

SOUNDS

**KING
ATTRITION
JOHN WAITE**

'SKIN PROBLEMS?
Knocking spots off The Redskins

**JON WAYNE
HOODOO GURUS**

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MORGAN-GRAMPIAN PLC 1985

JAMMING! IN A JAM

JAMMING! magazine was on the brink of closure this week after its owner suspended publication.

Although a spokesperson for owner Aaron Witkin told *Sounds* that there were three prospective buyers, the magazine's financial crisis over recent months has put its future in considerable doubt.

Editor In Chief Tony Fletcher, who started the punk fanzine in 1977 when he was 13 and watched it progress to the newsstands before selling it to Witkin a year ago, blamed lack of advertising from the record industry for the magazine's troubles.

"Perhaps this was because *Jamming!* had always been critical of the established music business," he said. Perhaps indeed!

He added that the magazine's editorial policy had changed considerably in recent months "in an attempt to broaden its appeal and attract more advertisers."

"But this did not improve the general situation and I felt that the magazine was becoming something it had set out to destroy. At this point it seemed best to call it a day."

But the man who had made the changes, editor Jonh Wilde who took over last summer, put a different perspective on the magazine's troubles.

"Some people are content to paddle around the municipal pond. Others prefer to risk the open seas. We want to be sailors, not park attendants," he said cryptically.

BILLY CONNOLLY's 'Wreck On Tour' album has been banned from branches of W H Smiths, Boots, Woolworth, Littlewoods, Greens and Debenhams because of its abrasive language.

The album already carries a sticker saying 'Caution - this album contains material that may offend (not suitable for minors)' but this was obviously not enough for the multiples.

Connolly described the action as "a little small minded, considering the record has a sticker".

Ironically, the stores might not even have noticed the album's content if it hadn't had the sticker.

HAVING literally run out of new Madonna singles, Warner Brothers start re-releasing them this week. The first is 'Borderline' from her 1984 debut album.

There's no sign of anything new on the vinyl front from the lady.

CHARITABLE



Paul And Barry Damned . . .



THE DAMNED finally convert an idle dream of the last four years into reality when they release their own version of Paul And Barry Ryan's teeny pop opera hit from the '60s, 'Eloise', as a single on MCA next weekend.

It's their first new product since their 'Phantasmagoria' album last summer and they'll be promoting it with a small screen appearance on *The Tube* on January 24, followed by *Saturday Live* on February 1.

After that, they're off on a world tour.

POLICE REVIEW

Police magazine reports more liberal attitudes towards soft drugs, but legalisation is still unlikely

CANNABIS will not be legalised in the near future, despite increasing reservations from law enforcement

authorities that this could be hampering the campaign against harder drugs.

A recent issue of the *Police Review* - the police force's own magazine - noted that the use of cannabis is acceptable to large sections of the community, "including some chief constables", concluding that the anti-drugs campaign was bound to fail if the Home

Office continued to classify pot with much more dangerous drugs.

A 'nod and wink' policy has been noticed among police constables over individual cases of possession, while Customs & Excise have 'liberalised' their attitude towards people discovered carrying 'small amounts' of cannabis into Britain. They now offer the

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SUPERTRAMP

LIVE IN BRUSSELS FEBRUARY 18th

£65 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart am 17th Feb. Return am 19th Feb. **STB**

THE ALARM

LIVE AT A NIGHTCLUB IN BELGIUM FEBRUARY 12TH

£39 INCLUDES all transport by luxury coach from London Cross Channel Ferry and entrance to club in Leuven. Depart am 12th February - return am 13th February. **AL**

SIMPLE MINDS

LIVE IN PARIS 17th FEBRUARY

£69 INCLUDES: Your concert ticket, 1st class hotel, (all rooms with private bath, continental breakfast also included), luxury coach from London, Cross Channel Ferry, full day/eve in Paris. Depart: am 16th Feb, return: am 18th Feb. **SMP**

THE CULT

LIVE IN BELGIUM FEBRUARY 26th

£69 INCLUDES: Concert ticket, 1st class hotel in Brussels, luxury coach from London, cross channel ferry. Depart am 25th Feb. Return am 27th Feb. **CBH**
 or £45 INCLUDES: Concert ticket and all transport by luxury coach from London. Depart am 26th Feb. Return am 27th Feb. **CS**

Send £20.00 deposit per person plus £6.00 each personal and concert cancellation insurance, made payable to M.G.P., to secure a place. Please indicate in the correct box the number of places required.
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S129

KERRS

Jim and Chrissie to play shows for Amnesty and Colombian Volcano Appeal

SIMPLE MINDS follow their 'Alive And Kicking' worldwide hit with a new single on Virgin this weekend. It's called 'Sanctify Yourself' and there's a seven-inch version taken from the 'Once Upon A Time' album, a 12-inch containing an extended remix and a dub mix, and a gatefold double pack which includes live cuts of 'Street Hassle' and 'Love Song' recorded last month in Rotterdam.

The gig was also filmed for

The Tube, who will be screening it in a few weeks.

Simple Minds, who resumed their European tour this week, will be donating their fees from one of their British concerts at the end of February to Amnesty International, together with the proceeds of an American show.

"We're on such a crest we want Amnesty International to get the benefit of all the people we're playing to this year," said Jim Kerr this week.

CHRISSIE HYNDE — otherwise known as Mrs Kerr — and Robbie McIntosh from The Pretenders, Dave Gilmour, Pete Townshend, Working Week and The Communards will all be playing at a benefit concert for the Colombian Volcano appeal at London's Royal Albert Hall on February 9.

Initiated by Chuchito Merchan, a Colombian musician now living in London who has worked with The Pretenders, Pete Townshend, Dave Gilmour and Working Week, the concert should raise £20,000 for the 50,000 homeless people and 10,000 orphaned children left by the eruption of Nevado Del Ruiz, which also buried the town of Armero and 25,000 of its inhabitants.

Sonido De Londres will also be appearing, together with The London School Of Samba, members of the Comic Strip and a Colombian folk dance group.

Tickets are priced at £20, £15, £10 and £6 from the Royal Albert Hall box office.

ERASURE, the band formed by Vince Clarke with vocalist Andrew Bell, have another series of dates this month to pave the way for their debut album, out soon on Mute.

Together with backing vocalists Derek Ian and Jim Burkman and a computer programmed by Vince, they'll be appearing at Coventry Polytechnic January 16, Harlesden Mean Fiddler 17, Leicester Polytechnic 18, Sheffield University 21, Manchester Hacienda 23, Newcastle Polytechnic 24.

WET WET WET, the Glasgow quartet who appeared on last week's *Tube*, play their first English gigs outside London this month.

With an album and single coming shortly on The Precious Organisation (through Phonogram), they'll be playing Galashiels Technical College January 16, Liverpool University 17, Newcastle Riverside 18, Leicester University 22, Brighton Zap Club 23, London Goldsmiths College 24, Leeds Polytechnic 25.

They'll be supported on all dates by label-mates Kick Reaction, who have a single out this month called 'Yesterday, Today, Tomorrow'.

POT SHOT

option of a small fine for possession of ten grams or less instead of immediate arrest.

Yet the Home Office retains its hard line, saying there is "no question" of legalising cannabis. They refused to comment on the *Police Review* statement, adding that the police were responsible for their own operational activities.

Figures for seizure of

cannabis were down last year. The seizure of herbal and resin cannabis was nearly 6,000 kilos less than in 1984.

Seizure of heroin, however, the main target of the Government's anti-drugs campaign, was up from 312 kilos in 1984 to 348 in 1985. And seizures of cocaine have more than doubled to 79 kilos last year.

TOPPER HEADON, who had to blow out a planned British tour late last year when he couldn't get record company support, has now lined up three dates at the end of this month to coincide with the release of his debut solo album.

Titled 'Waking Up', the album comes out on Mercury on January 31 and includes nine self-penned tracks plus a cover of Booker T's 'Time Is Tight'.

He'll be playing Newcastle Polytechnic January 31, Manchester UMIST February 5 and Camden Palace 6 with his band, which is made up of Jimmy Helms vocals, Bobby Tench guitar, Jerome Rimson bass, Mickey Gallagher keyboards, Charlie Charles percussion and Topper on drums.

SONIC YOUTH have finally issued their 'Flower' single, which hit problems late last year when Rough Trade refused to handle the 'unfortunately ill-conceived sleeve' which was deemed to be sexist.

Although Rough Trade distribution department agreed to handle the record, it promptly incurred the wrath of British printers (even though it was no more offensive than the average page three pin-up).

The 12-inch single has now been pressed in France and is released on the Blast First label. But radio stations have been given a 'bleeped' seven-inch version.

Swans Fly In . . .



THE SWANS make their first official visit to these shores when they come over for a series of dates next month.

They have a new single out on K-422 this weekend called 'Time Is Money (Bastard)', which was recorded in New York late last year.

They begin their European tour at Brighton Zap Club February 12 followed by Nottingham Garage 13, London University Union 14, Manchester Hacienda 18.

DR AND THE MEDICS have planned a break-out from the studio where they've been incarcerated to record their debut album to play a gig at Walthamstow Wah 17 on February 7.

It will give them a chance to get rid of the rest of the balloons left over from their recent Heaven gig. Tickets are £3.50 with concessions.

THE GLADIATORS' London Marquee date last week was cancelled due to "production

BOON DOCKED



TASTEFUL pic issued with Boon death story, with Dennes on truck

Minutemen cancel UK tour after D Boon dies in Arizona car crash

THE MINUTEMEN have cancelled their British tour planned for next month after the death of singer/guitarist and founder member D Boon in a car crash just before Christmas.

He was killed when the band's van careened off the road in the Arizona Desert after its front axle snapped at speed.

His girlfriend — who would have become his wife after the British tour — is in hospital with serious leg injuries and her sister is in intensive care.

Dennes Dale Boon, who was 27, formed The Minutemen with high school friends in San Pedro, California, in the late '70s "as a vehicle for political comment".

Not surprisingly, the band's future is in disarray but their recently completed album, '3-way (Tie For Last)' will come out as scheduled next month on SST.

THE FLAMING MUSSOLINIS, the Middlesbrough band who created considerable interest with their 'Swallow Glass' single, release their follow-up this weekend on Portrait (through CBS).

It's called 'My Cleopatra' and was produced by Eddie Offord who has previously worked with Yes.

The band have also lined up some dates next month to promote the single at Uxbridge Brunel University February 21, Canterbury Kent University 25 and Wolverhampton Polytechnic 28.

'Bourne Into Bondage . . .



OZZY OSBOURNE has a new single out on Epic this weekend called 'Shot In The Dark' and has found a new way to get a sore wrist — by personally singing the first 5,000 copies.

To coincide with his British tour there's an 'official' biography called predictably *Diary Of A Madman*. Author Mick Wall, who has clearly gone far since his *Sounds* freelancing days, will now have to find a new title for his autobiography.



YEARS LATER

CACTUS WORLD NEWS

THE NEW SINGLE
AVAILABLE NOW
ON 7" & 12"

MCA RECORDS

TV PERSONALITIES

release their first single since 1983 this weekend on their own Dreamworld label (through Rough Trade). It's called 'How I Learned To Love The Bomb' and is available in 12-inch only.

Although the single has been subject to several delays, the band's fifth studio album, 'Salvador Dali's Garden' is virtually complete and will be released at Easter. Their only London date before then is at the first birthday celebrations of the Room At The Top Club at the Chalk Farm Enterprise on January 18.

RESTLESS prepare for an album and single in the Spring with a mini-tour this month at Newcastle Riverside January 16, Inverness Ice Rink 17, Aberdeen Venue 18 and Glasgow Rooftop 19.

They also have gigs lined up next month at Manchester International February 1 and Southampton Riverside 13.

SOPHIA GEORGE will be following her Top Ten hit 'Girlie Girlie' with a British tour next month.

She'll have her first album out on Winner (through Jetstar) to coincide.

The first confirmed date is at London's Hammersmith Palais on February 9; tickets are £14.50 in advance or £5 on the night.

PET SHOP BOYS have a 'Sheep Pettibone Mastermix' of their Number One hit 'West End Girls' which lasts for over eight minutes out on EMI this week. The boys are still in the studio working on their album, due out in March, but there'll be another single before then.

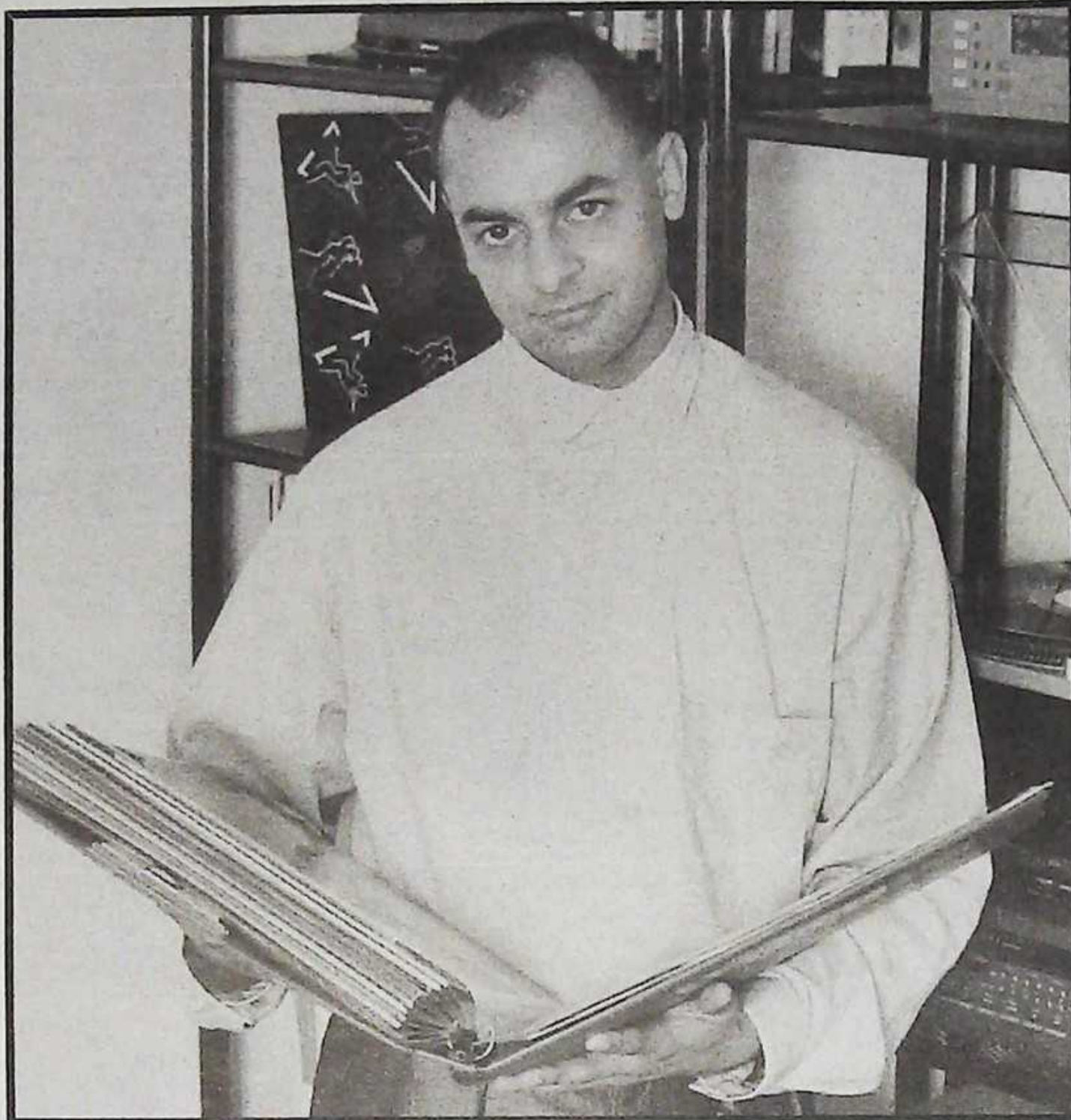
THE BOLSHOI play their last London gig for a while at the Marquee on January 18.

The band are just about to start recording a new album and have tours of Norway and America lined up in the next couple of months.

SHASS, a new wave rock band featuring lead guitarist Pete Jones, who is also the inventor of the rhythm stick profiled recently on *The Tube*, play the Culture Crusaders Club at Deptford Crypt on January 18.

They'll be joined by Violet Nightmare, Scatter and The Beautiful Strangers for the club's biggest venture so far.

GOOD MORGAN



STREET SOUNDS' Morgan Khan: "I now realise I was wrong"

STREET SOUNDS have severed all trading links with South Africa as a result of the increasing unrest in the country.

The move is all the more surprising because Street Sounds' boss Morgan Khan is known for his forthright views on free enterprise.

Announcing the decision Khan - who was born in Hong Kong of an Indian father and European mother - explained: "Previously I believed that the sale of our records in South Africa would act as a confidence builder amongst the black majority - that the achievements of black Britons and Americans would encourage black South Africans to strive for similar economic and artistic freedoms.

"I now realise I was wrong and am happy to bow to the many representations made to me by supporters of a complete economic boycott of South Africa.

"The Street Group will not renew trading links

with South Africa until apartheid is abolished and the black majority population there attains appropriate political and economic rights."

Street Sounds had been licensed to Principal Records in South Africa for the last couple of years but that licence has not been renewed.

A spokesperson at Street Sounds told *Sounds*: "Morgan may have strong right-wing views economically but when it comes to racism and personal freedoms he is militantly libertarian."

Khan has already demonstrated his principles on the recent 'One Nation' single by Masquerade, which 'reclaims' the Union Jack from racist organisations on a cover showing the multi-racial band standing in front of the flag.

On the back of the sleeve Khan urges: "Let's make the Union Jack the emblem of all the races in Britain today and at the same time deny the racists one of their most potent symbols."

A Turner For The Worse . . .

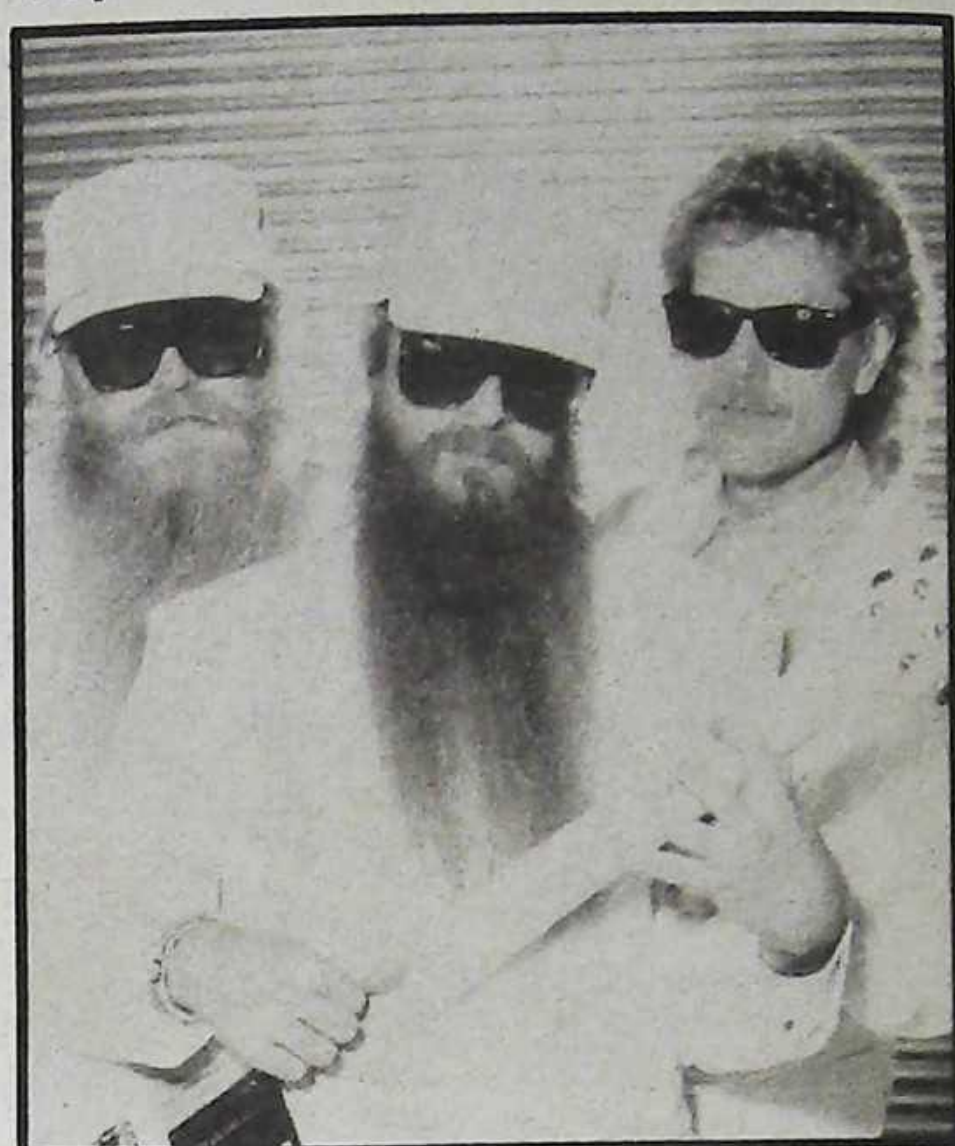


INNER CITY UNIT (left), the band established by Nik Turner following his departure from Hawkwind, have split up after a year of hectic activity that included two albums, a 12-inch single and a video.

According to Nik, the band "had progressed as far as they could under their present circumstances" but he refused to elaborate further in retaliation for the lack of press coverage the band received during their existence (bitch bitch). But fans wanting the full inside gossip and scandal on the break-up should send two 17p stamps to John Hughes, 11 Waterloo Street, Newcastle NE1 4DE.

Nik's future plans are unclear but the possibility of his forming another band and even retaining the name Inner City Unit cannot be discounted.

Top Whack . . .



ZZ TOP take 'Stages' from their 'Afterburner' album for their new single on Warner Brothers next week. It's backed by 'Hi Fi Mama' from their 1978 'Deguella' album and the 12-inch has an extended mix of 'Stages', but that's the only difference.

NICO has a one-off gig at Manchester Hacienda on January 30, just before she leaves for an Australian tour.

She'll be supported by Eric Random And The Bedlamites and tickets are £3.50.

BOBBY BOWENS, Clinton Harmon, Rue Davis, Frederick Wells and Sonny Tippet all have tracks on the 'Move Into Soul - Part 3' compilation out this week on Move Records who are also releasing an album by Danish jazz band Ariel called simply 'Ariel' and Freddy Mackay's new reggae album 'Tribal Inna Yard'.

XS Baggage . . .



INXS, who've achieved Duran-style success in their native Australia and played at the American Live Aid show, return to Britain for two London concerts.

They pay their dues at London's Marquee on January 15 and then headline the Hammersmith Odeon on February 6.

They are also making an appearance on *The Tube* on January 17.

The band's second album, 'Thieves', is released by Mercury this month and the first 10,000 copies will include a copy of their last album, 'The Swing'.

THE WINANS, a Detroit gospel quartet, put out their first album on Quincy Jones' Qwest label this weekend called 'Let My People Go'.

A CERTAIN RATIO finally have their new album released after endless delays with the sleeve artwork this week on Factory. It's called 'The Old And The New' and features all their singles from 'Flight' onwards. The vexed sleeve has an envelope built into it which contains a copy of their rare single 'Shack Up'.



ALARM

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

Spirit of '76

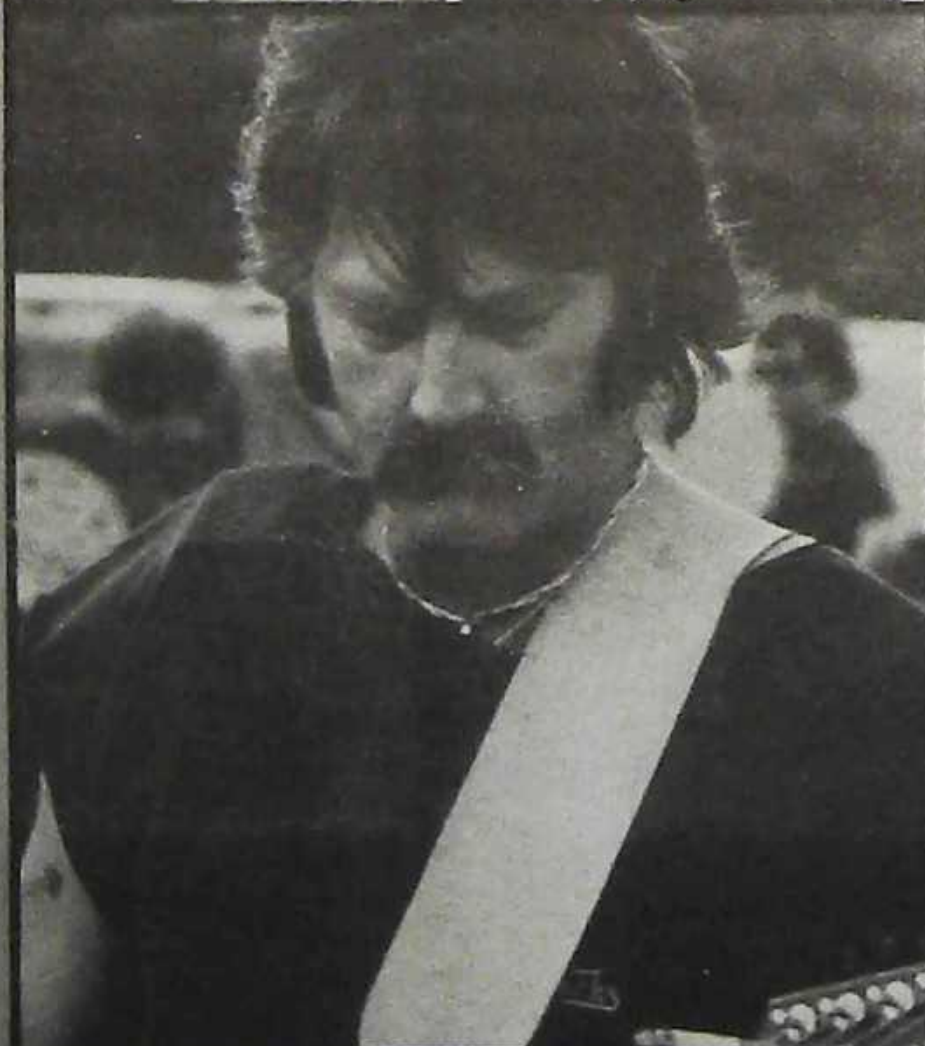
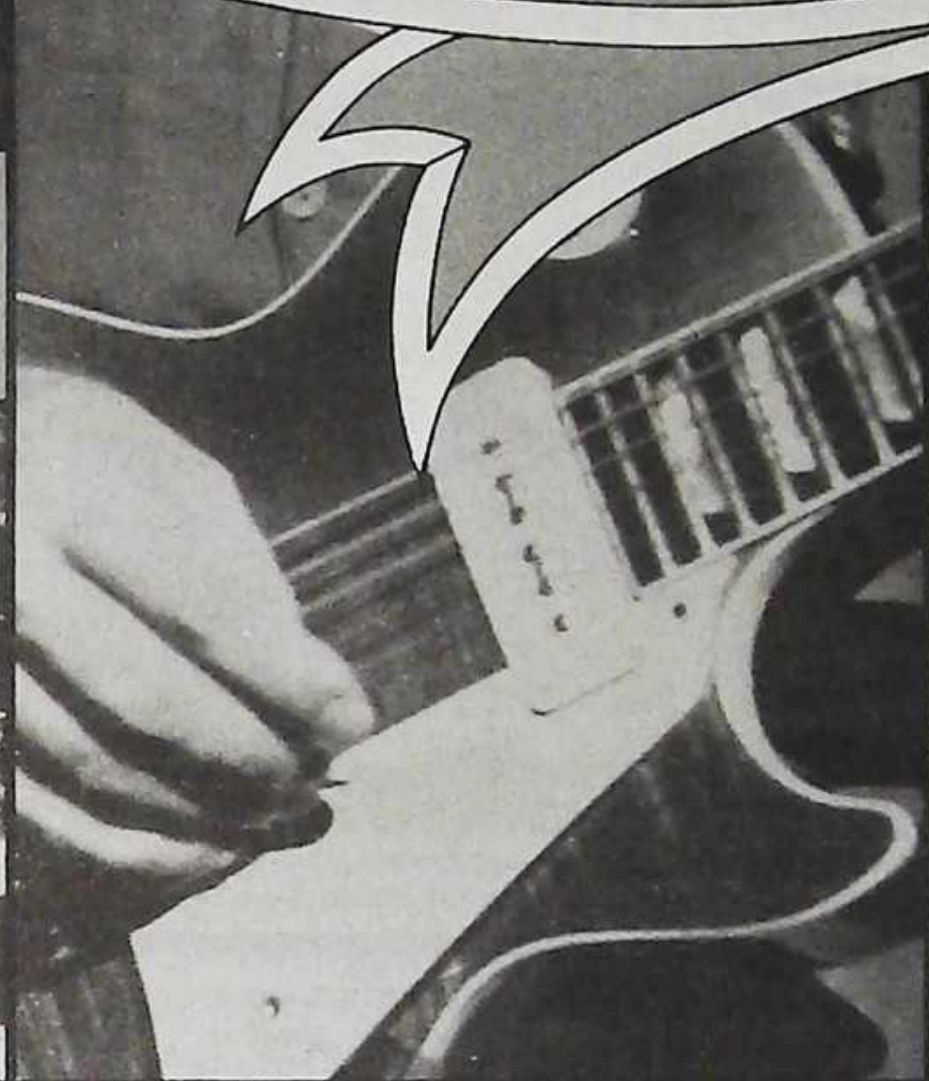
Produced by Mike Hawlett



MOLLY HATCHET

...“the best live album of the year”...

SOUNDS 4 JAN. 86.



MOLLY HATCHET 'Double Trouble Live' (Epic EPC 88670 US Import)*****

YEE-HAW! A bourbon-bolstered live affair that warms and pleasures beyond any measure of doubt. Molly Hatchet are as Southern as they come these days, the last originals left in an old rock style. And 'Double Trouble Live' is set to establish itself as a party album, one to move the lazy and delight the active at any large social gathering.

The damn thing *forces* you to move. Whether you feel like it or not, 'Whisky Man', 'Satisfied Man', 'Bounty Hunter' and others cause a sensory by-pass, leaving your body dancing before you know it. Classic boogie? Yee-haw, this is the stuff it's made of, the sweetest Southern guitars you'll hear, coupled with some superb riffs. And quality? Well, let's just say that this is probably the best live album of the year, sneaking ahead of all those other big names right at the last moment.

And it contains the classic Southern cut, an immortality amongst all lovers of good music. 'Freebird' is being kept alive and kicking... good bloody job, too. Hatchet's eleven minute version is sumptuous, compulsory listening. Oh yeah, believe me, this is a Hatchet job of the finest order, a blow to their critics and a bloody marvellous example of the exquisite Southern sound. Buy.

SOUNDS 4 JAN. '86

MOLLY HATCHET 'Double Trouble Live'

JUST WHEN you thought it was safe to put your squash racket back in the cupboard out comes the greatest double live album since 'Kiss Alive 1!'

