votes made in that category...

Landslide victories were also scored in the Tyrant and Politician categories, stolen conclusively by Margaret Thatcher and Neil Kinnock respectively.

Kate Bush won more than three times the votes Siouxsie did to become your number one girl warbler, and Derek Hatton sneaked ahead of Georgie Michael

to become top dickhead. Our editor and Chris Roberts were also nominated in that category.

Mrs Thatcher conclusively added Bitch to Tyrant, and *The Mirror* and *The Guardian* were easily the two most popular newspapers, *The Sun* trailing limply in third place.

Fish and Lemmy only just managed to pull ahead of Rock Hudson as male sex objects, while Kate Bush sat in front of Sam Fox — in votes, at least.

Frank McAvennie and Ian Rush actually scored exactly the same number of votes, but the editor decided that Ian Rush had won by a nose far too often and made Frank your Footballer Of The Year.

EastEnders cruised past second place *Whistle Test* in the TV stakes, and if you were looking for the ultimate knockout it came in the fact that more of you watch *Cagney And Lacey* than you do *Top Of The Pops*, which polled a massive zero votes.

Now that's what we call voting! (Next week, we tell you how the poll winners themselves voted.)



MARILLION: Best Album, Top British Band, Best Male Vocalist...

ALBUM

- 1 MISPLACED CHILDHOOD Marillion
- 2 LIVE AFTER DEATH Iron Maiden
- 3 HOUNDS OF LOVE Kate Bush
- 4 POWER WINDOWS Rush
- 5 PSYCHOCANDY The Jesus And Mary Chain
- 6 LOVE The Cult
- 7 THE JEWEL Pendragon
- 8 FIRST LAST AND ALWAYS Sisters Of Mercy
- 9 THE WAKE IQ
- 10 PHANTASMAGORIA The Damned
- 11 BROTHERS IN ARMS Dire Straits
- 12 WORLD SERVICE Spear Of Destiny
- 13 LOW-LIFE New Order
- 14 ONCE UPON A TIME Simple Minds
- 15 NO REST FOR THE WICKED New Model Army
- 16 HEAD ON THE DOOR The Cure
- 17 BAUHAUS '79-'83 Bauhaus
- 18 CHRONICLE OF THE BLACK SWORD Hawkwind
- 19 STRENGTH The Alarm
- 20 MEAT IS MURDER The Smiths



THE CULT: Best Single, Top Indie Act...

SINGLE

- 1 SHE SELLS SANCTUARY The Cult
- 2 KAYLEIGH Marillion
- 3 RUNNING UP THAT HILL Kate Bush
- 4 OUT IN THE FIELDS Gary Moore & Phil Lynott
- 5 MONEY FOR NOTHING Dire Straits
- 6 CLOUDBUSTING Kate Bush
- 7 NEVER UNDERSTAND The Jesus And Mary Chain
- 8 ALIVE AND KICKING Simple Minds
- 9 IN BETWEEN DAYS The Cure
- 10 BIG MONEY Rush
- 11 ROAD TO NOWHERE Talking Heads
- 12 CITIES IN DUST Siouxsie And The Banshees
- 13 THIS IS ENGLAND The Clash
- 14 NO REST FOR THE WICKED New Model Army
- 15 HEART OF LOTHIAN Marillion
- 16 BETWEEN THE WARS Billy Bragg
- 17 I CAN'T LIVE WITHOUT YOUR LOVE Terraplane
- 18 RAIN The Cult
- 19 DANCING IN THE STREET David Bowie & Mick Jagger
- 20 LOOKING FOR LEWIS AND CLARKE The Long Ryders

BRITISH BAND

- 1 MARILLION
- 2 IRON MAIDEN
- 3 THE CULT
- 4 QUEEN
- 5 DIRE STRAITS
- 6 DEEP PURPLE
- 7 THE DAMNED
- 8 THE CURE
- 9 THE JESUS AND MARY CHAIN
- 10 SIMPLE MINDS
- 11 NEW MODEL ARMY
- 12 PENDRAGON
- 13 SISTERS OF MERCY
- 14 U2
- 15 IQ
- 16 LLOYD COLE AND THE COMMOTIONS
- 17 ECHO AND THE BUNNYMEN
- 18 NEW ORDER
- 19 SPEAR OF DESTINY
- 20 THE FALL

INDIE ACT

- 1 THE CULT
- 2 COCTEAU TWINS
- 3 HAWKWIND
- 4 THE SMITHS
- 5 NEW ORDER
- 6 THE JESUS AND MARY CHAIN
- 7 IQ
- 8 THE POGUES
- 9 ROBERT CRAY
- 10 ICICLE WORKS
- 11 PENDRAGON
- 12 CONFLICT
- 13 THE FALL
- 14 NEW MODEL ARMY
- 15 THE MEN THEY COULDN'T HANG
- 16 BILLY BRAGG
- 17 DOCTOR AND THE MEDICS
- 18 DEPECHE MODE
- 19 SISTERS OF MERCY
- 20 BOG SHED

BEST LIVE ACT

- 1 U2
- 2 MARILLION
- 3 HAWKWIND
- 4 QUEEN
- 5 BRUCE SPRINGSTEEN
- 6 SPEAR OF DESTINY
- 7 THE CULT
- 8 THE DAMNED
- 9 DIRE STRAITS
- 10 LIVE AID
- 11 THE POGUES
- 12 SIOUXSIE AND THE BANSHEES
- 13 IRON MAIDEN
- 14 THE CURE
- 15 ZZ TOP
- 16 SISTERS OF MERCY
- 17 THE STRANGLERS
- 18 KILLING JOKE
- 19 DOCTOR AND THE MEDICS
- 20 THE RAMONES

NEW BAND

- 1 THE JESUS AND MARY CHAIN
- 2 PENDRAGON
- 3 FINE YOUNG CANNIBALS
- 4 THE MEN THEY COULDN'T HANG
- 5 IQ
- 6 PREFAB SPROUT
- 7 THE WATERBOYS
- 8 BIG AUDIO DYNAMITE
- 9 CHERRY BOMBZ
- 10 TERRAPLANE
- 11 BALAAM AND THE ANGEL
- 12 DOCTOR AND THE MEDICS
- 13 HOODOO GURUS
- 14 KING
- 15 ROSE OF AVALANCHE
- 16 SIMPLY RED
- 17 THE POGUES
- 18 CACTUS WORLD NEWS
- 19 THE WOODENTOPS
- 20 HÜSKER DÜ

FILM

- 1 MAD MAX BEYOND THUNDERDOME
- 2 NIGHTMARE ON ELM STREET
- 3 SUPERGRASS
- 4 RAMBO
- 5 BEVERLY HILLS COP
- 6 POLICE ACADEMY II
- 7 DESPERATELY SEEKING SUSAN
- 8 BIRDY
- 9 PALE RIDER
- 10 BRAZIL

TV ADVERT

- 1 HOLSTEN PILS
- 2 FOSTERS
- 3 SCOTCH VIDEO TAPE
- 4 RADIO RENTALS (MAX HEADROOM)
- 5 BRITISH TELECOM
- 6 JOHN SMITH'S BITTER
- 7 LONG LIFE LAGER
- 8 LUCOZADE
- 9 HEINEKEN
- 10 OXO

TV SHOW

- 1 EASTENDERS
- 2 WHISTLE TEST
- 3 THE TUBE
- 4 YOUNG ONES
- 5 FAWLTY TOWERS
- 6 'ALLO 'ALLO
- 7 HAPPY FAMILIES
- 8 BROOKSIDE
- 9 ECT
- 10 SPITTING IMAGE

RADIO SHOW

- 1 JOHN PEEL
- 2 FRIDAY ROCK SHOW
- 3 STEVE WRIGHT
- 4 ANNE NIGHTINGALE
- 5 JANICE LONG
- 6 ANDY KERSHAW
- 7 SIMON BATES
- 8 LASER
- 9 MIKE READ
- 10 THE ARCHERS

RETAIL VIDEO



- 1 LIVE AFTER DEATH Iron Maiden
- 2 THE MAMA TOUR Genesis
- 3 SONG REMAINS THE SAME Led Zeppelin
- 4 THROUGH THE CAMERA EYE Rush
- 5 GREMLINS
- 6 MAD MAX II
- 7 ANIMALIZE Kiss
- 8 LET THERE BE ROCK AC/DC
- 9 LIVE IN RIO Queen
- 10 DREAMTIME The Cult



BOB GELDOLF: Saint Of The Year...

SAINT

- 1 BOB GELDOLF
- 2 IAN ST JOHN
- 3 GREAVSIE
- 4 ROGER MOORE
- 5 TERRY WAITE
- 6 FISH
- 7 BONO
- 8 MORRISSEY
- 9 IAN BOTHAM
- 10 ARTHUR SCARGILL

TYRANT

- 1 MARGARET THATCHER
- 2 ARTHUR SCARGILL
- 3 PRESIDENT BOTHAM
- 4 RONALD REAGAN
- 5 DEREK HATTON
- 6 BOB GELDOLF
- 7 NICK COTTON
- 8 ROBERT MAXWELL
- 9 COLONEL GADDAFI
- 10 IAN MacGREGOR

PROMO VIDEO

- 1 TAKE ON ME A-ha
- 2 MONEY FOR NOTHING Dire Straits
- 3 ROAD TO NOWHERE Talking Heads
- 4 SLEEPING BAG ZZ Top
- 5 DANCING IN THE STREET David Bowie & Mick Jagger
- 6 BLIND IN TEXAS W A S P
- 7 KAYLEIGH Marillion
- 8 ONE VISION Queen
- 9 SLAVE TO THE RHYTHM Grace Jones
- 10 IN BETWEEN DAYS The Cure

BITCH

- 1 MARGARET THATCHER
- 2 MADONNA
- 3 JOAN COLLINS
- 4 BOY GEORGE
- 5 SAMANTHA FOX
- 6 PRINCESS DIANA
- 7 SARAH KEAYS
- 8 MARY WHITEHOUSE
- 9 DEBS (EASTENDERS)
- 10 SELINA SCOTT

DICKHEAD

- 1 DEREK HATTON
- 2 GEORGE MICHAEL
- 3 ARTHUR SCARGILL
- 4 MARGARET THATCHER
- 5 RONALD REAGAN
- 6 JONATHAN KING
- 7 SIMON LE BON
- 8 MIKE READ
- 9 PAUL WELLER
- 10 ANDREW RIDGELEY

BOOK

- 1 DOMAIN James Herbert
- 2 SPITTING IMAGE
- 3 SECRET DIARY OF ADRIAN MOLE Sue Townsend
- 4 SO LONG THANKS FOR THE FISH Douglas Adams
- 5 THE TALISMAN Stephen King
- 6 PET SEMETARY Stephen King
- 7 DUNE Frank Herbert
- 8 LIVE AID Peter Hillmore
- 9 WILT ON HIGH Tom Sharpe
- 10 RUNNING FREE Garry Bushell

EASTENDERS' Mar

JOH



BONO OF U2: Worldwide Band, Best Live Act...

WORLDWIDE BAND

- 1 U2
- 2 RUSH
- 3 IRON MAIDEN
- 4 MARILLION
- 5 QUEEN
- 6 ZZ TOP
- 7 DIRE STRAITS
- 8 BRUCE SPRINGSTEEN
- 9 GENESIS
- 10 DEEP PURPLE
- 11 KISS
- 12 THE SCORPIONS
- 13 TALKING HEADS
- 14 THE DAMNED
- 15 THE CULT
- 16 SIMPLE MINDS
- 17 SISTERS OF MERCY
- 18 THE CURE
- 19 THE CRAMPS
- 20 HÜSKER DÜ

FEMALE VOCALIST

- 1 KATE BUSH
- 2 SIOUXSIE
- 3 LIZ FRAZER
- 4 PAT BENATAR
- 5 LEE AARON
- 6 ANNIE LENNOX
- 7 TINA TURNER
- 8 JUDIE TZUKE
- 9 MADONNA
- 10 DOROTHY PESCH (WARLOCK)
- 11 SADE
- 12 ANJA HUWE
- 13 JENNIFER RUSH
- 14 CAIT O'RIORDAN
- 15 BONNIE TYLER
- 16 JONI MITCHELL
- 17 ANN WILSON (HEART)
- 18 STEVIE NICKS
- 19 ANADIN BROTHERS (WENDY & SUE)
- 20 TRACEY THORNE

MALE VOCALIST

- 1 FISH
- 2 BONO
- 3 PHIL COLLINS
- 4 RONNIE DIO
- 5 DAVE VANIAN
- 6 ROBERT PLANT
- 7 ANDREW ELDRITCH
- 8 FREDDIE MERCURY
- 9 IAN ASTBURY
- 10 ROBERT SMITH
- 11 BRUCE DICKINSON
- 12 DAVID BOWIE
- 13 KIRK BRANDON
- 14 MORRISSEY
- 15 DAVID COVERDALE
- 16 PAUL YOUNG
- 17 SHANE MCGOWAN
- 18 BRUCE SPRINGSTEEN
- 19 MIKE SCOTT
- 20 MARC ALMOND



KATE BUSH: Best Female Vocalist, Female Sex Symbol...

FEMALE SEX OBJECT

- 1 KATE BUSH
- 2 SAMANTHA FOX
- 3 MADONNA
- 4 LEE AARON
- 5 TINA TURNER
- 6 GLYNIS BARBER
- 7 SIOUXSIE
- 8 DOROTHY PESCH
- 9 ANJA HUWE
- 10 PAT BENATAR

MALE SEX OBJECT

- 1 FISH
- 2 LEMMY
- 3 ROCK HUDSON
- 4 SHANE MCGOWAN
- 5 MIKE MONROE
- 6 MICHAEL PRAED
- 7 DIVINE
- 8 GEORGE MICHAEL
- 9 CLINT EASTWOOD
- 10 IAN ASTBURY

MUSICIAN

- 1 PHIL COLLINS
- 2 MARK KNOPFLER
- 3 RITCHIE BLACKMORE
- 4 THE EDGE
- 5 NEIL PEART
- 6 GARY MOORE
- 7 ROBERT SMITH
- 8 BILLY DUFFY
- 9 MIKE OLDFIELD
- 10 STEVE HARRIS
- 11 RAT SCABIES
- 12 JOHNNY MARR
- 13 PETER HOOK
- 14 GEDDY LEE
- 15 BRIAN MAY
- 16 DAVE STEWART
- 17 DAVE GREENFIELD
- 18 DAVID BYRNE
- 19 EDDIE VAN HALEN
- 20 BILLY BRAGG

POLITICIAN

- 1 NEIL KINNOCK
- 2 MARGARET THATCHER
- 3 DAVID OWEN
- 4 SCREAMING LORD SUTCH
- 5 DEREK HATTON
- 6 BOB GELDOF
- 7 ENOCH POWELL
- 8 NORMAN TEBBITT
- 9 DAVID STEELE
- 10 KEN LIVINGSTONE

FOOTBALLER

- 1 FRANK McAVENNIE
- 2 IAN RUSH
- 3 KENNY DALGLISH
- 4 GLEN HODDLE
- 5 BRIAN ROBSON
- 6 PAT JENNINGS
- 7 KERRY DIXON
- 8 PAT NEVIN
- 9 NORMAN WHITESIDE
- 10 CHARLIE NICHOLAS



LIVE AID: News Event Of The Year...

NEWS EVENT

- 1 LIVE AID
- 2 ETHIOPIA
- 3 BRUSSELS RIOT
- 4 MEXICO EARTHQUAKE
- 5 AIDS
- 6 BRADFORD FIRE
- 7 RIOTS
- 8 MINERS' STRIKE
- 9 SIMON LE BON SINKING
- 10 BAND AID

NATIONAL NEWSPAPER

- 1 THE MIRROR
- 2 THE GUARDIAN
- 3 THE SUN
- 4 SOUNDS
- 5 DAILY MAIL
- 6 THE TIMES
- 7 DAILY EXPRESS
- 8 DAILY TELEGRAPH
- 9 DAILY STAR
- 10 DAILY RECORD

LIVES

THE SHOP ASSISTANTS Chalk Farm Enterprise

REMEMBER HOW certain chords at the beginning of a song would cause a rush of blood to your cheeks, a slight acceleration of your heart and a brief moment of joy to an otherwise jaded body? Well, the first three chords of 'All That Ever Mattered' not only signal the arrival of the brilliant Shop Assistants but also cause all the above in one big honey-soaked moment.