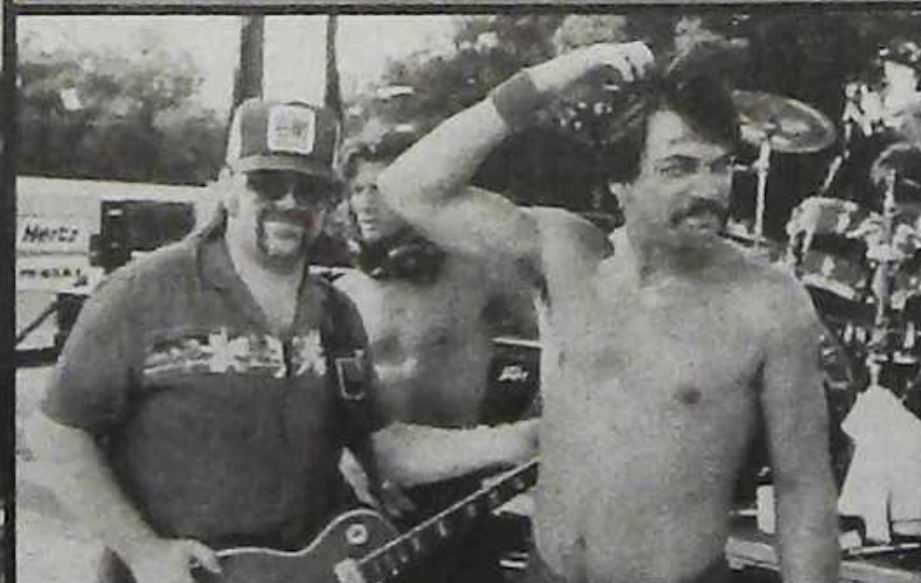
Let's just pretend that Maiden's 'Live After Death' never even hit the streets, cos 'Double Trouble Live' is far more powerful, far more adventurous, far more movin' and far more soothin'. This could well be the album that puts the 'S' back into 'Suvern' and the 'K' back into

'Konfederate' I Believe me, 'billies, after just one spin I was yelling 'Yeeehaaaaawww, the South will rise again!'

Yep siree, the Hatchets are back with their strongest album to date. Just ask anyone who's seen the band and they'll tell you that they've always been at their most potent live. Why, only last year I saw 'em absolutely destroy

supported

KERRANG! 12-25 DEC. '85



DOUBLE TROUBLE LIVE

ON DOUBLE ALBUM EPC 88670+CASSETTE 40-88670

Epic

RECORD NEWS

AUGUSTUS PABLO releases his first material on Greensleeves for six years in the form of an album called 'Rising Sun' this week.

THE EDGE will have their next single released by Volume Records early next month called 'Little Girl Blues'.

ALISHA, a 16-year-old Brooklyn gal, has her Number One US dance hit 'Baby Talk' released over here by EMI this week.

YARBROUGH AND PEOPLES, the frequently mis-spelt R&B duo, have a new single called 'Guilty' released by Total Experience this week.

CHRIS ISAAK, a Californian rocker who plays 'a synopsis of styles in a modern manner', releases his debut single called 'Gone Ridin'' on Warner Brothers this week, produced by veteran studio wizard Eric Jacobsen of Lovin' Spoonful and Sopwith Camel note.



RUSS BALLARD has his 'Voices' single reactivated by EMI America this week, taken from his 1984 album 'Russ Ballard'.

THE GAP BAND issue a new album on Total Experience this week called 'Gap Band VII' which is pretty self-explanatory.

PARADISE LOST, a Bristol band formed in 1983, have a four-track cassette called 'Frettenetic' available for £2.10 from Mark Outfield, 129 Sylvan Way, Seamills, Bristol.

APB, the Scottish band, have flipped their single on Red River and 'So Many Broken Hearts' is now the A-side. Their first album will be out in the Spring.

HOUR IN THE SHOWER have re-pressed their 'We Are The World' single on Absolute (through Spartan) and will be touring in March.



MOMUS, who in mythology was the God of censure and mockery, launches El Records with an album called 'Circus Maximus' this month. It includes songs taken from the Old Testament as well as "the true life story of BBC controller Billy Cotton" (!).

SMASHED GLADYS, the New York band featuring Michael Des Barres from Power Station, Nigel Harrison and Clem Burke from Blondie, Steve Jones from the Sex Pistols and Tony Fox Sales from Iggy Pop's band, have their eponymously titled debut album released this week by Heavy Metal Records. The label is also putting out a four-track mini-album from Starz called 'Piss Party', a single from The Godz called 'I'll Get You Rockin'' and The Vigilants' debut album 'Run For Cover'.

MECHANICAL MAN, a London quintet who've been building up a following around the club circuit, release their first single on Arista this week called 'Pressure Situation'. They have metropolitan gigs at Mayfair Embassy January 21, Soho Ronnie Scotts 26, Soho Marquee February 18.

THE RESIDENTS, Camberwell Green, Cabaret Voltaire, Einsturzende Neubauten and Renaldo And The Loaf are all featured on a cassette/magazine called 'Magnetic North' which is issued by Touch this month (through the Cartel).

DECKCHAIRS OVERBOARD, a bunch of Aussie popsters, release their first British single on WEA this week called 'Fight For Your Love'.

THE ORIGINAL WAILERS have a single called 'Music Lesson' out on Solomonic (through CSA) this week which features a youthful Bob Marley on vocals and backing added last year by Peter Tosh, Bunny Wailer, Junior Braithwaite and Constantine Walker.

JOHN 'JELLYBEAN' BENITEZ, mixer to the stars, has his own single out on EMI America this week called 'Sidewalk Talk', written by his former lover Madonna, who also guests on backing vocals.

THE WORD, a Bradford trio dedicated to 'songs, not cellophane', release their second single on Abstract this week called 'Schoolboy Saint' and are lining up a tour next month.

THE DETROIT SPINNERS have a new album out on Atlantic this week called 'Lovin' Feelings' and the single from it is 'Put Us Together Again'.

GBH, the British punk stalwarts, release an album on the new hardcore label Rough Justice at the beginning of February called 'Midnight Madness And Beyond'.

GLEN CAMPBELL, whose country career now spans two decades and 40 albums, has his latest, 'It's Just A Matter Of Time', out on Atlantic next week.

AKIMBO have a single out on Forward Sounds International this week called 'So Long Trouble' and the B-side features Robert Wyatt. You can see them at London's Dominion on January 31 with Abdullah Ibrahim's Ekaya.

CIRCUIT II, a Detroit 'metro-rock' trio, release their debut album on Elektra this week called 'Can't Tempt Fate' which has been guided by the 'producer's producer' Arthur Baker.

FAST FLOWERS have their second cassette album out this week called 'Live, Numb, Vital Flora' which is available for £2.25 from Musick For The Earth, 76 Sullivan Court, Peterborough Road, Fulham, London SW6 3DB.

AUDREY HALL, born in Britain and now living in New York, went to Jamaica to record her new single 'One Dance Won't Do' which comes out on Revolution Sounds (via Jetstar and EMI) this week.

STARSHIP, whose 'We Built This City' hit produced extreme critical reactions, wind up the journalists another notch by releasing a ballad called 'Sara' on RCA this week.

JEAN-LUC PONTY, innovative jazz-rock violinist who continues to test the technological boundaries of his instrument, aided by synthesizers and 'devices', has a new album out on Atlantic next week called 'Fables'.

RORY McLEOD, Texas-born folkie turned London busker, releases his debut album called 'Angry Love' on Forward Sounds International this week.

BETTE MIDLER exudes her live album on Atlantic next week called 'Mud Will Be Flung Tonight' which, in keeping with these censorious times, carries a warning that it contains material 'which may be deemed offensive by Bruce Springsteen, Madonna and Prince'.

EUROGLIDERS, the Australian rock band, release a new single on CBS this week called 'City Of Soul'. It's about Philadelphia where the band's singer/writer Bernie Lynch was recuperating after a six-month world tour last year when the police bombed out an entire neighbourhood in an attempt to flush out a radical black cult.



TAKA BOOM, younger sister of Chaka Khan, teams up with former Asbury Juke guitarist Billy Rush to release a single called 'Middle Of The Night' on Polydor next weekend.

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RAY CAMP
and his *Rockabilly Rebels*
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The *Deltas* **WIGSVILLE SPLIFFS**
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FM is the popular music division of The HMR Co. Ltd.



WKFM LP 51

ALISTAIR TERRY...



DEBUT
SOLO
ALBUM

...YONGE AT HEART

PANIC BUTTON

EDITED BY SUSANNE GARRETT

PRIVATES ON PARADE



DEAD KENNEDYS' Jello Biafra: their naughty bits were swiped

ON BUYING the new **Dead Kennedys** album 'Frankenchrist' I was disappointed to find that it didn't include a free poster despite a credit on the inner sleeve notes.

I'm unable to find out whether or not the poster is a limited edition as the shop where I bought the record had no idea that there should even have been a poster with it.

Chris Munday, Hull

According to the Kennedy's record company Alternative Tentacles, each 'n' every copy of the controversial lads' latest should have come complete with an exciting "piece of art which does have penises in it. . .", namely that well known work of

anatomical surrealism 'Penis Landscape' by H R Giger.

So why the missing naughty bits? Some retailers, for reasons best known to themselves, are said to have removed this highly personal poster for fear of repercussions.

Undeterred, Alternative Tentacles are ready 'n' willing to aim a copy of the ultra aesthetic poster experience in the direction of anyone who bought the elpee but lost out. Write with a large sae to DK Poster, Alternative Tentacles, 61/71 Collier Street, London NW1 9BE. Those of you who've written in so far, your inserts are already en route.

C30, C60, C90 GO!

OUR BAND has been trying to find a source of short run C20 tapes for a cassette compilation EP to distribute at gigs and gigs. So far our researchers have drawn a blank. Any ideas?

Dave Gray, Cambs

CHROME OR ferric? Check out which you prefer with short tape

specialist Fraser Peacock of Wimbledon. Quantities of up to 100 chrome C20's cost 46p each and ferric measure up at 34p each plus box. Inlay cards and labels come as extras. **Fraser Peacock 204 Durnsford Road Wimbledon London SW1.** (Tel 01 946 4288).

PHOTO FINISH

A PHOTOGRAPH of Hammersmith Odeon which I took has recently been published in a rockstar biography after I sent it, along with some others, to the author, a couple of years ago. However, I haven't been credited in the book, although when I wrote to the publishers they sent me a free copy of the biography and did say I would be credited in any future editions that might appear.

Personally, I knew nothing of any intention to publish my photo until I saw the book. Now I'm wondering if I'm entitled to more than just a free copy of this biography?

Iain Broady, Northumberland

IS THE value of the book you've been sent less than the amount this publisher usually pays for the use of a photograph? If you're not satisfied with what you've been offered, then it's well worth checking out the

possibility of payment. You are legally entitled to be paid for the use of your work, and this publisher has already admitted using it by writing to you.

Just as a songwriter's words and music are protected by copyright law and remain the sole property of the author unless the songsmith agrees otherwise, a photographer owns copyright in his or her original creative work.

In other words, your picture belongs to you and no one can use it without your say so. The only exception to this general rule would be if you were commissioned to take photos by and for someone else. Then, even if you'd bought the film, copyright wouldn't be yours if you agreed to a commission, although you might still be in the position of owning the negatives.

Any solicitor can offer legal advice, and, if you're unemployed or on a low income, this is free under the legal aid Green Form scheme. Initially though, an amicable settlement

could be your best bet.

In future, when sending in photos on spec, it will be well worth including your name, address and the usual copyright symbol, (©) on the back, so, next time you'll be both credited and paid.

CON MEN?

AS LONG ago as December 1984, I sent a money order covering the cost of four T-shirts to **Backlash Products** of PO Box 448, Eltham, London SE9. Two shirts arrived, but, many months later, I'm still waiting for the other half. I understand that the band **Conflict** run this mail order service, and, in view of the fact that their last album 'Increase The Pressure' encouraged people not to buy their products from State shops, I'm a bit miffed. Can you help?

WL Southern, Ireland

IF YOU'VE read reports that recent **Conflict** mailouts, comprising T-shirts and copies of the

band's latest ditty, 'The Battle Continues' have been seized by police checking parcels for subversive material, then you're bound to despair of ever getting your goods.

Panic Button has passed on your details to Colin of Conflict and he's promised that your missing shirts will be with you by the time you read this column. So why the delay? And what's the score for other awaiting fans?

No problem, sez Colin, who apologises for the hassle to all concerned.

A total of 400 T-shirts, comprising a large **Backlash** backlog have already been consigned to the post.

Any **Conflict** fans who still have mail order problems resulting from a record or T-shirt order to the Eltham box number address, write to Steve, **Conflict Consumer Complaints, Basement Flat, 3 Upper Park Road, Bromley, Kent.** (Tel 01 460 4658).

OUT NEXT WEEK!

The Brand New Single From
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SHOT IN THE DARK

Produced by Ron Nevison

THE REDSKINS

SKINHEAD MOONSTOMPING OVER APARTHEID: WHERE THE TEARS FLOW TO

WHEN WAS the last time I cried?" reiterated Chris Dean.

The Redskins' singer stared briefly into his pint of Guinness while a Spanish lullaby burred over the pub PA.

"It was probably at something really spastic like the film *Endless Love* with Brooke Shields," he smiled.

For a brief moment the Niagara mouth of, arguably, pop's most angry artist ran dry. Then the waterfall of words tumbled again.

"Actually, that's a joke. I very rarely cry, so I guess the public image of me and The Redskins being cold, clinical and unemotional Marxist robots must be true."

ASELF professed "revolutionary" and a member of the Socialist Workers Party, Chris Dean is an ex-public schoolboy with a mortgage and the reputation of being a bull-headed arrogant sod.

After all, this is the man who had the temerity to dub Band Aid "Egos for Ethiopia", and to credit Bob Geldof with "the political perception of a dead slug" last summer.

Yet between these slogans lay an acute analysis which went ignored by the media and unnoticed by rock fans in general as a nation was outraged.

Dean isn't about to apologise, either. He still maintains that he was essentially right when he shouted these sacrilegious oaths against Saint Bobby, as he will later explain.

"I think that the reason I rarely cry is because my Dad died when I was seven," continued Chris. "And if you are that sort of age and one of your parents dies I think it has a profound personal affect on you in one of two ways: it either makes you soft and unable to cope with things generally, or else it makes you very hard."

"Ever since my dad died I admit I've been quite cold when it comes to breaking up relationships with girlfriends or people."

"I won't admit to being hurt even if I am. This is probably all show because I don't feel cold inside - completely the opposite, in fact."

Chris paused, sipped his stout, and shuffled his scuffed red boxing boots beneath the table. Dean's boots are big, and so is he, but not as large as his rhetoric, according to some critics. Or as empty.



PAUL

JUST RECENTLY The Redskins completed a Kick Over Apartheid tour which was accompanied by the release of an old song, 'Kick Over The Statues'. The profits from both projects are to be split between the Federation of South African Trade Unions (FESATU) and the ANC, with the lion's share going to the former.

"For me that tour vindicated the whole idea of The Redskins," recalled Chris. "We took along a black South African speaker, Bruce George, who could tell the audiences about the country from first hand experience."

"The whole thing ended with a bit of a party at the Polytechnic Of Central London with Billy Bragg, Jerry Dammers and Alexei Sayle dancing along on stage to a version of 'Skinhead Moonstomp'. That was brilliant, but far more important was the dialogue and exchange of ideas that surrounded the gigs. That's what makes The Redskins different. Our job doesn't simply begin at the moment we go onstage and end the moment we come off."

Dean stopped to blow his nose for the umpteenth time and prepare a barb.

"Some journalists still don't understand what we're about. They're the sort who'd ask to be put on the guest list for the Russian Revolution and then go home before the storming of the Winter Palace and miss it all."

This is the only joke in the known universe that made both Karl and Groucho Marx - and me - laugh.

What with Nelson Mandela and the ANC having such a high media profile at the moment, it's all too easy to forget that there are many black workers on strike in South Africa.

The Redskins' tour deliberately focused on the role that black trade unions are playing in the fight against Botha's SA-dists. In line with the SWP, the band see apartheid as one of the purest expressions of capitalist exploitation, where workers are ultimately expendable. Only people like Hitler have taken the equation further.

For example, there was recently a newsflash on the TV saying 20,000 striking black miners in SA have been sacked and sent back to their so-called independent homelands, bantustans. You can guarantee they won't be holding their breath waiting for welfare parcels from Botha's government.

NELSON MANDELA and the ANC on their own won't smash apartheid," bassist Martin Hewes had maintained a few weeks earlier while The Redskins were putting some final touches to their debut album in a South London studio.

"The people who are going to smash apartheid are the black workers in South Africa taking action and bringing the country into economic chaos. It's the industrial struggle and the armed struggle hand in hand which will topple Botha. That's why we're giving most of the money to



CHRIS

FESATU."

Martin is a stocky man whose features remind me of a Toby Jug. Sartorially the sharpest of The Redskins, he is in many ways also the most directly eloquent. What response did he have to the accusation they were bandwagoning?

"Yeah, many people have said to us that we're jumping on the anti-apartheid bandwagon for our own political ends, and I'd have to agree with that in a sense," he confirmed candidly.

"It's quite true that there is a chance we will recruit new members to the SWP (Socialist Workers Party) while we spotlight the issue of apartheid but you have to remember a couple of things: we and the SWP have always said that it's the working class who will change any society. So it's inevitable that we will orient ourselves as a band to situations where workers are struggling, be they miners in Britain or miners in South Africa."

"Since its inception the SWP has always been anti-apartheid, so obviously we will try to forge links with black South African workers at a time like this. To ignore the current situation there would be totally dishonest."

First the miners' strike, now the uprisings in South Africa - this shouldn't be surprising since The Redskins have said from the beginning that they'd focus their music on specific issues. That aside, Martin, because of the band's strategy you will always be open to the criticism that The Redskins are building a career on the backs of other people's misery, won't you?

"That's true, it's inevitable," nodded the bassist. "The answer to that is come and inspect us and talk to us in three years' time."

"If I'm then driving around in a Rolls Royce and living in a mansion then the criticism will be valid. But I won't be. Chris and I have thought about these problems as members of the SWP for a bloody long time, it's not like we're newcomers to political agitation."

"To say that we're opportunists is in one way right: like all parties the SWP exploits situations. But if you say we're opportunists and by that you're implying that we don't care about the state of the world then all I can say is we f***** well do. We care about it enough to want to help try and change it before it gets worse."

THIS IS precisely why The Redskins unashamedly use their craft - pop - as a cultural weapon. They want to do the unthinkable: foster a revolutionary consciousness. If you're going to be ambitious, then why not go the whole hog?

Nonetheless the music is, as any of the band will admit, only one of the ideological catalysts they plunder as SWP activists, and probably not even the most important one.

Leafleting, picketing - anything which raises the level of dialogue is equally valid. The SWP hardly have a monopoly on such



MARTIN

Kicking and screaming into '86 against injustices to the oppressed and themselves come THE REDSKINS. JACK BARRON explores the left side of their collective brain while RONNIE RANDALL gives it his best shot yet

acne in the uk



agit-prop methods: the Labour Party uses them as well.

The crucial difference is Kinnock's clan believe the road to transforming society is through the ballot box and Parliament. The SWP think it will come through direct action in the workplace: the proletariat forcefully taking over the means of production, to bastardise Marx.

And this is exactly why The Redskins, unlike Bragg or Weller, refuse to align themselves with Red Wedge and the Labour Party.

"There is only a cigarette paper's worth of difference between Kinnock and Thatcher," denounced Chairman Dean. "Any organisation which is merely an election machine, as Red Wedge is, for a man who accuses Socialists of being maggots in the gut of the Labour Party I want no f***** truck with."

"Liverpool City Council and Derek Hatton aren't the f***** maggots and Kinnock hasn't got the bloody guts. At least Hatton and Liverpool council tried to resist Tory cuts, but they didn't go far enough."

"Mind you, last year Hatton and Liverpool didn't come out in support of the miners. I also think their politics are dishonest. If you stand for something, revolutionary socialism or whatever, come out and make yourself plain. Militants shouldn't infiltrate a party they don't believe in. But given Kinnock's vile attacks on Hatton I take my hat off to Morrissey from The Smiths for coming out in support of Hatton."

● **FOUR THINGS YOU DIDN'T KNOW ABOUT CHRIS DEAN**

- He has Clodagh Rodgers' autograph.
- There are more records in his collection by The Fall than by any other band.
- He has A-levels in Double Maths and Physics. "Languages were too easy for me."
- Despite a theoretical belief in Marx's dictum 'All property is theft' the SWP allow members to have mortgages. Dean has one. In line with the dictum, I asked him for his guitar. I didn't get it.

IT'S NOT only Chris, but all three main members of The Redskins who have lost their fathers – and we're not talking about carelessness here.

Former Woodentops' drummer Paul Hookham – who took over the driving seat from Nick King last summer – saw his Dad die from an industrial related disease. His father was a welder at British Leyland in Oxford and a shop steward.

Paul joined The Redskins "because my politics were moving more and more leftwards and they were more active than The Woodentops".

The oldest member, he has been a hippie, punk and soul boy in his time. He's quietly intense and likeable.

Martin Hewes, Chris Dean's bass partner since the days of No Swastikas in York (the group that preceded The Redskins) hasn't seen his old man since the age of four.

"Yep, you can exclusively reveal that The Redskins are a band with no fathers," laughed Dean mockingly. "That probably means f*** all, but I'm sure there is some psychoanalytical interpretation in there

which accounts for why The Redskins are arrogant swines."

I'm sure there isn't.

Chris' Dad was a British Army gunner who died from a brain tumour. As for Dean's own personal background, the Redskin is a bit cagey. He pretended he couldn't remember where he was born.

"Think of the most poxy town in the south of England and that was it," The Redskin said grudgingly.

What is for sure is Chris went to public school for two years on a scholarship till he finished his O-levels. He seemed a trifle embarrassed about this.

"It was in Reading," he hedged. *Not* good for proletarian street cred.

"The only thing about private schools," he swiftly countered, "is that they can only justify their ridiculous fees by having better O-level results than the local comprehensives."

"Being a bit of a bright urchin, I was one of those poached by the school to make up for the aristocratic bastards who through years of in-breeding hadn't got a braincell to rub together. The fees were paid and me Mum got something like £500 a year paid to her."

Dean was already involved in politics while still at boarding school.

"I was a member of a Maoist organisation called the RCLB, the Revolutionary Communist League Of Britain. They spent all their time saving up for Land Rovers for Rhodesia, as it was then. A right bunch of loonies."

In the wider world the National Front were on the rampage. The Anti-Nazi League, Rock

Against Racism and the SWP were part of the backlash during the punk era. Dean became embroiled in all three. And ...

Then he saw The Clash.

"They were the most exciting and dynamic band I have ever watched at a gig, even though it was obvious to me as a 15-year-old that their politics were flabby and stank."

The rest, as I hate to say, is history, so I call it Trotsky instead.

IT WOULD be a grave mistake to see The Redskins as some sort of '80s equivalent of The Clash. The Dean Mob don't believe some gimpy idea about revolution through music. Their stance is planted in solid political bedrock.

Yet from the outside it has sometimes seemed like The Redskins are living The Clash's pratfalls, especially in their ambivalent relationship with London Records.

For the first 20 minutes of our interview Chris whined incessantly about London Records. He'd just come from supervising the cutting of The Redskins' forthcoming single, 'The Power Is Yours'.

An uncharacteristically slow and soulful ballad which I've only heard once, the tune will be in the shops by the end of January. The point is it will *not* be in the form the band envisaged. Plans to include stolen sounds from artists like Presley have gone awry.

This isn't surprising.

Since The Redskins joined the label in

continues page 36

J A W S

EDITED BY GLYN BROWN



"OK, sorry Tristram, we'll have to stop the shoot. I've found a split end."

WHO IS THIS WOMAN?

ALL RIGHT, I just don't want to hear your moaning and your whining and your complaints about this column. I'm sick to death of your letters from Omaha, Nebraska and Omsk, Russia, saying you don't understand. Of course you don't, because you don't try. Those of you writing from the United States can be excused detention, because you are American, and so you have a ready-made excuse for any amount of stupidity, but when people from Russia and from the UK begin to criticise, I begin to lose my marbles a bit. If you don't see the people you want to see being clawed, just be glad it's not you. If you want me to know your names, do something interesting, because I'm tired of you all sitting there in those understuffed armchairs with those cups of milky tea and the racing from Haydock Park turned up too loud while you read this. I know what you're up to.

OK SO, I'm slowly slowly calming myself down. I think we can talk now. And I'm going to talk, you can't stop me. I feel like starting with **Toyah**. What a woman!

"She used to make me wash her smalls. I didn't mind, because I was prepared to do whatever she wanted." Lawdy, lawdy. So says Granada- (as in the car) loving **Tom Taylor**, the man Toyah used, abused and threw away like a discarded baby bud. Remember, those of you in Omaha, how last week we explained about Toyah running away with **Roger Eno** - whoops, sorry, we mean **Robert Fripp**. Toyah Fwipp! (I know.) Meanwhile, it's "We used to just flop in front of the telly together. We used to miaow whenever cat food ads came on. That's the sort of thing that makes you feel really close and comfy." Like wearing a straitjacket makes you feel comfy. Tom? Do us a big, big favour, and stop before you say much too much. (And that was yesterday.) As he weeps into the Zanussi he makes his parting shot: "She took all her clothes except the things I had in the wash for her. I didn't realise until I went to put her clean things away." Teardrops on my pillow ...

AND ON the subject of the gorgeous **Patsy Kensit**, (aren't we always?) how

about this juiciest of exclusives? The **Eighth Wonder** was to be seen draped all over extremely trendy person **Steve Dagger** at the **Glory** gig at London University Union this week. Dressed in rough 'n' ready jodphurs, loosely buttoned white shirt, leather jacket and with a trendy raccoon, its tail dangling fetchingly down the side of her head, posing as a hat, Patsy stood on the bar rail to gain some height and gushed liquidly over the band, "This is the first time I've seen them but they're really good aren't they? They sound like U2 don't you think?" Er, no, not quite, but never mind. Next, she said, "I think students are great, look at everyone dancing with their mums and dads down the front." Enough! What brings you here tonight then, Patsy? "Oooh, I come out every night, you know," she said, eyes opening wide, before flinging her arms around the Dagger and giving him a great big smackeroonie. And, er, do you like being a sex symbol? Patsy giggled coyly. "Does this look like I'm a sex symbol?" she said, pulling at her neatly crushed togs. Well, how would I know?

When last spotted in the bar, Miss Kensit was sitting, legs intermingled, next to a pony-tailed person. The plot thickens ...

NEXT, STUPID In Embrace for your entertainment. It looks as though ill-fated **Gary Knight** of the band bought a new electric fire and it took dozy guitarist **Clive Dove** just three minutes to tread on it and break it. Not even a warning! Pathetic.

ON THE warming up front, **Joby Palmer** (what kind of a name is Joby? Any answers?) of **Eyeless In Gaza** went out on Christmas Eve, leaving a festive candle burning in the window. How witless! Of course, when he and his parents (whose house he was in) returned, they found the entire living room burnt out. What a surprise, eh? Apparently, Joby has now left home - what there is of it.

MS DOLLY Parton and insurance. The two are inextricably linked in your mind, I'm sure? Well, here's the mystery connection, and it is that the personality has insured her boobies for the sum of £350,000. Says a friend (?) over our buzzing transatlantic line, "Dolly knows what has made her stand out in the showbiz world and she's proud of it." That's her nose, though, isn't it?

SAYS FEARGAL Sharkey in an interview in a glossy little girls' magazine, "Yes, I've been faithful to my wife, **Ellen**, for five years, but God, I'm a red-blooded male like anyone else. I'd probably be right to assume that a lot of young ladies would like me to take them to dinner or whatever because of who I am." But of course, young sir. In fact, though he says Ellen is understanding, she seems to get pretty deshabbille, as we say, by the tiniest, tiniest things. Tells our little friend, "Signing autographs after concerts and things - I think Ellen was quite upset by that at first." Autograph books - obscenities.

AND THEN what happened? This. The **Pogues** did their usual brilliant brilliant gig at the Hammersmith Odeon, ending with banjo strummer **Jem** getting presented with the band's silver disc for eponymously titled LP 'Rum, Sodomy And The Lash'. Within ten minutes, this had been whipped from their dressing-room. What? What! Anyone with news should contact Stiff Records on 01-729 5777. I'm leaving it all up to you.

PLUS, TO end with sickness and depravity and medical treatment, **King Kurt** began a recent show with their usual on-stage competition for audience volunteers. This one involved slamming, ie drinking many many tequilas and ginger ales. Within a short time, 6 out of 8 entrants had been carted off to hospital to have their tummies pumped out. Tasteless.

So, what a wild world it is. I'm going for a walk in the dark with Ramon. Find out. Buon giorno.

MORTICIA WAX

The sad tale of the star who came to a sticky end - by the woman who bored his child

ONE AIRFIX TOO MANY

MUSTAPHA FYXX, the Welsh-Arabian rock star who died tragically under a number 19 bus last week, successfully kept a dreadful secret from his many fans for four years.

He was a plastic aircraft modeller.

His secret was known only to his estranged wife Vera, a few close friends, Linda O'Portunist, the Irish bank clerk who shared the last sad months of his life, and the entire music business. Linda came to us with the whole sad story shortly before Christmas.

LETTER

THE first few days of 1986 have been full of stories about pop's make-ups and break-ups.

A tale that touched the hearts of fans everywhere was nubile nymphet Soya Sauce's whirlwind romance with Frank Wellendowed, one time leader of progressive rock band Dull But Bright.

However, there is another side to the story. Soya's live-in lover of

many years, Dick Right, didn't find out about the new man in her life until he read about in the newspaper which landed on top of him as he lay on the doorstep of their £150,000 Hampstead lovenest, nursing a pair of drilled kneecaps.

Deeply hurt but loyal to the end, Mr Right has consistently refused to discuss the circumstances of the break-up, de-

TIPPED IN '86



MY GIRLFRIEND'S BAND

SPAWNED by Sinatra (Brian not Frank), slopped in soul and spewing all over the Wag Club weggulars, My Girlfriend's Band aren't so much eclectic as the epicentre of eccentricity. Daringly dull and rapaciously rhythmic, they spread and spin their feather-light pop across a brawny beat condensed to milk the most from catchy counter-melodies. Not yet actually signed by a record company and without a single gig to their name, MGB are already almost too smart for their own good. Singer Krass mollicoddles the injury and the innuendo of Now in a serpentine vocal that cobbles together more images than Brush and The Cocktails while 'Bubble Of Lav' and 'You Always Give Me Too Much' slither with pzzazz and personality, synchronously pompous and painfree. Piquant and pugilistic, MGB could be the wiff of tomorrow. Detoxifying.

JOE BLOKE'S LUKE WARM BIZZARK

But we had to wait until he was dead before we could print it.

She offered to spill the beans not through any sense of disloyalty to the man who nicknamed her 'Light Alloy Linda' because of her naturally silver-grey hair, nor because we promised her a fat cheque. She did it through love.

"I always feared that his obsession would kill him in the end, but I thought, if he saw it in print, it might shock him into seeking some help. But I was too late," she sobbed from her secret hideout at 81B, Neasden Heights, Palmers Green, London N54.

Linda left her job in a Dublin bank in 1981, her marriage to a local Catholic priest in tatters, with just one thing on her mind. It wasn't long before she managed to get a job as a secretary with Mustapha's record company and meeting her childhood hero was no longer a problem. This is her story...

MUSTAPHA FYXX was shorter than I expected - about four inches shorter - but size has never been important to me. The first time we met, he smiled warmly and shook me by



MUSTAPHA FYXX as Linda knew and loved him

the hand. His grip seemed firm and reassuring, and it was only later that I realised his fingers had been covered in aeroplane glue - the first hint of the horrors to come.

He invited me to a party at his big house in Barnes - the house where his slide into aerophilia was to enter its stickiest phase. 'Must', as I came to call him, took my hand and led me into an enormous

room with model aeroplanes hanging from the ceiling and expensive drugs strewn across the floor.

Try as I might, I couldn't get him interested in the drugs. All he wanted to do was build, build, build, and he showed me a small side-room where a couple of blokes in blue anoraks and pebble-glass spectacles were huddled over a half-finished Monogram kit of a B36 bomber.

"Don't do it, Must," I cried, but minutes later he was there, paint-brush in hand, adding fine detail to the pilot figures.

Later we made love, and soon after that we had sex. Sex was the only hobby I was interested in, and I believed I could

persuade Mustapha to see the light. But his fanaticism was already taking its toll.

When he wanted to sleep, he used to glue his eyelids together with Britfix 77, and as I lay beside him, tossing and turning with worry, I would hear him mumbly incoherently about alternative colour schemes and water-slide decals.

He was always sticking himself to things with Superglue, and he admitted once that it was a pathetic attempt to compensate for the deep insecurities he felt. Wherever we went, he always had his hobby chest close at hand, but he never seemed to be able to come to terms with the fact that he hadn't actual-

ly completed a single kit since the Frog Wellington (Maritime Version) in 1979.

Towards the end, his beautiful house was full of hangers-on who used to bring him food, drink and new kits from Beat-ties. The thing about aeros is that they want to surround themselves with others on the same trip, and I began to see him less and less.