All The Shop Assistants' songs waft like a breath of fresh air outside the soap factory, and besides that, I think I'm in love with the little dark-haired drummer who plays the tambourine remarkably well and bravely rides the pain of a snooker cue falling onto her head in the cramped backroom of The Enterprise.

Besides this, I realise that there's obviously a Ramones fan in one corner of the room, holding a guitar and a rough complexion, and a Ronettes fan in the other. They meet in the middle and something goes bang!

It's best to place The Shop Assistants alongside The Jesus And Mary Chain whose 'Psycho Candy' not only aptly titles their album but also underlines the current healthy trend of the complete destruction of the pop ethic that the likes of The Shop Assistants and many others are dealing in at the moment. I met them at the candy

THE JESUS AND MARY CHAIN Boston, Massachusetts

LIFE'S CRUELITIES never cease. While people are falling down drunk across town, I am condemned to endure an embarrassing romp through feedback land; 40 minutes of music that's bound to set rock 'n' roll back to, oh, 1977.

Belaboured delusions of grandeur, Jim Reid screaming "F***" over and over and over... brother Billy's boring barre chords, a 'crowd' of teens conspicuous by their apathy. These are the new Sex Pistols?

Without the distractions over overturned amps, smashed guitars, ripped-down PA systems, fights on stage and eleventh hour rescues by gun-toting cops, JAMC are just another angry night dressed in black, a laconic theatre-of-the-absurd, an embarrassment to the spirit of Sid. The Pistols at least threw melody into their madness - 'Upside Down' and 'Never Understand', on the other hand, are merely noise disguised as histrionics.

In fairness, there was a moment when I did feel a certain nervous energy, a sudden shuffling of feet you might say. Before the reaper could do his dirty work, we drank one last whiskey to the spirit of 20 minute sets, then kicked dirt on the tombstone. JAMC? RIP.

CHARLES DODSON



THE MARY Chain's Jim: a slur on the good name of the Pistols?

Kass

REID 'EM AND WEEP

store, and if things go as they should you'll be meeting them at every store in the country soon.

RON ROM

THE GOLDEN HORDE Soho, Gossip's

THE HORDE had returned. Everything seemed to be much the same as the last time they played in London, almost one year before. And yet, nagging at the periphery

of consciousness, there was the distinct intimation of something hitherto not beheld. And then it hit! The Golden Horde were noisier. Good Lord! And faster. And they had another guitarist, a handsome fellow who looked unnervingly like a Celtic Johnny Thunders with both sides of his brain working. Then it struck me!

This Horde were a whole new thing. New songs,

worthy of inclusion on any of the racier Ramones albums and one the absolute prototype of the sort of new punk Father Strummer incessantly threatens idly to unleash, followed each other at breakneck speed. The singer, Simon, was behaving more ridiculously than ever, shaking his bony fist, inciting the comatose contents of this perennially putrid club to at least breathe faster. The

greatest rhythm section in rock, Donald and Peter, chased the somewhat idiosyncratic guitar of arch riff-riffler Des O'Byrne, while Bernie Furlong, more radiant than ever, did strange dances resembling those of a bygone era. Was it weird? Was it ever!

The only two good gigs this year have been by The Golden Horde. This is the greatest group in the world.

RALPH TRAITOR

DANIELLE DAX Brixton Fridge

WITH HER last twelve inch bagging Single Of The Week in everything from *Sounds* to *Angling Times*, Danielle Dax bounces back into action with tape decks running and a rather retiring trio of male accomplices contemplating the wisdom of breaking into sweat.

The virtually insurmountable problem

FOUR BIG NAME INTERVIEWS INSIDE!

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No. III January 9-22

AC/DC EXCLUSIVE!



DAVE LEE ROTH
MARILLION
ZZ TOP
AC/DC

Don't dare miss the latest issue of

KERRANG!

OUT NOW

confronting Danielle is the logical one of reconciling live and recorded sounds, and attaining a balance sufficient to instil confidence in her performance. The best that can realistically be hoped for is an acceptable compromise and as such cannot do full justice to the output of one of the most creative, original figures working in Britain today.

Tonight's compromise is acceptable enough, the tapes coming out marginally on top in a fairly brief set of mostly recent numbers, commencing and concluding with 'Ostrich'. Bad Miss D is as fetching as ever (crawling!), her cascading golden tresses (sheer poetry!) topped by a sorta furry ring doughnut hat affair, which could have come direct from Sergei Eisenstein's *Ivan The Terrible* (intellectual, too!).

The audience response in the cavernous club is pretty favourable, but I wonder what the reaction would have been had many present not had access to Danielle's records? One day she'll really get it together, and that moment will doubtless be the zenith of western civilisation. Until then...

ANDY HURT

CABARET VOLTAIRE Sheffield

WHISTLE TEST cameras scuttle around a handkerchief sized dancefloor, dodging and ploughing through the Steel City in-crowd. Round-eyed and mocking, twitching to the rhythm, Mal seems oblivious to the mayhem, cucumber cool in the sweatbox. Richard, beefed-up sound manipulator, confines his attention to keys, guitar and boxes of tricks, twisting and turning their sonic contributions with scientific detachment. Drummer Alan Fisch, on loan from the excellent Workforce, swallows his bottom lip in concentration.

A number and a half and the Whistle Test credits roll... but the Cabs have only just begun.

Myths explode! Cabaret Voltaire long ago unshackled themselves from the 'Industrial' tag, and now their sound stands alone, way out to the left of electro, hard by the borders of funk. Those days when they and other Sheffield bands could use one another's press-kits should be long gone.

Myth two: KABOOM! The Cabs still have their balls; now they merely house them in a tighter scrotum, pump their spunk into a more focussed sound. Silly buggers who suggest otherwise are simply miffed that they had no sooner caught up with their quarry than it took another step forward.

The Cabs, as ever, are a law unto themselves. It's that which upsets people. It's that, too, that gives them their fascination...

PETE MARCHETTO

LOCUM HEROES

DR AND THE MEDICS/ZODIAC MINDWARP AND
THE LOVE REACTION/RING OF ROSES

Heaven

THIS IS the winter of love, as Blue Öyster Cult might not have said. But enough people seem to agree - I've never seen so many people crammed into the amyl nitrate capital of the UK.

First on are the Hordes of Hell Incarnate; Zodiac Mindwarp has more stuffed down the front of his trousers than the Pope has crucifixes. They make Motorhead sound like *The Sound Of Music*. Clad in plastic German helmets - the Grateful Dead revisited. If they're not huge by this time next year I will give away my Woodstock LPs. Detonate, baby, detonate!

I didn't catch too much of Ring Of Roses. But what I did made me wish I had, if you follow. They remind me of a version of The Psychedelic Furs, but a thousand times more potent, though they seem to be having teething problems with their stage presence. Their time shall come...

And what is there to say about the lovable Dr and his Medics that hasn't already been said? They are outgrowing their cult status at a frightening rate. To show that they really are cosmic, they have Mr Astbury of the much maligned Cult jump on stage. The problem is, they are now so popular that the only chance of getting even vaguely near to the stage is if you levitate which, bearing in mind the music, is probably not that difficult!

The more popular the Medics become, the more bell-bottoms I see on the streets. This should make me hate them, but the Medics remain one of the most consistently entertaining and enthusiastic groups ever.

Shame about the trousers/headbands/Afghans/joss-sticks...
TIBET

HOWARD JONES Birmingham

THE WHOLE event is being filmed tonight. The audience takes the part of the cast of thousands, the leading man is suitably charming, the sets are nice to look at.

At one point, Howard Jones takes over a camera and aims it at the audience. They love it. They jump up and down, wave, yell and generally do what audiences do when a pop star pulls some such stunt in a video.

Sadly, this isn't a video. Otherwise I'd fast-forward to the end pretty smartish. Stuck in real time, with a plastic performer churning out his plastic songs while - in the seat in front - a George Michael lookalike shakes his earrings at his mate, you really do begin to wonder: whatever happened to good taste?

GEOFFREY S KENT

SAVAJAZZ Bass Clef

WELL, I'D heard a lot about them and produced a mental picture of Kings Road hipsters in black roll-necks and fetching frowns. Instead, these youngish funksters look like the cast of a Children's Film Foundation production, almost perfectly random in appearance, from plump to puny, scruffy to not-so-scruffy. It seems quite incongruous that there's no mongrel called Timmy snapping at the heels of the horn section as the Savajazz

gang embark on another very exciting adventure.

The token female in the crew (gangs still being the domain of boys) is an engaging black singer (figures), whose charisma is enhanced by the embarrassment engendered by (to be charitable) a misfiring PA. "This is so bad," she cringes, bemoaning the fact that the debacle should coincide with the wearing of a brand new 'Baby Love' Supremes wig.

An enthusiastic associate of mine assures me that Savajazz are indeed a very fine indigenous funk outfit, but a pair of uncomfortably shifting eyebrows suggest even he's somewhat disappointed by this showing. Tonight's performance would be more in keeping with a youth club than a nightclub and is perhaps best ignored.

ANDY HURT

FUEL TO THE FIRE Nottingham

CALLING ALL bands! Use a cheap PA at your peril, even if the reviewer who is coming to see you is only a local stringer, and more so if he hasn't seen you before! Fuel To The Fire were lucky, however. I had seen them before, and knew most of those inaudible bass lines, indecipherable drum patterns, and that guitar... Johnny Ramone meets Andy Summers, maybe?

While the lead vocal, bass guitar and drum machine explore Sisters/Iggy territory,

the guitarist stays with them a while and then unexpectedly wanders off to more colourful climes. This, and their policy of not singing about getting stoned in The Black Temple of Doom or whatever, sets FTTF apart from the goths.

Mike the singer used to have enough echo on his vocals to keep a legion of Pete Murphy copyists going, but tonight he has dispensed with this tiresome device, opting for a cleaner vocal sound, a good move.

Quite an interesting and exciting band, I think; the girl standing in front of me didn't agree, though. If only she'd seen them before.

GARY BELINSKY

BALAAM AND THE ANGEL/TERRY AND GERRY/ROUEN/THE SCARECROWS/THE SURF DRUMS/THE GREAT OUTDOORS Birmingham

IT'S ODD, but no one ever seems quite sure how to behave at these Live Aid gigs. There's always an air of hesitancy, as if people are waiting for the spirits of Wembley, Philadelphia and Geldof to descend upon them and bless their enjoyment. Despite the worthy efforts and superbly crafted sets of both The Surf Drums and The Scarecrows, despite the sadly misdirected energies of Rouen and The Great Outdoors, it took the

unassailable enthusiasm of Terry And Gerry to free this evening's spirit.

They have the knack of making you feel at home and welcome, with cleverly constructed lyrics and instantly memorable melodies. That is why they are stars.

By contrast, Balaam And The Angel are disturbingly aggressive. They threaten, they cajole, they attack your senses from every angle. They do it well but, on the evidence of this performance, not quite well enough. It's as if they're going through all the motions without knowing why; nothing new, no new ground, just old tracks being re-trodden.

GEOFFREY S KENT

ELIXIR East Ham Ruskin Arms

NO, NO, no! Driven by sadly guileless enthusiasm, crusty rockers Elixir look to be inescapably shackled to their current drab and anonymous existence. There is a gruelling future filled with weary pub gigs, playing to a dozen or so converts and the customary clockwork headbanger.

In their favour, Elixir are honest, self-effacing and hard-working, but their songs are museum pieces. They seem to have begun life as the dinosaurs that others before them (like Black Sabbath) have, from noble origins, slowly grown into.

The closer Elixir draw

themselves to Iron Maiden, the quicker they dig their own grave - and the likeness was still more glaring in this old Maiden stamping ground. Both their music and image need a good kick up the ass if progress is to be made.

PAUL ELLIOTT

JEFFREY LEE PIERCE Hammersmith Clarendon

I FELT as if I'd disturbed a masonic ritual, a secret cult meeting that even the odd visitor was unwelcome to join. Long coats, bleached crimped hair, Jeffrey Lee Pierce obviously inspires only a certain type of alternative guy, and I simply don't look alternative! Shame on me.

Earlier, an irate old man from the pub next door had told me about someone ripping out the upstairs phone; a musician, he said. As Jeffrey Lee Pierce slipped onto the stage, brandished his mike and whooped, wailed, screamed and dreamed words at random pitch, I knew it couldn't be him. That'd be far too crass for such a stylish, super alternative guy.

The staccato drum beat and constant bass hum kept the sound together amidst musical meanderings and interludes. But believe me, Jeff's saving something up, and anyone who thinks he's going to continue farting around in toilets like the Clarendon is in for a shock.

STEFFAN CHIRAZI



THE DOCTOR: but can we ever forgive him those joss-sticks?

Steve Double



WRATHCHILD'S ROCKY Shades tells some ripping yarns

Steve Double

GROPES OF WRATH

WRATHCHILD Fulham Greyhound

THEY'D BOASTED beforehand that it wasn't "gonna be no carol concert", but I guess the occasion just got the better of 'em. An out-to-lunch singalongaRocky rendition of 'Little Town Of Bethlehem' and a barber-shop butchering of 'We Wish You A Merry Christmas' were two of the many magic moments that bedecked Wrathchild's rampaging return to live action.

Despite a frustrating 1985, plagued by "legal shif", their painted parody of glam rock's cheap frippery has retained its strangely lasting appeal. The joke should have worn thin by now, but there are strong ties holding this kitsch caboodle together.

Firstly there's the music, which may or may

not be improving. Of the new songs, 'Ready To Rokk' (great title, guzz!) revealed a worrying trend towards humdrum metal, although 'Sticky Fingerz' was a delightful dollop of instantly memorable, pure and cocksure tack.

Plus, Wrathchild are brilliantly comical to boot. Pouting like some rubbery gargoyle, mainman Rocky 'Prince Of Lust' Shades titillated the audience as he whipped out his 'props' - we knew from past experience that his chopper's a bit small but tonight even his big bazooka misfired!

Wrathchild are one of the very few rock bands who not only realise but exploit how ridiculous they are. Some may have scoffed from the back of the pub, but it's a whole lot more fun laughing with them.

PAUL ELLIOTT

INFO RIOT SPACE ODDITIES

EDITED BY BARRY LAZELL

BRILLEAUX LADS



LEE BRILLEAUX fires his gun skyward

AND HERE's a quickie from Brian Kemp of Oxford, who says: "I got into collecting stuff by Dr Feelgood a while back, and I think I now have all their albums, aided by a couple of the reissues which appeared recently. What I only have a few of, though, are their singles: I presume there were more UA and Liberty ones than the six which are listed in the *Guinness Book Of Hit Singles*, which are all dated between mid-1977 and the end of 1979? Any chance of a complete Feelgoods singles discography?"