I cannot count the number of times Mustapha asked me to do some building with him. But I'd seen what it could do to him when a fan came up to him, backstage at a gig, and asked for his autograph. He was at a particularly delicate stage of constructing a World War One biplane, and he

went absolutely wild. Aero-modelling had turned him into a monster.

I eventually realised how bad things really were when we were cuddling on the bed one night. At a particularly tender moment, I realised he was fumbling under the bed for something, and when his hand reappeared, it was clutching a gigantic economy size tube of polystyrene cement which he began squirting aimlessly all over the duvet. I was so revolted, I jumped out of bed, pulled on my clothes and fled.

I had a feeling then that I would never see him again. And, thank God, I never did.

of Love?

spite promises of holidays in the sun in the company of lithe-limbed, buxom, fun-loving dark-skinned girls, and other legitimate inducements of the kind offered by truth-seeking organs such as this one.

As chance would have it, however, Bizzark's own hot-shot photographer, Selwyn Sharky, accidentally fell through an upstairs window of the

Hampstead hideaway while Dick Right was away attending an outpatients' clinic, and in putting out a hand to break his fall, inadvertently caught hold of some papers which, unlikely though it may seem, fell unnoticed into his pocket.

I am unable to resist reproducing one of them - evidently a letter from Wellendowed's management - below...

ET MANAGEMENT

Phone home - if you've still got one

Dear ~~Tom~~ Dick/Harry,

We represent Mr Frank Wellendowed, castanets player with Dull But Bright, a popular entertainment combo of which you may be aware. If not you soon will be.

We are informed by Mr Wellendowed that he has recently struck up a deep, meaningful and exceedingly randy relationship with one Ms Soya Sauce, a lady who we believe is known to you in the biblical sense.

We understand that you have been maintained as chief cook and bottle-washer at Ms Sauce's house/country mansion/livingside/joe with particular responsibility for emptying the kitty litter tray.

Our client has informed us, through Ms Sauce (many times), that your services are no longer required and requests that you get your fat arse out of whichever above premise you are residing in. You are also asked to take the kitty litter tray with you as our client is fully house-trained.

We are instructed to offer you a year's subscription to Swingers Plus by way of recompense and would further add that you might find some additional financial solace in selling your story to a national newspaper. Our client would have no objection to the resulting publicity, particularly as he will shortly be undertaking a tour to promote his new album, 'So This Is What You Do With It'.

However we would caution you that any mention of the kitty litter tray might result in us sending somebody round to cut off your fingernails at the armpits.

We remain, Sir, a bunch of sneaky bastards.

Mr Buller...
I Scrunchem

Any offer contained herein does not constitute a contract.

BELTANE FIRE



CAPTAIN BLOOD

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AND EXTENDED SWASHBUCKLING 12" (TX6780)

SEE BELTANE FIRE
ON TOUR WITH **MARILLION**





TRUE GRIT

Is Jon Wayne big leggy? We sent along our boldest reporter Ralph Traitor to find out, but he forgot to look



"We'll never get out, boys - I forgot my nail file!"

Is 'TEXAS Funeral' your idea of a joke?

JW: "Why don't you go interview goddamned Adam Ant?"

Did you ever finish High School?

JW: "That's none of your goddamn business. Is Ralph Traitor your real name? Or what?"

What are the musical influences on your career?

JW: "None."
EB: "Well, I'm very fond of Richard Wagner, but a certain international conspiracy prevented me from hearing him until I was over 30. So I can't really say he influenced me, but as a child I really liked the 'Whistler And His Dog'."

Favourite thing to do in Texas?

JW: "Throw a steel ball over a fence from the back of a motorcycle."

Favourite thing to do in LA?

JW: "Drop throw!"

EB: "Sleep, drink."

Jimbo: "Peeping Tom."

Opinion of Ronald Reagan?

BB: "Isn't that the guy with the polyp on his nose?"

EB: "You shouldn't make fun of our President."

Opinion of Rambo?

JW: "I think John Travolta is a fine actor."

Will the south rise again?

Jimbo: "No, the earth's core has cooled itself sufficiently to a low enough temperature that would prevent anything like that from ever happening again. The Jurassic period has passed."

Are you the marrying kind?

JW: "No."

What is your idea of the perfect girl?

Jimbo: "Anything that squats to pee."

Do you have a pet?

JW: "A marmot. He died."

Its name?

JW: "Coqui."

What is your dream for all mankind?

JW: "That I could give everyone 100 dollars - but I want some money back."

EB: "I think I'd like to see all the governments of the world united in

some sort of programme to eliminate stupidity - breed for the favourable qualities. Some people are scared of that, but think of what this world could be like."

What is the formative experience of your childhood?

Jimbo: "Getting my butt slapped by my second-grade teacher."

EB: "When you were a kid - did you ever have an emotionally disturbed child in your class? Did you ever wonder whatever happened to him or her? I had one in my school. I went to the boy's toilet one day and the disturbed boy was in there. As I was urinating, he grabbed my tit and began masturbating. The principal came in and took him away. I never saw him again. The way I figure it, the principal realised he had a 12 year old homosexual in his control, so why shouldn't he keep him all to himself."

JW: "I'm glad I didn't go to school."

Favourite film?

JW: "Night Caller From Outer

Space."

Favourite actor?

JW: "Ronald Reagan."

EB: "Acting is a worthless skill. I respect a toilet cleaner more than I would an actor."

JW: "Don't make fun of our President."

Favourite cartoon?

JW: "Ronald Reagan."

EB: "Don't make fun of our President, we could do much worse."

Favourite TV show?

JW: "Webster."

EB: "Las Malvinas Son Argentinas."

Favourite drink?

JW: "George Dickel."

Jimbo: "Scorpion Love Bowl."

Favourite car?

JW: "Truck."

Your message to the youth of the United Kingdom?

JW: "Get your f***ing nose out of the grout. It won't cost you a dime."

EB: "Study all things American."

In ten words or less tell the reader why he should buy 'Texas

Funeral':

EB: "Because it offers the most concise and insightful exposition of the 'Weltanschauung' of upwardly-mobile America."

In ten words or less tell us your life story.

JW: "I was born in a rabbit pen."

Favourite country artists?

JW: "Tom Jones and Helen Reddy."

Is your backing group serious?

JW: "What kind of question is that? Yes!"

Why not make a nice record?

JW: "Why don't you stick a cherry bomb up your asshole. I'll light it."

EB: "Oh, the next album will be a nice one. We'll take all the money that we make from the first one and spend it on making a nice album."

If there is a three-minute warning, what will you do?

JW: "Mount up!"

Glossary: JW: Jon Wayne/EB: Ernst Beauvine/Jimbo: Jimbo/BB: Billy Bob



"Well, I guess maybe we should smile, eh?" "You first."

SMILES AND SPIT

Wild Planet? It could be back, and Attrition, who are someone, can prove it. David Elliott finds out how

TWO AND a half years have passed since Dave Henderson (bless his little cotton socks) started his yummy *Wild Planet* series for these pages. It served as a springboard for further investigation into a whole sub-structure of 'alternative' music, and bands such as 400 Blows, Neubauten and Test Dept have risen from some obscure little pit to become 'quite well known'.

Attrition, born in Coventry but now resident in London, are in there too. Their new release, 'Smiling, At The Hypogonder Club' on Third Mind Records, is an impressive, polished album and says ho ho ho to any suggestion that they are difficult to listen to. For reasons that are not quite clear, Attrition are big(-ish) in Holland and when in Amsterdam they often visit a club called The Hypogonder. It is here that they smile.

"It's like a little reply to those people who've said that our music is depressed or depressive in the past," explains Martin Bows, who writes most of their songs.

"We don't want to be compared with those kind of gloomy, industrial noise bands. We always used to get lumped in with that even though we haven't got a great deal in common," adds Alex Novak, a singer, who has a penchant for wearing dark glasses on stage. He is not wearing them now.

"I still have the same ideas I had then," continues Martin. "The idea of *Wild Planet* was that people weren't following a strict

code. A lot of the time we were thrashing around in the dark but now we know what we want and we can concentrate all our energies into that."

Attrition nowadays pack a sweaty punch and while they still growl and menace, the songs are heavily crafted, with thumping electro beat guaranteed to set your feet a-tapping.

Are you a pop band?

"We play popular music."

Is it exciting being in a band that plays popular music?

"It's uncertain."

The fact that it's uncertain - doesn't that make it more exciting?

"It's not always a pleasurable thing."

Are you special?

"I think everyone's special," replies Martin after a sizeable pause, "but some people don't realise it. We did a gig recently and we were talking to somebody afterwards and he was really interested in us. I'd not really met anyone who knew so much about us. I asked him his name and he said, Oh, I'm nobody. And I thought, You're not - of course you're somebody. It was really sad."

Attrition's second LP (playing as I write these words) could well be the one to break them in Britain. That remains to be seen, but as the record comes to a wholly satisfactory end I note that the last song is called 'Fate Is Smiling'.

AS SEEN ON T.V.
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7" (MER 205) 12" (MERX 205)
LIMITED EDITION 7" DOUBLE PACK
(MERDP 205)



Reviewed by
Andy Hurt

SINGLE F T G M I S



SINGLE OF THE WEEK

THE LEATHER NUN 'Desolation Avenue' (Wire) Any release by The Leather Nun had to be something of an event, and this one is *three* events: first off, with the totally new 'Desolation Avenue'. New to record, that is; with their feverish approach to issuing material this could have been written in 1962 and nobody would be any the wiser. Come to think of it, that chorus "I want to be a fireman when I grow up" ... only joking, ha ha.

Events two and three are definitive studio versions of 'On The Road' and 'Son Of A Good Family', both featured on the recent live album.

'Desolation Avenue' is distantly related to 'Prime Mover' in that the pace is slow, the feedback rampant, the Almqvist Iggytone vocals quivering characteristically at the end of each line, with cellos queueing up to finish the song off with a flourish.

I'll admit that on first hearing you'd be hard pressed to deny that the opening seconds of 'On The Road' sounds more like Quo than Quo ever did. But soon we're revving off on that good old highway to hell, or even worse, West Bromwich. Ray Davies' 'Til The End Of The Day' provides the opening to 'Son Of A Good Family', which then blooms into a greasy rock and roll classic. Every one a winner!

PRINCESS TINYMEAT 'A Bun In The Oven' (Rough Trade) CACTUS WORLD NEWS 'Years Later' (MCA)

Had it not been for the Swedes, this Tiny meat hot potato would be a comfortable single of the week, but then how did Ken Rosewall feel, being around at the same time as Rod Laver; or Harald Schmidt as Ed Moses? What am I talking about? 120 seconds of brilliance.

A bigger noise for a smaller band fanfares the arrival on the deck of the much-vaunted Cactus World News. Big Mac, Bonio and the haircuts from Rhyl combine to bash out what appears to be a cover of 'Young Hearts Run Free' without the soul.

PHILIP BOA AND THE VODOO CLUB 'Diana' (Jah-Music)

As I banked the Lancaster for a run on Dresden my sparks, Chalky, shouted: "I say, skip - listen to what Jerry's broadcasting - this is dashed corking stuff." "Crikey, yes Chalky, this is bang on," I replied. "Diana Diana" warbles some fraulein as the laconic Herr Boa mumbles away with violins churning. "We're going home chaps - we have no argument with good eggs such as these." "But skip," interjected Ginger, "we can't return with a full payload." "Crikey - you're right ... BOMBS AWAY!" And that's how Bermondsey was created.

RAW-HO 'Be Me'

(Roarecords) Stirring rock and roll in the 101'ers mould, more plays than any other record this week. Great.

BIG TOWN PLAYBOYS 'Down The Road Apiece' (Making Waves)

Thoroughly convincing reworking of the classic boogie number featuring the talents of the unhealthily youthful Michael Sanchez on piano.

BLOODSPORT 'On Ice' SAVE US 'History To The Womb' NEW MODEL ARMY 'Bittersweet' (All Quiet Records)

Two newbies and a valuable reissue. Bloodsport - what? A *catchy* pop song from this rabble? A chorus with echoes of The Hammersmith Gorillas, a voice with hints of Peter Hammill harshness and a galloping pace which amazingly fails to run out of steam.

And the hits keep on coming! Less steamy, strutting along at raindance pace and another killer refrain

- save us! Somewhat affected verse vocals reminds me of May Bygraves cooing "you've won a prize", otherwise a quick rubber stamping and on to ... New Model Army. Ah, the good old days before the tax loss merchants saw a golden opportunity. In your shops now!

AC/DC 'Shake Your Foundations' (Atlantic)

TWISTED SISTER 'Leader Of The Pack' (Atlantic) As *Crrunge!* mission control has been moved perilously close to the *Sounds* billiards room one can assume one is going to hear these discs again, come what may. Of the two, the one by the oldest schoolboy in the solar system is infinitely superior, meriting two complete plays!

ALARM 'Spirit Of '76' (IRS)

So the Mike Yarwoods of rock have progressed from The Clash (five years late) to Springsteen (ten years in arrears). Projecting ahead next year should see them going through their Archies period. A real anthem, this one.

SUZANNE VEGA 'Small Blue Thing' (A&M)

Thousands of copies of Durkheim's *The Division Of Labour* hit rag rugs in halls of residence nationwide as 'Small Blue Thing' occupies the micro-turntable. Nice. Celery, knickers on radiators, Snoopy posters and Suzanne. She takes you down alright ...

BELOUIS SOME 'Imagination' (Parlophone)

A beetroot hue flooded over Mr Philpott's face. His eyeballs bulged, popped out of their sockets like champagne corks, pinging back on to their stalks like clackers (Youth fad, early '70s). "Alright!" Which of you boys stopped 'Imagination' being a hit last time around? ... Well, 2E, I'm in no hurry, I've got *all this marking to do!* And we're going to *stay here until the blasted thing IS a hit!*

"OK, sir, it was me - it's a hit." (Philpott is now a press officer for Westland Helicopters).

MAINFRAME 'Five Minutes On ...' (Polydor)

Techno twins Murray and John look as though they wouldn't dare join forces to say boo to an anorexic goose, but Clark Kent quick-changes transform them into giants of electro disco. Deserves to be a hit, but won't be.

FLOY JOY 'Weak In The Presence Of Beauty' (Virgin)

I was grooving along quite trendily, gazing longingly at my reflection in my loafers, when I realised where I'd heard this hook before - Sal Solo's 'San Damiano'. Quick, take it off before a pack of wild Jehovah's Witnesses besiege the house!

EURHYTHMICS 'It's Alright (Baby's Coming Back)' (RCA)

While the charts overflow with detritus, Eurhythmics sail serenely on. Annie shows she's picked up a few tips from Aretha while Dave lifts his glissando solo direct from Holger Czukay's 'Persian Love'.

ABC 'Ocean Blue' (Neutron) THE COLOURFIELD 'Things Could Be Beautiful' (Chrysalis)

Why does everyone want to play easy listening these days? Alf, Feargal, Sade, dump 'em in the middle of the road where they belong. If James Last can cover 'Blue Monday' (he did), then ABC's new trifle would trouble the maestro not a jot. Martin Fry hits the hormones in an attempt to turn into Cilla Black. 1977, indeed. ...

And to think Terry Hall once made such great records as 'It Ain't What You Do It's The Way That You Do It'. Obviously Tel's ambition is to turn into Martin Fry, and he's very nearly there. Wogan's one to watch.

JAMES BROWN 'Living In America' (Scotti Brothers) GRACE JONES 'Pull Up To The Bumper' (Remix) (Island)

Ever since Reagan speechwriter Rambo (why do you think Ron referred to Austria's "Vietnam" airport?) beat up her man (what's three stones between pals?), Grace has been gunning for a title shot. If it came to fisticuffs I'd back our Gracie anyway, but music-wise she gets stuffed on points by Dan Hartman's Rocky IV theme, as performed by the black Gary Glitter, James Brown.

STEVIE NICKS 'I Can't Wait' (Parlophone)

Let sleeping dogs lie.

THE FLIRTS 'You And Me' (Epic)

As above, times three.

LLOYD COLE AND THE COMMOTIONS 'Cut Me Down' (Polydor) KING 'Torture' (CBS)

Dozy drip Lloyd wimps out his latest

A-level essay in anaemic pop. Quite why the goat-voiced one should enjoy any more cred than the seemingly universally despised King is beyond my ken, John (or should that be beyond my john, Ken?)

If I were an incredibly witty Cole fan I could make a really sophisticated joke about the title of Paulie's latest, but I've got to get on with my revision.

SARAH BRIGHTMAN AND STEVE HARLEY 'The Phantom Of The Opera' (Polydor)

Remember supergroups? No? Well, get a load of this - Sarah Brightman, Mike Batt, Andrew Lloyd-Webber and Richard Stilgoe, a veritable *Celebrity Squares* of pop.

For purposes of cred, Steve Harley has been abducted and coerced into co-operating, duetting with the unbounded talent of Miss Brightman. Shucks - it's not so bad until the really-good-singer-actually-Melvyn does her Brunhilde bit at the end. All the windows in the street are blown out as my eardrums explode. Probably the greatest song ever recorded.

JOHN COUGAR MELLENCAMP 'Small Town' (Riva)

'Small Town' conjures up images of those obnoxious geeks in the current batch of Budweiser ads - I'm surprised anybody buys the stuff if that's what you turn into after a can. As I happened to be in the kitchen, the needle managed to stray onto the next track, 'Pink Houses' - now *this* is much more like it, scathing lyrics and a chunk of *passion*, flickering some light at the end of a dingy tunnel.

SUGARHILL GANG 'Rapper's Delight'

POSITIVE FORCE 'We Got The Funk' (Streetwave) **SWEET THUNDER 'Everybody's Singing Love Songs' SLICK 'Space Bass' (Streetwave)** That just about says it all. Classic not-too-oldies.

DIANA ROSS 'Chain Reaction' (Capitol)

So far as that very embodiment of good taste, Chris Roberts, is concerned, the scrawny croonette could record 'Save Your Kisses For Me' and still retain her goddess status, and that's just as well, for this slab of ersatz Supremes Motown is penned by those serious downtown dudes, the brothers Gibb. About as dignified as Meryl Streep

appearing in *Confessions Of A Window Cleaner*.

EDDIE MURPHY 'Party All The Time' (CBS)

On the evidence of recent film reviews, there are more laughs to be had from this tripe than *Best Defence*.

WHITNEY HOUSTON 'How Will I Know' (Arista)

The girl named after an aero-engine firm (her sister is called Pratt) bounces back with a suitably happy, dumb, melodic, thoroughly worthless slab of bilge destined for the tops of the pops. The sort of record I suspect Anika Rice would like.

ZAPP 'It Doesn't Really Matter' (Warner Brothers)

This lot have been knocking around for a while now, and it would seem they're still capable of making passable records. Unfortunately a budget-conscious label has only sent the seven-inch format and it ends just as it's really getting started, so who knows?

MORRIS DAY 'The Oak Tree' (Warner Brothers)

A sub-Clinton backing with Mo sounding like an older Michael Jackson and somehow managing to come out of the confusion with credit even though I haven't got the foggiest idea of what he's trying to say.

DRUM THEATRE 'Living In The Past' (Epic)

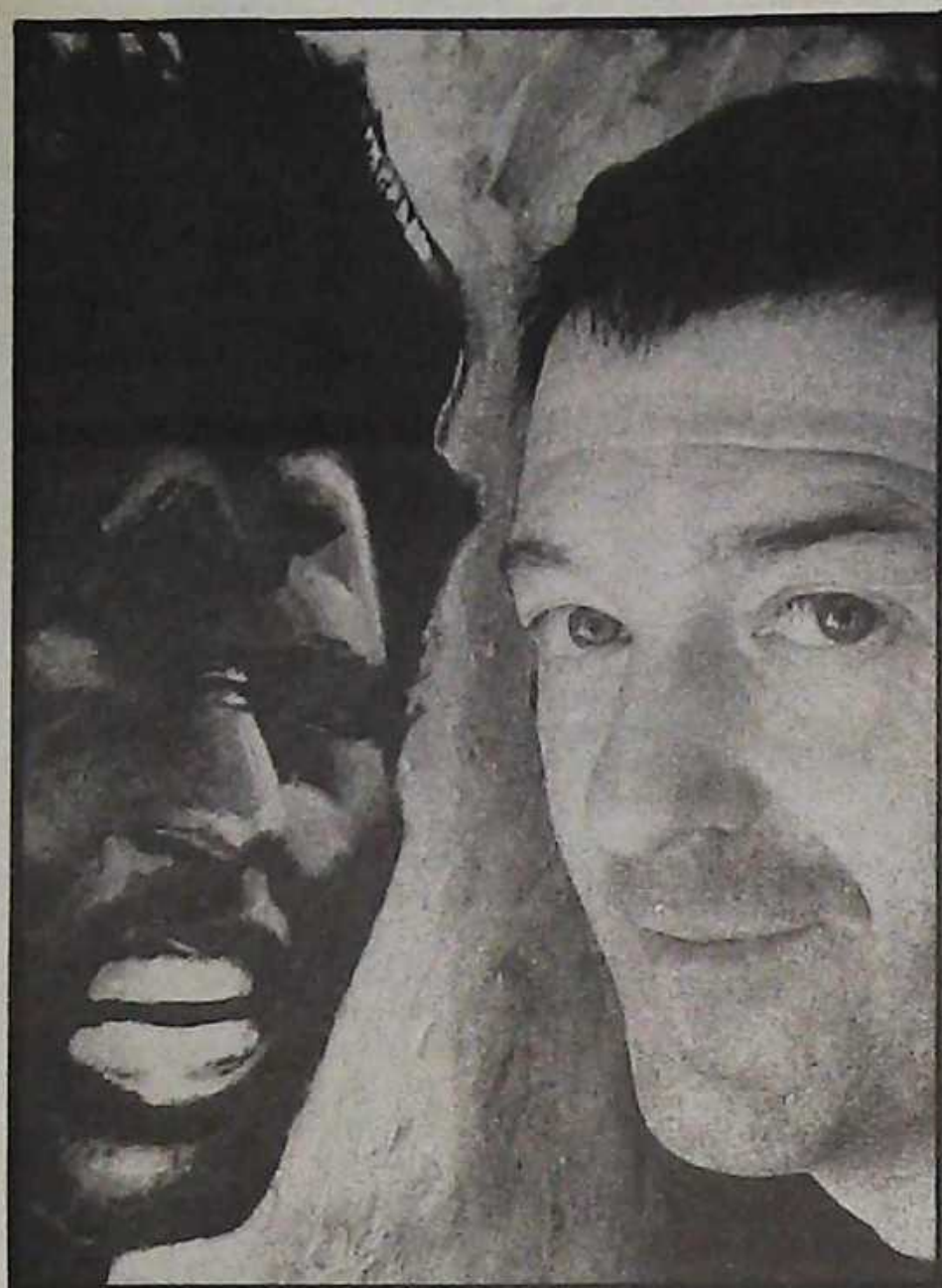
Myles Benedict on drums indeed! The singer smears make-up warpaint-style on his cheek and Result: terminal Anita Harris. His name is Gari, spelt G-A-R-I. Ugh, Culture Club versus Lionel Richie. This record is W-A-N-K-I.

DEATH IN JUNE 'Come Before Christ And Murder Love' (NER)

Lumme, Darbyshire - what on earth do I say about *this* one? If I have the temerity to express appreciation, *The Daily Boer* will condemn me as a rabid Nazi; if I dismiss it then *Mammary News* will call me a snivelling pinko. Well, the *tune's* quite pleasant, hardly the 'Horst Wessel Song', but perhaps that's the point.

ASWAD 'Kool Noh'

(Simba) Aswad make classy reggae and wear a selection of Habitat soft furnishings on their heads. Sofa, so good... (fined £100 with a six month suspended sentence for cruelty to old jokes).



Little Richard meets his maker

Hattie Miles

Lord WAISTREL

ALAS, PHIL Lynott, RIP... Still, at least the wild rocker's tragic demise brings some good with it – yet more proof of the scientific validity of the predictions of Waistrodamus, the mediaeval prophet and my own great-great grandfather. Already Oxbridge scholars are pointing to his ancient words: "Ireland's darkest son shalt perish soon after ye Minder meeteth ye Oriental Express."

Of course the real tragedy of Lynott's last exit was the sight of young Heavy Metal Heather immediately flogging her sordid 'memoirs' to *The Maxwell* under the guise of 'housewife Heather Mitzen'.

Manowar beware – should a certain 'star' ever

become famous and then swiftly perish (yes please), doubtless HMH will already have sold her sorry story of his loutish life to the lowest bidder...

More proof of the Waistrodamus wisdom can easily be gleaned from the following quick cross-section of his predictions.

In 1762 he predicted the rise of George Michael thus: "Lo in 1985 ye musique will be ruled by a Minstrel with a name like ye cheese." (Cheese – Cheddar – Cheddar Gorge – sounds like GEORGE! Geddit?)

In 1763: "Ye son of ye son's son" (that's me) "shalt be bedded by a naked wrench calleth Suzanne Mitzi." (This has yet to happen.)

And in 1764: "In 1985, ye highwaymen in ye colonies

shalt be thwarted by ze 'burning gits'."

This last prediction puzzled experts for months, until they realised wily Waistrodamus had actually forecast the coming of Bernhard Goetz – New York's subway vigilante!

And talking of Bernie, how nice to note that a New York toy firm has just started manufacturing *The Subway Vigilante Game*. Created by Mr 'Mad Mike' Marine (who also wrote the illuminating manual *101 Ways To Get Rid Of A Lettuce Head Doll*), the game centres on a map of the New York tube – with each space standing for a different station.

Players begin at Brooklyn with a loaded gun – with the aim of reaching the Bronx alive.

You have six bullets each, but when you run out you can be mugged and then you lose. You move by throwing a dice, and drawing cards ('Put Gun

To Punk's Head... Move Two Spaces' runs a typical motif). And it is selling like Heseltine flak-jackets at an EEC convention.

But the Great British public, prefer something more tasteful. Like *The Dead Rock Stars Game*.

In this board game – already at the drawing board stage of one toy giant – players represent deceased stars, such as Hendrix, Joplin, Manilow, Phil Lynott and Phil Mogg. They make their way round a board crammed full of pitfalls, like heroin overdose, rogue roadie riot, Heavy Metal Heather and, worst of all, a Chris Roberts interview.

Finally, while we're talking demises, toppers off to Stepney's finest, The Scene, RIP, who have decided to hang up their guitars. Their dubious legacy is a mountain of unpaid debts and at least three contested paternity suits!

Toodle pip!

PAINTING BY NUMBERS

Artist David Oxtoby canvasses your support; Jeremy Miles gives his impression

IT WAS like a scene from a bad B movie: the painter, the photographer and me bopping around this artist's studio; Little Richard screaming 'Good Golly Miss Molly'; The record player cranked up to full volume and there, in front of us, a huge canvas of the singer himself.

David Oxtoby paints pictures of rock and roll stars and this is how he likes to show them to people. The impact is remarkable. And Little Richard, leg up on piano, in full, furious, demonic flight, is just one of the rock legends reborn and re-visited by Oxtoby's brush. Stacked in a storage room next to his studio on the ground floor of his London home, there are dozens of them. Presley, Jerry Lee Lewis, Billy Haley, Gene Vincent – the heroes of his youth.

At 47, he is old enough to remember exactly how deeply he was affected by their music back in the '50s, and he loves rock and roll with a passion that has remained with him. David Oxtoby is to this day the eternal fan who for the past 30 years has painted and re-painted pictures of his idols, struggling in the process to capture the true essence and excitement of their music on his canvas.

Completely hooked on rock 'n' roll music – "there wasn't a seat left in one piece at my local Odeon" – he started designing record covers while studying graphics at art school in Bradford. Desperately wanting to switch to painting, he moved to London and enrolled in a course at the Royal Academy of Art. It was, as he was to discover, a wise move.

"I owe the Academy just about everything," he says. "They let me do more or less exactly what I wanted, whereas students at other colleges had to adhere to all sorts of educational demands from the Government."

Oxtoby became a cult figure in the early '60s and moved to America where, as well as selling his paintings, he came to be regarded as something of a media superstar.

The party ended when Oxtoby found himself faced with the possibility of conscription into the American forces and a one-way ticket to Vietnam, so he exited hastily back to Britain, only to discover that he was not exactly a household name anymore. He took solace in a teaching job at Maidstone College of Art, where he remained until the early '70s, when things began to go further downhill.

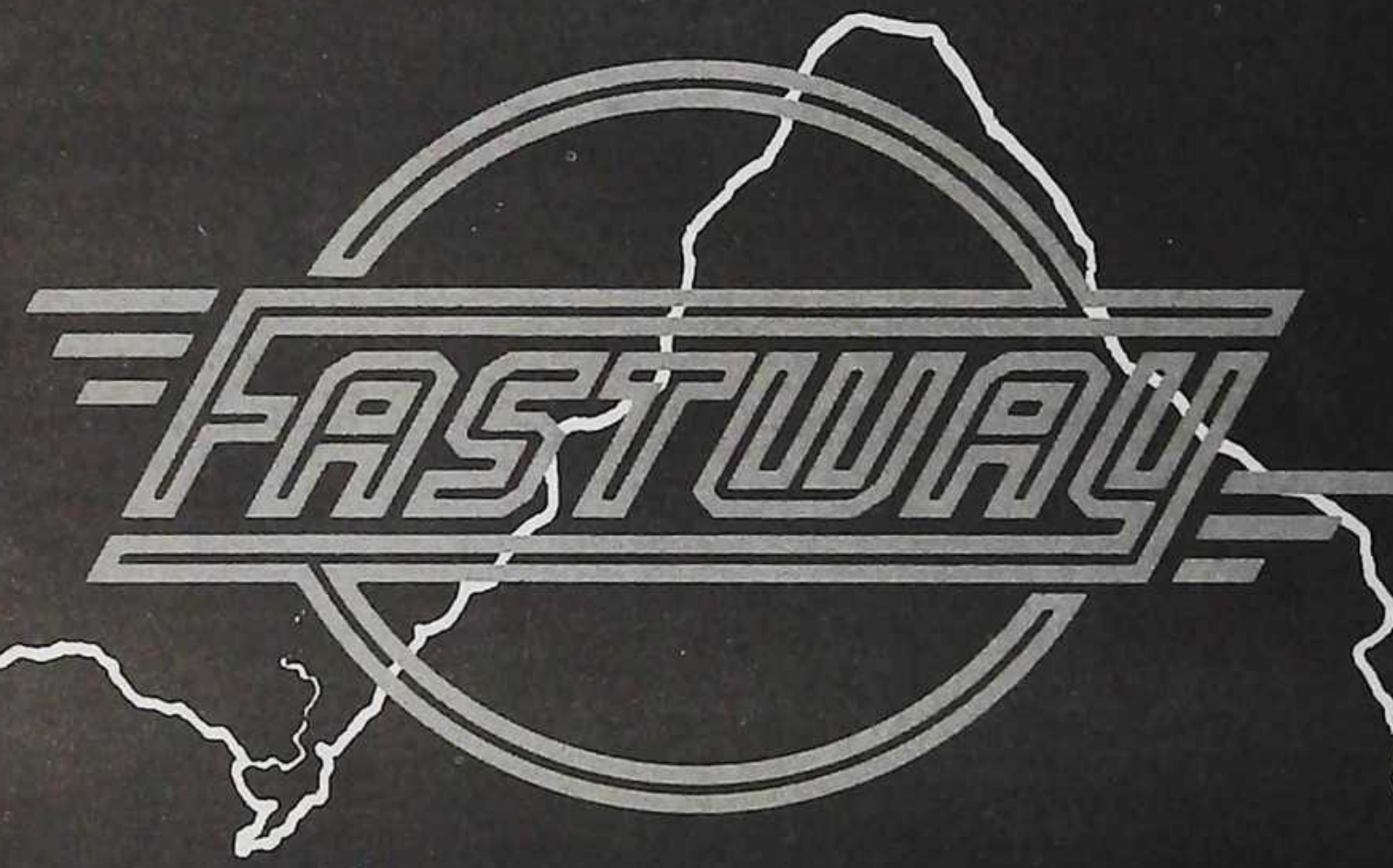
A mysterious illness, eventually diagnosed as diabetes, was only the first of a series of personal crises that were, by 1979, to leave him creatively dried up: in just seven years, Oxtoby lost his father, his mother and sister.