Okay; here it is. These are all seven-inch releases, as to my knowledge there has never been a Dr Feelgood 12-inch single. The listing also omits a free single which was only available packaged with the first pressing of their second or third album, largely because I can't now find any details of it, or anyone who possesses them. Ironically, it was a topic I remember covering in the early years of *Wax Fax* in this paper, but the article too has sadly got lost in the mists of time. I'm sure somebody will write in, however. These were the standard single releases:

- United Artists UP 35760 'Roxette'/'Route 66' (Nov 1974)
 United Artists UP 35815 'She Does It Right'/'I Don't Mind' (Mar 1975)
 United Artists UP 35857 'Back In The Night'/'I'm A Man' (Jul 1975)
 United Artists UP 36171 'Roxette' (live)/'Keep It Out Of Sight' (Oct 1976)
 United Artists UP 36255 'Sneakin' Suspicion'/'Lights Out' (May 1977)
 United Artists UP 36304 'She's A Windup'/'Hi-Rise Homework' (Sept 1977)
 United Artists UP 36332 'Baby Jane'/'Looking Back' (Nov 1977)
 United Artists UP 36444 'Down At The Doctor's'/'Take A Tip' (Sept 1978)
 United Artists UP 36468 'Milk And Alcohol'/'Every Kind Of Vice' (Jan 1979) Their biggest single seller, a Top Ten hit. It was issued in two differently-coloured sleeves and vinyls - white (milk) and brown (alcohol)
 United Artists UP 36506 'As Long As The Price Is Right'/'Down At The (Other) Doctor's' (Apr 1979)
 United Artists BP 306 'Put Him Out Of Your Mind'/'Bend Your Ear' (Oct. 1979)
 United Artists BP 338 'Hong Kong Money'/'Keeka Sneeka' (Feb 1980)
 United Artists BP 366 'No Mo Do Yakamo'/'Best In The World' (Sept 1980)
 United Artists BP 374 'Jumping From Love To Love'/'Love's Hound' (Nov 1980)
 United Artists BP 386 'Violent Love'/'A Case Of The Shakes' (Jan 1981)
 Liberty BP 404 'Waiting For Saturday Night'/'Eileen' (Oct 1981)
 Chiswick DICE 16 'Trying To Live My Life Without You'/'Murder In The First Degree' (Sept 1982)
 Chiswick DICE 18 'Crazy About Girls'/'Something Out' (Mar 1983)

I can't trace any more recent singles than that, though there have been a couple of LP releases from the Docs. Again, if anybody has any info I don't possess, I'm sure we'll be seeing it. Future major projects on the way for *Info Riot* include *Siouxsie & The Banshees*, the 2-Tone label, *Joy Division/New Order* and *Simple Minds*. If you feel you have a special two penn'orth to send in on any of these, feel free. All contributions of note will be credited in the column when the item in question appears. The more specialised info we get upfront, the less there's likely to be as later feedback!

FIRSTLY, MIKE Parker of Exmouth, Devon, says: "With regard to the Absurd Records listing, I have nearly all the releases on that label, but like yourself I'm in doubt about there ever having been anything on A 12, 13 or 14. However, I can tell you that A 7, which you showed as 'not released', was released. It was a single by Calro, the A-side being 'I Like Bluebeat', and the B-side being 'Version' of same."

Yes, wise after the event, I do actually remember that one, though not on Absurd. It was picked up by a major label - Arlola. I think - once it had started to sell, and very nearly reached the charts in this reissued form.

Colin Atkinson of Harrogate's letter, meanwhile, focusses on the (apparently) final release on the New Hormones label, ORG 30. I had it listed as 'Cruising With Santa' by the Italians From Outer Space, which in retrospect is a bit weird, because as Colin points out:

"The A-side was credited to Alberto Y Lost Trios Paranoias - not Italians From Outer Space, although that was the title of the Albertos' third album! The B-side was 'Eye And Eye', and the artist credit on this side was 'Albertos on New Hormones'. This track was recorded live at The Band On The Wall in Manchester, on October 18, 1982, and the release date of the single was the end of that year. The record came in a plain white sleeve with a CND sticker on it, the band having signed all proceeds from it over to that organisation. The full artist credit for the New Hormones cassette release 'Radio Sweat' (CAT 2) CP was Lee Mystery Gullid - CP Lee being a member of the Albertos. It was (quote) 'packaged in a radio cassette-styled plastic carrier, coming complete with DJ pic, sticker and listening guide.' I found it impossible to get hold of it through HMV or Virgin in Leeds at the time."

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday January 12

- 1941 Birthday of Long John Baldry, in London.
 1945 Birthday of Maggie Bell, in Glasgow.
 1963 Bob Dylan took part in a radio play titled *Madhouse On Castle Street* for the BBC. He played a hobo folksinger (type-casting!), and sang 'Blowin' In The Wind' and the never-recorded 'Swan On The River'.
 1977 Death of Rebop Kwaku Baah, former percussionist with Traffic, of a brain haemorrhage, in Stockholm.

Monday January 13

- 1957 Elvis Presley recorded 'All Shook Up', which became his first UK number one hit.
 1961 Birthday of Suggs (Graham McPherson) of Madness, in Hastings, Suffolk.
 1973 Eric Clapton performed a comeback concert at the Rainbow in London, recorded for a live album.
 1979 Death of Donny Hathaway, soul writer/singer/producer, aged 34, when he jumped from the roof of a New York hotel.
 1984 Radio 1 announced a broadcasting ban on Frankie Goes To Hollywood's 'Relax'.

Tuesday January 14

- 1959 Birthday of Carl Smyth of Madness, in London.
 1967 The first big hippie music festival, the 'Human Be-In', took place in Golden Gate Park, San Francisco.
 1973 A record high global TV audience watched Elvis Presley's *Aloha From Hawaii* special, beamed around the world by satellite from Honolulu. It's never been shown in the UK, though.
 1978 The Sex Pistols played their final live gig (with no encores), at the Winterland in San Francisco.

Wednesday January 15

- 1941 Birthday of Captain Beefheart (Don Van Vliet), in Glendale, California.
 1959 Birthday of Pete Trewavas of Marillion.
 1967 Mick Jagger adapted the lyric of 'Let's Spend The Night Together' to 'Let's Spend Some Time Together', in order for the Stones to sing it live on the US Ed Sullivan TV show.

Thursday, January 16

- 1957 The Cavern Club in Liverpool opened for the first time, initially as a jazz venue.

Friday January 17

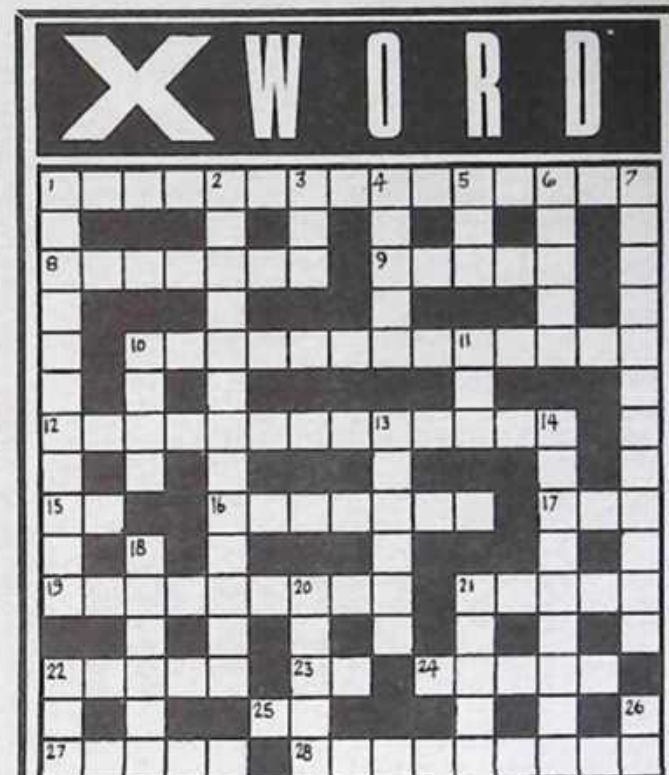
- 1943 Birthday of Chris Montez, of 'Let's Dance' fame, in Los Angeles.
 1949 Birthday of Mick Taylor, formerly with the Stones and John Mayall, in Welwyn Garden City.
 1952 Birthday of Ryuichi Sakamoto, Yellow Magic Orchestra member who also co-starred with Bowie in *Merry Christmas Mr Lawrence*, in Japan.
 1956 Birthday of Paul Young, in Luton, Beds.
 1958 Birthday of Jez Storde of Kajagoogoo.
 1965 Charlie Watts published his book *Ode To A High-Flying Bird*, a tribute to jazz saxophonist Charlie 'Bird' Parker.
 1970 Death of R&B star Billy Stewart, aged 32, in a car crash in North Carolina.
 1970 John Lennon's *Bag One*, an exhibition of erotic lithographs at the London Art Gallery, was closed by the police, who seized eight supposedly obscene exhibits.
 1982 Death of Tommy Tucker, who wrote and originally recorded 'Hi-Heel Sneakers', aged 48, after accidental inhalation of poison fumes at his New York home.

Saturday January 18

- 1941 Birthday of David Ruffin, in Meridian, Tennessee.
 1957 Birthday of Tom Bailey of the Thompson Twins, in Halifax.
 1973 The Rolling Stones raised half a million dollars at an LA benefit concert for victims of the earthquake in Nicaragua.
 1980 Bob Dylan opened his first tour following his conversion to born-again Christianity.
 1981 Wendy O'Williams of the Plasmatics was arrested onstage in Milwaukee, accused of simulating masturbation in front of an audience.



THE ALBERTOS: style leaders before the Spands even wore frilly nappies



BY SUE BUCKLEY

ACROSS

1. How Aerosmith dismiss Styx's 'Grand Illusion'? (4,4,7) 8. National band who rode a horse with no name down Ventura Highway (7) 9. As leylines get sorted out, you may find Alexei in the beginning (5 anag) 10. A rockin' life guard who wants to rescue you (3,4,6) 12. They need maximum security (5,3,5) 15. 'Mek's hit making partner (5,3,5) 16. Roxy's rural life (7) 17. Vintage R&B label you could use (3 anag) 19. She was like no other for the two Phils (4,5) 21. One in time for Gillan (5) 22. Yes got stale telling 'em about topographic oceans (5 anag) 23. It's lack of regrets (2) 24. Dainty/Squier/Gibbons/The Kid (5) 25. and 26. Club that the Stones were goin' to (2,2) 27. Bob/Taylor/Brown/Home (5) 28. In which Roxy attempts to reveal the real meaning of their music (9)

DOWN

1. They were spinnin' round, but weren't the Spinners! (4,2,5) 2. How Gary Moore shows that he's losing his grip? (5,8) 3. Cat drank it with the tillerman (3) 4. Dave/Nick/Stone/Free (5) 5. U/Rogers/C/Thomas Baker (3) 6. Billy's wet boulevard (5) 7. Nasty band who perpetrated a city slab horror (7,5) 10. Lizzy broke out of it (4) 11. Gift bringer... but a wise man... well? (3) 13. Shock/Generation (6) 14. They follow Little Steven's soul (9) 18. Label that didn't sell sanctuary, but could have done (6) 20. They were at war with Satan (5) 21. Jimmy/Richard/Thorburn/White (5) 22. Blues man Mahal... not from India (3) 26. see 25

LAST WEEK'S ANSWERS

ACROSS

1. Tears Are Falling 9. Aim 10. Robinson 12. John 13. Pink And Black 16. Star 17. Tea 18. The Black Sword 23. Vienna 25. OV 26. Ben 27. Lee 28. Isley Brothers 32. One Better Day 35. Toto 36. Ian 38. Saturday Night 41. News 42. Pet 43. Dance

DOWN

1. That Petrol Emotion 2. Ammonia Avenue 3. Spread The Disease 4. Rob 5. Final 6. Leo 7. Good Trouble 8. Liner 11. Nik 14. Dee 15. Aja 19. LA 20. Cover 21. Short 22. Don't Stop The 24. Axe 29. Let It Be 30. Bed 31. Hot 33. Rory 34. Alarm 37. New 39. Nod 40. Gun

MCB presents
WRATHCHILD
Screaming Dead
Support
ON WEDNESDAY 22nd JAN
at EVES NIGHTCLUB,
North Street, Cheltenham
9PM-2AM
Tickets £3 in Adv.
£3.50 on door
RING 0242 519514
FOR DETAILS

TO
ADVERTISE
HERE
CALL
ANDRINA
387 6611

THE 100 CLUB
100 OXFORD STREET, W.1.
Thurs 9th January £2.50
DEMON
Tues 14th January £2.50
MASSIVE MOD PACKAGE!
DERWENT & BUDDY ASCOTT
FROM
"THE RAGE"
ADAM & MATTHEW
FROM
(THE WAY OUT)
THE DENTISTS CLAIM
coming...
Tues 21st January £2.50
BROKEN BONES
ALL 100 CLUB
TUES/THURS GIGS
NOW ONLY £2.50

THE LATCHMERE
503 Battersea Park
Road London SW11
01-223 3549
Wed 8th Jan
SHOOK UP
Thurs 9th Jan
THE SHAKERS
Sun 12th Jan
LUDDY SAM'S & THE DELIVERERS
Mon 13th Jan
ZOOT AND THE ROOTS
Tues 14th Jan
FIRE NEXT TIME
Wed 15th Jan
KIT PACKHAM'S SUDDEN JUMP BAND
Thurs 16th Jan
KALOO KALAY

Under St Pauls Church
Deptford, SE8
THE GRIP
Psychedelic Nites
EVERY FRIDAY
Friday 10th Jan
VANISHING POINT
+ STORM
Friday 17th Jan
BICYCLE THIEVES
+ support

NICK TOZZEK'S NATURAL DISASTERS
at ADAM and EVE'S
INFO: NICK
ON 0274-721867
ON 0532-456724
JANUARY 86
Wed 8 EXPLOITED + TED HEATH
Wed 15 THE DIETS + BLOODSPOT
Wed 22 AMEBIX + LEGION OF PARASITES
Wed 29 ATV + BRIGANDAGE + BLYTH POWER
FEBRUARY 86
Wed 5 ENGLISH DOGS + AXE RASHER
Wed 12 Tenpole Tudor + NO DEAD MEAT
Wed 19 Peter & Testies + WED MARCH 5
Wed 26 Minute Men + ANTI-55CE
GRAND SLAM A WEEKLY TUESDAY NIGHT
psychedelic/rockabilly club states 25 per
band wanted - ring NICK

UNDERGROUND

21 High Street, Croydon 01-750 0833 Nearest B.R. East Croydon
Open Wednesdays to Sundays 5pm-2am

Thursday 9th January
WOODENTOPS + Breathless £2.50

Sunday 12th January
ZODIAC MINDWARP + THE LOVE REACTION Admission Free

Wednesday 15th January
HERE & NOW £3.00

Thursday 16th January
ALL ABOUT EVE £1.00

Sunday 19th January
SHOCK HEADED PETERS vs THE DAVE HOWARD SINGERS £2.50
Coming soon... The Bangles, In two a circle
Singers, Cactus World News, March Violets, Cherry Bombz
29 High Street, Croydon or with SAE from club

Advance Tickets from H & R Cloakies,
29 High Street, Croydon or with SAE from club

Please Note Sundays Are From 7-11pm

marquee

Thurs 9 January (Adm 3.50)
WIRE TRAIN (from CALIFORNIA)
Plus Support and Martin Ball

Fri 10 January (Adm 3.00)
CHELSEA
+ Support and Nick Henbrey

Sat 11 January (Adm 3.00)
FATAL CHARM
+ Blue Russia and Martin Ball

Sun 12 January (Adm £2.50)
STERLING
+ Support and Martin Ball

Mon 13 January (Adm £2.50)
WELL, WELL, WELL Free Adm 84
BPM
+ Support and Monty Zero

Tues 14 January (Adm £3.50)
STEVE MARRIOTT'S PACKET OF THREE
+ Not the Hollies and Nick Henbrey

Wed 15 January (Adm 5.00)
INXS
+ Support and Monty Zero

Thurs 16 January (Adm 3.00)
STATE TROOPER (Feat: Gary Borden)
+ Alliance and Martin Ball

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

MCP Presents at the **THEATRE OF PAIN**

MÖTLEY CRÜE

Plus Guests

Cheap Trick

MANCHESTER APOLLO THEATRE
THURSDAY 13th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50, £3.50, £2.50, £1.50, £1.00, £0.50
Available from B.O. Tel: 061-273 1112, Piccadilly Records, Bury and UK Travel Chester

BIRMINGHAM ODEON THEATRE
SUNDAY 9th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50, £3.50, £2.50, £1.50, £1.00, £0.50
Available from B.O. Tel: 021-643 6101/2 (Credit Cards Accepted)

NEWCASTLE CITY HALL
FRIDAY 7th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50
Available from B.O. Tel: 0632 320007 and usual agents

EDINBURGH PLAYHOUSE THEATRE
SATURDAY 8th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50
Available from B.O. Tel: 031 557 2590