Shortly after his sister's death, a lorry loaded with his pictures returning from a major show in Copenhagen was hijacked by Italian bandits and set on fire. All 26 paintings – the bulk of four years' work – went up in flames. Another fire destroyed some plates for lithographs of Dylan, Presley and Jagger and, to top it all, three of his pictures fell off a wall in a Manchester gallery. It was all too much.

"I began to wonder what the hell was going on," he says. "It was awful, all those fires and things. People were beginning to think I had something to do with it myself." He withdrew from public showing and for a while was unable to work. Gradually, Oxtoby's creativity began to flow again and he threw himself back into his work. Now he is ready to unveil what he believes to be some of his best ever paintings.

A month-long exhibition of 20 of his biggest and most powerful paintings is due to open at the Metropole Gallery in Folkestone on January 17.

"I think it's going to be one of the most important shows I have ever had," he says. "It certainly contains some of the best things I have ever done. They have a controlled freedom about them, they really do capture the spirit of rock and roll."



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FRIDAY 17	WEMBLEY ARENA
SUNDAY 19	N.E.C BIRMINGHAM
MONDAY 20	N.E.C BIRMINGHAM
TUESDAY 21	EDINBURGH PLAYHOUSE
WEDNESDAY 22	EDINBURGH PLAYHOUSE

THE POLL WINNERS' POLL

Who Fish, Billy Duffy, Bruce Dickinson, John Peel and Phil Collins rate as the *creme de la creme* in the *Sounds* poll

FISH

ALBUM
'The Dream Of The Blue Turtles' Sting
SINGLE
'Running Up That Hill' Kate Bush
BRITISH BAND
Lloyd Cole And The Commotions
WORLDWIDE BAND
Phil Collins And The Hot Tub Club
NEW BAND
Beltane Fire
INDIE ACT
Cardiacs
BEST LIVE ACT
Bruce Springsteen
MALE VOCALIST
Sting
FEMALE VOCALIST
Kate Bush
MUSICIAN
Sting
MALE SEX OBJECT
Keith Goodwin
FEMALE SEX OBJECT
Kate Bush
SAINT
Steven Of Whitby
TYRANT
John Arnison (our manager)
DICKHEAD
Madonna
BITCH
Madonna
TV SHOW
Spitting Image
TV ADVERT
McEwan's Export
RADIO SHOW
Tommy Vance Friday Rock Show
PROMO VIDEO
'Bring On The Dancing Horses'
Echo And The Bunnymen
RETAIL VIDEO
Live At Hammersmith David Bowie
FILM
The Killing Fields
NEWS EVENT
Live Aid
NATIONAL NEWSPAPER
The Daily Record
BOOK
Her Victory by Alan Sillitoe
FOOTBALLER
Gordon Durie (Hibs)
POLITICIAN
Jesse Jackson

TV ADVERT
Tetley's Bitter (The Three Ferrets, black and white)
RADIO SHOW
Janice Long
PROMO VIDEO
'Don't Come Around Here No More' Tom Petty
RETAIL VIDEO
Are You Experienced Jimi Hendrix
FILM
Repo Man
NEWS EVENT
Live Aid
NATIONAL NEWSPAPER
The Observer
BOOK
Meditations In Green by Steve Wright
FOOTBALLER
Paul Simpson, Man City
POLITICIAN
Bob Geldof

BRUCE DICKINSON

ALBUM
'Misplaced Childhood'
Marillion
SINGLE
'Fortress Around Your Heart'
Sting
BRITISH BAND
Marillion
WORLDWIDE BAND
Queen
NEW BAND
The Entire Population Of Hackney
INDIE ACT
Sherman Tankers
BEST LIVE ACT
Marillion
MALE VOCALIST
Dennis Waterman
FEMALE VOCALIST
Ann Wilson
MUSICIAN
Sting
MALE SEX OBJECT
Ross Halfin
FEMALE SEX OBJECT
Lee Aaron
SAINT
Simon Templar, you fool!
TYRANT
Derek Hatton
DICKHEAD
Andy Ridgeley
BITCH
Who, me? Never!
TV SHOW
EastEnders
TV ADVERT
Heineken (Water In Majorca)
RADIO SHOW
Friday Rock Show
PROMO VIDEO
Mike Oldfield's recent Whistle Test appearance
RETAIL VIDEO
Live After Death Iron Maiden
FILM
Insatiable II
NEWS EVENT
AIDS
NATIONAL NEWSPAPER
The Sun
BOOK
Musashi by Eji Yoshikawa
FOOTBALLER
Sir Stanley Matthews
POLITICIAN
Neil Kinnock (but not the rest of the Labour party)

JOHN PEEL

ALBUM
'Back In The DHSS' Half Man Half Biscuit
SINGLE
'Cruiser's Creek' The Fall
BRITISH BAND
The Fall
WORLDWIDE BAND
Eton Crop
NEW BAND
The Jesus And Mary Chain
INDIE ACT
Half Man Half Biscuit

BEST LIVE ACT
Roy Orbison
MALE VOCALIST
Nick Cave
FEMALE VOCALIST
Roxanne Shante
MUSICIAN
Johnny Marr
MALE SEX OBJECT
Pete Wylie
FEMALE SEX OBJECT
—
SAINT
Bob Geldof
TYRANT
—
DICKHEAD
Jeffrey Archer ('A world champion in the making')
BITCH
—
TV SHOW
Alas Smith And Jones
TV ADVERT
Trio
RADIO SHOW
Miss P's prog
PROMO VIDEO
—
RETAIL VIDEO
—
FILM
Repo Man
NEWS EVENT
Live Aid
NATIONAL NEWSPAPER
The Observer
BOOK
Rock 'n' Roll Confidential by Penny Stallings
FOOTBALLER
Kenny Dalglish
POLITICIAN
Dennis Skinner

PHIL COLLINS

ALBUM
'The Dream Of The Blue Turtles' Sting
SINGLE
'Like A Virgin' Madonna
BRITISH BAND
Genesis
WORLDWIDE BAND
Talking Heads
NEW BAND
Sting's!
INDIE ACT
Robert Wyatt
BEST LIVE ACT
U2 at Live Aid
MALE VOCALIST
Philip Bailey
FEMALE VOCALIST
Aretha Franklin
MUSICIAN
Joe Zawinul
MALE SEX OBJECT
It has to be me!?!
FEMALE SEX OBJECT
Aretha Franklin
SAINT
Uncle Bob G
TYRANT
Richard Branson!
DICKHEAD
Paul Morley
BITCH
Julie Burchill
TV SHOW
Fawlty Towers repeats
TV ADVERT
The old Guinness ads and Holsten Pils ads
RADIO SHOW
Brian Hayes, LBC
PROMO VIDEO
'Don't Lose My Number', PC!!
RETAIL VIDEO
The Tony Hancock Collection, BBC
FILM
Sex Crazy Lesbians On Drugs (indie)
NEWS EVENT
Live Aid
NATIONAL NEWSPAPER
The West Sussex Gazette
BOOK
Anything by Clive James
FOOTBALLER
Jimmy Greaves
POLITICIAN
John Cleese

BILLY DUFFY

ALBUM
'The Head On The Door' The Cure
SINGLE
'How Soon Is Now?' The Smiths
BRITISH BAND
Siouxsie And The Banshees
WORLDWIDE BAND
U2
NEW BAND
Balaam And The Angel
INDIE ACT
Play Dead
BEST LIVE ACT
Jason And The Scorchers/Dr And The Medics
MALE VOCALIST
Stevie Wonder
FEMALE VOCALIST
Annie Lennox
MUSICIAN
Dave Stewart
MALE SEX OBJECT
Les Warner
FEMALE SEX OBJECT
The girls from Power Station and Arcadia videos
SAINT
... And Greavsie
TYRANT
Metropolitan Wheel Clamp Units
DICKHEAD
49% of all British music journalists
BITCH
See above
TV SHOW
TV-AM

JOHN

HIGH NOON: An hour in which the average aspiring rock star is perhaps expected to be nestling between his satin sheets cuddling a copy of the *Kama Sutra* and the previous evening's shady blonde leftovers.

However, today's candidate for the hot coals, it seems, had an early night.

Bidding a cheery "Good morning," to his brunch-munching road mates Cheap Trick, a small, slight, red-haired man bounces spiritedly towards two charcoal grey limos which purr outside the glamorous Hollywood hotel, like pampered kittens in the mid-day sunshine.

"Hi, I'm John Waite," he says as we exchange a warm hand shake.

If the name doesn't ring any bells then surely the song title 'Missing You' will. The haunting ballad, which took a mere three minutes to write, winged its way to the number one spot on the *Billboard* chart in America and hovered around the UK top ten for several weeks last summer, finally bestowing upon former Baby John Waite the artistic recognition denied him for almost a decade.

It's winter in L.A., but still just warm enough to warrant a huge pair of sunglasses, perched casually upon the end of Waite's sculpted nose.

He's sharp, absorbing his surroundings with adrenalin-driven enthusiasm and, for a man whose self-analysis includes the adjectives cold, distant and offhand, seems endearing in the company of a fellow Briton who understands the virtues of simple culinary delights.

"I really miss fish 'n' chips," he muses. "The first thing I do when I fall off the train at home in Lancashire is go straight into the chip shop!"

Waite has never made any secret of his affection for his native England, and although he has himself found most of his artistic stature in America, he says: "I really miss London a lot. Some of the music that comes out of Britain and, dare I say even Europe, is so far in front of America. I don't have to say that for you or the press or *Sounds* or anything. Everybody knows it. The Americans know it. That's why they buy so much English music."

"I was almost more excited about 'Missing You' making the British top ten than I was about its going to number one in America. I was up there along side Wham!, Culture Club, Springsteen and Prince in the UK. It wasn't a Mickey Mouse top ten, it was very serious, and I was really pleased that 'Missing You' got as far as it did."

THE LIMO slides almost unnoticed past dormant security guards through the gates of Paramount Pictures' vast Hollywood studio complex, where John and the No Brakes band are scheduled to record *Solid Gold* — a US TV show not dissimilar to *Top Of The Pops*.

Everybody has a few jokes at the expense of the dancers, hostess Dionne Warwick screws up a couple of times, and Waite splits his disgracefully tight black patent leather trousers.

However, three takes later 'The Choice' (a ballad culled from his latest vinyl outing 'Mask Of Smiles') becomes video tape history and, while John remains amiable yet unruffled, a host of giggling girls shower him in goodbye kisses.

Oh, to be a sex symbol.

"It's hard to be friendly without becoming everybody's main squeeze," he sighs. "I do tend to find a lot of people hitting on me, and it's really aggressive. If I don't give them the come on, they either say that I'm gay or I'm boring. It's very difficult to deal with sometimes, but if you just keep a straight face and sing in key, what else can you do?"

Later the same afternoon, an army of die-hard admirers had gathered outside the Hollywood Palladium on the promise of a glimpse and the hope of an autograph.

Meanwhile, backstage, John was busy opening cards and gifts of flowers and champagne, reading with bemused interest the steamy love notes from his adoring female fans.

Could it be that Waite's value as a pop pin-up is beginning to outweigh his value as an artist?

"God, the last thing I want to be is Madonna. It'd make me miserable to be in the top ten every week. I'm basically a very quiet person and I like to be away."

"I don't want to be on the cover of everything every week, or fighting for an inch of press somewhere. It's really juvenile, and it basically means that you've got nothing to say at all," he says, shrinking at the sight of a tape recorder.

"I seem to have carried people with me from The Babys days. My fans have stuck with me through a lot of different changes. They've always seemed to get something out of what I've been doing, which is great 'cause it means that I can experiment without feeling self-conscious."

And experiment is exactly what Waite has been doing. From the raw, hot-blooded raunch of 'Ignition' (his first and arguably finest solo album — virtually ignored by *Chrysalis* at the time of its '82 release, but neatly re-packaged in the wake of his recent success), to '84s million seller 'No Brakes', and now the tempered balladry of 'Mask Of Smiles'.

"I feel very bitter towards *Chrysalis*," says Waite, now on EMI America. "They really tried to f*** me up ... and as far as art goes, 'Ignition' was one of my best pieces of work."

"I don't like the re-packaging of 'Ignition', but I'm very proud of the album and I'm glad that it's finally being recognized, even after all this time."

Since 'Missing You' became a hit on both sides of the Atlantic, JOHN WAITE has no longer had to yearn for fame and glory. But, as globetrotting MARY ANNE HOBBS discovers, what he really wants now is a plate of home town fish 'n' chips. CHRIS WALTER batters him up

WAITE

baby boomer

"I must admit that in comparison to 'Ignition' and even 'No Brakes', a lot of the material on the new album 'Mask Of Smiles' is pretty down. But at the time it was written I'd just come off the 'No Brakes' tour - I was run ragged and pretty much beaten up. I was going through a lot of bad stuff personally, and I was pretty much lost - so the album was written about being lost."

Do you have a favourite track on 'Mask Of Smiles'?

"I think 'Welcome To Paradise' is a good one, and I like 'Just Like Lovers', but 'No Brakes' is probably my favourite. I've been trying to get that one for years, but I didn't record it because the band was never right."

"Anyway, I asked Johnny Thunders over, it was really late one night, and he walked in sideways, like this," laughs Waite executing an amusing and articulate Thunders impression. "And we cut it!"

"It was a live vocal and everything! That's what I wanted the whole album to sound like really, but it's a real bastard trying to by-pass all these guys who use noise gates on you. I hate Dolby. If God invented rock 'n' roll, he would never have invented Dolby 'cause it takes all the bloody noise out - and rock 'n' roll is noise."

John is currently winding up an extensive US tour with the elusive No Brakes band, which again features a couple of new faces. Ex-Dire Straits keyboard player Tommy Mandel, whose work features heavily on 'Mask Of Smiles', and whom Waite cites as one of his all time favourite keyboard players, chose to stay at home in New York.

Handling the ivories in his place is Arthur Stead and, claims John with a shrug and a smirk, "Nobody liked bass player Joey Vasta's socks, and his sunglasses clashed with our image". Hence he was replaced by John Regan, fresh from his sessions on the new Rolling Stones record.

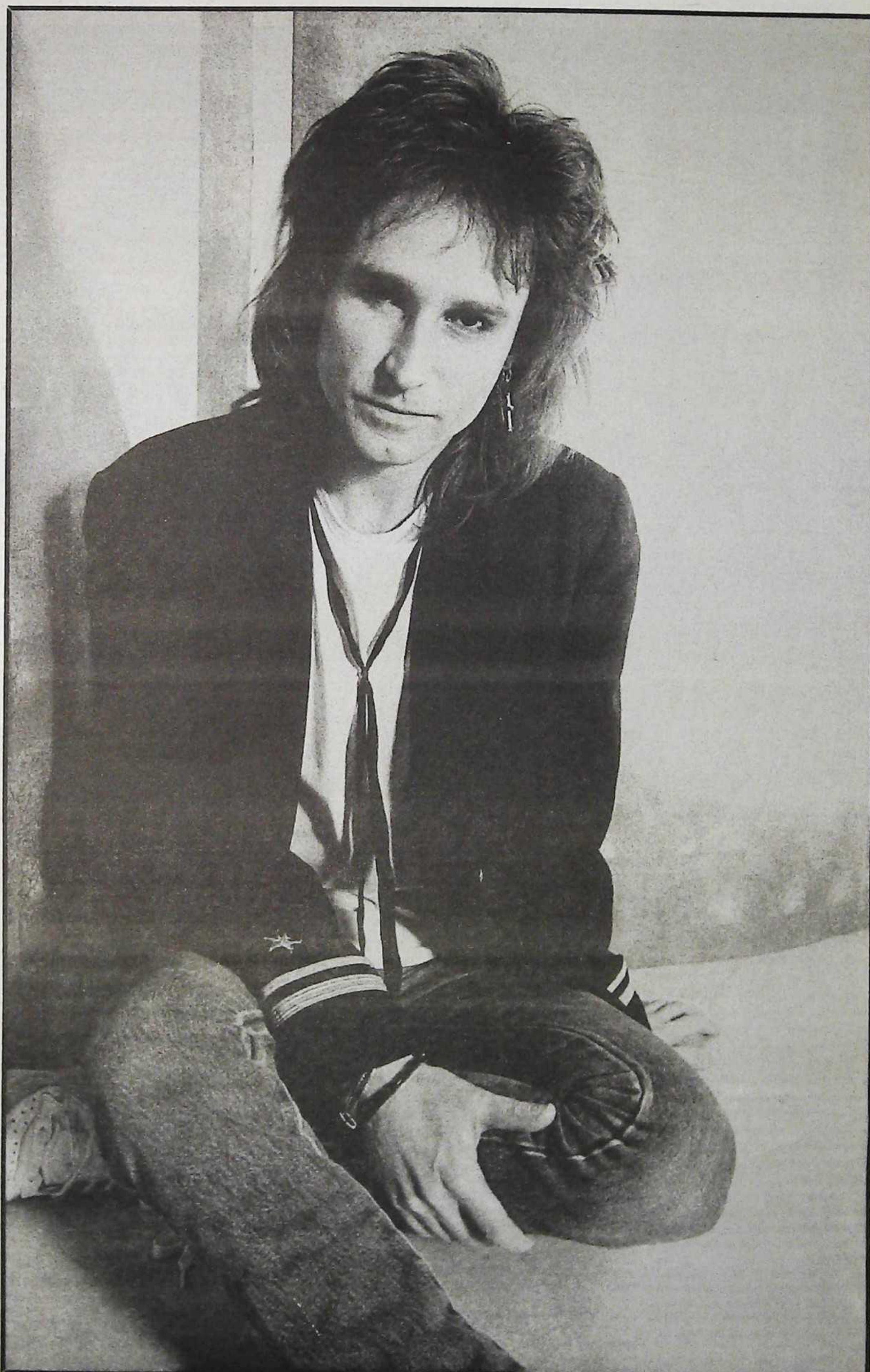
"This band is completely out of control," he enthuses. "John McCurry, the guitarist, is amazing and I'm really looking forward to going to England with them. We're doing three Marquee dates and we've got a spot on *The Tube*, so I'm hoping that everything's just gonna take off over there."

And so it seems there really are no brakes for John Waite. On his return from Europe in February he plans to take the current line-up straight into the studio to begin work on album number four.

"I'm really happy at the moment, so the material I've been writing is quite a bit heavier than the stuff on 'Mask'. The next album is also gonna include some music for a feature film project I'll be working on next year." (As a follow up to his part in the sky rocketing US soap opera *Paper Dolls*, John is taking on the leading role in a re-make of the movie *Privilege*).

What more could this lyrical poet, aspiring actor and fully fledged rock star, treading the boards with perhaps his finest line-up to date, possibly wish for?

"I'd like to make a completely flawless album, then I'd never have to go back and make another. And I think I'd like a son." Faltering momentarily Waite concludes: "And I'd like to be in love."



HOODOOG

martian law



"I KISS the ground on which you walk," sing The Hoodoo Gurus.

"I kiss the lips with which you talk/ I kiss the city of New York, where I first met you."

On the trail of The Hoodoo Gurus, we follow the musical clues that can only lead to one place. That's right, Sheffield.

New York, sadly, turned out to be a red herring. Poetic licence from the men who make Keats look like a Grecian urn salesman.

Sheffield may never rhyme with anything in its life, but with the Gurus in town it suddenly had a lot going for it.

The first thing you notice is that their hotel is very expensive. In their native land of Australia, The Hoodoo Gurus have suddenly, rather unexpectedly, cracked it.

Their second LP 'Mars Needs Guitars!' went gold after three weeks and a week later their first, 'Stone Age Romeos' (available here on Demon) did the same, although it took it 18 months to get there.

Of all the Australian names being bandied about at the moment, the Gurus are the first to make an impact on the charts in their own country – a fitting achievement for a band who grip your heart like it hasn't been gripped since the first time you heard The Ramones.

"We're the leaders of the pack," says Mark Gurus happily, automatically invoking the name of the ultimate teen song for good luck.

YOU MIGHT expect a band called The Hoodoo Gurus to be riddled with superstitions. As it turns out, they only have one, but it's a good one. They won't have their photograph taken in between soundcheck and a gig, so I seize the opportunity to talk to them instead.

Dave Faulkner has just washed his hair and he offers Mark and I a cup of tea. There are only two cups in his very expensive hotel room with its obligatory view of Sheffield-by-night, so Dave (guitar and vocals) and Mark (drums and cymbals) have tea and I have a bottle of German beer from the private bar.

I can't help thinking that this should be the other way round. Dave says,

could I replace the beer with a bottle from my room later on because he can't afford it. He sticks a Johnny Rivers tape in his cassette machine and waits to be asked questions.

What does the world want to know about The Hoodoo Gurus, I wonder? What do they need to know that isn't immediately apparent in a single glance? "We will grow our hair/ Yeah yeah yeah," they tell us.

The Hoodoo Gurus! It should be obvious!

"It doesn't matter if people hate you," says Dave, "as long as you say, well, this is what we are. When we did 'Like Wow – Wipeout' and 'In The Wild' on *The Tube*, we deliberately picked the two most straight-ahead songs; you can't confuse what we are from those two songs. We're a rock 'n' roll band. We might have greater depths than those two, a greater range of styles – but the rest is just the spectrum. Those two songs are like the white light that they all combine to make."

What's the difference between The Hoodoo Gurus and other Australian bands? Are you all just part of the same garage explosion?

"Not really, I don't think we fit into that category anyway. To me garage

always meant that people didn't like it because they didn't think it would be a hit. Certainly it's not trying to keep the music small and intimate which a lot of those bands tend to think is the main emphasis. Some bands are too preoccupied with trying to stay groovy and hip."

Mark: "They think if they try too hard, they'll look like they're . . . uh, trying too hard."

How hard do you try?

Dave: "We try very hard, but we've never made any bones about it, because we don't see any dichotomy between letting people hear the music and liking it at the same time, whereas some bands think that if that audience over there likes it, it can't be any good for this audience over here, and I just think that's rubbish."

"My favourite bands are ones that I've heard about, not ones that I don't hear about."

What's the difference between Australia and England?

"I guess in Australia you get hardened by the rigours of playing the pubs. There's a very big live scene and that's what maintains the music industry, not the recording side of it like here, where you have to pay to play. So there's less

URUS

Would you buy a used hoodoo from these boys?
JANE SIMON steals away to Sheffield to find out if
THE HOODOO GURUS are really the new wizards
 of Oz. Prints among men: **KASS**

obsession about cultivating an image or fashion.

"The few bands that I've seen here all seem to be floundering for an identity to latch onto – like King and their boots. Something as meaningless as that becomes the all important thing."

Mark: "Someone in America actually said that we sound more American than most American bands... but that's neither here nor there."

The Hoodoo Gurus are neither here nor there, I think. There's nothing to pin you down to one place.

Dave: "We went through probably a similar thing to what The Beatles went through when they were starting. Going around collecting records that we can't hear on the radio and modelling ourselves on records we love. It really doesn't matter to us whether they come from around the corner or across the ocean or across the aeons of time, either."

"It's sort of like a weed – it just grows of its own accord. It doesn't really have to be nurtured by the right influences."

The most popular accessory in Australia at the moment, they say, is a spouse. Marriage is in.

"Ooh wee, ooh wee, baby," says Johnny Rivers.

MARK, CLYDE (bass) and Brad (guitar) all come from Sydney, while Dave is from Perth, as was their original drummer, Jimmy Baker.

The difference between Perth and Sydney is three days of desert. Imagine Australia's feeling of isolation from the rest of the world, multiply that by 14 and you've got Perth, tucked away in the south western corner of the country.

"But when you're a kid, who cares?" says Dave. Dave had a wonderful childhood in Perth and formed a punk band as soon as he could.

Didn't that seem a little odd, being a punk in Perth?

"I had no qualms about it at all. I couldn't really believe all those punks in Britain who were yelling about being on the dole really wanted to work any way! I thought it was a load of nonsense. Anybody could call themselves a punk in those days, and as far as I was concerned, I was a punk."

Nothing ever happens in Perth, says Dave but this is not strictly true. Why only the other day – 1972 I think it was – a hippy had his head knocked off by a polar bear at the zoo.

Luckily there was a news crew there filming a chimpanzee's birthday so the polar bears playing football with the hippy's head was preserved for posterity as the last interesting thing that ever happened in Perth.

Dave has another good story in his series of Australian zoos – this time from Adelaide, City of Churches and mad axe murderers with a flair for theatrics.

"These two young guys went on the rampage and killed all the animals in the zoo – they got the deers and goats and things and slit their throats and they sodomised the python or the alligator or one of them. They got caught in the end, and they said they didn't do the sodomy, of course, because they were really embarrassed."

He sticks on another cassette – Tammy Wynette and George Jones doing duets with titles like 'You Make

Me Want To Be A Mother'.

The best thing about Australia was the American TV shows after school. *I Dream Of Jeannie*, *Batman*, *The Monkees*, *Gilligan's Island*, *The Addams Family*, *Gidget*, *Get Smart*, *Dobie Gillis*, *The Bugs Bunny Show*... Five nights a week for your whole life.

If you fed all that into a guitar you would get The Hoodoo Gurus.

A Hoodoo Gurus song is like a half-hour sit-com distilled into three essential minutes. Terrible things happen, – teenage angst, voodoo rituals, incredible stupidity in the face of great danger, cheap special effects, canned laughter, victory through cowardice, Wile E Coyote climbing out of a crater, sticking his face back together and never giving up, even though dead, and niceness always triumphant over evil.

You think the song has ended, but it's only a commercial break, then they're back again for the punchline before the credits roll.

The Hoodoo Gurus have stolen whole plots from the TV sets. An episode of *Get Smart* became 'In The Echo Chamber' on 'Stone Age Romeos'.

Dave: "Larry Storch from *F Troop* was in this one as The Groovy Guru. He had a group called The Sacred Cows who were going to hypnotise all the teenagers who were into love and peace so that they would overthrow the government and install The Groovy Guru as president."

"So Max and 99 had to thwart him of course, and he locked them into this studio and all the noises they made were fed back to them through a giant amplifier so that the sound of their own heartbeats would eventually kill them."

"Luckily, Max had a little miniature tuning fork inside his shoe and it shattered the glass so they could get out."

THE HIGHEST pinnacle of man's achievement in the 20th century is undoubtedly the '60s sit-com.

Even 'Mars Needs Guitars!' started life as a B-movie called *Mars Needs Women* (shown a few years ago during The Worst Of Hollywood season on Channel 4).

"That was Brad's idea," they insist. "It hasn't anything to do with the film, it's just the corniness of the title."

One of their songs is truly Australian – a disaster movie called 'Tojo', dedicated to Cyclone Tracy which flattened Darwin on Christmas Day. The Hoodoo Gurus could do the same with a warped Glitter Band drum beat and still have time to open their presents before lunch.

That night in Sheffield, Dave breaks two strings during the first number and breaks four more on the two spare guitars before much longer.

"Dave needs guitars!" shouts the local wit. Brad has grown his hair (yeah yeah yeah) but occasionally you can glimpse his face hovering above his sharkskin necktie and between two chunks of fringe.

They play the fastest version of 'Be My Guru' in captivity. Too fast to dance to, we waggle our knees in and out pathetically. Everyone cheers in the wrong place.

The Groovy Guru would be delighted. Not just hip, but hip-notising.

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Sounds goes ape soon with a bunch of freebies that'll have you swinging from the rooftops!

On February 1 we bung you a free vinyl EP in conjunction with **EMI Records**. Four sharp cuts contrast Brit wit, in the shape of **Saxon** and **The Escape Club**, with Yank swank, courtesy of live versions of **Jason And The Scorchers** 'Harvest Moon' and **Phantom Rocker & Slick's** 'Men Without Shame'. Plus, the chance for a young band to cop a free video shoot – of themselves.

On February 8 it's Italian Stallion time when we offer a **FREE Sounds Colour Magazine** on the **Rocky** flicks to celebrate the opening of *Rocky IV*. It includes an interview with superstar actor/writer/director **Sylvester Stallone**; and as if that's not enough to make you punch drunk you can win a **Philips Stereo Video Recorder**.

The February 15 ish has another **FREE Colour Mag**. Titled **Psycho Killers**, it's an illustrated romp through the history of rock's dark underbelly featuring the weirdos and crazies you hate to love. You can try to win £4,000 of musical gear too!

And February 23 *Sounds* carries a cover-mounted double-sided colour poster of one of our fave groups, *plus* a competition in which the winner will boost his record collection mightily by the grace of a mega retail chain!

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K I N G



crown of thorns

"You haven't asked me if I want to be a film star." Do you want to be a film star? "No."

YOU PROBABLY don't like Paul King and he probably expects that.

As the current Prince Of Pop he is more than familiar with the wheels of his industry, the case for and against it, and with his own standing in the scheme of things.

And, not surprisingly, he has learned to play a neat game of press cat and mouse.

1985 was the year for King, a year when, after the streets had been posterized with the face of this hook-nosed Twizzle, the band re-released 'Love And Pride' and... well you know all that - whether you want to or not.

King typify the word 'pop', hooking their sound inside your brain, confiding - less than secretly - the colour of their eyes and their underpants for people, somewhere, who need to know.

None of this, of course, is unusual, but the amount of reciprocal hate they generate is. Mild-mannered men turn into hyenas at the mention of their name. They shriek "That poser!", they walk off laughing unattractively. Sometimes, but not often, they begin a long, long explanation of why the man's a prat.

The same thing has happened in the music press where, with one or two exceptions, King have been made the scapegoat for every poet who thinks pop was better in the golden days when the stars were people who just couldn't keep the music inside.

Of course, that's rubbish because, if pop is not a finely honed selling machine, I must be Ingrid Bergman.

So what else irritates you? Could it be that you think every King show is some Rasputin meets the Tuffy Club extravaganza? Sorry, but that's not the case.

It's the week before Christmas. This is something like the 98th show of a tour to promote the 'Bitter Sweet' LP (their second) and King are in Rome. Italy adores King and Paul responds, though I detect little sign of pornographic preparation.

Watching, disturbed, as hundreds of Italians let go, I realise that what they're doing makes tomorrow's questions redundant.

When the show is over and the tour bus eases through the winding Roman streets a swarm of wild Botticelli Venuses on Vespas and in Fiats surrounds us and I get a clue to why Paul King is so disliked.

He waves at a pair of angels as they zig-zag too close to our wheels. They shout "Go away! Get Jimmy, get Jimmy!" (meaning Jim Lantieri, lead guitarist). We get Jimmy (who diffidently asks later if I can post a birthday card to his baby daughter when I get home), causing the seraphim to beam ecstatically and the pillion rider to draw a huge heart in the air.

"That's a classic," murmurs Paul. "What speed do you think they're doing?"

THE SUN burns on the torso-filled Tiber as we head for the autostrada and Florence. At the noisy front end of the coach bassist Tony Wall, keysman Mick Roberts, Jim and tour drummer Adrian Lillywhite play dice. The back of the coach, past the sleeping area, is a world away. Here, in silent state, sits the Mekon-like brain of King. He looks guarded and ready to fight, so I offer him a cough sweet, which flusters him pretty well, and we begin the hearing.

What's best, Paul - a muso exit or girls cavalcading back with the coach? After all, you love that, don't you?

"Of course I do - but I don't play up to it. I don't think I don't discourage it, but I don't abuse it. We have a laugh with them, but there's no, 'Come on girls, let's do all this sort of shit'."

Julie Burchill in *Time Out*: "As long as little girls scream their heads off, pop is healthy."

"That's one element. Just screaming - whether it's boys or girls - doesn't add up to making pop healthy, but playing live is one of the ingredients of the pop ethic and ritual. That's a reason why, in ten years' time, bands like King will be quoted. There'll be kids coming through who will say, 'Yeah, they were a great pop band, I loved 'em and, you know, they made me want... this and that. Inspiration.'"

Not prompted, but defensive, he lets a bracelet-jangling wrist describe the world and suggests: "I think popular music is a necessary - some would say 'evil', some would say 'release'. I believe there's space for all kinds of music."

But haven't you abused your space? How did Fleet Street get the idea you're such a male Madonna?

Sigh. "How I look upon it is this. You have a choice in King's position. You're making music to reach as many people as you can. There are various ways to let people know about your music, and there are hoops you can jump through which some people choose not to jump through, as artists or individuals, that I have chosen to go through."

King's show, a Cartland dream of dry-ice, candy kisses, sweet nothings and hints of pain, wins vulnerable hearts. I wonder what happens to them when the paper prints your boasts about 100 women by the age of 13.

"Well, you obviously don't know me, and I wouldn't expect you to, but that's not the way I would say it."

"I think I've only ever done one interview about my private life, saying I lost my virginity at 12 and all that. What I discovered is that they push you into a role and expect you to play it and be it. OK, I lost my virginity at 12. I don't find that particularly shocking or sensational. I look on the whole thing as I look on bad reviews. When you are the hunted, you get a kind of respect for the hunter - when they do it well."

FOR IDEALISTS, the fact that Paul King acknowledges his to be a business is repugnant. More unpleasant is the notion that he met manager Perry Haines, an ex-journalist, and they put together a workable band, simple as ABC.

I put it to you, Paul King, that you are a careerist executive. You carry out all the interviews while the band play dice. Why?

"Because I represent the project and the team better, and that's accepted."

"Project?"

"Look, we've stated from day one where we were going. We get flak for the fact that we actually sat down and thought about it. I just find all that a bit of a joke, y'know? The reality is - the facts, right? - every f***in' band does it, every band, even bands who are critically very highly esteemed. Come on, it's f***in' obvious."

You have the master plan.

"For our own protection and quite wisely, we've kept a closed door on our own camp and our family. Facts again. We've never had help from anyone. We've never been a popular press band. We've had to convince our record company from the start that we were worthwhile, and fight with them on that level."

"It's a vicious world, and there are people out there who - OK, so we have some bad reviews and I laugh at them. I think, Oh, well f*** it. And I have a recent music paper piece about me which is completely unrecognisable."

"But at the same time, in reality, that's f***in' killer stuff. I could kill those people, because they're talking about my life, they're talking about the only thing I'm earning my daily bread from. They're trying to write me off, they're trying to put me away. What do they expect me to do? Finish. I could f***in' murder them."

"So I don't give a shit what people say or what people think about this project in that sense. I'll do the interviews to protect it, because I know there's people out there who could destroy it. They could just rip them - the rest of the band - apart, because they haven't got that skill, in the same way I haven't got the skill to get on a guitar and play it like they do."

Do you care this much about your music, Paul, or is it your career you're protecting?

"You have no career without the music."

Very diplomatic.

"It's a fact. You can't go anywhere without the songs."

And will yours stand the test of time?

"Well... it's like being at school and doing your favourite drawings in your art book. You think they're great at the time, but you look back at them five years later and you think... well, sweet. No, I'm proud of them. I believe we have some very good songs."

So how will King be viewed - as an influence on the '80s?

A self-parodying smile. "As one of the most original and innovative live bands who are... visually always exciting... and musically... inventive. And," breaks into cynical laughter, "with their finger on the - hah hah - on the pulse."

How can such a brilliant band get so much criticism, then? Is it jealousy?

"From the press? I'd be too humble to say so. See, we sidestep the press, so we make their role redundant." (Thinks: So what am I doing here? Unluckily, there's no way of slipping this question into a steamroller of an answer.)

"We always had people saying, 'What a bunch of f***ing wankers, they've got a musical groin, they're manufactured, tra la la la, they're everything pop music shouldn't be, they'll never succeed. That's fair enough, I can appreciate when they don't see the dream of it. We'll survive 'cause we said, f*** you lot, we're doing it our way.'"

"It just pisses me off that they have a role for me and that's the role they're gonna try and bring me down in. But they won't."

Tell me how your sound will develop.

"Well, we've got to get a global perspective. I'm seriously thinking about the musical development, I've already started on it, in fact. I know how it's going." Laughs coyly. "I'm not gonna tell you - I don't see why I should because, the minute I do, regardless of whether you're friend or foe, if it's in there, people will already be starting writing about it, and they'll already have worked out their clever little f***ing shits on it."

Will you have to adapt your lyrics to suit this style? Will there be less "cover me in cheesecake mix"?

He seems hurt. "The song you're talking about is a song about passion. Wanting something so badly you lose your grip on reality." Leans forward. "Do you know what I mean?"

PAUL KING has thought a lot about what he's doing - much more than most of the critics who snigger about his shallowness and jump on a jackal-filled bandwagon. Though he talks with ease, he allows no hint of personal weakness, or sentiment - and this is 24 hours a day.

King has bodyguards but, as far as he's concerned, he's the minder for the band, the guardian of a chalice, and there won't be one chink in the armour.

When he talks about passion, it's not just love affairs he means, but something that requires of him an almost religious dedication. Not quite an obsession, his career has become vocation and infatuation dangerously cocktailled. The "Paul King" persona should not give this away, so he waggishly tells *The Sun* he likes "lying around naked playing with my cockatiel."

"But you have numerous requests for f***ing stupid quotes! That one was a laugh. I thought it was funny. The point is, I've lost no dignity. I assure you that, in two years' time when King are mega-mega, people will forget that shit."

He smiles slightly warily. "See, you can do it right, and you can do it wrong. Wrong is actually believing it, living it. I do not hang around Stringfellow's, I do not have sexual relationships with twins. I do not do these things."

Are you a vain man, Paul?

"Yes."

Is that a good thing?

"I don't find any harm in it, I don't hurt anybody with it. I know my limitations."

Are you glam in the Glitter way?

"There's an element of that to us. I grew up

with it - T Rex, Slade, Bowie, Roxy - artists who delivered entertainment, not a reason to live, or a philosophy on life."

Tell me, is Britain the only country where we expect politics with our pop?

"I think so. Other countries really don't understand it, our frantic divisions, how everything comes back to what class you are. My point is, I won't date this band to sloganeering and political statement now, because it becomes irrelevant and redundant."

That's escapism.

"To a certain extent, but we're also delivering what people want. If somebody wants a heavy political statement, then go and find a band to do that for you. Don't expect King to do it. I don't like dictating my personal politics to others. I find that quite naive."

What are your personal politics?

"I'm a humanitarian, I care about and believe in people. We've made a few statements - 'Won't You Hold My Hand Now' is actually a political song, if you look into it. So were the Doctor Martens."

"But I'm... a practical romantic and a realist. Not everybody can achieve what they want to achieve, and I believe there are the doers and the people who don't. That is fate. The tortoise and the hare."

Mr King concentrates for a second on a stunning distant vista. He grins ruefully and makes a point I might find distressing.

"We all feel very satisfied when the tortoise wins the race, 'cause that sort of - what? - consoles us, makes us believe in ourselves again, because we're all tortoises, so we feel better."

You don't think you're a tortoise.

"No, I'm a hare. Because the hare, in reality, outside of the storybook version, would win that race. And that's true. All the rest is just propaganda for tortoises - the romantic version. The real version is the hare would win the f***ing race and the tortoise would be back there down the road. Run over."

Doesn't the situation in the UK upset you?

"Yes, it does. I get frustrated, I get pissed off with the government not thinking what it's doing, taking the country through a new social revolution in such a painful way. I see what's happening - but I wouldn't write a song about it. I don't think anybody would be interested if Paul King said anything about it."

"The point is, I'm an entertainer. Music snobs don't like that - to them, the word stinks of razzmatazz and Hollywood. But it's always been there, from Jim Morrison to Elvis Presley. That's all I am. I do it well, I deliver something people enjoy. That's all I've ever said I can do."

SHORTLY WE arrive in Florence, where photographer Douglas Cape, agitated because the light is already fading, insists on completing the *Sounds* photo session now. Paul, dressed for this in a silly coat, is mobbed by Saturday afternoon shoppers and the band scatter as screaming fans descend like Spitfires.

When everyone is finally assembled in gathering dusk on the Ponte Santa Trinita, a conspicuously central bridge, the whole mess happens again: cars, mopeds and girls who I'm finding less and less attractive gather to beg my pen, my pencil and several sheets of notepaper to write down their numbers for Paul.

Back to hotel; band change, leave for soundcheck. They return late, eat, change again for the show. This itinerary is listed for you to guess how Paul found time for Damiana, the promoter's assistant, to teach him this evening's links and intros in Italian.

Florentine nightfall. Another circus tent to play. A man who only half-mockingly calls himself Paul 'Mussolini' King as he strides, joking, concentrating, practising Italian from a tattered sheet, the length of the coach.

He gestures expansively, a consummate professional who desires success like a lover, so hungry he can taste it.

"Questo una canzone di passione." This is a song about passion.

No more than pretenders? GLYN BROWN investigates KING's claim to the uneasy pop throne, and stumbles on an unexpected passion play. DOUGLAS CAPE gets the audience

ALBUMS

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



IGGY: he's never been the same since he got that Jane Fonda tape...

Pennie Smith

HIGH VAULTAGE

THE TURBINES 'Last Dance Before Highway' (Bigtime America BTA 007)*****

CAREENING in a cavernous echo chamber of horrors, with enough spring-loaded twang to derail a train, The Turbines appear. Their rippling quiff slicks of machine oil match perfectly the workmanlike bellyache of the bass frequencies they stand upon; it is a bovine madness, beer-piercing in its loving creation.

Through the songs ricochet the clichés of Cochran, Wray and The Cramps, petulant road carnage pixillated in a tradition as old as grime itself. A slot car demolition derby to be sure, wreck and wreck. Snake spit and cowboy boot polish shines the hood of this hairy beast, this large noise that can redigest your last burger and serve it to you all on the first listening. Common sense dictates that this sort of gormonal driving reprisal is a thing of the past. But common sense is bereft of style, something The Turbines have in spades.

The ambience is that of a truck driver, with the aesthetic of dried mud on a workboot sole – not music for sissies. No sir! These boys are buddies for The Blasters and their hardy ilk, four men with the guts of six and just enough humour to make a traffic cop grimace. It's American, it's all been done before somewhere else and just drove to this rendezvous

with destiny by itself. Some are called. (Supplied by Shigaku Trading Co.)

RALPH TRAITOR

ALEXEI SAYLE 'Panic' (CBS 26767)**

'LEX, AS he probably no longer cares to be known, is, of course, an alternative comedian. And this, as we all know, means that he simply isn't funny.

By common consent, comedy records tend to be giggled over at the first time of asking and then consigned to the Great Second-Hand Shop In The Sky a couple of plays later. This, of course, excludes those numerous comic messiahs from

Oxbridge, who talk through gobs full of tennis balls and yet affect ridiculous northern accents at every opportunity (patronising bastards!). Their every vacuous oral fart is destined to be memorised word for word by thousands of retarded engineering students throughout the country, who will amuse each other *ad infinitum* by taking it in turns to insist that "this is an ex-parrot" and that "one of our chief weapons is surprise, surprise and...".

Alexei Sayle – the perfect Alternative Comedian – has produced the perfect Alternative Comedy Record. It isn't even funny the first time.

ROGER HOLLAND

VARIOUS ARTISTS 'Elektrock' (Elektra US Import 9 60403-1-V)*****

WHEN JAC Holzman borrowed the 600 dollars he needed to launch his Elektra label way back in 1951, the times already were a changing. By the mid '60s they had exploded, leaving a gash in the side of ugly America from which its youth crawled out for a breath of fresh air. Vietnam, The Draft, police brutality; just three of the reasons to go against the grain, to search for the inner self and examine one's soul and free the individual spirit that was locked inside.

The Elektra label and its roster of astonishing talent was both a key to achieve that mission and a battlecry. The full history of this particular period and the label itself can be read in Lenny Kaye's excellent account, an entertaining and educative 20 pages which accompanies this four record set.

Lenny Kaye (whose seminal acid flashback 'Nuggets' – another valuable rock history lesson – was also released by Elektra) has chosen carefully for maximum scope and enjoyment. Records one and two both introduce and remind how broad the range of music was during the '60s, from the jingle jangle, Beatlesish, pre-Byrds croon of The Beefeaters right through to the back to the bars rendition of Iron Butterfly's symphonic 'In A Gadda-Da Vida', as played by the ludicrous Wild Thing, a biker band whose main feature was their totemic silver bouffant hairstyles.

Other goodies to be found on these sides are cuts from Nico, Rhinoceros's main memorable track 'Apricot Brandy', Clear Light's bouquet of barbed wire 'Black Roses', and 'Arthur Comics', the only fragment to see the light of day from the regrettably shelved Stalk Forrest Group album (the band would later evolve into a plot of knives, calling themselves Blue Oyster Cult). If 'Arthur Comics' is any indication of how the rest of the record sounds, then some bright spark (Sandy Pearlman?) should track down the tapes.

Legends overflow on records three and four of this set. Love, Tim Buckley, The (Psychedelic) Stooges and The MC5 all get a side apiece, each crackling with its own electric revolution. Arthur Lee's Love made records that shimmered like desert heat, explosions that could be heard (literally) vibrating from songs like 'Seven And Seven Is' and 'Andmoreagain' which would eventually be the weave for their golden fleece, the classic 'Forever Changes' album.

Tim Buckley took the folk roots which Elektra was founded on and gave them a new lease of life into which he twisted a blade until they screamed. Meanwhile, in Motor City, there was a riot going on in the shape of Iggy and his Psychedelic Stooges and the White Panther snarl of The MC5, who junked the beads for bullets and kicked out the jams. Iggy dropped the 'Psychedelic' and got down on all fours for 'I Wanna Be Your Dog'. The vision was getting uglier; by the time The Stooges heralded in '1970', it was a nightmare. The soundtrack to the horror film, however, was magnificent.

If you've never heard this music before, then this reviewer envies you. If you have, then, like Lenny, treasure these moments and make your next move forward. It's time somebody found the formula again. How about you?

EDWIN POUNCEY

THE WIGS 'The End Of The Obvious' (Media Burn MB3)** THE PURPLE THINGS 'Deep In The Mind Of...' (Media Burn MB4)***1/4

TWO NEWIES from the Media Burn stable. They're not, however, quite what you'd expect.

The Wigs and The Purple Things don't tread the same tightrope that The Sting-Rays delicately balance on. Instead, both have particularly individual readings of life (and how to love it to death).

The Wigs could easily be mistaken for a second-rate HM combo, and there's times on this five track collection

when they're nothing more than that. At the top end of the Bomb Party/Cult version of Dio, The Wigs waddle unceremoniously through some heavyweight fodder. Well crunched but not quite nutty enough.

The Purple Things are well nutty. Bastard sons of The Vibes, they're rather hesitant at the moment, but they *do* come up with a mouthful of what's almost something. The Things are tottering. These songs are OK, throwaway perhaps, but not quite as essential and immediate as The Vibes' versions. Still, time is on their side.

DAVE HENDERSON

BILL BLACK'S COMBO 'The Untouchable Sound' (Hi HIUKLP 410) *****1/2

LONG BEFORE I encountered The Rapiers live, I had been already bitten by the instrumental bug and regularly flocked in a one man drove to Camden market in a quest to track down masterpieces by such giants of the genre as The Moontrekkers, The Barons and, of course, the incomparable Fleerekkers.

But for every precious gem by such luminaries, there were at least three by Duane Eddy and four or five by the ever present Bill Black's Combo. Aha, thought I, remembering the days when the 'O' racks of second-hand shops burst at the seams with discarded 'Tubular Bells' sleeves: quantity equals *crap*.

And so I ignored Presley's bassman (Black being Bill as in Elvis, Scotty And Bill) until relatively recently, and this a man whose records were deemed by *Billboard* to be the most played vinyl from 1960 through '62. 'The Untouchable Sound' gives some inkling as to how the Combo bagged that long-forgotten tag – ultra-light Memphis rock-and-soul, Johnny And The Hurricanes merging with The MGs with a fair slice of Lonnie Mack for very good measure (Mack and Black's versions of 'Memphis' not being dissimilar). Dig this!

ANDY HURT

VARIOUS MUSICIANS AND POETS 'A Diamond Hidden In The Mouth Of A Corpse' (Giorno Poetry Systems)*****

SOMETIMES I feel odd. On such days, I see white and sleep a lot. Mostly, though, I feel normal: the familiar Satan inside with shit under his nails scratching sceptic welts into my genitals.

This record articulates the living dread, being a collection of mostly unreleased material from the likes (and I do) of Hüsker Dü, Sonic Youth, Cabaret Voltaire, Diamanda Galas, Coil and...

A helicopter in my head spraying Agent Orange laced with rancid whore's urine makes me dizzy. I fall over a lot and live to keep distillery and drug companies solvent. I believe in full employment for others and relaxation for myself.

This album is peopled by poets and musicians whose lives, they admit, are governed by sex and death. If pop is a concentration camp whose star guards pretend they can't smell the stink of charred flesh, then these are not pop artists.

My worst moments before I fall over are these: an unconscious force takes control. It wants me to bite off and swallow my own tongue. I look forward to this: it



WASTED YOUTH: you could do a lot worse...

INNER PRETTY

WASTED YOUTH 'From The Inner Depth' (Vinyl Cuts Records VC LP001)*****

WAY BACK in those marvellous days when being young meant being somebody and punk meant vibrant excitement and, yes, Mr Parsons' vengeance, even I used to be in a band or six. For a while we called ourselves the Lonely Planet Boys. But while we thought we were wild, anarchic and wonderful, everybody else thought we were shit. Anyway, if ever there was a band who could have carried

off a name like the Lonely Planet Boys, then Wasted Youth were that band.

Often wistful and just two paces to the right of perhaps the calm-before-the-storm tranquillity of Iggy Pop's utterly magnificent 'Sick Of You', Wasted Youth now sound a far brighter proposition than ever they did when they were wont to support The Only Ones. This retrospective compilation reveals them to have an obviously and highly derivative and eclectic, yet still moving and perhaps even powerful little combo.

demands a new language.

Compiled by beat poet John Giorno who sings his track badly, this record features William Burroughs telling stories like he is giving head to Judas, slurping and smacking, his false teeth crackling with wit.

From black to light, coal to diamonds, negative to positive, the secrets inside the corpse of culture lie within your own body, as Michael Gira of the Swans relates.

Suffer, you bastards.

JACK BARRON

OTIS RUSH 'The Classic Recordings' (Charly CRN1107)****

CONSIDERING HOW many of the tracks here littered the albums of Messrs Clapton, Green and Page back in the '60s, it's surprising that Otis Rush doesn't rank higher among the Chicago blues masters.

Even though he flowered only briefly in the late '50s, it's easy to see what attracted the British blues apprentices. More than just the songs, it was his rough and intense sound that proved so influential. This, plus his own penchant for plagiarism, definitely gave the white boys ideas.

HUGH FIELDER

VARIOUS ARTISTS

'Moose Molten Metal - Volume 1' (Heavy Metal America HM USA 55) *

IF YOU thought that the only good axe-swingin' going on in Canada was the work of check-shirted lumberjacks, you wouldn't be far wrong.

The argument to the contrary, as presented on this torpid taster by sages like Witchkiller, Creepy Family and Heavenknox, suggests that the aspiring Canadian metal factions are as stunted by in-bred influences and basic idiocy as all others.

Sagging old comparisons inevitably crop up, with The Scorpions, Priest, Maiden and Mötley Crüe being raped for all they're worth - which, in this context, ain't much at all. Almost as boring as Venom have become.

PAUL ELLIOTT

CLARENCE CLEMONS

'Hero' (CBS 26743)***3/4

MY EXPERIENCES with Clarence Clemons have been brief and intermittent, usually via his albums. But a bit of casual sax with Clarence has always been pleasant for anyone who appreciates the instrument and the talent behind it. I'm no exception.

The big man turns boss on his 'Hero' album to quite an effect. Mokshagun's 'Liberation Fire' instrumental, to such uninitiated ears as these, is a fine amble down mainstream street, a pleasant fusion of dance and soul. But I find the references to "the Supreme Being" a trifle

UNIT

Obviously a sound like theirs cannot be divorced from its many root factors. Were we to delve somewhere in the midst of a myriad influences which include the Rolling Stones' 'We Love You', the New York Dolls' make-up bags, everything Lou Reed has ever succeeded with and David Bowie's recurring love affair with Iggy Pop, then we would be likely to discover the ghost of Wasted Youth past. And on a day like today, I can think of a great many worse places to be.

ROGER HOLLAND

tedious and that, along with the odd proper party pooper, is my main grumble. I question exactly how comfortable Clemons is at the helm of his own ship; this isn't an album which screams out with originals. Still, ol' Clarence does seem to have anticipated his audience and played very much for them.

STEFFAN CHIRAZI

THE REINDEERS

'Hysterical Home'

(Réinophone REINO 001)***

VERY SEASONAL... and reasonably odd, too. The Reindeers opt for tastefully naked promo shots; half of them have hairy nipples and their music is pretty difficult to shelve.

Not quite a Television soundalike, hardly a Cure-influenced rock band and more precise than a fledgling indie outfit, The Reindeers play pedestrian music. But the pace is beginning to hot up - by the end of side two, they've almost broken into a trot.

A cut price collection of ten songs reveals more than The Reindeers' sallow armpits. Their tongues are in their cheeks and their plectrums are nowhere to be seen. 'Hysterical Home' is not a memorable experience, merely half an hour chiselled from a confused lifestyle.

Few people will be laughing at the funny farm, but The Reindeers will be back - definitely next Christmas and, I dare say, before as well.

DAVE HENDERSON

THE ALAN PARSONS PROJECT 'Stereotomy'

(Arista 207 463)*1/2

I BET this cover took as long to perfect as any three Led Zeppelin sleeves you care to mention. But, oh, what a dreadful record!

The worst synthetic excesses of Frankie Goes To Manchester are drained of all their saving panache and humour. And then pressed into what is simply the perfect record for all those Yuppie twerps who live to get bladdered on Beaujolais and just love to explain just how very expensive their hi fi Beosystems really were.

A monstrosity. A shining defecation of the production ethic. The utter triumph of pre-programmed, computerised technique and self-professed sophistication over any semblance of simple human emotion.

ROGER HOLLAND

THE BUSINESS

'Saturday's Heroes'

(The Harry May Record Company SE13) **

THE HARRY May Record Company would like you all to know that The Business are currently "pulling" at least 400 wherever they play, despite being "completely ignored by the press, radio and TV alike".

Mind you, 40,000 mugs regularly pay to see Manchester United, Sade has hit singles and somebody somewhere must have voted for Margaret Thatcher.

Pressed in as solid and as high quality a slice of vinyl as you'll find in any flexidisc, my copy of 'Saturday's Heroes' reveals The Business to be little more than a one-dimensional wedge of Sham rock (ha! ha!). 'Hurry Up Harry', with little of the humour or charisma, The Business have picked up all those handy, masculine, street-credible little Fila football expressions like 'rucking' and 'going off' and all that stuff. But if they even went near an away game, they'd get 'sussed' and 'ragged' before they even got out of the station.

ROGER HOLLAND

PSYCHEDELIC BASEMENT

EDITED BY LINDSAY HUTTON

VARIOUS ARTISTS

'Raw Cuts Vol One -

Garage French' (Criminal Damage CRI MLP 129) ****

UNTIL FAIRLY recently, the French never had much in the way of homegrown rock 'n' roll. As a race they'd welcome every misfit cult outfit that set foot on their soil. The type of appreciation that these people are capable of showing is frightening; a unique fervour beyond obsession. Most of their local bands and artists were pale pastiches of standard media fare, but now, in the midst of the garage tumult, an injection of their own quirks is being made into the music.

There's no disputing the impeccable taste of the underground, and this is no place to delve into its collective psyche (maybe another time, eh?), but the upsurge in talent *en Francais* is beginning to match Australia and Sweden pound for pound.

Here, you get recent 45s from The Coronados, The Thugs, The Scurs and The Flamingos on one big twelve inch record. Assuming you could find the actual seven inches, they'd collectively set you back at least ten quid. Nice to see someone take the initiative and use the Streetsounds format to familiarise folks with quality music.

Criminal Damage want to introduce you to what you're missing. This is the first of, hopefully, many excursions into scenes overseas. You really can't afford not to support such a cause.

BARRENCE WHITFIELD AND THE SAVAGES

'1st Album' (Mamou Mill US Import) *****

'Dig Yourself' (Rouder 9007 US Import) *****

EVER SINCE late 1983, certain parties have been bending my ear about some black demon preacher by the name of Barrence Whitfield. Said to be a head on collision between Rich Penniman and Essquerita, this cat was evidently the bizzo. The ravers weren't people who were prone to make such sweeping statements, but despite the buzz I couldn't find the audible evidence. Even the Yanks appeared to be drawing blanks. At one point, the search became so frustrating that I almost managed to convince myself that Barrence was an elaborate hoax engineered to drive me out of my proverbial gourd.

Not so. Completely out of the blue one Saturday evening, what was to blast forth from Andy Kershaw's programme? You guessed, you clever so and so, a cut called 'Walking With Barrence' from the Mamou record. All of the droolings seemed understated. What touched me from this chance encounter was that this was beyond 'music'. Inspirational bordering on downright religious.

So, after calling in the experts, here I sit with 24 songs which have given my poor old Amstrad the most severe bollocking it's suffered in a long time. Like a fleet of

trains possessed by unsavoury souls that just jumped their tracks, The Savages display all the traits that the name suggests, and more. Good old badass Barrence, not wishing to be outdone, goes certifiably nuts in, around and over the guitar and sax changes.

If you decide to hit this party, then you better plan on staying. Dig Barrence Whitfield And The Savages and you'll dig yourself.

SCREAMIN' JAY HAWKINS AND THE FUZZTONES 'Live'

(Midnight MIR LP 114) ****

THE MORLOCKS

'Emerge' (Midnight MIR LP 111) *****

'Dementia 13' (Midnight MIR LP 116) **

THE UNDERTAKERS 'The Greatest Stories Ever Told'

(Midnight MIR LP 115) ***1/2

RECORDED DAMN near a year ago, 'Live' is the vinyl epitaph of Screamin' Jay and The Fuzztones' historic union at New York's Irving Plaza. The backing throws a whole new light onto the 'tones' musical capabilities, the keyboards in particular. No chance of descending to cabaret horror rock with a foundation like these guys kick up. In fact, it'd be nice if some of this marsh gas were to turn up in the band's own efforts.

The Morlocks have emerged from the ashes of the Gravedigger V, so if you dug those guys' records then you'll cream over this. Some of the material is over familiar but the way the spirit blasts out of their collective engine compensates. Despite what it says on the sleeve and label, don't try to play this at 45rpm.

Dementia 13 is presumably

THE FLESTONES 'Speed Connection II - The Final Chapter' (IRS 5627 US Import) *****

AS A parting shot from IRS Records, here's your chance to get a real taste of what it was like in that sweaty Parisien club they call The Gibus.

With a slick cover art substitution and a revamped repertoire, the sheer unprecedented entertainment that is The Flestones onstage has at last been realized on non-bootleg vinyl.

Peter Buck guests on a version of The Eyes' 'When The Night Falls' and 'Wind Out'. Personally, the aspect of REM that I like the most is the fact that they are, to a man, Flestones fans. With the exception of a handful of tunes, they've come a long way on a distinctly average track record. As opposed to the subject of this review...

Significantly, this is the most successful release this band has had in their homeland thus far. The label hasn't had to lift a finger. Just a teeny bit disturbing, non? The Flestones are pretty much due for mass acclaim. True talent surely can't remain an impediment for too much longer?



THE FLESTONES attempt to overcome their immense talent

a spelling variation on the title of a little known Corman/Coppola flick from the early '60s. If Black Sabbath had been treble as opposed to bass-loaded, they'd have sounded like this. The pseudo druggie prose on the sleeve adds nothing to all the very psychedelic but ultimately dull period fare.

The Undertakers' stories are standard song and dance. They might just be the most lukewarm band in cold Sweden, and they're certainly no threat to the might of The Nomads or The Stomach Mouths. No attempt had been made to mull the group's influences, and the end result is so utterly average that even the most staunch garage-ites will have their work cut out stifling the yawns.

THE LAZY COWGIRLS 'The Lazy Cowgirls'

(Restless 72078-I US Import) *****

"THERE IS a band that speaketh the working man's tongue, a language long thought dead by today's so

called intellectuals..."

Thus spake the Reverend Billy Ray McCarter of The Lazy Cowgirls. Now here there are groups and individuals popping up every day making such claims, but for such a statement to manifest itself in America, well, that's a touch more unusual. The country's culture often obscures the fact that a lot of ordinary people need something to occupy the void between hardcore and Mr Mister.

There are no frills; more than a handful of thrills but no padding whatsoever. Chris D's dab production hand bolsters the material and the Cowgirls offer a no bullshit approach to letting you know what's on their minds, delivering in a Dolls/Dictators energised frenzy which borders on straight metal but retains the gung ho punk spark which comes from the heart, not the production line.

One can offer no more praise than to say that if your humble scribe was to form a band, he'd be well chuffed to have it sound like this.



THE CHESTERFIELD KINGS: sofa so good

Stacy Zaferes

THE CHESTERFIELD KINGS 'Stop!'

(Mirror 10 US Import) *****

AFTER MONTHS of speculation with regard to a major(ish) record deal, the Kings are back with the album we've been waiting for. Armand Schaubroeck's Mirror masthead, situated in Rochester's House Of Guitars, is the venue for this teen hop tonic which should chase away cravings for much of those anaemic dribblings that shorn hippies have recently been trying to pass off as rock and roll.

For a combo oft slandered as "too authentic" and in some quarters long given up for dead, 'Stop!' is a fine exercise in muscle-flexing. The grunge you hold dear is

supplemented by some distinctive guitar jangles and, for want of a more hardy expression, almost Beatles type melodies.

There are eight in-house compositions here. The Chesterfield Kings' debut may have consisted of nothing but covers, but these days their originals such as 'She Told Me Lies' lie snugly alongside nuggets like 'Fight Fire', never once sounding like tired rewrites.

The heaven that was 1967 has been aligned with the present in glorious visual sound stereo. Praise the Lord - and don't forget to ask him to make sure these buggers hit old Blighty for some shows pronto. Time is running out.

LETTERS

THE BALLAD OF '86

Ten years on from punk rock
We're still the people we
were meant to shock.
And in this year of '86,
We'll do it again with the
same old tricks.
It's gonna be the year
Of fanzines and cynical
guitars,
But the bad news is...
We've still got pop stars.
It'll be the year of true
socialists, I'm sure,
You know who I mean,
Messrs Dean and Moore.
Already it's a year of writing
to *Sounds*
Slugging them off, putting
them down.
1986 will see another Ska
revival
The Potato Five will head
this survival.
Lots of interesting new
things will arise:
The staff of *NME* will start
selling *War Cry's*
The best band of the year
will probably come
From Chipping Norton,
Wear kipper ties and read
Joe Orton.
Maybe The Police will get
back together
And try to convince us that
they're being clever!
Joe Strummer will team up
with his Spanish musicians
And the music press will be
doing a piece on tradition.
And it's all gonna happen in
'86,
We're gonna have fun
With Mark and Brix.
Wham! will disband and do
us a favour -
Now that really *would* be a
bloody saviour! - **Tim
Sparrowhawk,
Basingstoke**

HALF MAN HALF BISCUIT

CONGRATULATIONS, S
CHALMERS of Glasgow
(*Letters*, December 14). It's
about time someone put a
stop to the pointless,
childish arguments that fill
the *Sounds Letters* page these
days. My own views on
Chris Roberts are not as
complimentary as his, but I
agree wholeheartedly when
he says that letters should
provide constructive
criticism, not a display of
mindless foul language.

RH from Leeds (I do wish
you would print people's full
names) (*we would if writers
would provide them - Ed*) falls
into this trap by slugging off
Roberts just for the sake of
it, but at least his comments
about the Readers' Poll
make sense. This is in direct
contrast to Ross 'The Biscuit'
(whose name sums him up
better than I could) who
obviously has remarkably
little appreciation of music.

He seems to think that it
is unimportant whether the
musicians in a band are
talented or not. 'Who gives a
toss about bassists, anyway?'
he asks. Well I do for one
because if a bassist can only
play three notes and has no
sense of rhythm, the music is
going to suffer as a result.
'The same is true for all
instruments. But perhaps
Ross would prefer not to
have instruments at all?'
Next year's Readers' Poll

could consist solely of 'Best
Computer Operator' -
would that be sufficiently
20th century for him?
Personally, I'll stick with
humans.