CARDIFF ST. DAVID'S HALL
MONDAY 10th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50
Available from B.O. Tel: 0222 42611

NOTTINGHAM ROYAL CONCERT HALL
WEDNESDAY 12th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50
Available from B.O. Tel: 0602 472328 and usual agents

SHEFFIELD CITY HALL
THURSDAY 13th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50
Available from B.O. Tel: 01142 735296 and Credit Cards Accepted

The St. Valentine's Massacre
HAMMERSMITH ODEON THEATRE
FRIDAY 14th FEBRUARY 7.30 p.m.
Tickets: £6.00, £5.50, £5.00, £4.50, £4.00, £3.50, £3.00, £2.50, £2.00, £1.50, £1.00, £0.50
Available from B.O. Tel: 01-448 4081/2, 178, Premier, Keith Prowse (Credit Cards 01-741 8888), Atomix and Starstream

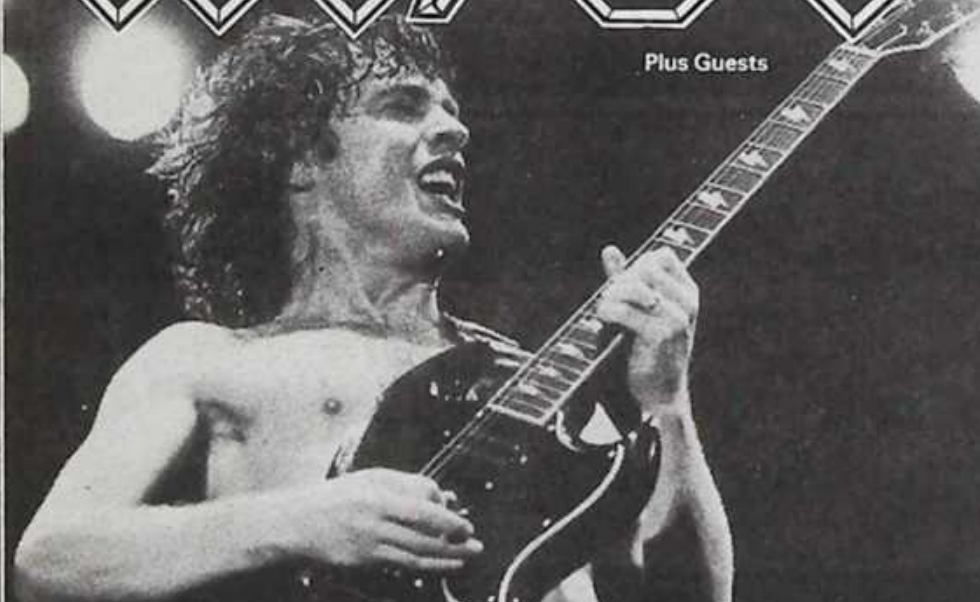
SATURDAY 15th FEBRUARY 7.30 p.m.
Tickets: £6.00, £5.50, £5.00, £4.50, £4.00, £3.50, £3.00, £2.50, £2.00, £1.50, £1.00, £0.50
Available from B.O. Tel: 01-448 4081/2, 178, Premier, Keith Prowse (Credit Cards 01-741 8888), Atomix and Starstream

To The Memory of **NICHOLAS 'RAZZLE' DIMLEY**

MCP Presents

AC/DC

Plus Guests



MANCHESTER APOLLO THEATRE

MON JANUARY 13th 7.30 p.m.

Tickets: £8.00, £7.00 (subject to a booking fee)
Available from B.O. Tel: 061 273 1112, Piccadilly Records,
Bury and UK Travel Chester

WHITLEY BAY ICE RINK

TUESDAY 14th JANUARY 7.30 p.m.

Tickets: £8.00 (subject to a booking fee)
Available from Ice Rink Tel: 091 252 6240, City Hall B.O. Newcastle,
Spiriting Oak & Virgin Records Sunderland, Pink Panther Carriage,
Newhouse Music, Middlesbrough, Other Record Shops, Haverhill,
or by post from MCP, PO Box 124, Walsall, West Midlands
Cheques/P.O. to be made payable to MCP Ltd. Add 40p booking fee
to each ticket. Allow 6 weeks for delivery

WEMBLEY ARENA

THURS 16th FRI 17th JANUARY 7.30 p.m.

Tickets: £8.00, £7.00 (subject to a booking fee)
Available from Wembley B.O. and the following agents:
LTB, Premier, Ladbroke Grove, Ladbroke Grove, Ladbroke Grove,
Admiral & Starstream (all subject to a booking fee)
Postal applications to: MCP, PO Box 2, Ladbroke Grove, B.10
Cheques/P.O. to be made payable to MCP Ltd. Add 40p booking fee
to each ticket. Allow 6 weeks for delivery

NEC BIRMINGHAM

MONDAY 20th JANUARY 7.30 p.m.

Extra Show SUNDAY 19th JANUARY 7.30 p.m.

Tickets: £8.00, £7.00 (subject to a booking fee)
Available from NEC B.O. Tel: 021 760 4123 (Credit Cards Accepted)
Cynopsis and Odeon Theatre B.O. Birmingham, TLA Liverpool,
Cynopsis F.V. Walsingham, Lark Records Telford, Town Hall B.O.
Leicester, M&M Lloyd Music, Wembley, Piccadilly Records Manchester,
Caversham Travel Leeds & Sheffield, Way Ahead Derby & Nottingham,
Or by post from NEC, Birmingham B40 1HJ
Cheques/P.O. to be made payable to NEC. Add 40p booking fee per ticket
Allow 6 weeks for delivery

PLAYHOUSE THEATRE

EDINBURGH

WEDNESDAY 22nd/THURSDAY 23rd

JANUARY 7.30 p.m.

Tickets: £8.00, £7.00 (subject to a booking fee)
Available from B.O. Tel: 031 557 2590 and all usual agents

BANDOLIER
appearing at
THE RUSKIN ARMS
01-472 0377
Friday 10th January
Adm. FREE

THE SIR GEORGE ROBEY
240 SEVEN SISTERS ROAD,
LONDON, N4
(opp Finsbury Park tube)
01-263 4581

Wed 8th Jan **STEVE MARRIOTT'S PACKET OF THREE**

Thu 9th Jan **THE JUNE BRIDES**

Fri 10th Jan **HERE AND NOW**

Sat 11th Jan **GENO WASHINGTON**

Sun (lunch) **IGGY QUAIL JUICE ON THE LOOSE**

Mon 13th Jan **MOONDANCE**

Tues 14th Jan **IRISH MIST**

Wed 15th Jan **DOCTORS CHILDREN + POP ICONS**

Thurs 16th Jan **LUDDY SAMMS**

Late bar every night till 12.30am (Ex
Sun 10.30) No Admission after 11.00pm

THE HALF MOON

93 Lower Richmond Road
Putney SW15. Tel: 01-788 2387

Thursday 9th January

ELECTRIC BLUEBIRDS

Friday 10th January

BALHAM ALIGATORS

Saturday 11th January

JUICE ON THE LOOSE

Sunday 12th January

WILKO JOHNSON BAND

Monday 13th January

ANDY ROBERTS & FRIENDS

Tuesday 14th January

MEANTIME

(Formerly MORRISEY MULLEN)

Thursday 16th January

CLIVE GREGSON + CHRISTINE COLLESTER

THE CRICKETERS
KENNINGTON OVAL, SE11
01-735 3059

JANUARY

Wed 8th **THE APARTMENT**

Thurs 9th **RED HOT AND BLUE**

Fri 10th **BIG HEAT**

Sat 11th **THE SOUL BAND**

Sun 12th **THE PIRANAS**

Mon 13th **THE SHOCKHEADED PETERS**

Tues 14th **AD-LIB**

Wed 15th **JAMIE WEDNESDAY**

Thurs 16th **THEY CAME IN FROM THE COLD.**

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Thurs 16th **THEY CAME IN FROM THE COLD.**

MORE ADS OVER THE PAGE

OUTLAW Presents

SAGA

special guests
HONEYMOON SUITE

BIRMINGHAM ODEON
Thursday, 30th January 1986 @ 7.30pm
Tickets £4.50, available from box office, tel: 021-643 6101

HAMMERSMITH ODEON
Friday, 31st January 1986 @ 7.30pm
Tickets £5/£4.50 available from box office, tel: 01-748 4081 & usual agents

Hot lines:
Stargreen Box Office 01-734-8932, Premier Box Office
01-240-2245, LTB 01-439-3371 and Keith Prowse
01-741-8989.

NEW ALBUM - BEHAVIOUR - OUT NOW

NIGHT

By Susanne Garrett. Write to Sounds at Greater London House, London NW1 7QZ or telephone 01-387 6611. To guarantee inclusion please have applications in at least two weeks prior to publication.

Things are still all quiet on the boogie front with just a few of the ol' faves braving the cold, including the Marillion sisters with three nights at the Hammersmith Odeon (Wednesday, Thursday, Friday). The Scientists and The Folk Devils share the bill at Dingwalls (Thursday) and The June Brides hit London (Thursday) and Stockton (Friday). The psychedelic phenomenon Zodiac Mindwarp takes his Love Reaction to Croydon (Sunday) and Soho (Monday) while The Woodentops grace the capital (Friday)

WEDNESDAY

8

ASHFORD Brabourne Five Bells Rupert And The Jumpers
BRENTFORD Red Lion (01 560 6181) Living Daylights/Ant Man Vee
CROYDON Cartoon (01-688 4500) Touch Sensitive
DERBY Rising Sun Norma Lewis
DOVER Louis Armstrong (204759) Maroonedogs
DUDLEY JB'S (53597) Goats Don't Shave
LEEDS Adam And Eve's (456724) Exploited/Ted Heath
LONDON Acton Bumbles (01-992 3308) Citizen Cain
LONDON Camden Lock Dingwalls (01-267 4967) The Supernatals with Pauline Black
LONDON Coronet Street Bass Clef (01-729 2476) Clef Bullet Train
LONDON Covent Garden Rock (01-240 3961) Baby Go Boom/The Light Parade
LONDON East Sheen The Bull Barflies
LONDON Fulham High Street Kings Head (01-735 1413) Steve Marriott's Packet Of Three
LONDON Hammersmith Broadway Clarendon Downstairs (01-748 1454) 4D/Man/King Bah/Brady
LONDON Hammersmith Odeon (01-748 4081) Marillion
LONDON Harlesden Mean Fiddler (01-961 5490) Episode 4/Picture House
LONDON Malet Street University Of London (01-580 9551) Glory
LONDON The Mall ICA (01-930 0493) Mark Springer/Raoul Masticate And His Chew Rhythm Boys
LONDON Old Bond Street Embassy (01-499 4793) The Following/Zero La Creche/The Man Upstairs
LONDON Parkway Dublin Castle (01-485 1773) Ron Kavana's Nightbeat
MANCHESTER Band On The Wall (061-834 2559) John Cooper Clarke
NOTTINGHAM Yale Basking Sharks
ROCHESTER Hags Head (Medway 3150) Johnny Seven
ROMFORD Rizz (25566) Leon Nightmare
STOCKPORT Hopes Carr Monks Bar (061-477 9994) The Stems
STOCKTON ON TEES Dovecot Arts Centre (611625) Glass Echo
SUNDERLAND Polytechnic (45512) The Famous Imposters
TELFORD Ironmaster (503950) Wayne Tulsa
WALSALL Wheatheal (646725) Uncle Sam
WEYMOUTH Verdis (779842) Sketches Of Utopia

THURSDAY

9

ABERDEEN Metro (583275) Flesh Exchange
ABERDEEN Victoria (582255) Wet Wet Wet
ALDERSHOT Princes Hall (29155) Fairport Convention
BELFAST Kings Hall (665225) Elton John
BRENTFORD Red Lion (01-560 6181) Barflies/Lost Property
COVENTRY Warwick University (417220) Buddy Curtess And The Grasshoppers
DUDLEY JB'S (53597) Korea/One On One
GALASHIELS College Of Textiles (3351) Men They Couldn't Hang
HARLOW The Square (25594) Cuba/Eric

FRI 10TH JANUARY
THE WOODENTOPS
Marc Riley AND THE CREEPERS / Miaow
UNIVERSITY OF LONDON LONDON
MALET STREET TEL: TELEPHONE 01-580 9551
TICKETS £3-50
In Conjunction With
8pm
ROUGH TRADE RECORDS: COPY/SEAL MARKET: KINGS HEAD

JOHN GIORNO-ON TOUR
NEW YORK'S FOREMOST 'LIVE POET'
FIRST U.K. APPEARANCE SINCE WILLIAM BURROUGHS TOUR IN 1982
JANUARY.
15th: WAG CLUB - Wardour St. London. 11 'til late
A very special Night + Videos + Guests
17th: MIDLAND GROUP - Nottingham. 7.30pm
18th: NORTHAMPTON ARTS CENTRE - Northampton. 7.30pm
22nd: ZAP CLUB - Brighton. 9.00 'til late
24th: THE OLD CHELSEA TOWN HALL - Kings Rd, London
(with JOHN ANTON WILSON, Author of 'Illuminati Trilogy' 'Sci-Fi conspiracy') with
GUESTS BILL LEWIS 7.30pm
New LP out: 'A DIAMOND HIDDEN IN THE MOUTH OF A CORPSE.' with
unreleased guest tracks by: HUSKER DU, SONIC YOUTH, CABARET
VOLTAIRE, W. BURROUGHS,
(A Shigaku Distribution)

HASTINGS Mr Cherries (422705) Midnight
HEMEL HEMPSTEAD Guildhall (5474) The Jets
HEREFORD Market Tavern (56325) The Name
LEATHERHEAD Riverside (375713) Deliverance
LONDON Brixton October Club Loughborough Hotel TV Personalities/Flowers In
The Dustbin/Children Held Hostage
LONDON Camden Lock Dingwalls (01-267 4967) The Scientists/The Folk Devils
LONDON Camden Parkway Dublin Castle (01-485 1773) Jay Stapely And Ian
Hunts Living Daylights
LONDON Covent Garden Rock Garden (01-240 3961) Man Upstairs/Lovely Money
LONDON East Ham Ruskin Arms (01-472 0377) Deuce
LONDON Finsbury Park Sir George Robey (01-263 4581) The June Brides
LONDON Hammersmith Broadway Clarendon Downstairs (01-748 1454) Pulp/Dig
This Drill/Mr Morality
LONDON Hammersmith Odeon (01-748 4081) Marillion
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam
LONDON Herne Hill Half Moon (01-274 2733) Glory/Downbeat
LONDON The Mall ICA (01-930 0493) Michael Nyman Band
LONDON Oxford Street 100 Club (01-635 0933) Demon
LONDON Tufnell Park Boston Club (01-272 3411) Avant
LONDON Woolwich Tramshed (01-855 3371) Passion Dance
MANCHESTER Band On The Wall (061-832 6625) Don Weller/Brian Spring
NEWCASTLE UPON TYNE City Hall (320007) Sting
RAYLEIGH Pink Toothbrush (770003) The Ultimate
STOCKTON ON TEES Dovecot Arts Centre (611625) Boxing The Compass
SUNDERLAND Bunker (650020) Abandoned Babies
TELFORD Ironmaster (503950) Allied Forces
WHITSTABLE Harbour Lights (275218) Keytones