Oh, and by the way, Yes
and Genesis are still alive,
are *not* followed by ageing
hippies, and are still
producing music which most
'20th century' bands can
only dream about. - **S M
Lake**

GLORIA BOYS

RE LIVES, January 4 issue
of *Sounds*. Mr Ronnie
Randall, if you hadn't been
so busy watching Janet in
seat L40 enjoying her first
ever orgasm then you
might've noticed that the
crowd were chanting "*Going
out in a blaze of glory*" and not
"*Gloria in a place of glory*",
you daft bastard. Is your IQ
the same as your age? -
Mark, Cirencester

PEEL ACHES

ON CHRISTMAS Day,
suffering from a migraine
headache, I listened to the
top two records in John
Peel's Festive 50. The
headache was the more
pleasurable experience.
Surely the Emperor's new
clothes syndrome has never
been more relevant than
with The Jesus And Mary
Chain? Hype is one thing,
but when the sound of a
buzzsaw needing oil played
over the self-indulgent drone
of the self-pitying Jim Reid
is regarded as 1985's most
significant new music, then
popular music in this
country is doomed to be the
preserve of pretentious rock
critics who think they can
flog the latest 'in' band
regardless of musical ability
to an unsuspecting public.

RIP music, long live the
pseuds. - **Jim Begley,
Clapham**

MEAT 'N' TWO VEGGIES

SO THE time has come for
the silent majority of the
world's people to stand up.
I'm talking about us meat-
eaters! We are sick of being
moaned at by cabbage-
brained, cabbage-eating
twats, and we will take no
more!

We have nothing against
people who choose to be
vegetarians or vegans, just
so long as they keep their
views to themselves. But
there is a minority of veggies
who, because they don't eat
meat, decide that no one else
should eat meat either. So
they go round busting
butchers' windows. Hey,
very bloody clever, I don't
think!

Look, if you want to go
round sabotaging hunts and
doing furriers - fine, cos it's
only a minority of rich
parasites whom you are
hurting. Meat may mean
murder to you lot, but to the
majority of us, it means
DINNER!

And so let me deliver my
ultimatum: as from now,
war has been declared on
these arseholes. There are
more of us than you and

you'll know that when you
find yourself locked in a
butcher's freezer for the
night, or when we bust your
windows and kill all your
pets and maybe force feed
you some lovely roast
chicken.

This campaign will
continue until the last one of
you has seen sense, or
emigrated to the European
non-meat-eating
environment - Poland. -
The Carnivorous Majority

CRISP 'N' FRY

WHAT PRICE fame when
your terminal illness - or
freedom from it - becomes
merely the subject of an
uncaring skit in *Jaws*?

'Does Martin Fry have
the Big C?', *Sounds*
December 14 issue.

Your writer hits a new
low in heartless bad taste
with this 'news item', and
you sink even deeper by
allowing it to be printed.

Good health and deserved
obscure to all at *Sounds* in
1986 - **Carol Singleton,
Sheffield**

FANKS PHIL

A LOT will probably be
written in the next few
weeks about Phil Lynott and
the way drugs have brought
about his sad and premature
death. Perhaps, in the hope
of discouraging others, that
is how it should be. I prefer,
however, to remember the
man's great music. A fan of
Thin Lizzy since the classic
'Jailbreak' album - I spent
many happy hours listening
to the band's records and,
though a veteran of many
live gigs, none have ever
matched those put on by
Phil and the boys. Whatever
his personal problems, I
never saw Philip Lynott give
less than 100% to his fans
and I'm sure I speak for
many other rockers out there
when I say 'Thanks for the
music, Phil - till the next
time!' - **John Hurd,
Portsmouth**

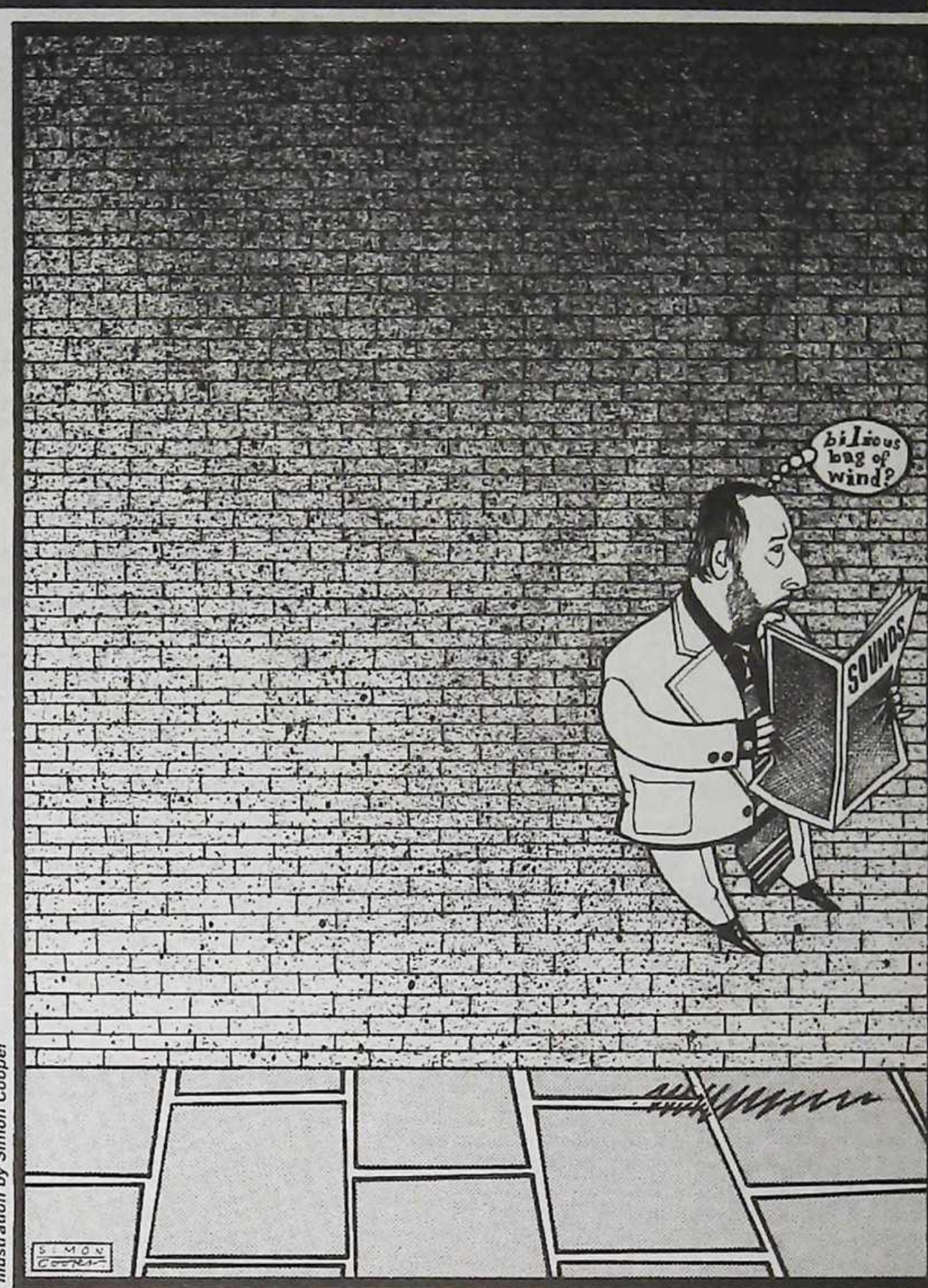
GIRLS TALK

BEFORE I get my teeth
into this letter, let me first
assure you that it is not
about slugging you off,
you're cool! At least you're
the only music paper that
has said anything about my
favourite band - The
Whiplash Girls.

No, the reason I write is
to say that, in my personal
opinion, John Peel's Festive
50 was a f***** load of
bollocks, except for The
Wedding Present, and The
Vibes (the latter having split
up, anyway).

John Peel, I used to listen
to your show all the time
and it was great, packed
with bands who were fresh
and exciting - but now! Oh
maaaaan! have you blown
out, I mean The Undertones
were never exceptional, but
they would blow The Jesus
And Mary Chain off the face
of this earth.

Mr DJ, why don't you get
up off your arse and go and
listen to The Whiplash
Girls, Scab Candy, The
Lime Spiders or The War



THE WIND OF CHANGE

ENOUGH IS enough! Now let's start a
campaign to get that bilious bag of wind
John Walters off reviewing the pop press
on Janice Long's show. Every Thursday
night he bellyaches his way through the
music press - and it's like listening to my
Dad sinking five pints then grunting on
about the rubbish I read.

I reckon Wally Walters must be 50 if
he's a day, and about as in touch with rock
papers as any boring middle-aged old
shite-gob. He really is pathetic, grunting
and groaning his way through the 'rags'
every week with rarely a favourable word
to say. Unless, of course, *Smash Hits* is out,
and then he pretends he's a kid at heart,
giving them praise galore. Is the man a
moron? Of course, the rock press
shouldn't appeal to him - he's too f***in'
old and doddery.

Last week was the worst. That amazing
Sounds Christmas Double Special he
slagged. It's bad enough he hasn't noticed
the improvement in *Sounds*, in the way it
looks and in writing about more than
heavy metal, but he even said there was an
African chart. Where? Was the dull duff
hallucinating? God, he doesn't even read
the papers.

I suppose Walters wants people to
dislike him and think what he says is witty
and controversial. The trouble is he is as
boring as he is bored, and the sooner he
gets his elderly carcass kicked out of
Radio 1, the better. Don't they have anyone
under 40 working for them? Come on,
Wally - act your age and keep to papers
you really understand. - **Rod Trotter,
Peckham**

Machine? I am not saying
you'll like them, but give
them a go, I'm sure you'll
appreciate their talent,
something that's lacking
from your top 50, old bean.

Thanks anyone for taking
the time to read this. - **Rob
Long, London W11**

MISSING DAMNED

RE TOP 100. The
Damned's 'Damned'
and the 1980 'The Black
Album' album have been
neglected.

better than the Clash's first
effort. Why this album has
been left out is totally
beyond me. Even Damned
albums like the brilliant
'Machine Gun Etiquette'
and the 1980 'The Black
Album' album have been
neglected.

For the past six years I
have bought *Sounds* and
NME every week without
fail. In 1985 you both
seemed to be going
downhill. 1986 will tell

whether you lose another
faithful customer or not. -
Al Harwood, Somerset

THE TRUTH OF THE MATTER

"HAVE THEY printed
it?"

"No."

"Why not?! It was aware,
meaningful, controversial,
yet well-balanced."

"No room."
"... Shit."

- **Ian-loves-Bev,
Whitehaven**

LIVES



STING: so was this photo taken before or after the vegetable curry?

Steve Double

RUSSIAN ROULETTE

STING Manchester Apollo

DOUBLE AND I had the artichokes afterwards. Not the wisest choice, it transpired, but not too predictable...

Outside McDonalds in Shaftesbury Avenue, aeons earlier, a small shrewd man from *The Guardian* tells me about Sting's band, culled from the ensembles of various jazz luminaries, and it sounds tempting. Should be two hours of tight, tempestuous, adventurous avenue-searching. Should not be The Police. I anticipate.

But eight bars (approx) after we alight into a huge throng of Mandys and mums and mates, ecstatic and frothing, the thing ends. Curious. And all I'm left to do is enjoy some encores (twice the length of the first Damned set I ever saw, incidentally) and admire, in retrospect, the foolhardy bravery it takes to attempt the punctual delivery of a coachload of journos in Manchester using only a motorway blizzard and a

bus with a broken wiper. Still – hurriedly – I enjoyed it. So did the entertainer.

Sting is happy and comfortable. Solo, he's a man/boy seriously at play – self-satisfying and, in short moments, spindly, soul-bearing and touching. The all-black group who float him are indeed shit-hot, subtly outgoing and extraordinarily at ease: even when he tempts the phantom of Rory Gallagher (and reminds me that music spawned from the blues is under no obligation to pay fond but clumsy lip service to the form).

But who passes verdict on a few stops being (inventively, admittedly) pulled out? Not this weary traveller, who missed the concept... Hmm. That there was once, in 'Russians', a beautiful gravity approaching a real greatness was enough to be thankful for (just) before bed.

Sting had the vegetable curry afterwards. A wise choice.

ROBIN GIBSON

JERRY DAMMERS PRESENTS: POTATO FIVE/QUANDO QUANGO/THE RAPIERS ICA

ZUT ALORS! *Les garçons pseudement ne jouer pas ce soir!* Hello, music fans! Yes, if you queued for hours on end for the hopelessly dubious privilege of watching the bright young things of jazz, funk and wimp earlier in the week, you will not have been present tonight. Jerry Dammers is clearly a man of inestimable taste, having selected two of the funniest live acts around, The Rapiers and the Potato Five. I can well understand why The Friday Club ducked the issue by failing to show, Quando Quango boldly retrieving the discarded short straw.

I'll keep this week's Rapiers propaganda brief – they were superb. While the fab foursome dominated the wide open spaces of the stage, QQ were swamped by it. Without the backdrop of a real live drummer, the girl synth op/dreadlocked bassist/Ivan Denisovich-headed sax-cum-frontman valiantly swam against the tide, without a cat's chance in hell of keeping up with the other bands. For the time being, I'll stick to their records.

A violinist and Slim 'Have Gig Will Travel' Jim bolstered the Five's line-up to eleven – clearly they're intent on

taking on the might of the all-conquering *Sounds* footie team. Enough to get any audience moving. Shit hot and going absolutely nowhere, but I love it!

ANDY HURT

TORTILLA FLATS/BEAT OF THE BEAST Hammersmith Clarendon

IN THE land of the dead, the living are singing their theme tune: it's called 'Beat Of The Beast'. This beast takes on the form of five slightly ridiculous, slightly entertaining suburban city rockers who play with zeal and cause the weary moon to temporarily tint the bat wings of borrowed ideas silver.

Meanwhile, back in a hell called reality, Beat Of The Beast will be dismissed as another bunch of goths – the nail in any band's coffin – when really they are nothing but concealed new romantics with a taste for acid rock. The dogs of Satan, however, will be more critical than I in the future.

Tortilla Flats, I'm informed, were (rightly?) dropped by EMI and tonight have caused a couple of bald A'n'R men from RCA and Polydor to brave the Clarendon. What fuels this sacrifice? Well, they're American, they look like an advert for Levi's and I suppose they're the band who missed out during the so-called American Invasion.

A lot of old people will consider Tortilla Flats a 'live' band and they are probably better than The Long Ryders, which doesn't say a lot. They play the usual country/Texan riffs and I find them, as with most of the American crop, remarkably twee, too enthralled in tradition and in love with the American culture to offer a fresh new alternative.

RON ROM

SAVATAGE Marquee

A CRESCENDO of booms, bangs, screams and crashes. A cavalcade of air-punching fists, a plethora of whooping, wailing people, an avalanche of sweat. The singer leans back, head up, crotch out, and belches out a violent scream. Eruption. Cue faster guitars, faster fist punching, faster drumming, and a band with rabid aggression. This is Savatage from New York City.

Remember, if you will, the first time you ate chocolate. I'm sure it was a pleasurable experience. I'm sure your taste buds must have concluded that chocolate is a bloody tasty food. But whilst I love chocolate, and could probably describe a bar to you in graphic detail, its basic constituents are the same in all the varieties it presents itself in. (Phew! Deep – Ed.)

So it is with Savatage. As much as I like HM, the ingredients of the Savatage

performance were much the same as those of most HM bands at the Marquee. And whilst Savatage are very good at what they do (loud HM), they will never manage to create a long lasting impression that is immensely different. Superlatives fail me due to accentuating circumstances of similarity with a thousand other bands.

STEFFAN CHIRAZI

THE SCIENTISTS Dingwalls

SOMEONE TELLS me The Folk Devils didn't play in this game because the singer had to beat up his auntie. The Scientists' aunties are presumably still in Australia, so the four knowledgeable numbskull neanderthals are free to make a loud noise.

I hate the name but I love The Scientists because between numbers the bassist wanders around trying to persuade his colleagues to drink some more from a large cider jug. He fails, shrugs, swigs, plays on. A minute later, the singer shouts: "Is there any cider left?" This sort of indecisive artistic expression is indeed welcome and healthy.

I also love The Scientists because what they do is that bad shrill screaming red-eyed evacuation bulletproof demolition silver negative blues music that ties itself to the railway tracks with grimy primitive chords, then leaps away solo and gristly and bleeding at the crucial moment. It shimmies into excess and reminds you that the remains of your brain are a weathervane. "We had love," they growl – past tense important – "it came out of the sky".

They manhandle the basics with a spastic style – less cultured than The Hoodoo Gurus and more beefy and stocky than The Moodists. It's thrilling – they have no discipline but great sackfuls of belligerent bunsen burners. They would go down a storm in a storm. The drummeuse is beautiful. Funnily enough, I am just south of Doncaster right now.

CHRIS ROBERTS

GLORY London University

WHAT A nerve! Only a few songs into the set, and already lead singer Doug is sending his audience up something rotten. "You are good!" they chant back on his instruction. Doug grins. He's brilliant and he knows it.

His loud voice shouts arrogance and emotion in 'Dare I Say', a song that dares you not to sing too. He hams up all the mod poses on record, back to back with the bass player and full-blooded harmonies. For all the mods and gullible students out tonight, Glory are *too much* – the place erupts in movement.

Full bass pounds through the bar, a thick and heady sound reminiscent of powerpop takes hold, and Doug and bass player Paul spin sturdy melodies round our ears. They could be a rock band, they *look* like a mod band, but on ballads like 'Step By Step' they tumble

loosely inbetween. The same doe-eyed hypnotism that haunts Simple Minds' melodies springs haphazardly from an altered chord. With ballads, Glory need to shake themselves loose. Elsewhere, they should fight without mercy.

Record companies are already on the alert. Catch them now, before the kiss of commercial death does.

SALLY GETHIN

MR MORALITY Sheffield

A LEADMILL support slot, and Mr Morality present a strangely mixed bag of songs, from the sublime to the ridiculous, the excellent to the downright ugly.

To these ears and this mind, guitar music that crosses old territory needs the backing of some damn good melodies to see it through. More often than not, Mr Morality present pop with no snap and crackle, limp-wristed, unconvincing and undistinguished, stooping as low as a full retreat of Blondie's 'Presence' in its misguided efforts to please. The vocalist climbs morosely onto one's wick with half-arsed between number commentaries, and whips the mike-stand with long permed locks during pieces that do little for the head.

The flip-side to all this rubbish is a timelessly sweet yet brash songsmithery giving the disturbing impression that Mr Morality's lesser offerings are an obscure pisstake. 'This Higher Passion', in particular, with its plaintive thread of trumpet running through a sound that builds but never loses its gentle mournfulness, has me nervously looking around lest I've been mysteriously transported to some other venue with some other band. Pleasing guitar runs and changes of pace in 'A Day By The Sea' add to the impression that Mr Morality's ability to add a gentle flame to their sound is more than just a flash in the pan.

PETE MARCHETTO

END OF CHAT Birmingham

NOW HEAR this, it's important. On a miserable night at the end of 1985 in a miserably depressed part of inner city Birmingham, End Of Chat played their debut gig. Just why a couple of hundred people turned out to see them – despite negligible publicity – can be explained by their pedigree: ex-members of the Au Pairs, Delegation and Afrikan Star are included in the line-up. Just why they provide one of the best hopes for 1986 is a little less simple to describe. In a nutshell, they play

MASH

PULP/DIG VIS DRILL Hammersmith Clarendon

A SMALL coach party on a Sheffield day out. And as exiles and day trippers reminisce and boast, some lobotomised half wit insists upon explaining just why something called 't'Wednesday' are to usurp Liverpool's rightful place as the best football team ever.

Coincidentally, Dig Vis Drill are perhaps the best pure racket band ever. I'm still not sure if I like them, but if I gauge their moods correctly then they are sharp and acidic and angry. Politics, wow!

Pulp were once a fine and sensitive coupling of emotion and construction. Then they



PULP'S Jarvis Cocker: the wheel thing?

Jayne Houghton

STARS AND STRYPES

intelligent dance music, the sort that puts such nonentities as Five Star and their ilk into the deepest shade. More importantly, they fill a gaping, yawning gap in the musical fabric of UK '86 – the gap that leaves all credibility hanging in the disco cloakroom.

With emotion based on reality, with songs built around genuine talent, with ability that goes far beyond the norm, the heart of their appeal can be found in the fact that while their music is seducing your feet, their words are capturing your heart. They smell of greatness.

There is no escape and, even if there was, you wouldn't want to take it. If you're still short of a New Year's resolution, try this: see End Of Chat – soon.

GEOFFREY S KENT

BILLY BRAGG'S SURPRISE FOLK NIGHT ICA

AND A nonny nonny no! In terms of preaching to the as yet unconverted, Billy's laudable foray into left field is only partially successful, hard-line folkies comfortably outnumbering non-aligned 'normals'.

This is *not* rock and roll. The audience starts off standing and gradually sits down, the mat-carrying veteran festival campaigners eventually prevailing over the rookies, whose idea of a good time does not necessarily involve parking ones bum on the floor and listening to scrumping songs as performed by The Watsons and (the legendary) Martin Carthy.

To butter us up for the hardcore, finger-in-the-ear headliners, we are first introduced to The Oyster Band, four effortlessly competent blokes with an electric bent. With strat and bass accompanying concertina, the excellent Ian Telfer adds keyboards, (jazz) violin and sax, the latter being imaginatively employed in the morris medley 'Three Jolly Sheepskins' (not to be confused with the New Order song of the same title)/ 'Speed The Plough'; reggae-ish and Thompsonish solos, and all bloody good stuff.

Martin Simpson sings some drippy piffle about a moth and then runs off a series of breathtaking blues solos and bottleneck impressions, including old faves 'Man Smart, Woman Smarter' and 'The First Cut Is The Deepest'. Ten out of ten for effort, Bill, but it's going to be uphill all the way.

ANDY HURT

HITS

became, it says here, a Thrash Band. At present, they lie somewhere between the two. And those shades of frantic sub-Velveten violence which have extended into this incarnation tend only to detract from the positive effect of their assertive yet restrained creativity.

Jarvis Cocker fulfills the Morrissey handicap gambit by remaining in his wheelchair throughout, while about him Pulp contrive a succession of interesting textures. Pulp is, as my live-in dental consultant informs me, the soft centre of nerve beneath the hard enamel surface of the tooth. The analogy fits.

ROGER HOLLAND



STRYPER'S MICHAEL Sweet: the loaves and fishes are waiting to be collected from the foyer... Chris Walter

BAD KARMA BECKONS Chalk Farm Enterprise

THAT DOES IT! I'm not going to stand here and be insulted!

Midway through the set, Jude, one of Bad Karma's two singers, throws a notebook at me. In it are some peculiar lyrics. On the cover is the one man who could conceivably penetrate this strange combo's psyche. He is Postman Pat.

The group play 'Beach Boys Shove Off!', an unprovoked attack on the West Coast culture. Other songs are played; 'Goin' Nowhere' is a shoe-in for The Seeds. But Bad Karma have no truck with the neo-psychedelic nambypambers of the Paisley Ones. No, these are simple folk, impervious to image or artifice. Only Carol has an image – enough for the rest of the group put together.

Still the songs come. 'Do The Snake', some sort of dance aberration, slithers out. The crowd shudders. Every song is so encrusted with other people's songs that titles become superfluous. Johnny Thunders has martyred his mind for the likes of these weirdos. It's simple and well-played. Bad Karma have become a *real* group. Although this is disconcerting in even the most wretched sell-outs, it is doubly upsetting here. What if this music should reach the masses?

On my way back, it haunted me. Bad Karma have stopped beckoning. They're coming out to meet us. Their motto: together we can destroy the '80s. Destruction time again? Here's hoping...

RALPH TRAITOR

THE RENEGADES/ KOHESION Birmingham

THE VENUE is The Dome, one of those pretentious disco places that's about as conducive to a good evening out as Butlins in winter. The event is one of those basically harmless contests designed to discover the 'hottest band in town'. The result, inevitably, is a nonsense.

Kohesion, an exceptionally under-talented bunch of disco clones, win. The Renegades, an attractively anarchic blend of anger and tension, lose.

In the long run, though, it's The Renegades who will conquer more hearts. It's not that they're particularly gifted as songwriters, because they're not – they're merely capable. Their appeal lies more in the arrogance with which they deliver their dark view of the world, searching

out the murkier side of your soul. And finding it effortlessly.

In my book, that has a much more lasting relevance than people telling other people to "get on down". Pity the judges didn't agree.

GEOFFREY S KENT

BARRY MANILOW Wembley Arena

THESE ARE, without doubt, quite the most expensive tickets I've ever ponced. But then four nights here at 20 notes a seat is big business, slice it where you will. And it is both simple economics and the heights of devotion scaled by Barry Manilow's celebrated housewife following which serve to render this innocuous cabaret performer a phenomenon worthy of both respect and investigation.

Obviously, he has his head for money quite firmly screwed on. For despite the

outrageous prices, this is far from the extravagant stage show you might expect.

Frankly, the set and the lighting are spartan, if not actually cheapskate; clearly little Manilow money is spent on providing a spectacle worthy of his followers' devotion.

But then, of course, his fans do not pay for lightshows, guitar solos or indeed any other rockist concert trimmings. They shell out simply for the tribal security and privilege of enjoying Barry's one dimensional company for half an evening, and for hearing his no more than mediocre recital of his often less than mediocre material.

This is little more than a cosy conspiracy between mutually serving parties, engineered by Terry Wogan and all his equivalents – a cabaret of the commonplace. But still, this anaesthetised,

STRYPER

Los Angeles

STRYPER ARE, without doubt, one of the most innovative new acts in America today. Having spread a positive Christian message across the lusty, lecherous arena of rock 'n' roll, this outfit have created a whole new dimension attractive enough to pull audiences 5000 strong, a large percentage of which are fanatical clones. However, whether or not you agree with Stryper's religious rumblings (which have become a very serious part of their show), the undisputed impact of their dazzling black 'n' yellow neon-lit presentation and equally superb musicianship remains a phenomenon in itself.

The pick of an excellent set included 'Reason For The Season', driven by Tim Gaines' erotic bass lines, their intensely emotional ballad 'A Love That's Real', featuring the explosive lead of jitterbugging guitarist Oz Fox, and sassy stomper 'Together Forever'. Delicious vocal harmonies remain a recurring theme throughout the set, and the Sweet brothers (who are fast becoming idols in their own right) perform admirably, Michael's rich, soaring vocal lines and Robert's rugged rhythm section both equally impressive.

Closing on a seasonal note with their new single, a light-hearted re-make of the old classic 'Winter Wonderland', I could only conclude that, at the tender age of 18 months, they're *this* big and *this* good. There's a real possibility of Stryper becoming one of the most influential acts this decade will see.

MARY ANNE HOBBS

middle-aged, middle ground populist muzak is no less valid than the equally absurd role-playing engendered by, say, Duran or Springsteen, Prince or Iron Maiden.

And, because Manilow's women are aware of the fatuous nature of the phenomenon of which they are part (they laugh at themselves and at Him almost as often as we do), it is actually much healthier.

ROGER HOLLAND

THE FIFTEENTH Portsmouth

ARE MY neon-tinted, gas permeable contact lenses misting up, or what? No, it's just The Fifteenth doing a Nazareth in Portsmouth and giving it the dry ice entrance.

As luck would have it, the clearing clouds reveal four young men, all facing the correct way. They embark upon a short but perfectly formed goth set, made

bearable by a tightness worthy of the most homophobic duck and the odd post-Comsat Angels melody.

Like the more worthy football teams (Sheffied Wednesday, of course) and Volkswagen Beetles, The Fifteenth are controlled from the back. Simon Cunningham's epic drums dictate the pace from start to finish, crashing around like M1 traffic on a foggy morning. Despite his Yuppie name, this man is a fair old performer and his energy level even pulls out a few beads of wet sweat before the mists return. Cough.

A touch more awareness (surely The Alarm's wardrobe doesn't beg to be copied to the last red neckerchief?) and experience, and The Fifteenth could be well away.

Peer through the dry ice screen and judge for yourself.

J ARTHUR AIZLEWOOD

DEE DREAM BELIEVER



DEE C LEE: but why is she wearing Nik Kershaw's anorak?

Steve Double

PAUL WELLER PRESENTS: DEE C LEE/BLACK BRITAIN ICA

DID THEY toss a coin or what? It's not much later than 9.30pm, and yet as I begin to fight my way into the very edges of the throng gathered here before me, Dee C Lee can be heard (though not seen) to draw her penultimate number to its inevitably medium-sized finish.

Confounded by such an inexplicable order of appearance, I find myself in no position to file a full account of the young lady's progress this term. So, as the worst DJ in London, Paul Thingy, spins some great soul classics, let's see what a few chums thought...

Rosie has a gorgeous pair of legs, a set of swish hips and two of the fastest feet in the southern counties. She thought Dee C Lee was great! This indicates a preponderance of acceptable dance rhythms. Sean speaks with an accent

Yorkshire pudding thick, supports his Leeds United fervently and knows exactly what he likes. He thinks she was "dead fit". Ms Lee is obviously an attractive young woman. However, Sara is a cynical hedonist with impeccable taste, and *she* feels that Dee C Lee is but an average performer with perhaps two above average songs. Combine these three opinions, and what we have here is an act with long term chart potential.

Black Britain, however, have an unpalatable and unnecessarily obsessive name, a frontman with a small voice and less charm, a spanking collection of backing rhythmic punch and not one complete song. Of course, sweet Rosie shakes it all on down again. But Sean, Sara and myself become less and less impressed as the show proceeds and the formula repeats itself again and again. The Emperor's New Clothes again.

ROGER HOLLAND

INFO RIOT

MIND PLAY

EDITED BY BARRY LAZELL



SIMPLE MINDS in nature ramble shock

STEWART ANTHONY of London NW1 gets *Info Riot*'s first major discographical feature of 1986 under way, asking if we could run a full listing of releases by **Simple Minds**, since, as far as he remembers, the band have never featured on this page before. I believe he's right, and since they now have almost seven years of recording behind them, coverage was clearly overdue. What follows is their complete UK releases to the extent of my knowledge; there are bound to be some further esoterica in readers' follow-ups, so feel free to write if you can add something worthwhile. As usual, I'll sit on such material for a while to compile it into a solid follow-up piece. For the moment, though, on with the discography.