FRIDAY

10

ABERDEEN Metro (583275) City Lights
ABERDEEN Venue (641931) Wet Wet Wet
ALDERSHOT West End Centre (330040) Tenor Tonic
BANBURY Wheatheal (66525) Out Of Reach
BATH Moles (333423) Furniture
BELFAST Kings Hall (665225) Elton John
BIRMINGHAM Railway (021-359 2283) Stormlord
BRENTFORD Red Lion (01-560 6181) Boogie Bros Blues Band
BRENTWOOD Hermit (218897) Special Guests
BRIGHTON Zap Club (775987) One Drop
BRISTOL Fleece And Firkin (277150) Fear Of Darkness
BRISTOL Tropic (49875) Pure Motivation
CARLISLE Front Page (34168) Tier Garden
CARLISLE Stars And Stripes (46361) The Adicts
CHELMSFORD Essex Institute Of Higher Education (58178) Steve Marriott's
Packet Of Three
CROYDON Cartoon (01-688 4500) Nato
CROYDON Star (01-684 1360) CSA
DUNFERMLINE Warehouse (730183) Blues 'N' Trouble
FOLKESTONE Cheriton White Lion (78276) Parisienne Blonde
GLASGOW Strutz (041-552 5947) Flesh For Lulu
HARLOW The Square (25594) Deviant/Tender Trap
HASTINGS Crypt (444675) Queerboys
HEREFORD Market Tavern (56325) Fire Brand
IPSWICH The King Citizen Cain
LESMAGHAW Jubilee Hall Chasor
LETCHWORTH Pinpoint Hall (672003) Dumpy's Rusty Nuts/Smokestack
LONDON Camden Lock Dingwalls (01-267 4967) Flag Of Convenience/Cast Of
Thousands
LONDON Camden Parkway Dublin Castle (01-485 1773) Juice On The Loose
LONDON Covent Garden Rock Garden (01-240 3961) A Bigger Splash
LONDON Deptford Crypt (01-930 0089) Vanishing Point/Stormed
LONDON Deptford Royal Albert (01-692 1530) Barflies
LONDON East Ham Ruskin Arms (01-472 0377) Bandolier
LONDON Finsbury Park Sir George Robey (01-263 4581) Here And Now
LONDON Hammersmith Odeon (01-748 4081) Marillion
LONDON Harlesden Mean Fiddler (01-961 5490) Brendan Croker And The Five
O'Clock Shadow
LONDON Herne Hill Half Moon (01-274 2733) Bandits At 4 O'Clock
LONDON Islington George And Dragon (01-253 3831) The Reflection
LONDON Malet Street University Of London Manning Hall (01-580 9551) The
Woodentops
LONDON Stratford Tom Allen Centre (01-555 7289) Snakes Of Shake/The
Combine
LONDON West India Dock Road Buccaneer (01-515 2048) The Reactors
MANCHESTER Band On The Wall (061-834 2559) Progression
MANCHESTER Didsbury Old Grey Horse Off The Rails
NEWCASTLE UPON TYNE City Hall (320007) Sting
NORTHAMPTON Nene College (714326) Ront Party
NORTHWICH Premises (660352) Mighty Lemon Drops/Red Harvest/The Nivens
NOTTINGHAM Garage (501251) Hang The Dance
OXFORD St Pauls (53329) AAM
ST AUSTELL Cornwall Coliseum (Par 4004) Griff Rhys Jones/Mel Smith
STAFFORD North Staffs Polytechnic Buddy Curtess And The Grasshoppers
STOCKTON TEES Dovecot Arts Centre (611625) June Brides/Indian Summer
STOKE Shelleys (32209) Abandoned Babies
TELFORD Ironmaster (503950) Kokomo
TUNBRIDGE WELLS Assembly Hall (30613) Fairport Convention
UXBRIDGE Brunel University (39125) Restless

SATURDAY

11

ABERDEEN Metro (583275) City Lights
ABERDEEN Venue (641931) The Men They Couldn't Hang
BATH Moles (333423) Matt Fretton
BIRMINGHAM Mermaid (021-772 0217) Lost Cherees/Joust
BIRMINGHAM Westhill College (021-472 7245) Chance
BRENTFORD Red Lion (01-560 6181) Nashville Teens/Pride Of Passion
CROSSKEYS Crosskeys Institute (27031) Firebirds
CROYDON Cartoon (01-688 4500) Little Sister
DOVER Ayckle King Lear (204756) Dover Skiffle Band
DUDLEY JB'S (53597) Baby Go Boom
EDINBURGH Moray House College (031-556 5184) Deaf Heights Cajun Aces
GLASGOW Scottish Exhibition Centre (041-552 5961) Sting
HARLOW Square Blue (25594) Summer/Game Keepers
HASTINGS Mr Cherries (422705) Karma
HEREFORD Market Tavern (56325) Tokyo
HULL Adelphi Club (48216) Zoot And The Roots

THE WELLINGTON

Shepherds Bush Green

Thursday 9th January Wednesday 15th January

SO WHAT | CAMERON VEGAS
+ HARLEQUIN + SUPPORT
+ Alices Restaurant Roadshow
nearest tube
Shepherds Bush (Central Line) Admission £2 on door
Open 7.30-11pm

ILFORD Cranbrook (01-544 7326) The Reflection
LEAMINGTON Royal Spa Centre (34418) Fairport Convention
LEATHERHEAD Riverside (375713) April 16th
LONDON Brixton Old White Horse (01-487 3440) Lack Of Knowledge/Freud/Hot
Murder
LONDON Camden Lock Dingwalls (01-267 4967) Ray Campi/Sugar Ray Ford And
The Hotshots
LONDON Camden Parkway Dublin Castle (01-485 1773) Dave Kelly Band
LONDON Chalk Farm Enterprise (01-673 8228) Rocking Razorbacks
LONDON City Road Stick And Weasel (01-250 3126) John Rawlings Band/East
Side Stompers
LONDON Covent Garden Rock Garden (01-240 3961) Electric Bluebirds
LONDON Finsbury Park Sir George Robey (01-263 4581) Geno Washington And
The Ram Jam Band
LONDON Fulham Palace Road Greyhound (01-385 0526) Sad Among Strangers
LONDON Harlesden Mean Fiddler (01-961 5490) Raymond Froggatt
LONDON Herne Hill Half Moon (01-274 2733) Untouchables/Fear Of Flying
LONDON Stratford Tom Allen Centre (01-555 7289) The Famous Subversa
LONDON Walthamstow Royal Standard (01-527 1966) Voyeur
LONDON Woolwich Thames Polytechnic (01-855 0618) Newtown Neurotics
LONDON Woolwich Tramshed (01-855 3371) Wilko Johnson And The Shakers
MANCHESTER Band On The Wall (061-834 2559) Big Town Playboys
MANCHESTER Cornerhouse Basking Sharks
MIDDLESBOROUGH Polytechnic (45589) The Edge
POOLE Arts Centre (585222) Griff Rhys Jones/Mel Smith
PRESTON Charter Theatre (21721) Harvey And The Wallbangers
SHEFFIELD Leadmill (754500) Restless
SUNDERLAND Polytechnic (45512) Erasure
WOLVERHAMPTON Polytechnic (28521) Abandoned Babies

SUNDAY

12

ABERDEEN Metro (583275) City Lights
ASHFORD Brabourne Five Bells Sleazybeats
ASHFORD Jolly Miller (38131) Ad Lib (Lunchtime)
BATH Moles (333423) Matt Fretton
BIRMINGHAM Barrel Organ (021-622 1353) Goats Don't Shave
BRENTFORD Red Lion (01-560 6181) Amazing Rhythm Burglars (lunchtime)/The
Scheme (evening)
BRENTWOOD Hermit (218897) Star People
CROYDON Star (01-684 1360) CSA
CROYDON Underground (01-760 0833) Zodiac Mindwarp And The Love
Reaction
DOVER St Margarets Red Lion (852467) City Blues Band
DUDLEY JB'S (53597) Walk A Thin Line
DUNFERMLINE Warehouse (730183) Great Shakes
HASTINGS Mr Cherries (422705) Centre Page
HULL New Theatre (20463) Griff Rhys Jones/Mel Smith
LEATHERHEAD Fetcham Riverside (375713) Surfadelics
LIVERPOOL Playhouse (051-709 8263) Harvey And The Wallbangers Park The
Tiger
LONDON Camden Lock Dingwalls (01-267 4967) Little Big Stuff/The Honest
Brothers/The Natives/Khem/The Hupe
LONDON Camden Parkway Dublin Castle (01-485 1773) Steve Gibbons Band
LONDON Comet Street Bass Clef (01-729 2476) Meantime
LONDON Covent Garden Rock Garden (01-240 3961) Too Twenty Two/All The
Mad Men
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail (lunchtime)/
The Ya Ya's (evening)
LONDON Hackney Road Chenubs (01-739 4962) Heavy Metal Disco
LONDON Harlesden Mean Fiddler (01-961 5490) Zoot And The Roots
LONDON Woolwich Tramshed (01-855 3371) Billy Atfield Trio
WOKINGHAM Angles Cantley House Hotel (769512) The Reactors
WOLVERHAMPTON Grand Theatre (29212) Fairport Convention

MONDAY

13

ABERDEEN Capitol (583141) Sting
BATH Moles (333423) Pure Motivation
BIRMINGHAM Dome (021-622 2233) Rikki Patrick
BRENTFORD Red Lion (01-560 6181) Wolfie Witcher
BRISTOL Colston Hall (291768) Griff Rhys Jones/Mel Smith
CROYDON Cartoon (01-688 4500) Jokers Wild
EDINBURGH Hoochie Coochie (031-229 7079) Men They Couldn't Hang
LONDON Camden Lock Dingwalls (01-267 4967) Tortilla Flats/Glory/Hoy
LONDON Camden Parkway Dublin Castle (01-485 1773) JJ And The Flyers
LONDON Covent Garden Rock Garden (01-240 3961) The Wedding
LONDON Dean Street Alice In Wonderland Gossips Zodiac Mindwarp And The
Love Reaction
LONDON Deptford Crypt (01-930 0089) Punk Night
LONDON Finsbury Park Sir George Robey (01-263 4581) Moondance/The Rockin'
Robeys
LONDON Greek Street Le Beat Route (01-734 1470) Pillow Fights Back/King
Baah/Candy Bites Honey/Stiletto Nightmare
LONDON Harlesden Mean Fiddler (01-961 5490) The Bridge/Glee Club/Josi
Without Colours
LONDON Herne Hill Half Moon (01-274 2733) Walking Floors/The Resistance
LONDON Old Bond Street Embassy (01-499 4793) Fear Of Flying/The Tower/
Calloway/Dare
MANCHESTER Ardwick Apollo (061-273 1112) AC/DC
MANCHESTER Band On The Wall (061-832 6625) Dislocation Dance
RUGBY O Maileys (4007) Goats Don't Shave
WHITSTABLE Harbour Lights (275218) Rupert And The Jumpers

TUESDAY

14

BIRMINGHAM Barrel Organ (021-622 1353) Strange Believer/Anonymous Bosch
BRENTWOOD Hermit (218897) Richard Dignance
BRENTFORD Red Lion (01-560 6181) Roy Hill/Shev And The Brakes
BRIGHTON Zap Club (775987) Platform Night
CARLISLE Stars And Stripes (46361) Men They Couldn't Hang
CROYDON Cartoon (01-688 4500) Eavesdropper
DUDLEY JB'S Red (53597) Snappers
EDINBURGH Playhouse (031-557 2590) Sting
LONDON Brixton Old White Horse (01-487 3440) Killer Goat/Sober As A Judge
LONDON Camden Lock Dingwalls (01-267 4967) The Replacements
LONDON Camden Parkway Dublin Castle (01-485 1773) Sugar Ray Ford And The
Hotshots
LONDON Coronet Street Bass Clef (01-729 2476) Team Ten/Giles Peterson
LONDON Covent Garden Rock Garden (01-240 3961) Khmer Rouge/The Assassin
Bugs
LONDON Crickwood Production Village Hogs Grunt (01-450 8969) The Reactors
LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist
LONDON Harlesden Mean Fiddler (01-961 5490) Deep Joy
LONDON Old Bond Street Embassy (01-499 4793) The Other Side/Experimental
Gardens/Tortilla Hats/Sky West And Crooked
LONDON Woolwich Tramshed (01-855 3371) Beat Of The Beast/Banned From
Uncle
MANCHESTER Band On The Wall (061-832 6625) Brazil Project
MANCHESTER Didsbury Old Grey Horse Lawdy Mama
MANCHESTER Withington Mulberry's (061-434 4624) The Stems
MARGATE Winter Gardens (2700) Griff Rhys Jones/Mel Smith
WHITLEY BAY Ice Rink (091-252 6240) AC/DC

SHIFT



THE WOODENTOPS' Rolo under the weather...and a hat

TOUR NEWS

HAZE, who chalked up over 200 gigs last year, aim to top that with a three-month tour opening at Dunstable Wheatsheaf January 29 followed by Luton College 30 and Basildon Roundacre 31. The rest of the dates are being confirmed.

DUMPY'S RUSTY NUTS continue to promote their 'Hot Lover' album with gigs at Letchworth Plinston Hall January 10, Guildford Surrey University 18, Fetcham Riverside 19, Croydon Underground 22, Kingston Dolphin 25, Maidstone Sunset 26, Wolverhampton Polytechnic 28, Loughborough Town Hall 28, Sheffield Polytechnic 7.

THE SURFADELICS break out their boards to play Fetcham Riverside Club January 20.



DISTRICT SIX, recently featured on the 'Afro Latino' live compilation, release their second album this month called 'Leave My Name At The Door' and have lined up a British tour at Exeter Arts Centre February 22, Plymouth Mayflower 23, Manchester Band On The Wall 25, Hull Piper Club 26, Norwich Premises Arts Centre 27, Cambridge Man In The Moon 28, Maidstone Hazlitt Theatre March 2, Oxford St Pauls 3, Newcastle Corner House 4, Darlington Arts Centre 5, Stockton On Tees Dovecot Arts Centre 6, Huddersfield The Hudawi 8, Coventry Warwick University 10.

LA HOST, the art rockers, have slotted in more dates to their tour at Norwich Santanas January 15, Gravesend Red Lion February 1, Hammersmith Clarendon 12 and Guildford Surrey University 13. But they've cancelled dates at Carlisle Stars And Stripes January 24 and Oxford Pennyfarthing 31.

ZODIAC MINDWARP AND THE LOVE REACTION, who have 'descended on the planet to smear the earth with grime', play Croydon Underground January 12, London Soho Alice In Wonderland 13, Hammersmith Clarendon 16, Covent Garden Rock Garden 23, Liverpool Quackers 30, Greenwich Tunnel Club 31, Cricklewood Hotel February 7.



LAWDY MAMA, a 'raunchy blues-based rock 'n' roll' trio, begin a Tuesday residency at Didsbury Old Grey Horse on January 14.

ANTZ AVENUE, the London hard rock/blues trio, follow a recording spell with gigs at Carshalton West Street Club February 1, Feltham Airmen 6, Stockwell Plough 20, Cricklewood Production Village 26, Harrow Apollo 28.

MOURNBLADE, who are looking for a drummer (apply to 64 Chapel Lane, Hillingdon, Middlesex), have a gig lined up at Thatcham Silks on January 20 and will be supporting Hugh Lloyd Langton on tour in February.

SHARK TABOO, who release their first album, 'Seeds Of A Lunatic', this month on Crisis, play Hammersmith Clarendon January 7 and are lining up a British tour to follow.

THE ULTIMATE, an Essex combo who 'combine a truly modern approach with the best of rock's tradition', play Rayleigh Pink Toothbrush January 9, Rochford Rochway 17, Basildon Roundacre 20, Brentwood Hermit 31.



4-D MAN, a quartet fronted by Howard Werth with Johnny Oslow bass, Mark Coker drums and Phil Smith sax who have a single coming out early next month called 'Singing In Tongues', have a series of showcase gigs at Covent Garden Africa Centre (with King Baah and Brady) January 26, Brentford Red Lion 29, Greenwich Tunnel Club 30, Brighton White Noise February 3, London Metabop 6, Kentish Town Bull And Gate (with King Baah and Brady) 9.

THE COMBINE, a Barking quartet, have dates arranged at London Stratford Tom Allen Centre January 10 and Hammersmith Clarendon February 11.

THE ABANDONED BABIES from Leicester set out to impress passing A&R men at Sunderland Bunker January 9, Stoke Shelleys 10, Wolverhampton Polytechnic 11, Nottingham Garage 15, Peterborough Gables 18.

FURNITURE, Simone, The Shine, Dance On Glass, Defected Dancer, Dancing In English, The Vakeros, Blood Brothers, Shook Up, Julia and Aural Sculpture are all appearing at an Action Preview Live Benefit For Band Aid at London's Le Beat Route in Soho on January 20.

SPLITZ, 'fun-loving melodic pop rockers', come to the metropolis to play their music for record biz moguls at Camden Dingwalls January 21 and London Marquee 27 (with The Tygers Of Pang Tang).

THE NASHVILLE TEENS, whose 'Tobacco Road' EP and 'Live At The Red House' album have been reissued by Butt, play Brentford Red Lion January 11, Putney Half Moon 20 and February 3, Brentford Red Lion 15, Putney Half Moon 17, Exeter Heavitree Centre 22.

DIRTY WORK, the East London R&B band, play Kentish Town Bull And Gate January 7, Camden Town Carnarvon Castle 8, 15 and 22, West India Dock Road Buccaneer 31, Fulham Swan February 19, Bow Unicorn Studios March 1.

HOT PORK LUNCH... No. 38



THE Mummy and Her boys



CHART

YEAR END UK 50 SINGLES

- 1 THE POWER OF LOVE Jennifer Rush CBS
- 2 I KNOW HIM SO WELL Elaine Paige & Barbara Dickson RCA
- 3 INTO THE GROOVE Madonna Sire
- 4 19 Paul Hardcastle Chrysalis
- 5 DANCING IN THE STREET David Bowie & Mick Jagger EMI America
- 6 SAVING ALL MY LOVE FOR YOU Whitney Houston Arista
- 7 EASY LOVER Philip Bailey & Phil Collins CBS/Virgin
- 8 I WANT TO KNOW WHAT LOVE IS Foreigner Atlantic
- 9 I'M YOUR MAN Wham! Epic
- 10 DO THEY KNOW IT'S CHRISTMAS Band Aid Phonogram
- 11 FRANKIE Sister Sledge Atlantic
- 12 A GOOD HEART Feargal Sharkey Virgin
- 13 YOU SPIN ME ROUND (LIKE A RECORD) Dead Or Alive Epic
- 14 TAKE ON ME A-ha Warner Brothers
- 15 WE ARE THE WORLD USA For Africa CBS
- 16 YOU'LL NEVER WALK ALONE The Crowd Spartan
- 17 MOVE CLOSER Phyllis Nelson Carrere
- 18 I GOT YOU BABE UB40 CBS
- 19 LOVE AND PRIDE King CBS
- 20 A VIEW TO A KILL Duran Duran EMI
- 21 IF I WAS Midge Ure Chrysalis
- 22 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) Eurythmics RCA
- 23 TRAPPED Colonel Abrams MCA
- 24 SOLID Ashford & Simpson Capitol
- 25 KAYLEIGH Manilow EMI
- 26 CRAZY FOR YOU Madonna Geffen
- 27 LEAN ON ME Red Box Sire
- 28 1999/LITTLE RED CORVETTE Prince & The New Power Generation Warner Brothers
- 29 EVERYBODY WANTS TO RULE THE WORLD Tears For Fears Mercury
- 30 MATERIAL GIRL Madonna Sire
- 31 MERRY CHRISTMAS EVERYONE Shakin' Stevens Epic
- 32 DANCING IN THE DARK Bruce Springsteen Epic
- 33 AXEL F Harold Faltermeyer MCA
- 34 THAT OLE DEVIL CALLED LOVE Alison Moyet CBS
- 35 CHERISH Kool & The Gang De-Lite
- 36 HOLDING OUT FOR A HERO Bonnie Tyler CBS
- 37 NIKITA Elton John Rocket
- 38 EVERYTIME YOU GO AWAY Paul Young CBS
- 39 WE CLOSE OUR EYES Go West Chrysalis
- 40 SUDDENLY Billy Ocean Jive
- 41 WELCOME TO THE PLEASURE DOME Frankie Goes To Hollywood ZTT
- 42 I'M ON FIRE/BORN IN THE USA Bruce Springsteen CBS
- 43 LOVE DON'T LIVE HERE ANYMORE Jimmy Nail 10
- 44 MONEY FOR NOTHING Dire Straits Vertigo
- 45 NIGHTSHIFT The Commodores Motown
- 46 RUN TO YOU Bryan Adams A&M
- 47 LIVE IS LIFE Opus Polydor
- 48 PART TIME LOVER Stevie Wonder Motown
- 49 SOMETHING ABOUT YOU Level 42 Polydor
- 50 WE DON'T NEED ANOTHER HERO (BEYOND THUNDERDOME) Tina Turner Capitol

YEAR END UK 50 ALBUMS

- 1 BROTHERS IN ARMS Dire Straits Vertigo
- 2 NO JACKET REQUIRED Phil Collins Virgin
- 3 BORN IN THE USA Bruce Springsteen CBS
- 4 LIKE A VIRGIN Madonna Sire
- 5 NOW THE CHRISTMAS ALBUM Various EMI/Virgin
- 6 NOW THAT'S WHAT I CALL MUSIC 6 Various EMI/Virgin
- 7 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 8 MAKE IT BIG Wham! Epic
- 9 ALF Alison Moyet CBS
- 10 THE SECRET OF ASSOCIATION Paul Young CBS
- 11 NOW THAT'S WHAT I CALL MUSIC 5 Various EMI/Virgin
- 12 THE LOVE SONGS George Benson K-Tel/Warner Brothers
- 13 DIAMOND LIFE Sade Epic
- 14 HITS ALBUM 2 Various CBS/WEA
- 15 HITS ALBUM 3 Various CBS/WEA
- 16 WELCOME TO THE PLEASURE DOME Frankie Goes To Hollywood ZTT
- 17 ELIMINATOR ZZ Top Warner Brothers
- 18 THE COLLECTION Ultravox Chrysalis
- 19 THE HITS ALBUM Various CBS/WEA
- 20 BE YOURSELF TONIGHT Eurythmics RCA
- 21 GREATEST HITS VOLUME I & II Billy Joel CBS
- 22 NOW THAT'S WHAT I CALL MUSIC 4 Various EMI/Virgin
- 23 PRIVATE DANCER Tina Turner Capitol
- 24 MISPLACED CHILDHOOD Marillion EMI
- 25 BOYS AND GIRLS Bryan Ferry EG
- 26 RECKLESS Bryan Adams A&M
- 27 THE HOUNDS OF LOVE Kate Bush EMI
- 28 THE UNFORGETTABLE FIRE U2 Island
- 29 PROMISE Sade Epic
- 30 THE KENNY ROGERS STORY Kenny Rogers Liberty
- 31 OUT NOW Various MCA/Chrysalis
- 32 THE SINGLES COLLECTION Spandau Ballet Chrysalis
- 33 OUT NOW 2 Various MCA/Chrysalis
- 34 THE GREATEST HITS 1985 Various Telstar
- 35 LEAVE THE BEST TO LAST James Last Polydor
- 36 THE LOVE ALBUM Various Telstar
- 37 ONCE UPON A TIME Simple Minds Virgin
- 38 MADONNA Madonna Sire
- 39 GO WEST Go West Chrysalis
- 40 THE DREAM OF THE BLUE TURTLES Sting A&M
- 41 ALL THROUGH THE NIGHT Aled Jones & BBC Welsh Symphony Orchestra BBC
- 42 OUR FAVOURITE SHOP Style Council Polydor
- 43 CAN'T SLOW DOWN Lionel Richie Motown
- 44 SUDDENLY Billy Ocean Jive
- 45 HITS OUT OF HELL Meat Loaf Epic
- 46 CUPID AND PSYCHE '85 Scritti Politti Virgin
- 47 JENNIFER RUSH Jennifer Rush CBS
- 48 LEGEND Bob Marley & The Wailers Island
- 49 AFTERBURNER ZZ Top Warner Brothers
- 50 WEST SIDE STORY Leonard Bernstein Deutsche Gramophon

Compiled by MRIB

- 4 KOOL NUH Aswad Simba
- 5 I SAY NO Mikey General Omega
- 6 NO SOUND LIKE WE Johnny Osbourne Greensleeves
- 7 PARTY NIGHT Undivided Roots Entente
- 8 SPIN YOUR HEAD Potato Five Gaz's
- 9 MUSIC LESSON Original Wailers Tuf Gong
- 10 FADE AWAY Junior Byles/U-Roy Jama

ALBUMS

- 1 FEVER Tenor Saw Blue Mountain
 - 2 TEN TO ONE Various Artists Jammys
 - 3 WILDFIRE Dennis Brown/John Holt Tads
 - 4 HERE I COME Barrington Levy Time
 - 5 MISSING CHANNEL Dub Syndicate On-U Sound
 - 6 STRUGGLING Mighty Diamonds J&L
 - 7 ELEMENTARY Horace Andy Rough Trade
 - 8 TASTE OF CARIBBEAN TECHNOLOGY Mad Professor Ariwa
 - 9 FAB GREATEST HITS Prince Buster Fab
 - 10 BEST OF STUDIO ONE VOLUME TWO Various Artists Heartbeat
- Compiled by Daddy Kool 94 Dean Street London W1



DIRE STRAITS hear the good news

SOUNDS

Kevin Murphy
SUSPICIOUS MINDS Fine Young Cannibals London 12 inch
WALKING IN THE AIR Aled Jones EMI
GIRLIE GIRLIE Sophia George Winner

Jack Barron
BLUE AEROPLANES Rough mix tape
RIPE MANGO Frankie Paul SCOM LP
SHIT STIRRING Sodomy Restaurant Menu KY Tape

Hugh Fielder
BLOODLINES Terry Allen Making Waves
MUSIC FOR THE KNEE PLAYS David Byrne EMI
THE CLASSIC RECORDINGS Otis Rush Charly

Glyn Brown
CURLING The Angry Red Planet Touch And Go 7 inch
STARRY EYES The Records Virgin LP track
SWEET DREAMS Patsy Cline RCA LP track

Billy Mann
ON THE WIRE Steve Barker BBC Radio Lancashire
ROCKAROUND Roger Hill BBC Radio Merseyside
THE ALAN BESWICK SHOW Alan Beswick Red Rose Radio

Andy Hurt
MANON Pulp Unreleased track
WILLIAM TELL OVERTURE The Rapiers Total live experience
YOU'RE A PINK TOOTHBRUSH I'M A BLUE TOOTHBRUSH The Jesus And Mary Chain Fierce Bootleg

Tony Mitchell
ENDANGERED SPECIES Fatal Charm Carrere LP
UPTOWN Prince Warner Bros US 12 inch
NICE AGE Yellow Magic Orchestra Alfa 12 inch

Tony Stewart
CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat 12 inch
PHONE BOOTH Robert Cray Band Demon LP track
GOON SHOW Classics Vol Two BBC Records

Sally Gethin
ALICE I WANT YOU JUST FOR ME Full Force CBS
LOVE The Cult Beggars Banquet
AFTER THE LOVE HAS GONE Princess Supreme 12 inch

Robbi Millar
CLUB NINJA Blue Orchestra Cult CBS
BLACK & WHITE Terraplane Epic
MISTRAL'S DAUGHTER Thames Television

SOUNDS LIVE CLICHES

- 1 THEY DELIVERED A TIGHT SET
 - 2 THEY'RE GOOD AT WHAT THEY DO
 - 3 IF YOU ONLY SEE ONE LIVE GROUP THIS YEAR SEE THEM
 - 4 THEY LET THE MUSIC TALK
 - 5 THEY DESERVE AT LEAST SOME SUCCESS
 - 6 THE AUDIENCE WENT APESHIT
 - 7 TAKE IT FROM ME THEY'RE GONNA BE BIG
 - 8 IT DOES THE TRICK
 - 9 "...SAYS THE CHARISMATIC SINGER
 - 10 IT'S A CLASSIC STREET THRASH WITH ADDED VENOM
- Compiled by Hermit of Hadleigh

REGGAE TENS

PRE-RELEASE

- 1 CONVICTION OR FINE Black Uhuru Taxi
- 2 CLARK'S BOOTY Little John Jammys
- 3 EVERYBODY GOT TO KNOW Sugar Minott Youth Promotion
- 4 PROGRESS King Kong Thunderbolt
- 5 UNCLE SAM COUNTRY Echo Minott 56 Roosevelt Avenue
- 6 TICKLE ME Thriller Taxi
- 7 PULL IT UP SELECTOR Prince Ritchie Hard Rock
- 8 PRETTY WALKING Top Cat Sunset
- 9 JAH JAH CALL YOU U-Roy Ujama
- 10 ONE OF A KIND Screwdriver Top Rank

DISCO

- 1 ONE DANCE WON'T DO Audrey Hall Germain
- 2 SWEET REGGAE MUSIC Nitty Gritty Unity
- 3 NATURAL MYSTIC Bob Marley Daddy Kool

ATTACK

YEAR END METAL SINGLES

- 1 KAYLEIGH Marillion EMI
- 2 WHITE WEDDING Billy Idol Chrysalis
- 3 RUN TO YOU Bryan Adams A&M
- 4 OUT IN THE FIELDS Gary Moore With Phil Lynott 10
- 5 LAVENDER Marillion EMI
- 6 RUNNING FREE Iron Maiden EMI
- 7 ROCK 'N' ROLL CHILDREN Dio Vertigo/Phonogram
- 8 SOMEBODY Bryan Adams A&M
- 9 EMPTY ROOMS Gary Moore 10
- 10 LEGS ZZ Top Warner Brothers
- 11 SLEEPING BAG ZZ Top Warner Brothers
- 12 THE BIG MONEY Rush Vertigo/Phonogram
- 13 SHARP DRESSED MAN ZZ Top Warner Brothers
- 14 THE ZZ TOP SUMMER HOLIDAY EP ZZ Top Warner Brothers
- 15 HEART OF LOTHIAN Marillion EMI
- 16 SUMMER OF '69 Bryan Adams A&M
- 17 HEAVEN Bryan Adams A&M
- 18 TEARS ARE FALLING Kiss Vertigo/Phonogram
- 19 HEARTLINE Robin George Bronze
- 20 BACK ON THE STREETS Saxon Parlophone



THE SMITHS in equally ecstatic mood after the news

YEAR END INDIES ALBUMS

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

Compiled by Music Research

MORNING AFTER

- 1 I'M A BIGHEAVER/DAYDREAM BIGHEAVER The Honkees
- 2 SEE THE CARROTS Dickey Lee
- 3 NO PARTICULAR PLACE TO THROW Chuck Freely
- 4 ALL ALONG THE CARPET Jimi Headaches
- 5 SHOULD I STAY OR SHOULD I THROW The Clash
- 6 GREEN FLOOR Shakin' Stomach
- 7 CONVULSION New Order
- 8 DROWNING IN BROWN ALE The Throwables
- 9 SPEW FROM A BRIDGE Kim Wilde
- 10 HAND IN THROAT The Smiths

Compiled by Hugo "Bucket" and Ian "Sink" of Woolwich

FISHY AGAIN

- 1 TROUT, TROUT (LET IT ALL OUT)
- 2 PRAWN IN THE USA
- 3 NEVER MIND THE SCALLOPS...