Firstly, there was a solitary single which **Jim Kerr**, **Charlie Burchill** and **Brian McGee** were involved in during 1977, when they were members of **Johnny & The Self-Abusers**, a Glasgow punk band which got a one-off deal with **Ted Carroll's Chiswick** label. It sold minimally, and is probably more in demand nowadays through being sought by Simple Minds collectors:

Chiswick NS 22 'Saints And Sinners'/'Dead Vandals' Nov 1977
When the trio came together the following year with **Mick McNeil** and **Derek Forbes** to become Simple Minds, they looked closer to home for a record deal, and were signed by **Zoom**, the Edinburgh-based label operated by the **Findlay** brothers **Bruce** and **Brian**, who also ran the Bruce's record shop chain in Scotland. Zoom was being marketed by **Arista**, and it became clear quickly that the major label were more interested in the potential of Simple Minds, once heard, rather than the Zoom repertoire generally. Nevertheless, their first two singles did appear under the Scottish label's logo:

Zoom ZUM 10 'Life In A Day'/'Speical View' Apr 1979
Zoom ZUM 11 'Chelsea Girl'/'Garden Of Hate' Jun 1979
Shortly after this, Zoom ceased to be and Simple Minds found themselves on Arista, who released three singles in 1980 and '81, and another cash-in release in 1982 after the band had moved on to Virgin:

Arista ARIST 325 'Changeling'/'Premonition' Feb 1980
Arista ARIST 372 'I Travel'/'New Warm Skin' Oct 1980
Arista ARIST 394 'Celebrate'/'Changeling'/'I Travel' Feb 1981
Arista ARIST 12394 As above, on 12-inch
Arista ARIST 448 'I Travel'/'Thirty Frames A Second' Jan 1982
Arista ARIST 12448 As above, on 12-inch, with extra dance mix of 'I Travel'

All subsequent Minds singles have been on Virgin, with which label the band signed in the Spring of 1981. Hence, I won't keep repeating the label name on the following listing:

VS 410 'The American'/'League Of Nations' May 1981
VS 41012 As above, on 12-inch
VS 434 'Love Song'/'The Earth That You Walk Upon' Aug 1981
VS 43412 As above, on 12-inch. This single was the band's first top 50 entry.
VS 451 'Sweat In Bullet'/'20th Century Promised Land' Nov 1981

This was also marketed in a limited edition (mainly to chart

shops, one suspects) as a double-pack single. It carried the same seven inch catalogue number, but featured two extra tracks: 'Premonition' and 'League Of Nations'

VS 45112 As above, on 12-inch, with the two extra tracks from the double-pack
VS 488 'Promised You A Miracle'/'Theme From Great Cities' Apr 1982

VS 48812 As above, on 12-inch, with extra track 'Seeing Out The Angel'

VS 511 'Glittering Prize'/'Glittering Theme' Aug 1982
VS 51112 As above, on 12-inch

VS 538 'Someone Somewhere (In Summertime)'/'King Is White And In The Crowd' Nov 1982

VS 53812 As above, on 12-inch, with extra track 'Soundtrack For Every Heaven'

VS 57812 'I Travel'/'Film Theme' (12-inch only) Apr 1983
VS 636 'Waterfront'/'Hunter And The Hunted' (live) Nov 1983

VS 63612 As above, on 12-inch, with extra track 'If You Want My Love'

VS 649 'Speed Your Love To Me'/'Bassline' Jan 1984
VS 64912 As above, on 12-inch

VS 661 'Up On The Catwalk'/'Brass Band In Africa' Mar 1984
VS 66112 As above, on 12-inch

VS 749 'Don't You (Forget About Me)'/'Brass Band In Africa' Apr 1985

VS 74912 As above, on 12-inch
VS 817 'Alive And Kicking'/'Alive And Kicking' Sept 1985

VS 81712 As above, on 12-inch

Which brings us up to date on the 45rpm front. The band's albums also cover the Zoom, Arista and Virgin labels, though those from the first two outlets were subsequently acquired and reissued by Virgin. The listing explains it all:

Zoom ZULP 1 'Life In A Day' Jul 1979
(Reissued in October 1982 on Virgin as **VM 6**)

Arista SPART 1109 'Real To Real Cacophany' Jan 1980
(Reissued in October 1982 on Virgin V 2246)

Arista SPART 1140 'Empires And Dance' Sept 1980
(Reissued in October 1982 on Virgin V 2247)

Virgin V 2207 'Sons And Fascination' Aug 1981
This was first issued as a limited (10,000) edition double pack

containing the additional album 'Sister Feelings Call'. A few weeks later, it reverted to a single disc, and the bonus LP was made available separately at a low price:

OVED 2 'Sister Feelings Call' Oct 1981
Arista SPART 1183 'Celebration' Feb 1982
(Rapidly reissued in October 1982 on Virgin 2248)

Virgin 2230 'New Gold Dream: 81, 82, 83, 84' Sept 1982
Virgin V 2300 'Sparkle In The Rain' Feb 1984

Virgin V 2364 'Once Upon A Time' Sept 1985
And this is the basic Simple Minds discography to date; if more of note comes to light, I'll be the first to let you know in a few issues time.

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday January 19

1938 Birthday of **Phil Everly** of the **Everly Brothers**, in Brownie, Kentucky.
1943 Birthday of **Janis Joplin**, in Port Arthur, Texas.
1949 Birthday of **Robert Palmer**, in Batley, Yorkshire.
1957 Birthday of **Mickey Virtue** of **UB40**, in Birmingham.
1979 **Sid Vicious** was taken unconscious off a plane at Kennedy Airport, New York, as the **Sex Pistols** were about to fly home from their last US live gigs. He was treated in hospital for an overdose of barbiturates and alcohol.

Monday January 20

1945 Birthday of **Eric Stewart** of **10cc**, in Manchester.
1965 Death of **Alan Freed**, the DJ credited with coining the phrase 'rock 'n' roll', of uremia, in Palm Springs, Florida.

Tuesday January 21

1942 Birthday of **Edwin Starr** (**Charles Hatcher**), in Nashville.
1948 Birthday of **Pete Kircher** of **Status Quo**, in London.
1966 **George Harrison** married **Patti Boyd** at Epsom Register Office. She was later to leave him to marry **Eric Clapton**.
1984 Death of **Jackie Wilson**, aged 49, in Mount Holy, New Jersey. He had been in a coma for nearly seven years, after collapsing on stage in 1977.

Wednesday January 22

1935 Birthday of **Sam Cooke**, in Chicago.

Thursday January 23

1959 Birthday of **Earl Falconer**.

bassest with **UB40**, in Birmingham.

1977 **Patti Smith** fell off a stage in Tampa, Florida, where she was playing support to **Bob Seger**. She broke some vertebrae in her neck.

1978 Death of **Terry Kath** of **Chicago**, aged 32, when he shot himself whilst clowning with a gun he hadn't realised was loaded.

Friday January 24

1941 Birthday of **Michael Chapman**, in Leeds.
1941 Birthday of **Nell Diamond**, in Brooklyn, New York.
1958 Birthday of **Jools Holland**, in London.

Saturday January 25

1958 Birthday of **Gary Tibbs**, formerly with **Roxy Music**, the **Vibrators** and **Adam & The Ants**, in Northwood, Middx.

1958 **Elvis Presley's** 'jailhouse Rock' became the first single to enter the UK charts at No 1, selling nearly half a million copies in its first week on sale.

1964 **Phil Spector** made a promotional visit to Britain, and appeared as a panellist on BBC TV's **Juke Box Jury**.

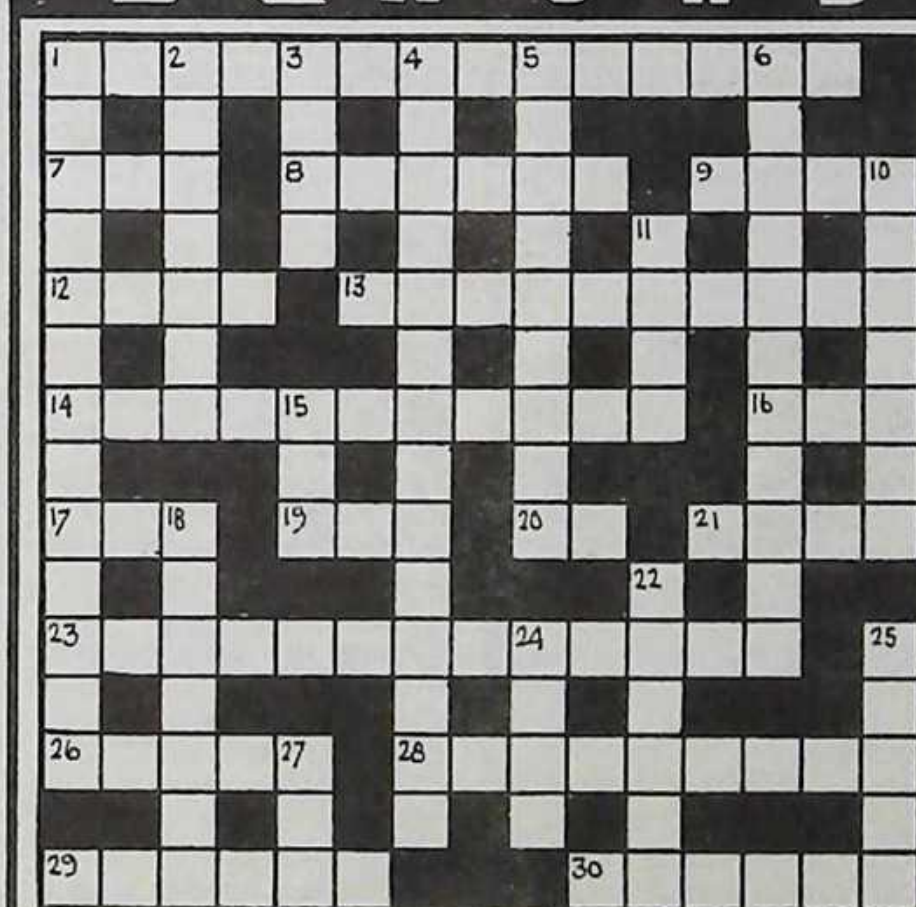
1971 **Grace Slick** gave birth to **Paul Kantner's** daughter **China** (originally named god "with a small 'g' to show some humility"), in San Francisco.

1973 **David Bowie** left Britain on the QE2 to begin a world tour.

1980 **Paul McCartney** was released from jail in Tokyo after being held for smuggling marijuana in his luggage.

1980 **The Specials** played their first American gig, at the Hurrah Club in New York.

XWORD



ACROSS BY SUE BUCKLEY

1. They sell things all day long (4,10) 7. Elton sets it afire (3) 8. Stevie's famous 'blaster' (6) 9. When 'cornered' Andy Fairweather Lowe might finally utter this (4) 12. Floyd's mother's heart (4) 13. He ritualizes the Smiths! (10) 14. If Mrs Lee's to get a hit she'll need the help of Mr Parr! (2,5,4 anag) 16. From El's head to this (3) 17. Scabied creature (3) 19. Garnett/Moyet (3) 20. Queen's radios double it (2) 21. Lee Dorsey rode it; some people wear 'em (4) 23. They mourned the death of an EEC protagonist (3,5,5) 26. Vital organ for Anne and Nancy (5) 28. A problem for New Order (9) 29. Too many people failed to comply with this Blondie request (4,2) 30. Dan gets metallic! (6)

DOWN
1. It ruined many a fine Buzzcocks' record! (6,7) 2. Marley's plea for monogamy (3,4) 3. Gallagher and Lyle ran to Mary's (4) 4. Some kinds of strangers (7,2,5) 5. Was this purple effort dedicated to 'fast' Eddie Clarke? (5,4) 6. They treated her like a lady in the discos, perhaps it was just their imagination (11) 10. Where did Genesis commit that childish crime? (7) 11. Nick/Man (4) 15. 'Triumph'al label (1,1,1) 18. Autumn in LA? (3,4) 22. Their fist's held high! (6) 24. OMD's culture/Ronald's food (4) 25. Barratt Strong wanted it/The Beatles wanted it/Everybody wants it (5) 27. Tiny/Bogert (3)

LAST WEEK'S ANSWERS

ACROSS
1. Done With Mirrors 8. America 9. Sayle 10. Joe Lynn Turner 12. Alien Sex Fiend 15. It 16. Country 17. Sue 19. Easy Lover 21. Child 22. Tales 23. No 24. Billy 25. Go 27. James 28. Manifesto
DOWN
1. Dead Or Alive 2. White Knuckles 3. Tea 4. Mason 5. Roy 6. Ocean 7. Severed Heads 10. Jail 11. Ure 13. Future 14. Disciples 18. Asylum 20. Venom 21. Cliff 22. Taj 26. Go

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NIGHT

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.

Angus Young exposes his knees in Wembley (Thursday, Friday) and Birmingham (Monday), as AC/DC continue their travels. Sting promenades around the Royal Albert Hall (Monday, Tuesday). The new Irish hopes Cactus World News are in London (Wednesday) and Leicester (Thursday) and the Mighty Lemon Drops are also in London (Saturday). While the ska revival continues in the form of the Potato Five at the Oval (Monday).

WEDNESDAY 15

ASHFORD Brabourne Five Bells (813334) Messaround
ASHFORD Monks Horton House Maroondogs
BRADFORD 1 In 12 Queens Hall (392712) Dig Vis Drill/Pulp/Mr Morality/Henry Normal
BRENTFORD Red Lion (01-571 6878) Living Daylites
BRIGHTON Dome (682127) Griff Rhys Jones/Mel Smith
CAMBRIDGE Arts Theatre (352000) Harvey And The Wallbangers Park The Tiger
CROYDON Cartoon (01-688 4500) Trick Of The Light
CROYDON Underground (01-760 0833) Here And Now
DUNSTABLE Wheatheaf (62571) Burnessance
HARROW Roxboro (01-427 5790) Feud/Children Held Hostage/Us The One
HASTINGS Crypt (444675) Baby Go Boom
HUDDERSFIELD White Lion (22407) The Noble Kind
HULL Trog Bar (20261) General Wolf
LEEDS Adam And Eves (456724) The Adicts/Bloodsport/Adrenalin
LEICESTER Princess Charlotte (553956) Desperadoes
LONDON Battersea Park Road Latchmere (01-223 3549) Kit Packham's Sudden Jump Band
LONDON Camden Lock Dingwalls (01-267 4967) Johnny Hodge/Hallelujah
Midnight/Hostage/Rick Sheppard/Tim Hain
LONDON Camden Dublin Castle (01-475 1773) Electric Bluebirds
LONDON Chalk Farm Caernarvon Castle (01-485 7858) Dirty Work
LONDON Covent Garden Rock Garden (01-240 3961) Eko Eko/Rhubarb Tarts
LONDON Finsbury Park Sir George Robey (01-263 4581) Doctors Children/The Pop Icons
LONDON Fulham High Street Kings Head (01-736 1413) Street Arabs
LONDON Fulham Palace Road Greyhound (01-385 0526) Raw Ho
LONDON Gordon Street Bloomsbury Theatre (01-387 9629) Capricorn
LONDON Hammersmith Downstairs At The Clarendon (01-748 1454) The Verse/Crime Of Passion
LONDON Hammersmith Greyhound (01-385 0526) Mood Six/The Perfect Strangers
LONDON Harlesden Mean Fiddler (01-961 5490) Cactus World News/Summerhouse
LONDON Herne Hill Half Moon (01-274 2733) Playhouse/Out Of Order
LONDON Kentish Town Bull And Gate (01-485 5358) See You In Vegas
LONDON Kentish Town Town And Country Club (01-267 3334) Junior And His Band/Gaspar Lawals Africa Oro Band/Inspirational Gospel Choir/Mint Juleps/Benjamin Zephaniah/Linton Kwezi Johnson
LONDON Old Bond Street Embassy (01-499 4793) Birds Of Tin/Sexagisma/Transsexual
LONDON Oval Cricketers (01-735 3059) Jamie Wednesday/They Came In From The Cold
LONDON Oxford Street 100 Club (01-636 0933) Toot Sweet
LONDON Shepherds Bush Wellington Cameron Vegas
LONDON South Bank Queen Elizabeth Hall (01-928 3191) Isabel Parra/Martina Portacerero/Mirta Medina (Women For Nicaragua)
LONDON Streatham The Studio Norma Lewis
LONDON Wardour Street Marquee (01-437 6603) Inxs
LONDON Woolwich Tramshed (01-855 3371) Tony And Stod
NEWCASTLE UPON TYNE Riverside (614386) Full Circle
NORWICH Premises (660352) Finals/Bible
NORWICH Santana's (617890) LaHost
NOTTINGHAM Venue 53 (475637) The Image
ROMFORD Rezz (25566) Harlequin Fools
SOUTHPORT Arts Centre (40011) Fairport Convention
STOCKTON ON TEES Dovecot Arts Centre (611625) Glass Echo
TREForest Polytechnic Of Wales (408227) The Man Upstairs
WALSALL Wheatheaf (646725) Indigo Blues Band
YORK Lynx Club (646072) Kev Weir And The Slopes

THURSDAY 16

BIRMINGHAM University (021-455 9777) Chance
BRIDLINGTON Kigg Club Black September
BRENTWOOD Red Lion (01-571 6878) Jazawaki
BRIGHTON Zap Club (775987) Portion Control/The Kiosk
BRISTOL Downstairs At The Tropic (733015) The Beloved/Chorchazade
CAMBRIDGE Arts Theatre (352000) Harvey And The Wallbangers Park The Tiger
CANTERBURY Bethersden Royal Standard (82280) Gary Dean Band
COLCHESTER Works Makin Time
COVENTRY Polytechnic (26140) Erasure
CROYDON Cartoon (01-688 4500) Donuts
CROYDON Fairfield Halls (01-688 9291) Billy Paul
CROYDON Underground (01-760 0833) All About Eve
DUDLEY JB's (53597) China
GALASHIELS Technical College (3351) Wet Wet Wet
HASTINGS Crypt (444675) Junk
HASTINGS Mr Cherries (422705) Midnight
HAYES Adam And Eves (01-561 3622) The In Stinks/Andy Lovebug And The Tender Hearts
HEMEL HEMPSTEAD Guildhouse (54741) The Jets
HEREFORD Market Tavern (56325) Big Blue City
HULL Barham (781971) General Wolf
LEICESTER Princess Charlotte (553956) Cactus World News
LONDON Battersea Park Road Latchmere (01-223 3549) Barflies
LONDON Belsize Park Upstairs At The Gypsy Queen (01-485 9988) Trevor Watts/Vernan Weston/Phil Minton/Roger Turner
LONDON Brixton Hill Fridge (01-326 5100) Floyd
LONDON Brixton October Club Loughborough Hotel Joy Of Life/Omega Tribe/Laughing Castles
LONDON Camden High Street Camden Palace (01-387 0428) The Wedding
LONDON Camden Lock Dingwalls (01-267 4967) The Rapiers
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirmers

LONDON Covent Garden Rock Garden (01-240 3961) Ring Of Roses/Pastel Walkers
LONDON Covent Garden Rock Garden (01-240 3961) The Man Upstairs
LONDON Dean Street Gossips Gaz's Rockin Blues
LONDON Hammersmith Greyhound (01-385 0526) Skiff Skats/NBT
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam
LONDON Kentish Town Bull And Gate (01-485 5358) Stigma
LONDON Leicester Square Hippodrome (01-437 4311) Sad Among Strangers
LONDON-Old Bond Street Embassy (01-499 4793) The Royal Assassins/Dreamscape/Eyes Of The Crowd
LONDON Oval Cricketers (01-735 3059) Blues 'n Trouble
LONDON Oxford Street 100 Club (01-636 0933) The Field Of Nephilim/All About Eve
LONDON Shepherds Bush Wellington Voyeur
LONDON Sydenham Rub A Dub Club Greyhound Some Like It Hot
LONDON Wardour Street Marquee (01-437 6603) State Trooper
LONDON Wembley Arena (01-902 1234) AC/DC
LONDON Woolwich Tramshed (01-855 3371) The Sheds
LOWTON New Village Pub The Deformed
MANCHESTER Cloud 9 (061-832 3350) The Adicts
MANCHESTER International (061-224 5050) Fairport Convention
NEWCASTLE UPON TYNE Riverside (614386) Restless/The Vipers/Alabama Skittles
NORTHAMPTON Racehorse Inn (403322) The Stems
NOTTINGHAM Mardi Gras (862368) Excalibur
PENZANCE Demelza's (62475) Fear Of Darkness
PRESTON Exchange Fragile
STOCKTON ON TEES Dovecot Arts Centre (611625) Boxing The Compass
YORK Lynx Club (646072) Dr Jive And The Blueflies

FRIDAY 17

ABERYSTWYTH Coopers Arms (4050) Blake's 3
ALDERSHOT West End Centre (330040) The Grip/Capricorn/Big House/Tenor Tonic (Anti Heroin gig)
BANBURY Wheatheaf (66525) Pride Of Passion
BATH Moles (333423) The Lozenges
BEDFORD Clifton Arms KGB
BIGGLESWADE Shuttleworth College Summerhouse
BIRMINGHAM British Airways Club Strap On Jack
BIRMINGHAM Mermaid (021-772 0217) Amebix/Napalm Death
BLACKBURN King Georges Hall (582582) The Adicts
BRENTFORD Red Lion (01-571 6878) Juice On The Loose
BRENTWOOD Hermit (218897) Hard Touch/The Boss
BRIGHTON Pavilion (682127) Matt Fretton
BRIGHTON Zap Club (775987) Mint Juleps
BRISTOL Crown (256597) Zenith
BRISTOL Tropic (49875) Paper Tribe/Incamera
CHELTENHAM College Of St Paul And St Mary (34638) Laugh
CHIDDINGFOLD Chiddingfold Club (2949) Emyre
CHIDDINGLY Six Belles Parisienne Blonde
COVENTRY Arts Centre (417417) Harvey And The Wallbangers Park The Tiger
CROYDON Star (01-684 1360) CSA
DUDLEY JB's (53597) Ring Of Roses
EXETER University (263263) Fear Of Darkness
HAILSHAM Crown (843643) English Rogues
HARLOW Odeon (446412) Simply Red/Austin's Shirts/Blind Testament/The Sullivans/Grounded Nurses (Rock Contest Final)
HARROW Apollo (01-427 6747) Crimson Veil
HASTINGS Crypt (444675) Hands On Heads Again
HEREFORD Market Tavern (56325) Fire Brand
HULL Trades And Labour Club (847058) Midnight Choir/Screaming Trees/Vicious Circle
KINGSTON Grey Horse Dirty Blondes
KINGSTON Polytechnic (01-549 9961) Burnessance
LANCASTER University (65201) Fairport Convention
LIVERPOOL Mardi Gras (051-226 8414) One Last Fight/3 Action
LIVERPOOL University (051-709 4744) Wet Wet Wet
LONDON Acklam Road Bay 63 (01-960 4590) Somo Somo
LONDON Angel Salmon And Compasses (01-837 3891) Curly Maple And The Flametops
LONDON Barnet Red Rag Club Matt Fretton
LONDON Brixton Hill Fridge (01-326 5100) The Temps
LONDON Brixton Old White Horse (01-274 5537) Off Beat Women's Big Band/Strange Fruit
LONDON Camden Lock Dingwalls (01-267 4967) Tex And The Horseheads
LONDON Camden Dublin Castle (01-485 1773) The Ya Ya's
LONDON Covent Garden Rock Garden (01-240 3961) Jazawaki
LONDON Cricklewood Broadway Cricklewood Hotel Art Hammers Duo
LONDON Deptford Crypt (01-690 8832) Bicycle Thieves
LONDON Fulham High Street Kings Head (01-736 1413) Big Town Playboys
LONDON Green Lanes The Fox (01-886 9674) Stan Webbs Chicken Shack
LONDON Greenwich Tunnel (01-858 0895) Makin Time
LONDON Hammersmith Greyhound (01-385 0526) The Untouchables/Nerve X
LONDON Hammersmith Odeon (01-748 4081) Billy Paul
LONDON Harlesden Mean Fiddler (01-961 5490) Erasure
LONDON Herne Hill Half Moon (01-274 2733) In Spite Of All That/There Goes Algy
LONDON Kentish Town Bull And Gate (01-485 5358) Big Chief
LONDON Lewisham Labour Club (01-852 3921) The Balham Alligators
LONDON Oval Cricketers (01-735 3059) Steve Marriots Packet Of Three
LONDON Oxford Street 100 Club (01-636 0933) Rent Party/Sanko
LONDON Peckham Montpellier (01-732 4100) Barflies
LONDON Putney Half Moon Theatre (01-790 4000) Orchestre Jazira/Ibile/Desmond Johnson/Maud Sautler/District Six/Amra Ko Jana
LONDON South Bank Purcell Room (01-928 3191) Proyecto Cuban Salsa Band
LONDON Stratford North East London Polytechnic (01-519 1155) The Godfathers/Clockwork Orange
LONDON Walworth Road Red Lion Eavesdropper
LONDON Wembley Arena (01-902 1234) AC/DC
LONDON Whitechapel London Hospital Medical College (01-274 5454) One Thousand Violins
NEWCASTLE UNDER LYME Keele University (625411) Mari Wilson
NEWCASTLE UPON TYNE Riverside (614386) Brixton Entertainers
ORMSKIRK Edgehill College (75171) Fragile Friends
PORTSMOUTH Guildhall (824355) Griff Rhys Jones/Mel Smith
READING Cap And Gown (586006) Fair Exchange
READING Paradise Club (56847) Chiefs Of Relief
ROCHFORD Rochway The Ultimate
STOCKTON ON TEES Dovecot Arts Centre (611625) June Brides/Indian Summer
STOKE ON TRENT Kings Hall (44750) The Man Upstairs
UXBRIDGE Brunel University (39125) Jazz Butcher/Snakes Of Shake/The Apartment

SATURDAY 18

ABERDEEN Venue (641931) Restless
ALDERSHOT West End Centre (330040) Countdown (lunchtime)/Tokyou (evening)
AYLESBURY Wellhead Inn (622733) STA
BATH Moles (333423) Makin Time
BIRMINGHAM Mermaid (021-704 4932) Jarrot Sunrise
BIRMINGHAM Polytechnic Westbourne Road Site Mari Wilson
BLACKPOOL Greynars The Adicts
BRISTOL Arncliffe (299194) Capricorn
BRISTOL Tropic (49875) Mercury
CARLISLE Front Page (34188) The Stems
COVENTRY Hand And Heart (618037) Amoebics/The Depraved/Leukemia
CROSSKEYS Crosskeys Institute (270301) ETA Band

CROYDON Cartoon (01-688 4500) Steve Waller Band (lunchtime)/Juice On The Loose (evening)
CROYDON Star (01-684 1360) Sammy Sawdust And The Funnymen
DUDLEY JB's (53597) Here And Now
FETCHAM Riverside (375713) April 16th
GUILDFORD University Of Surrey (509223) Dumpty's Rusty Nuts/Larry Miller Band/Geneva
HASTINGS Crypt (444675) John Digweed
HASTINGS Mr Cherries (422705) Karma
HIGH WYCOMBE Nags Head (21758) John Otway/Animal Farm
HULL Adelphi (448387) Bomb Party/Ausgang/Vicious Circle
IPSWICH Gaumont (53641) Griff Rhys Jones/Mel Smith
KINGHORN Cuinzie Neuk (830247) Chaslar
LONDON Acklam Road Bay 63 (01-960 4590) W6
LONDON Brixton Hill Fridge (01-326 5100) Winterbabies
LONDON Brixton Old White Horse (01-274 5537) Tea House Camp/Evil 1/Hysteria Ward
LONDON Camberwell Father Red Cap English Rogues
LONDON Camden Lock Dingwalls (01-267 4967) The Pretty Things
LONDON Camden Dublin Castle (01-485 1773) Balham Alligators
LONDON Camden Royal College Street Black Horse Cellar Upstairs Tim Laycock
LONDON City Road Stick And Weasel (01-250 3126) John Rawlings Band (lunchtime)/New Era Jazz Band (evening)
LONDON Clerkenwell Close Horseshoe (01-699 5265) Sarah Jane Morris And Frances Knight/Fran Landesman/Ian McPherson/Ralph The Bear
LONDON Covent Garden Rock Garden (01-240 3961) Rights Reserved
LONDON Deptford Albany Empire (01-691 3333) Gaspar Lawal/Somo Somo
LONDON Deptford Crypt (01-690 8832) Violet Nightmare/Scatter/Beautiful Strangers/Shass
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (lunchtime)/That Petrol Emotion (evening)
LONDON Fulham High Street Kings Head (01-736 1413) Stan Webb's Chickenshack
LONDON Gordon Street Bloomsbury Theatre (01-388 3363) The Dance Band
LONDON Hammersmith Greyhound (01-385 0526) The Prisoners/Baby Go Boom
LONDON Hammersmith Broadway Klub Foot Clarendon (01-748 1454) Ray Campi And His Rockabilly Rebels/Demented Are Go/The Deltas/The Wigs
LONDON Harlesden Mean Fiddler (01-961 5490) Stable Blues Band
LONDON Haverstock Hill Enterprise (01-673 8228) Mighty Lemon Drops/The Mattoids
LONDON Herne Hill Half Moon (01-274 2733) Silent Arcade/Strangers And Brothers
LONDON Kentish Town Bull And Gate (01-485 5358) Meantime
LONDON Malet Street University College (01-580 9551) Moho Pack
LONDON Oval Cricketers (01-735 3059) Wilko Johnson Band
LONDON Oxford Street 100 Club (01-636 0933) George Melly
LONDON Putney Half Moon Theatre (01-790 4000) Smiley Culture/Mint Juleps/Black Slate/Dishari/East London African Arts
LONDON Woolwich Thames Polytechnic (01-854 2030) Sexagisma/Menticide
LONDON Woolwich Tramshed (01-855 3371) Jackie Lynton Band
MANCHESTER Band On The Wall (061-8322 6625) The First Circle
MANCHESTER Polytechnic (061-273 1162) Mark Stewart And The Mafia
NEWCASTLE UPON TYNE Riverside (614386) Wet Wet Wet
NORTHAMPTON Black Lion (39472) Citizen Cain
PLYMOUTH Polytechnic (21312) Fear Of Darkness
ROCHESTER Crown Hotel Johnny Seven
ST HELENS The Lamb (611258) 3 Action
ST NEOTS Kings Head (74094) New Horizon
SHEFFIELD Leadmill (754500) Flowerpot Men
SHEFFIELD Octagon Hall (24076) Fairport Convention
STOCKTON ON TEES Dovecot Arts Centre (611625) Makaton Chat
SUNDERLAND Polytechnic (45512) Girlschool
WELLINGBOROUGH The Palms Play The Joker
YORK Lynx Club (646072) Climax

SUNDAY 19

BIRMINGHAM Barrel Organ (021-622-1353) Goats Don't Shave
BIRMINGHAM Hippodrome (021-622 7486) Griff Rhys Jones/Mel Smith
BRENTWOOD Hermit (218897) Mint Juleps
BRENTFORD Red Lion (01-571 6878) Amazing Rhythm Burglars (lunchtime)/The Scheme (evening)
CANTERBURY Bethersden Royal Standard (82280) Ruby Tuesday
COLCHESTER Crypt (573174) Thin Angst
CROYDON Cartoon (01-688 4500) Hollywood
CROYDON Star (01-684 1360) CSA
CROYDON Underground (01-760 0833) Shock Headed Peters/Dave Howard Singers
DOVER St Margarets Red Lion (852467) Dave's Band
DUDLEY JB's (53597) Red Beards From Texas
FETCHAM Riverside Club (375713) Dumpty's Rusty Nuts
GILLINGHAM Southern Belle English Rogues
HASTINGS Crypt (444675) Jam Session (lunchtime)
HASTINGS Mr Cherries (422705) Centre Page
HEMEL HEMPSTEAD Guildhall (54741) Dave Taylor Big Band
LIVERPOOL Bradys (051-236 3959) Amebix/Generic/Electrohippies
LIVERPOOL Everyman Bistro (051-708 9545) Fragile Friends
LONDON Battersea High Street Woodman Curly Maple And The Flametops
LONDON Battersea Park Road Latchmere (01-223 3549) Piranhas
LONDON Camden Lock Dingwalls (01-267 4967) KGB
LONDON Camden Dublin Castle (01-485 1773) Will Gaines/Alan Dee Trio
LONDON City Road Stick And Weasel (01-250 3126) Peter Ryle Quartet/ (lunchtime)/Colin Bray's Mixiellanders (evening)
LONDON Covent Garden Rock Garden (01-240 3961) The Touch/Full Moon
LONDON Deptford Albany Empire (01-691 3333) Gaspar Lawal's Africa Oro Band
LONDON East Ham Ruskin Arms (01-472 0377) VHF
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (lunchtime)/Hank Wangford Band (evening)
LONDON Harlesden Mean Fiddler (01-961 5490) General Seven/Eye For An Eye
LONDON Kentish Town Bull And Gate (01-485 5358) Pride Of Passion
LONDON North Finchley Torrington (01-445 4710) GB Blues Co
LONDON Oval Cricketers (01-735 3059) The Zodiacs (lunchtime)/Trimmer And Jenkins Big Band (evening)
LONDON Woolwich Tramshed (01-855 3371) Richard Digance
NEWARK Old Kings Arms Twice Bitten
PORTSMOUTH Polytechnic (819141) Fear Of Darkness
STEVENAGE Bowes Lyon House (353175) The Adicts/The Union
STOCKPORT Manchester Arms (061-480 2852) The Red And The Black
STOKE ON TRENT Bowler Hat (814911) Stormlord
UXBRIDGE Brunel University (39125) Austin's Shirts/Attila The Stockbroker/Porky The Poet

MONDAY 20

BASILDON Roundacre (285119) The Ultimate
BATH Moles (333423) Hotheads
BIRMINGHAM Barrel Organ (021-622 1353) Phantom Zone
BIRMINGHAM National Exhibition Centre (021-780 4141) AC/DC
COVENTRY Busters (20934) Glory Boys
CROYDON Cartoon (01-688 4500) Legal Action
FETCHAM Riverside (375713) Surfadelics
LONDON Battersea Park Road Latchmere (01-223 3549) Eavesdropper
LONDON Camden Dublin Castle (01-485 1773) The Vulcans
LONDON Covent Garden Rock Garden (01-240 3961) Oxygen Pete
LONDON Deptford Crypt (01-690 8832) Punk Nite
LONDON Finsbury Park Sir George Robey (01-263 4571) Dislocation Dance
LONDON Fulham Broadway The Swan (01-385 1840) The Inflatables
LONDON Fulham High Street Kings Head (01-736 1413) Sticky Fingers

SHIFT



CACTUS WORLD NEWS: when Irish eyes are smiling...