YEAR END INDIE SINGLES

- 1 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 2 BLUE MONDAY New Order Factory
- 3 UPSIDE DOWN The Jesus And Mary Chain Creation
- 4 RAIN The Cult Beggars Banquet
- 5 AIKEA-GUINEA Cocteau Twins 4AD
- 6 THE PERFECT KISS New Order Factory
- 7 ST SWITHINS DAY Billy Bragg Go! Discs
- 8 IRONMASTERS The Men They Couldn't Hang Imp/Demon
- 9 HOW SOON IS NOW? The Smiths Rough Trade
- 10 SHAKE THE DISEASE Depeche Mode Mute
- 11 MEGAREX T Rex Marc On Wax
- 12 THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang Imp/Demon
- 13 PEARLY DEWDROPS' DROPS Cocteau Twins 4AD
- 14 JAMES II (HYMN FROM A VILLAGE) James Factory
- 15 SHAKESPEARE'S SISTER The Smiths Rough Trade
- 16 MY BABY JUST CARES FOR ME Nina Simone Charly
- 17 SPIRITWALKER The Cult Situation Two
- 18 DIRTY OLD TOWN The Pogues Stiff
- 19 THE PEOPLE'S LIMOUSINE The Coward Brothers Imp/Demon
- 20 MOVIN' 400 Blows Illuminated
- 21 VILLAGE FIRE James Factory
- 22 BUBBLING Aswad Simba
- 23 SUB-CULTURE New Order Factory
- 24 RESSURECTION JOE The Cult Beggars Banquet
- 25 COLD TURKEY Sid Presley Experience Sid Presley Experience
- 26 NELLIE THE ELEPHANT The Toy Dolls Volume
- 27 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 28 IT'S CALLED A HEART Depeche Mode Mute
- 29 THAT JOKE ISN'T FUNNY ANYMORE The Smiths Rough Trade
- 30 STRIKE Enemy Within Rough Trade
- 31 LAND OF HOPE & GLORY Ex Pistols Virginia/Cherry Red
- 32 THE BOY WITH THE THORN IN HIS SIDE The Smiths Rough Trade
- 33 IT'S IT'S THE SWEET MIX Sweet Anagram/Cherry Red
- 34 TINY DYNAMINE Cocteau Twins 4AD
- 35 RATS Subhumans Blurg
- 36 THE MOON IS BLUE Colourbox 4AD
- 37 DAY AND NIGHT Balaam And The Angel Chapter 22
- 38 ALL DAY LONG The Shop Assistants Subway Organization
- 39 DEATH OF THE EUROPEAN The Three Johns Abstract
- 40 THIS IS NOT ENOUGH Conflict Mortarhate
- 41 THE BATTLE CONTINUES Conflict Mortarhate
- 42 WELL WELL WELL The Woodentops Rough Trade
- 43 BONZO GOES TO BITBURG The Ramones Beggars Banquet
- 44 THE WIND OF CHANGE Robert Wyatt With The SWAPO Singers Rough Trade
- 45 THE PRICE New Model Army Rough Trade
- 46 WASH IT ALL OFF You've Got Foetus On Your Breath Some Bizzare
- 47 CRUISER'S CREEK/LA The Fall Beggars Banquet
- 48 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 49 RADIO AFRICA Latin Quarter Rockin' Horse
- 50 ROAD TO RACK AND RUIN King Kurt Stiff

FLATULENCE

- 1 AIR ON A G STRING JS Bach
- 2 A GOOD FART Feargal Sharkey
- 3 WHISTLE DOWN THE WIND Nick Heyward
- 4 BLOW BY BLOW Jeff Beck
- 5 CRAPPED Colonel Abrams
- 6 AFTERBURNER ZZ Top
- 7 BITTER SWEET King
- 8 DRIVER'S SEAT Sniff 'N' The Tears
- 9 BREEZIN' George Benson
- 10 CLOUDBUSTING Kate Bush

Chart courtesy of Methane distribution channels

- 4 BREAM OF THE BLUE TURTLES
- 5 I'M YOUR CLAM
- 6 COME ON OVER TO MY PLAICE
- 7 MUSSELBOUND
- 8 HAKE ME, I'M YOURS
- 9 SPRAT'S THE WAY (I PIKE IT)
- 10 HEAD OVER EELS

Compiled by R&M Enterprises



MARILLION: OK so how comes we only come third in the albums, you punks?

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- 27 THE WAKE IQ Sahara
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- 29 CALL OF THE WILD Lee Aaron Attic/Roadrunner
- 30 MISDEMEANOR UFO Chrysalis

Compiled by Music Week Research

ROCK TECH

Five pages of guitars, basses, amps and effects pedals edited by Tony Mitchell

FLOYD ROSE BY ANY OTHER NAME...



Gary Cooper looks for – and finds – a new Korea, when he puts Kramer's licence-built Striker 400ST to the test and comes out in support of industrial action

KRAMER STRIKER 400ST WITH FLOYD ROSE TREM £176.29 QQQ VVV

TALK ABOUT hot – Kramer's reputation during the past two or three years has got about as scalding as the output from Sellafeld, which is hardly surprising when you recall that this brand isn't just endorsed by Eddie Van Halen – he positively preaches its virtues – and Edward's word is law these days, especially among metallic followers.

Problems, problems. A genuine New Jersey-made Kramer (like most American guitars) is going to cost you a packet today, so those canny people over at the Kramer factory have arranged for two further Kramer lines to be made under their control – the Japanese-produced Focus series and the Korean Strikers.

Five years ago, an American maker having guitars produced in Korea would have been risking his reputation in a serious way, but the factories out there are now getting so good that

Kramer's reputation is now in safe hands – very much so if this Striker 400ST is anything to go by!

The 400ST is a 'sort of' V – not a million miles away in looks from the Fender Katana and the Peavey Vortex, but derived not from another brand but from the US made Kramer Vanguard. It's a shape which you can get as an original American Vanguard, a Japanese produced Focus 4000 or, in its cheapest guise, as the Korean Striker 400ST. You get what you pay for (in terms of ultimate quality) but even the Striker model – the cheapest of the three – is pretty special; my earholes are still ringingly testifying as I write this!

The Kramer balances nicely and feels good and substantial on a strap. The fingerboard is rosewood – a far better quality rosewood than has been customarily found on Korean guitars. In fact the whole build quality of the Striker is well above the standard of even the best Korean products I've seen to date.

Furthermore, my Striker

was well set up, the fat frets accurate in height and the whole guitar lacking that 'Church hall gigs only' feel which has so often damned cheaper Far Eastern instruments in the past.

The hardware is, as with all Kramers, superb. The machines are Grovers (again Orientally made but working smoothly and accurately) and the Floyd Rose trem is a genuine West German Schaller-made one. The twin humbuckers too are hot – very hot – and controlling them is delightfully simple and practical for work on stage, with just one volume, a pick-up selector and a single tone control doing the business.

Plugged through a decent amp (I used both a Marshall valve combo and a Custom Sound tranny Cub 30), the output is good and high. Complementing the high output is an action which is nice and low (the Kramer even came with decent strings on!) and has a neck profile which encourages Van Halen pyrotechnics. As if those qualities weren't enough, the Floyd Rose

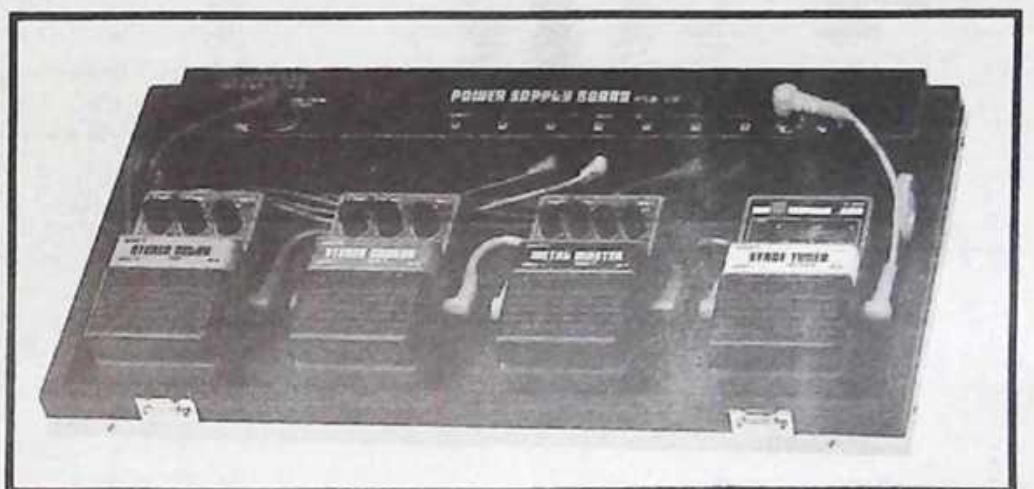
(minus a nut lock in the case of the Striker, it must be added) works like a dream.

At its ultimate, with a nut lock and fine tuners on the bridge, I personally reckon that the FR is easily the best of the current crop of super-tremis – better in feel and controllability as well as in ability to flatten your strings and pull them back again to pitch with ease. With a conventional nut such as the Striker's, the sticking of strings can be a problem, but on this guitar, a touch of pencil 'lead' is all that's needed to lubricate the action and, once that's done, you don't have the string changing difficulties that you are prone to get with nut locks.

Given the cost of a top-line trem like the Floyd Rose alone (albeit the 'basic' no fine tuning/nut locked type), the Kramer Striker's 'top whack' retail price of £276.29 looks like great value for money – not so much on paper perhaps, but certainly once you get it in your hands and discover what a ball-buster it is!

STRIKER 400ST: comes with genuine Floyd Rose trem

ARION PUSH PEDAL POWER



PSB-06 power supply board; pedals include the HU8500 Stage Tuner (for right), also reviewed here

ARION PSB-06 POWER SUPPLY BOARD £99.95 QQQ VVV

A MATE of mine recently knocked up a power supply board for £12, and jolly good it is too. It saves dithering around with endless Gaffa tape and thousands of leads that are a waste of both time and space, and it enables you to link up to six effects pedals at a time; conveniently, efficiently and quickly. A bit like the new Arion PSB-06 Power Supply Board really, only major difference being the price. The Arion pedal board costs £99.95.

It's set into a really strong and sturdy case, which at the end of the day is what you are paying for. To look at, it's an executive case, to jump on it's a flight case, and it locks up as well. Dead handy for those with paranoia.

Once inside, one can't help but notice the Velcro tape that

lines the base, surely one of the best inventions of the decade. Six pedals or bass players can be stuck to this stuff with the confident knowledge that they'll go nowhere.

The board itself is simple enough in that it has four jack inputs: Output, Input, Send to effector and Return to effector, and six connection points for the inevitable melodramatic pedals themselves. There's also a pilot light for boxes who may have forgotten that they are turned on, or as the case may be, turned off, and there's ample room to swing a cat. Thus, the PSB-06 is a great case to actually carry pedals around in.

Neat, compact, but overpriced.

What is worth thinking about though is the Arion HU-8500 Stage Tuner. I'd say it's one of the most consistent and versatile tuners I've come across in aeons and it's very much worth the money.

The stage tuner is both battery and mains operated

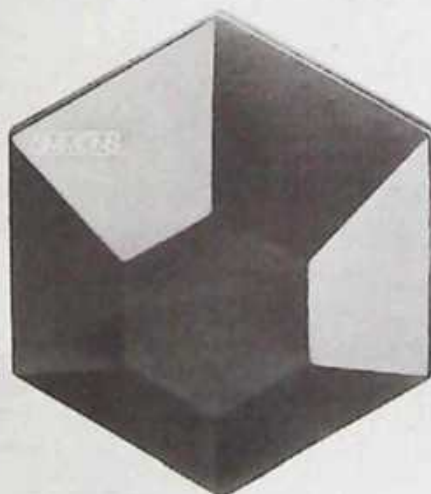
and is fully automatic in the execution of tuning. Not only that, the HU-8500 also has an LED display which can be read from as far away as six feet. Therefore, the player can tune up on a dark stage, dimly lit hallway, pitch black recording studio or during the dead of night. Very, very handy.

All you do is strike the note and the tuner tells you whether you are sharp or flat by a series of lights that are strikingly accurate. There's also a pitch calibration button which allows players to calibrate pitch from 440 Hz to 445 Hz. So if it's concert pitch you're after at 440, or standard pitch at 442, or beaten-up piano pitch at the World's End pub, look no further than the HU-8500. It will accommodate everything.

Suffice to say there's a check LED which makes itself known when the tuner is in motion, as well as an LED for pitch and key. What more could you possibly ask for?

DAVID MARX

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SIMMONS
DRUM CENTRES

ROCK TECH

ALLIGATOR from page 33

whether or not you want increased volume when the Boost is turned on – a facility that may not be of much use to the majority of bass players, except in boosting volume (with or without distortion) for the odd solo.

Still the unusual features aren't done with because the pre-amp Gain control is immediately followed by two 'pre' EQ controls, Bass and Treble. The idea is, I gather, that you should select your basic sound with these two and then refine it further by using the next three tone pots, labelled Low, Mid and High. To round things off come a Master volume pot and, in true Alligator style, a Standby switch.

Although usually found on valve amps, a standby has its uses on tranny amps too because it allows you to switch on without that hideous 'boomph!' sound

which characterises tranny amp switch-on. It's another small but nice touch.

In use the A175 sounds extremely fine – in fact the two 10in drivers work a treat in their ported reflex, sealed back enclosure. On the face of it you might expect any 2 x 10in bass combo to be a 'slappers only' job, but the well designed porting and the excellent EQ range on tap makes this amp far more capable of a round, musical bass than the speaker configuration alone might suggest.

Loudness too is a major plus point with this newcomer.

Lacking only a crossover for bi-amping applications, the Alligator A175 bass combo is an exceptionally fine sounding, well built machine of that very rare breed capable of challenging Trace Elliot's previous near-monopoly of ultimate class professional bass gear.

GARY COOPER



EBONY 175 bass combo: up there with Trace Elliot and Co

JHS PEDALS ~ BARGAINS IN BOXES

JHS EFFECTS PEDALS (Prices and ratings in text)

EFFECTS PEDALS: quaint little boxes that sit patiently on the floor awaiting to be pounced upon by their obscene masters. Thing is, most of the aforementioned don't know when to switch their overdrive stereo hand clap death camps off. JHS realise this and have therefore introduced a whole new fleet of effects pedals guaranteed to compensate.

musemesque sounds to haunt their way through many a muffled mish mash, while Rate turned beyond the top three notches is up for a very workable and appreciative vibrato.

Moreover, for a slight moment back there I thought I was taking part in the Noel Edmunds Hit Squad. Turn the Feedback to the top two notches and a Kawasaki 900 will come thundering through your living room, and, might I add, without an exhaust! In other words, loud acceleration sounds that make Donington look like Bambi. There's me trying innocently to practise my 'Layla' licks...

PH 310 Phase £39.00 (Q VV)
Was the 310 specifically designed for the light headed, somewhat reserved, semi-conscious sort of person who normally gets delegated to playing second guitar? I mean why bother splashing out £39 when for £6 more, you can sound demon?

It has the same three controls as the Super Phase, as well as LED (as all the pedals do), but it isn't nearly as cohesively colourful.

HC 1000 Hand Clap £42.00 (Q V)

What's the point, what's the attraction and what a waste of money?

Why don't JHS stick to what they are electronically, but nevertheless musically good at, as opposed to delving into areas that they're not? Why not knock up an oil rig? Why not ask President Mitterand to blow himself up by rigging up a collection of JHS as well as himself to a plug in the Greenpeace wall? Oh I get it; turn the Decay control to number 8 and you

PH 320 Super Phase £45.00 (QQ VVV)

The PH 320 is really good value for money and an excellent buy for phase orientated enthusiasts in general. With the controls (Rate, Depth and Feedback) set on zero and the phase switched on, it still sounds highly commendable.

It's rather subtle in its approach and is very aware of watery chords as well as thick, chunky unobtrusive chords. I quite like the speed setting considering there isn't a speed control, and with an LED for confirmation, what a little toy!

I felt compulsion to continue urging me on, which is always a good sign!

FL 500 Flanger £49.00 (QQ VV)

Again, very good value for money, as the FL 500 produces a very worthwhile flanger effect that just happens to have a keen eye for versatility.

All three controls (Rate, Width and Feedback) ought to be closely looked at as they're both fun and more than capable of delivering the goods. The Feedback enables

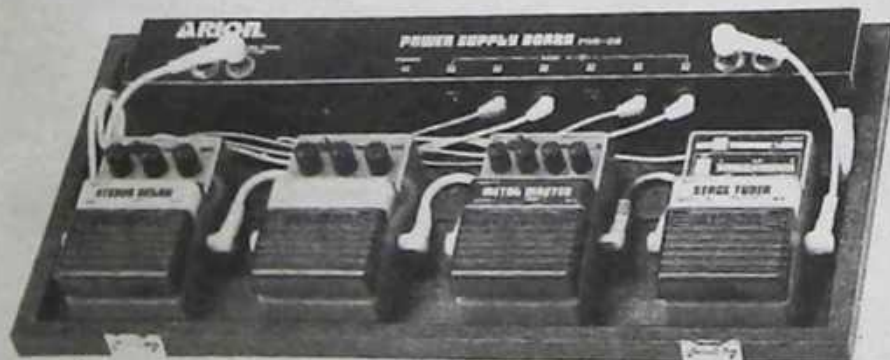
fast, accurate
and easy
even
in
the
dark



New!!

ARION
STAGE TUNER
£44.75

For years, players have been frustrated in their attempts to tune on dark stages and with tuners mounted in pedal boards. The board is too far away to see the meter and the stage is too dark to see the tuner. The stage tuner solves these problems. The Arion Stage Tuner features an LED note indicator that can be read 6 feet away. Nine LED's tell you whether you are sharp or flat and guide you to perfect pitch. A pitch calibration button allows you to calibrate pitch anywhere from 440 to 445. The tuner can be used 'in line' and does not affect the guitar signal.



THE ARION RANGE

TUNERS

- Stage Guitar Tuner £44.75
- Chromatic Tuner £39.95
- Guitar Tuner £29.95

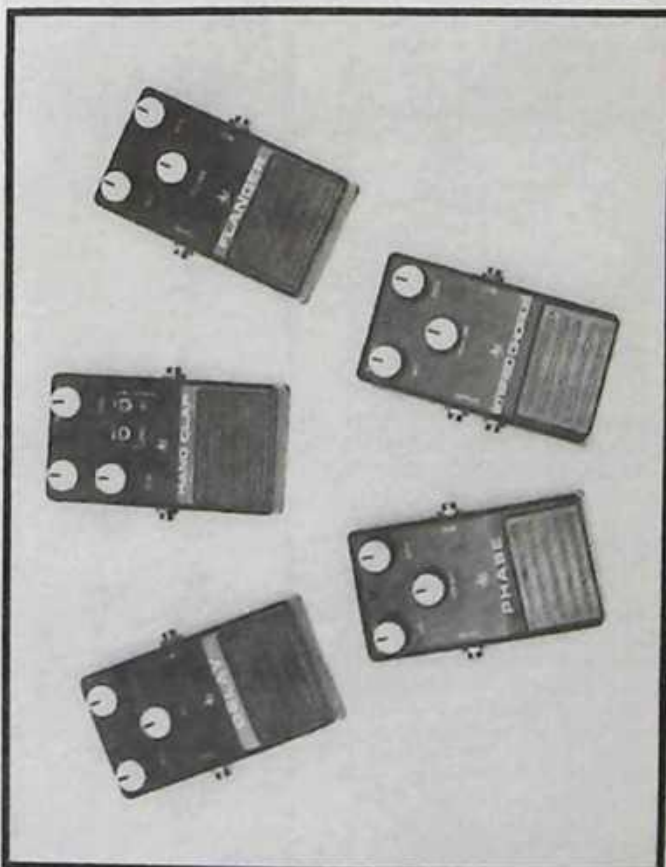
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JHS PEDALS: Delay, Handclap, Flanger, Phaser, Stereo Chorus

ROCK TECH

get a Band Aid like applause. Evidently designed to cater for musicians with very small willies.

The controls are Volume, Tuning and Decay with two switches: Effect (multi/single) and Trigger (on/off). Alas there's no LED and no point.

AD 800 Delay £75.00 (QQ VV)

The controls on the AD 800 are Decay, Repeat and Mix, and I have to say it's a great device for country n' western bands. There are enough repeats on this here little number to send a truck drivin' man around Joleene's 'DIVORCE' anytime.

However, so far as rock bands are concerned, it's quite a nice enhancer, but a little too contrived for any serious motivation. This is due to the Mix control, but without it, you'd be as dry as a new Tesco's tea towel.

CP 900 Compressor £27.50 (Q VV)

Just two controls on this one: Level and Sensitivity.

How nice to come across a pedal that can boost your playing so far as sheer volume is concerned without actually changing the sound. What's it called? Oh, a compressor.

As I was saying, I've been hunting around for a volume boost for years, but all I've ever come across have been pedals that incorporate distortion or a microwave. I've finally found one. It's called the JHS CP 900 and it's only £27.00. Great.

DS 700 Super Distortion £27.50 (Q VV)

This is the only pedal that looks a bit different from the rest. It has yellow lines on it! Quite why this is, I don't know.

The DS 700 is a reasonably good distortion pedal but somewhat limiting to say the least. The controls are Level, Distortion and Wave, the latter of which is responsible for the pedal's hot, burning type sound, whilst Level merely exaggerates it.

For the price, perhaps one shouldn't complain, but then most of today's amps have distortion of some description included, therefore, the pedal brigade ought to counteract this by being superior.

CH 600 Stereo Chorus £47.00 (QQQ VVV)

Without doubt, the best pedal of the batch. The CH 600 is excellent for musical poetry, conviction and intelligence, as well as a number of other things.

It has two outputs (obviously), and the three controls are very succinct in their contribution. Delay Time gives that added ring if required. Width beefs up the majestic sound of intention, and Rate pursues what it says; but they're all very, very good.

An excellent, delicate and subtle devicette that may well come in useful for persons who have the desire to emulate the sounds of Little Feat, Dave Edmunds and up town Billy Joel. Having said that, it'll make any band/musician sound somewhere near handy.

OV 210 Overdrive £22.00 (QQQ VVV)

The OV 210 is ace.

It's hot, wet, sticky, horny (does this read like a copy of *Rustler?*), loud and dangerous.

With just two controls, Level and Drive, I'd say it's ideally suited for rock bands. However, with intuitive and strategic co-ordination, it could quite easily be a vital contribution towards the live sound of, say, Squeeze.

It lends a hand to both aggression and sustain, with the accent aimed towards the top end of the tonal scale. What's more, it can act as many things: volume boost, distortion, Sherman tank, Dee Dee Ramone, etc etc.

Costing £22.00, the OV 210 is excellent value for money and is highly recommended. It makes the Super Distortion 700 sound like a cough mixture.

So there you have them: JHS's new range of quaint little boxes (as my girlfriend calls them) that sit on the floor and don't answer you back unless you want them to.

Some great, some not so great, and some a complete waste of typewriter ribbon. On the whole though, they're exceedingly good value for money and very well 'n' robustly built.

DAVID MARX

HEADLESS WONDER

Will Yamaha's late – and pricey – entrant to the headless market top established models?



BX-1: an all wood bass which outshines, tonally, most of the genre... at a price

YAMAHA BX-1 HEADLESS BASS £579 (inc case)

QQ 1/2 V 1/2

FOR THE company that is probably the fastest moving of them all in keyboards/signal processing/computer related sounds and so on, Yamaha are curiously slow to jump on bandwagons (let alone create them) in the guitar and bass field.

Possibly a typical case in point is Yamaha's very recently launched BX-1 headless bass. I'd have thought that headless basses were very much last year's thing: what Steinberger established as a workable concept has now been taken up by seemingly dozens of other makers. Of these some have done reasonably well with their headless designs (Washburn, Aria, and Westone to name just three), while others (including Cort and Riverhead) have just faded away. Is there room for another headless – and quite a pricey one at that?

Well, Yamaha don't do things by halves, and the weaknesses found in too many of the competing headless basses are most definitely *not* to be found here. To begin with, the BX-1 is an all-wood bass, and although it has an exceptionally low weight, this appears to be almost entirely due to the physical lack of wood in this instrument – not of its density.

I can only guess about this, because Yamaha didn't provide me with any details of the materials used in this beautifully finished, glowing black bass, but judging from the tone and sustain, it isn't made from balsa wood!

Mechanically it's pretty superb too. At the top end, the strings pass over a conventionally cut nut, before fastening through threaded, hexagonally-slotted pillars, which lock them tightly in place. No special double ball end strings have to be used here, which I reckon is a distinct advantage as it enables you to use whatever strings you like.

Down at the bridge, we find yet more of Yamaha's traditionally excellent engineering. The strings' ball ends simply loop straight into quite ordinary looking black metal terminators, which are micro-threaded to allow the grooved tail-end tuners to turn with remarkable

accuracy and smoothness.

The saddles themselves are also nicely made. Spring-restrained and locked with bolts, they are each adjustable from either side for perfectly alterable string height. The whole shebang rides on a nice thick bass plate and, once again, while it breaks no new ground in right hand tuning systems, it's refreshingly well made.

Pick-ups are two enclosed twin-coil (humbucking) types which are controlled by two volumes and a single tone. It

doesn't sound a great deal to have but the tone pot also doubles as a push-on/off single/twin coil tap so there's a greater degree of versatility there than you'd imagine.

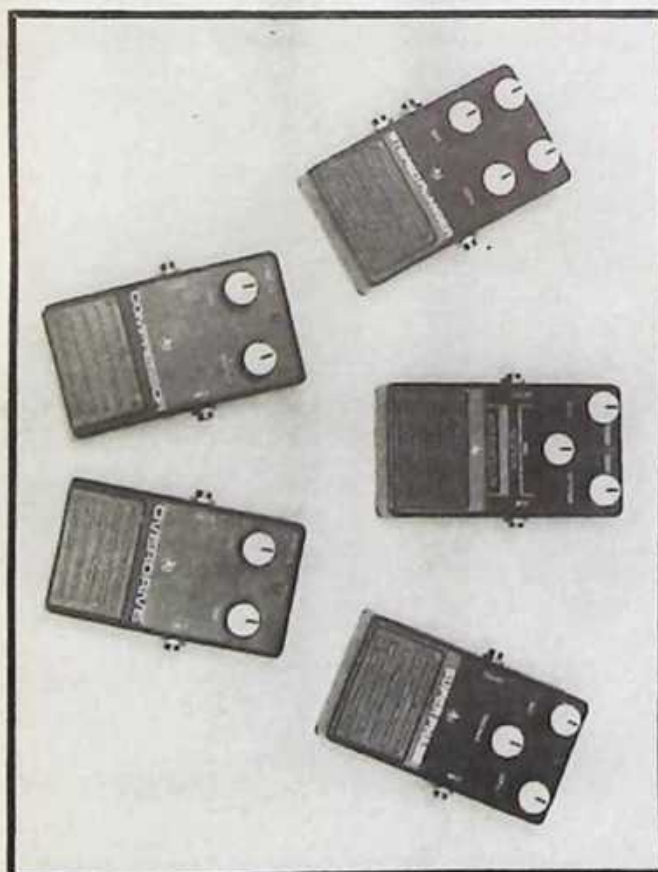
As I said earlier, the Yamaha is light – quite amazingly so if you're more used to a traditional type of bass, and yet it seems to lack nothing in either sustain or tone. It balances easily on a strap (although it doesn't fare as well when you're seated) and is the sort of instrument with which you could easily

face a four hour gig without fears of wrecked shoulder muscles.

I'm not sure that I'd fancy playing the BX-1's 24 fret rosewood fingerboarded neck for four hours at a time, however, because it feels a bit too much of a stretch for absolute comfort.

The sound, on the other hand, is very much better than I can recall from many of the other headless basses that I've tried. Several of the

CONTINUES OVER



OVERDRIVE, Compressor, Superphase, Super Dist, Stereo Flanger

To JC 120 ...



... a son ... JC 77!

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ROCK TECH

BX-1 from page 35

other bone-logged types have raised suspicions of bodies made in cheap woods or dull-sounding plastics,

needing great gobs of EQ to make anything like an acceptable sound either on stage or in the studio.

Not so the BX-1, which has a very acceptable sustain and a richness and vitality of tone

setting it apart from the run of the mill headlesses. It also has a pretty fair tonal range for a passive - nothing to get too excited about but good enough, all the same.

Summing up Yamaha's BX-

1 isn't easy. It's obviously well made and finely engineered and, in certain respects, is a delight to play. The sound is much better than that from the average Japanese headless but it isn't

going to be cheap. In fact, unless you have a real craving for a headless, you'll get just as good a sound (possibly better) from many conventional basses, and often at a much cheaper

price. Even then, if you really must have a headless, the challenge presented by the new low priced Steinberger-licensed Hohner has to be considered very carefully.

GARY COOPER

RATINGS: QQQ - absolute perfection; QQ - good quality; Q - naff; VVV - a real bargain; VV - a fair price; V - definitely overpriced. Prices are full list unless otherwise stated

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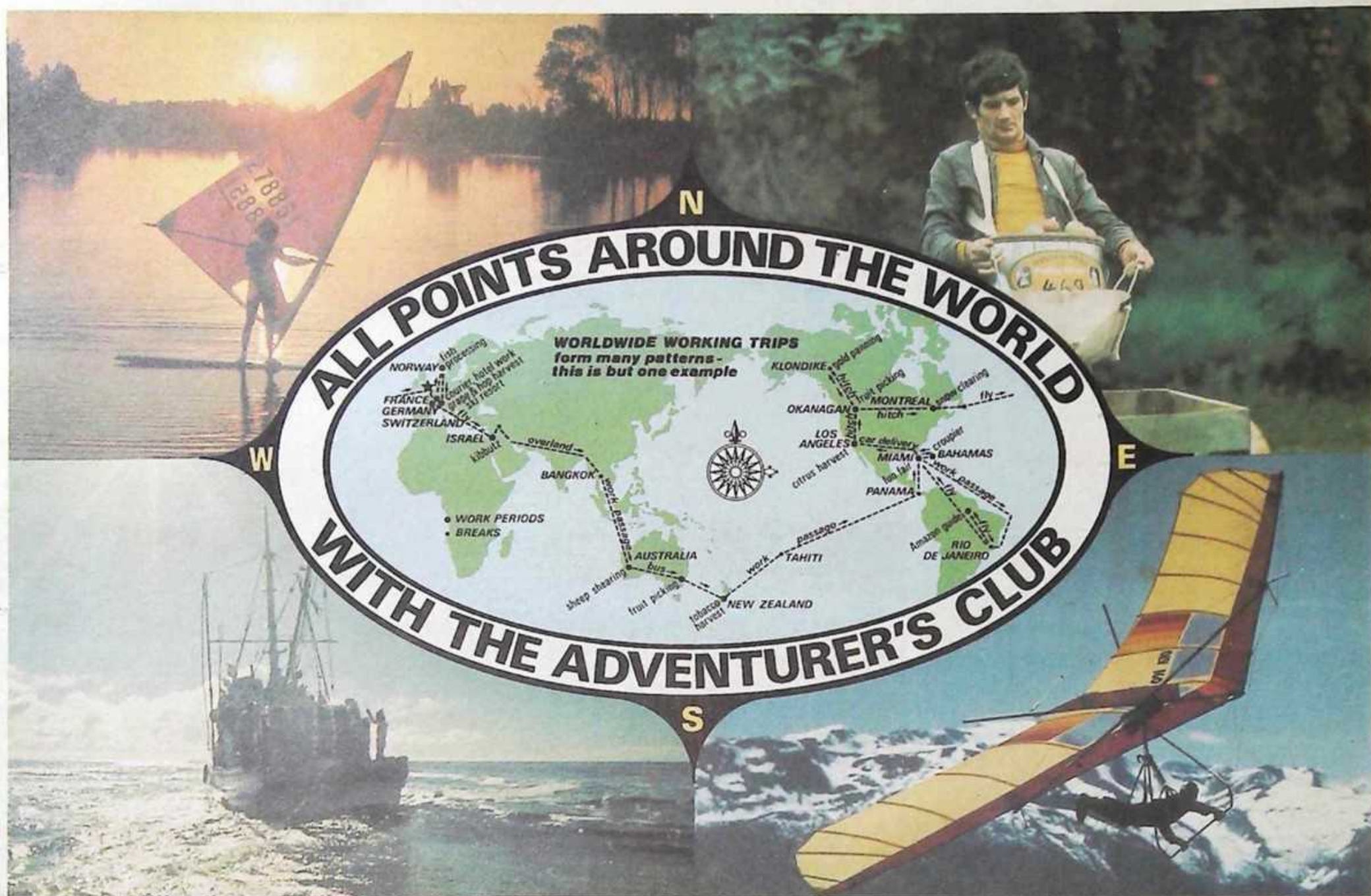
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