LONDON Greek Street Le Beat Route (01-734 6308) Aural Sculpture/Julia Shook Up/Blood Brothers/The Vakeros/Simone/Furniture/The Shine/Dancing In English/Defected Dancer/Dance On Ice (Live Aid benefit)
 LONDON Hammersmith Greyhound (01-385 0526) The Odd/Famous Places
 LONDON Harlesden Mean Fiddler (01-961 5490) The Truth
 LONDON Herne Hill Half Moon (01-274 2733) Running Blind/Khmer Rouge/These Four Walls
 LONDON Kensington Gore Royal Albert Hall (01-589 8212) Sting
 LONDON Kentish Town Bull And Gate (01-485 5358) Soho And The Suffragettes
 LONDON Old Bond Street Embassy (01-499 4793) Violent Blue/Kaloo Kalay
 LONDON Oval Cricketers (01-735 3059) Potato Five/Floyd Lloyd And Rockin Ska Sounds
 LONDON Putney Half Moon (01-788 2387) Nashville Teens
 LONDON Tufnell Park Boston Arms Penthouse (01-272 3411) The Adicts
 MANCHESTER Band On Wall (061-832 6625) Latin Workshop
 MANCHESTER Palace (061-236 0184) Griff Rhys Jones/Mel Smith
 NEWCASTLE UPON TYNE Riverside (614386) Red Ties Tonight/Napalm Hearts/Candlemann Summer
 THATCHAM Silks (65562) Mournblade
 YORK Lynx Club (646072) Zoot And The Roots

TUESDAY

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BIRMINGHAM Barrel Organ (021-622 1353) Strange Believers/Anonymous Bosch
 BRENTWOOD Hermit (218897) Martin Simpson
 BRENTFORD Red Lion (01-571 6878) Roy Hill/Shev And The Brakes
 BRISTOL Thekla (293301) Magnificent Sven
 DUDLEY JB's (53597) Railway Children/In For Ten
 HASTINGS Crypt (444675) Piledriver
 LONDON Battersea Park Road Latchmere (01-223 3549) Fire Next Time
 LONDON Brixton Old White Horse (01-274 5537) Jamie Wednesday/The Dynamics/The Vulcans
 LONDON Camden High Street Camden Palace (01-387 0428) Yes Lets
 LONDON Camden Lock Dingwalls (01-267 4967) Splitz
 LONDON Camden Dublin Castle (01-485 1773) Bougie Brothers Blues Band
 LONDON Covent Garden Rock Garden (01-240 3961) Prime Time
 LONDON Finsbury Park Sir George Robey (01-263 4581) Eavesdropper/Irish Mist
 LONDON Fulham High Street Kings Head (01-736 1413) 35th Of May

LONDON Hammersmith Greyhound (01-385 0526) Aunt May/These Four Walls
 LONDON Harlesden Mean Fiddler (01-961 5490) Because Because/The Tingods
 LONDON Herne Hill Half Moon (01-274 2733) J.A.C.K.
 LONDON Kensington Gore Royal Albert Hall (01-589 8212) Sting
 LONDON Kentish Town Bull And Gate (01-485 5358) Sway
 LONDON Kentish Town North London Polytechnic (01-485 5495) The Godfathers
 LONDON Old Bond Street Embassy (01-499 4793) Characters/Mechanical Man/Academy
 LONDON Oval Cricketers (01-735 3059) Dislocation Dance/Alternative Radio
 LONDON Oxford Street 100 Club (01-636 0933) Broken Bones/X Track
 LONDON Woolwich Tramshed (01-855 3371) Industry
 MANCHESTER Band On The Wall (061-832 6625) Rio
 MANCHESTER Tropicana (061-236 0929) Rent Party
 NEWCASTLE UPON TYNE City Hall (320007) Griff Rhys Jones/Mel Smith
 NOTTINGHAM Mardi Gras (862368) Larry Miller
 SHEFFIELD University Maze Bar (24076) Treebound Story
 STOKE Shelleys (32209) Makin Time
 SOUTHAMPTON University (55629) Capricorn
 WINDSOR Arts Centre (59336) The Thin Line
 YORK Lynx Club (646072) Cream Of The Cats

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 Jan 17th GREENWICH Tunnel Club
 Jan 18th BATH Moles Club
 Jan 20th SOUTHAMPTON Riverside
 Jan 21st STOKE-ON-TRENT Shelleys
 Jan 23rd LEICESTER Princess Charlotte
 Jan 24th KIRK LEVINGTON Country Club
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Will be playing... January
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 21. BIRMINGHAM. Peacocks
 22. BIRMINGHAM. The Mermaid
 23. BIRMINGHAM. The Railway
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Tickets available on door. £1.00

**MORE
 ADS ON
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Friday 17th January

TILT

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DOLE BOY 18 seeks correspondence. Into incredible strings also Pogues, Coteau etc. Box No 16918.

MALE 25 seeks female into indie sounds. Gigs, laughs. Midlands anywhere. Box No 16919.

PIGLET MAGNUM 14th December please contact Whinge Box No 16920.

MUSICALLY CREATIVE, sexy, friendly girlfriend sought by attractive university student (19). Photo appreciated. Cardiff, W. Mids/Anywhere. Box No 16921.

MALE 20 into prog rock, AOR etc seeks female for gigs, companionship. Looks unimportant. Newark Notts area. Box No 16922.

PENPALS 153 countries. Free details (S.A.E.) I.P.F. (S1) PO Box 596, London SE25.

PENPAL MAG for lonely people. Approval copy from: Matchmaker (A.22), Chorley, Lancs.

MALE, 27, sociable and musical, wants to be in with the out-crowd. Always seeking new friends and interests. Box No 16923.

ARMADILLO 26 seeks female armadillo with warped sense of humour into anything! Box No 16924.

MALE 23 likes most music seeks friends male/female to share interests and socialising with. Box No 16925.

SOULMATES DESIRED for female admirers of Primal Scream, Felt, Sonic Youth, Jami, Siobhan, 5231 Del Este, La Palma, California, 90623, USA.

LONELY PUNK 22 seeks punkette 16+ looks unimportant for friendship etc Leamington Spa area. Box No 16927.

FRIENDS/MARRIAGE: Postal introductions all areas/ages. Write Orion: A6, Waltham Grimsby.

MALE 19, seeks new friends in Plymouth area. Male/female 16+. P.S. I'm not wierd or lonely, and you don't have to be either to reply to an ad like this! Box No 16928.

ATTRACTIVE MALE, 24, likes truth, trees, laughter, music, sharing love, cups of tea, needs intelligent, lovable female to keep me warm in winter and share in tea making duties. Photo. London/Essex. Box No 16929.

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RECORD FAIRS

PETERBOROUGH. TOWN Hall, Sat 18th January. Info 0533 548821 (day).

LEICESTER YMCA. Sat 25th January.

EDINBURGH - FRIDAY January 24th - Assembly Rooms, George Street. 11am-5pm 50p (10am-£1).

PERTH - SATURDAY January 25th - Lesser Hall, St. Johns Place. 11am-5pm (10am-£1).

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SAT JAN 25TH
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DUNDEE - SUNDAY January 26th - Marryat Hall, City Square 11am-5pm (10am-£1).

BLACKBURN SATURDAY 18th January King Georges Hall. 10.30am-4pm. Details. 0532-892087.

LIVERPOOL RECORD Fair Holiday Inn Hotel Sunday 19th January 10am-5pm admission 40p 051-734 40877.

NOTTINGHAM - SATURDAY 18th January (10-5) - Clinton Rooms, Thurland St. Nottingham (Town Centre opp ViShopping Centre).

MANSFIELD - SUNDAY 19th January (10-5) Mansfield Sports Centre - Chesterfield Road, Mansfield.

MANCHESTER "NORTHERN" International Record Fair Saturday 25th January (10-5) - New Century Hall Corporation Street Manchester 40 Dealers - Great Fair - Town Centre Venue.

SCUNTHORPE - SUNDAY 26th January (10-5) Royal Hotel, Doncaster Rd, Scunthorpe.

ABERDEEN, VICTORIA HOTEL, MARKET STREET, (Off Union Street) THURSDAY 23RD JANUARY £1. 10am. 50p 11am-7pm. Note Venue date change details 051-334 3156. Records bought.

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REFRESHMENTS all day. Bar 12.00 - 2.00. Early Preview 10.30 - 12.00 £1.50 or £1 with this Ad. Admission 12.00 - 5.00 50p. Accompanied children free. Details phone: 0322 91067.

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SPECIAL NOTICES

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

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MUSICAL SERVICES

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LEARN MUSIC the easy way. Free details from S. Cox, 108, Woodhouse Road Guisborough, TS14 6LJ

FANZINES

PTV, BURROUGHS, Derek Jarman interviewed in Rapid Eye bumper issue 7/8. Plus Montague Summers by Sandy Robertson, Black Box Heroin treatment, "Attitude", De-control, Anti intellectual ethic, video nasties, short story. Also world exclusive Colin Wilson on "Sex Crime, and the Occult". Fossil record flexi disc (while stock last) included. approx 70,000 words. £5 including 1st class P&P. Orders dispatched immediately. Rapid Eye, PO Box 23, Brighton BN2 4AU.

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All posters are full colour and measure 33" x 21". They are all directly imported from Europe and are not readily available in the UK. Each order is despatched in a protective tube, please allow 21 days for delivery. Wholesale orders welcome or send large SAE for full lists. Overseas orders please add £2.00 to order total to cover air mail charges.

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Chris De Burgh The Getaway
Clash Out of Control
Culture Club European Tour '84-85
David Bowie Lets Dance
Dio Holy Diver
Dio Last In Line Tour
Dio Sacred Heart
Def Leppard Pyromania
Depeche Mode Master and Servant
Damned Phantasmagoria
Deep Purple Perfect Strangers
Dire Straits Love Over Gold
Dire Straits Brothers In Arms
Frankie Goes To Hollywood
Phantasmagoria Tour '85
Foreigner Agent Provocateur Tour '85
Gary Moore Run For Cover Tour '85
Howard Jones Like To Get To Know You

Iron Maiden Brain Damage Tour
Europe '83
Iron Maiden Powerslave Tour '84
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Iron Maiden Live After Death
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Joe Jackson Body and Soul
Kiss Unmasked
Kiss Live It Up
Kiss Animalize Tour '84
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Metallica Live Over Europe '84
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Marillion Script For A Jester
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Twisted Sister Stay Hungry European '84
U2 Unforgettable Fire
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U2 Thelma Houston European Festival
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Whitesnake Slide It In '84
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PUBLICITY

TOUR NEWS

PULP, a post-punk band, have a mini-tour with dates at Bradford 1 In 12 Club Queens Hall January 15, Woolwich Thames Polytechnic 17, Chesterfield Art College 29. Support for all dates is Dig Vis Drill, Henry Normal and Mr Morality.

ZENITH play a series of dates at Bristol The Crown January 17, Bristol The Lansdown 25, Clevedon the Royal Pier Hotel 30, Trowbridge Pee-Wees Real Ale Bar February 1, Bristol Hanham The Old Lock & Weir 7, Bristol Hotwells The Mardyke 8, Nailsea The Royal Oak 15, Cornwall Hayle The Penmare 20, Newquay The Mermaid 21, Redruth The London 22, Bristol The Fleece & Firkin 28.



NO PEARLS ... NO PASSION, who play 'modern rock with more than a dash of jazz', support The Bolshoi at London's Marquee on January 18 and do the same for No Way José at London Bass Clef on the 31st.



THE STYNG RITES, a 'schlock and roll' band who have an EP called 'Baby's Got A Brand New Brain' on Snaffle (through Fast Forward), play Edinburgh Moray House College January 17, Carlisle Stars And Stripes 24.

PRIDE OF PASSION, the Aylesbury rock band whose line-up includes ex-Marillion bass player Diz Minnitt, play Banbury Wheatsheaf January 17, Kentish Town Bull & Gate 19, Leytonstone Ruskin Arms February 2, Dunstable Wheatsheaf 5.

THE PAULINE GILLAN BAND kick off their 'Hearts Of Fire' tour to promote their album of the same name at Nottingham Mardi Gras January 30, Burton On Trent Central Park 31, Oxford Penny Farthing February 1, Thatcham Silks 3, Bannockburn Tamdhu Club 5, Dunbarton Cutty Sark 6, Glasgow The Venue 7, Whitley Bay Esplanade Rock Club 8, Leicester Princess Charlotte 13, Walthamstow Royal Standard 14, Chichester Rock Club 15, Warrington Lion 22, Stoke-On-Trent Shelley's 24.

BLACK ROSE, who have just recorded a session for Tommy Vance's 'Friday Rock' show and have reshaped their line-up to a five-piece, play Whitley Bay Esplanade Rock Club January 25, Burton On Trent Central Park February 7, Hereford Market Tavern 8, Dunoon EM Club 13, Glasgow Venue 14, Nottingham Mardi Gras March 13, Whishaw Heathery Bar 15, Peebles Cross Keys 16, Tonypandy Naval Club 22, Llanharan Rugby Club 23, Thatcham Silks 24.

LATENT INTERLECT kick off 1986 with a gig at Milford Strutt Arms February 3.

THE RING, formed from the ashes of the infamous Animal Asylum, play two dates with Hammer And Sickle and special guest JPD at Cambridge The Ida Darwin Hospital and at The School Of Slavonic and East European Studies, University of London Union, Malet Street, January 25.

FAIR EXCHANGE, a hard rock melodic blues band whose first recording features on the 'Too Loud To Scream' compilation, play Reading Cap & Gown January 17, Slough The George 27, Slough The Pied Horse 29, Henley The Five Horseshoes 31.

STRANGERS AND BROTHERS, a Scottish quintet who'll be releasing their first single on Magnet next month, come down to London to play Camden Dingwalls January 14, Herne Hill Half Moon 18.

FLOYD, the 'kitchen-sink drama specialist', takes time off from recording his new single to play Brixton Fridge January 16, Bounds Green Middlesex Polytechnic 17, Hammersmith Clarendon 30, Kentish Town Bull And Gate February 5 and 21.

AMEBIX, 'the last bastion of power' (?), have lined up a Chain Reaction tour at Birmingham Mermaid January 17, Coventry Far 18, Liverpool Brady's 19, Leeds Adam And Eves 22, Sunderland Bunker 24.

STRAP-ON-JACK march around the Midlands at Birmingham Old Airport British Airways Club January 17, Birmingham Sheldon Pub 24, Walsall Wheatsheaf February 6, Birmingham Sheldon Pub 7, Wolverhampton Scruples 13, Birmingham Grapes 20.

BURNESSENCE, the South Bucks based melodic rock band, unveil new material with gigs at Dunstable Wheatsheaf January 15, Kingston Polytechnic 17, Amersham Iron Horse 25, Oxford Polytechnic February 5, Tonypandy Naval Club 8

SUMMERHOUSE, the Luton band who performed on Radio 1's 'Saturday Live' on January 11, begin their first tour at London The Mean Fiddler January 15, Biggleswade Shuttleworth College 17, Luton The California 24, Wendover The Wellhead Inn 25, Hampstead Westfield College February 3, Middlesex Polytechnic 7, Greenwich The Tunnel 8, Coventry Warwick University 14, Roehampton Whitelands College 21, Bedford Pothill College 7.



BLACK SEPTEMBER, the Hull band whose new single 'Rainbow Kiss And David' comes out on September Song Music Records at the end of this month, are playing Bridlington Kiss Club January 16, Keighley Fun House 23, Bradford Wheatsheaf 30, Leeds Haddon Hall February 7, Goole Victoria 13, Cleethorpes Pier Sub Club 14.

HOT PORK LUNCH No. 34



THE MOMMY
featuring her useless offspring-Lucifer...



CHART

UK 50 SINGLES

- 1 4 WEST END GIRLS Pet Shop Boys Parlophone
- 2 50 THE SUN ALWAYS SHINES ON TV A-ha Warner Brothers
- 3 1 SAVING ALL MY LOVE FOR YOU Whitney Houston Arista
- 4 22 HIT THAT PERFECT BEAT Bronski Beat London
- 5 8 DRESS YOU UP Madonna Sire
- 6 42 SATURDAY LOVE Cherelle With Alexander O'Neal Tabu
- 7 20 GIRLIE GIRLIE Sophia George Winner
- 8 7 SEPARATE LIVES Phil Collins & Marilyn Martin Virgin
- 9 19 WRAP HER UP Elton John Rocket
- 10 9 WE BUILT THIS CITY Starship Grunt
- 11 25 RUSSIANS Sting A&M
- 12 10 WALKING IN THE AIR Aled Jones BBC
- 13 18 LEAVING ME NOW Level 42 Polydor
- 14 12 SEE THE DAY Dee C Lee CBS
- 15 11 I'M YOUR MAN Wham! Epic
- 16 14 SPIES LIKE US Paul McCartney Parlophone
- 17 — YOU LITTLE THIEF Feargal Sharkey Virgin
- 18 15 DON'T LOOK DOWN Go West Chrysalis
- 19 48 BROKEN WINGS Mr Mister RCA
- 20 13 DON'T YOU JUST KNOW IT Amazulu Island
- 21 — WALK OF LIFE Dire Straits Vertigo
- 22 — WHO'S ZOOMIN' WHO Aretha Franklin Arista
- 23 17 SAY YOU SAY ME Lionel Richie Motown
- 24 39 RING OF ICE Jennifer Rush CBS
- 25 — ALICE I WANT YOU JUST FOR ME Full Force CBS
- 26 — TORTURE King CBS
- 27 3 MERRY CHRISTMAS EVERYONE Shakin' Stevens Epic
- 28 27 AFTER THE LOVE HAS GONE Princess Supreme
- 29 2 DO THEY KNOW IT'S CHRISTMAS Band Aid Phonogram
- 30 28 THE POWER OF LOVE Jennifer Rush CBS
- 31 6 LAST CHRISTMAS Wham! Epic
- 32 24 A GOOD HEART Feargal Sharkey Virgin
- 33 — IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics RCA
- 34 — SUSPICIOUS MINDS Fine Young Cannibals London
- 35 21 MR DJ Concept Fourth & Broadway
- 36 — SYSTEM ADDICT Five Star Tent
- 37 5 MY HOME TOWN/SANTA CLAUS IS COMING TO TOWN Bruce Springsteen CBS
- 38 16 SHE'S STRANGE Cameo Club
- 39 23 DON'T BREAK MY HEART UB40 DEP International
- 40 30 RUN TO THE HILLS Iron Maiden EMI
- 41 — IS IT A CRIME Sade Epic
- 42 — DAYS LIKE THESE Billy Bragg Go! Discs
- 43 49 TAKE ON ME A-ha Warner Brothers
- 44 34 BECAUSE Julian Lennon EMI
- 45 26 MATED David Grant & Jaki Graham EMI
- 46 — THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley Polydor
- 47 37 ROAD TO NOWHERE Talking Heads EMI
- 48 — SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 49 32 THE SHOW Doug E Fresh & The Get Fresh Crew Cooltempo
- 50 — SPIRIT OF '76 Alarm IRS

UK 50 ALBUMS

- 1 3 BROTHERS IN ARMS Dire Straits Vertigo
- 2 8 LIKE A VIRGIN Madonna Sire
- 3 5 PROMISE Sade Epic
- 4 1 NOW THAT'S WHAT I CALL MUSIC 6 Various EMI/Virgin
- 5 17 WORLD MACHINE Level 42 Polydor
- 6 6 THE SINGLES COLLECTION Spandau Ballet Chrysalis
- 7 2 HITS 3 Various CBS/WEA
- 8 42 HUNTING HIGH AND LOW A-ha Warner Brothers
- 9 10 ICE ON FIRE Elton John Rocket
- 10 28 ISLAND LIFE Grace Jones Island
- 11 9 THE LOVE ALBUM Various Telstar
- 12 7 THE LOVE SONGS George Benson K-Tel
- 13 13 JENNIFER RUSH Jennifer Rush CBS
- 14 14 WHITNEY HUSTON Whitney Houston Arista
- 15 21 GO WEST Go West Chrysalis
- 16 11 THE GREATEST HITS OF 1985 Various Telstar
- 17 19 NO JACKET REQUIRED Phil Collins Virgin
- 18 29 THE DREAM OF THE BLUE TURTLES Sting A&M
- 19 12 GREATEST HITS VOL I & II Billy Joel CBS
- 20 24 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 21 22 HOUNDS OF LOVE Kate Bush EMI
- 22 31 ONCE UPON A TIME Simple Minds Virgin
- 23 23 THE CLASSIC TOUCH Richard Clayderman Decca
- 24 36 EASY PIECES Lloyd Cole & The Commotions Polydor
- 25 40 THE FIRST ALBUM Madonna Sire
- 26 15 GOLD Barbara Dickson K-Tel
- 27 — BE YOURSELF TONIGHT Eurythmics RCA
- 28 18 LEAVE THE BEST TO LAST James Last Polydor
- 29 25 STREETSOUNDS EDITION 15 Various Streetsounds
- 30 46 BITTER SWEET King CBS
- 31 30 I LOVE A PARTY Russ Abbot K-Tel
- 32 37 FEARFUL SHARKEY Feargal Sharkey Virgin
- 33 48 FINE YOUNG CANNIBALS Fine Young Cannibals London
- 34 20 LOVE HURTS Elaine Paige WEA
- 35 — BORN IN THE USA Bruce Springsteen CBS
- 36 41 SONGS TO LEARN AND SING Echo & The Bunnymen Korova
- 37 44 MISPLACED CHILDHOOD Marillion EMI
- 38 43 AFTERBURNER ZZ Top Warner Brothers
- 39 49 THE SINGLES 81-85 Depeche Mode Mute
- 40 35 STREETSOUNDS ELECTRO 10 Various Streetsounds
- 41 26 JAMBOREE BAG NUMBER 3 Chas & Dave Rockney
- 42 50 QUEEN'S GREATEST HITS Queen EMI
- 43 — RECKLESS Bryan Adams A&M
- 44 27 THE VERY BEST OF THE COMMODORES The Commodores Telstar
- 45 — THE UNFORGETTABLE FIRE U2 Island
- 46 16 ALED JONES & THE BBC WELSH CHORUS Aled Jones & The BBC Welsh Chorus BBC
- 47 47 HEART AND SOUL Barry White K-Tel
- 48 38 PARTY PARTY 2 Black Lace Telstar
- 49 — PRIVATE DANCER Tina Turner Capitol
- 50 34 THE POWER OF CLASSIC ROCK LSO K-Tel

Compiled by MRIB



ELVIS ADJUSTS the screen on his Sinclair C5

SOUNDS TRACKS

Edwin Pouncey

A DATE WITH ELVIS The Cramps Big Beat preview tape
 ELEKTROCK Various Artists Elektra four record boxed set
 SEVEN DAYS IN SAMMYSTOWN Wall Of Voodoo IRS import LP

Jack Barron

GAME Michael Gira story on 'A Diamond Hidden In The Mouth Of A Corpse' LP
 HASH The Temple Balls Katmandu Connection Tape
 COME HERE The Inflatable Condoms Sicko Preview Tape

Hugh Fielder

I'M GOING DOWN Bruce Springsteen CBS American single
 THE BRICKLAYERS BEAUTIFUL DAUGHTER William Ackerman Windham Hill
 SINGING IN TONGUES 4-D Man 4-Delite cassette

Glyn Brown

A DIAMOND HIDDEN IN THE MOUTH OF A CORPSE Various Giorgio Poettry Systems LP
 YOU LITTLE THIEF Feargal Sharkey Virgin
 MUSIC LESSON Original Wailers Solomonic

Billy Mann

BURNING THE BOATS Madness 'Mad Not Mad' LP
 NIGHT BOAT TO CAIRO Madness 'Complete Madness' LP/video
 UNCLE SAM Madness 'Mad Not Mad' LP/Virgin video

Sally Gethin

IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics RCA
 SUB-CULTURE New Order Factory
 SLEEPING BAG ZZ Top Warner Brothers

Carole Linfield

TRUE LOVE Bing Crosby stylish classic
 WEST END GIRLS Pet Shop Boys Parlophone
 MEMORABILIA Soft Cell all time numero uno

Kevin Murphy

EXUS TREK Luther Ingram Orchestra foot stompin' gem
 BACK TO NATURE Fad Gadget Mute classic
 SUSPICIOUS MINDS Fine Young Presleys they don't write 'em like they used to

REGGAE TENS

PRE-RELEASE

- 1 TICKLE ME Thriller Taxi
- 2 EVERYBODY GOT TO KNOW Sugar Minott Youth Promotion
- 3 LOVE ME FROM NOW Leroy Smart WKS
- 4 CONVICTION OR FINE Black Uhuru Taxi
- 5 MUDDY WATERS The Ethiopian Studio 1
- 6 AUTOMATIC King Everaldo Waterhouse
- 7 JAH JAH CALL YOU U-Roy Ujama
- 8 TALKING IN MY SLEEP Earnest Wilson Techniques
- 9 CAN'T KNOCK ME Anthony Red Rose Firehouse
- 10 GOOD SENSI Don Angelo Youth Promotion

DISCO

- 1 ONE DANCE WON'T DO Audrey Hall Germain
- 2 SOUND DOCTOR/JUMP AND SHOUT Mikey General Fashion
- 3 THE EXIT Dennis Brown Unity
- 4 SWEET REGGAE MUSIC Nitty Gritty Unity
- 5 MUSIC LESSON Original Wailers Tuff Gong
- 6 SAVING ALL MY LOVE Pauline Thomas NK
- 7 SWEET FEELINGS The Blackstones World International
- 8 GIVE ME THE MIX Wayne Marshall Jah Tubby
- 9 SPECIAL LADY Nerious Joseph Fashion
- 10 I SAID NO Mikey General MGR



SUGAR MINOTT: sweet as a nut

ALBUMS

- 1 WILDFIRE John Holt And Dennis Brown Tads
- 2 STRUGGLING Mighty Diamonds Live And Learn
- 3 RIPE MANGO Frankie Paul SCOM
- 4 SHOWCASE Earl 16 Studio 1
- 5 FEVER Tenor Saw Blue Mountain
- 6 EIGHT LITTLE NOTES Audrey Hall Germain
- 7 22 GOLDEN HITS The Heptones Trenchtown
- 8 ARE YOU READY? Paul Blake And The Bloodfire Posse Synergy
- 9 BABYLON THE BANDITS Steel Pulse Elektra
- 10 UNDERCOVER LOVER Josie Wales Powerhouse

Compiled by Dub Vendor 274 Lavender Hill London SW11

HERCULE POIROT

- 1 YOU DID NOT NOTICE, BUT I HAVE THE EYES WHICH NOTICE Death On The Nile
- 2 HOW DARE YOU TRY AND MAKE THE GAMES WITH HERCULE POIROT? Thirteen At Dinner
- 3 BUT I, HERCULE POIROT, WAS NOT DECEIVED Three Act Tragedy
- 4 NO - I, HERCULE POIROT, WAS NOT CLEVER AT ALL Third Girl
- 5 TRUST HERCULE POIROT, HE KNOWS The Mystery Of The Blue Train
- 6 BECAUSE I AM HERCULE POIROT, I DO NOT NEED TO BE TOLD Death On The Nile
- 7 ONE MUST UNDERSTAND WITH THE CELLS OF ONE'S BRAIN BEFORE ONE USES ONE'S EYES Sad Cypress
- 8 WHEN I HAD ALL THE EVIDENCE, I LEANED BACK AND SHUT MY EYES AND BEGAN TO THINK Murder On The Orient Express
- 9 THERE IS - HOW SHALL I PUT IT? THERE IS TOO MUCH MOOD Hercule Poirot's Christmas
- 10 A MURDER WILL SHORTLY BE COMMITTED HERE - HERE Curtain

Compiled by Mark the Mancunian Marauder

ATTACK

HOT METAL 60 SINGLES

- 1 1 RUN TO THE HILLS Iron Maiden EMI
- 2 2 HEART OF LOTHIAN Marillion EMI
- 3 3 CHRISTMAS TIME Bryan Adams A&M
- 4 9 RUNNING FREE Iron Maiden EMI
- 5 7 RUNNING FREE Survivor Scotti Brothers
- 6 15 SMOKIN' IN THE BOYS ROOM Mötley Crüe Elektra
- 7 4 NINETEEN Phil Lynott Polydor
- 8 10 LAVENDER Marillion EMI
- 9 11 WHITE WEDDING Billy Idol Chrysalis
- 10 19 ANIMAL (F**K LIKE A BEAST) WASP Music For Nations
- 11 5 SLEEPING BAG ZZ Top Warner Brothers
- 12 12 WHITE FLAGS Blue Öyster Cult CBS
- 13 6 THE BIG MONEY Rush Vertigo/Phonogram
- 14 16 BLIND IN TEXAS WASP Capitol
- 15 17 MARKET SQUARE HEROES Marillion EMI
- 16 8 TEARS ARE FALLING Kiss Vertigo/Phonogram
- 17 — KAYLEIGH Marillion EMI
- 18 18 HUNGRY FOR HEAVEN Dio Vertigo/Phonogram
- 19 — WINTER WONDERLAND Stryper Enigma/Stiff
- 20 — FROZEN HEART FM Portrait



BON JOVI: need I say more?

ALBUMS

- 1 1 MISPLACED CHILDHOOD Marillion EMI
- 2 3 RECKLESS Bryan Adams A&M
- 3 2 AFTERBURNER ZZ Top Warner Brothers
- 4 5 LIVE AFTER DEATH Iron Maiden EMI
- 5 4 COME OUT AND PLAY Twisted Sister Atlantic
- 6 12 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 7 9 VITAL IDOL Billy Idol Chrysalis
- 8 10 DONE WITH MIRRORS Aerosmith Geffen
- 9 13 FUGAZI Marillion EMI
- 10 7 POWER WINDOWS Rush Vertigo/Phonogram
- 11 6 CLUB NINJA Blue Öyster Cult CBS
- 12 8 ELIMINATOR ZZ Top Warner Brothers
- 13 16 REAL TO REEL Marillion EMI
- 14 25 THE LAST COMMAND WASP Capitol
- 15 15 ON A STORYTELLER'S NIGHT Magnum FM
- 16 — 7800° FAHRENHEIT Bon Jovi Vertigo/Phonogram
- 17 — THEATRE OF PAIN Mötley Crüe Elektra
- 18 22 FLY ON THE WALL AC/DC Atlantic
- 19 — WORLD WIDE LIVE Scorpions Harvest
- 20 19 TWITCH Aldo Nova Portrait
- 21 17 OUT FOR THE COUNT Y&T A&M
- 22 — POWERSLAVE Iron Maiden EMI
- 23 20 MISDEMEANOR UFO Chrysalis
- 24 26 ANTHOLOGY Magnum Raw Power
- 25 28 RIDE THE LIGHTNING Metallica Music For Nations
- 26 27 SACRED HEART Dio Vertigo/Phonogram
- 27 11 BEST OF HANOI ROCKS Hanoi Rocks Lick Records
- 28 24 ASYLUM Kiss Vertigo/Phonogram
- 29 29 SOLDIERS UNDER COMMAND Stryper Enigma/Stiff
- 30 14 BAT OUT OF HELL Meat Loaf Cleveland International

IMPORTS

- 1 1 SURRENDER Joshua SMS
- 2 4 MAXIMUM DESTRUCTION Destructor Auburn
- 3 6 FORTUNE Fortune MCA
- 4 — CALIFORNIA'S BEST METAL Various New Renaissance
- 5 — DIVINE RIGHT Divine Right Greenworld
- 6 2 KAIZOKU-BAN Accept Indisc
- 7 — JILL MICHAELS Jill Michaels Epic
- 8 3 DOUBLE TROUBLE LIVE Molly Hatchet Epic
- 9 — SPREAD THE DISEASE Anthrax Island
- 10 — SCENE FROM A DISTANCE Drama RCA

Compiled by Spotlight Research



BILLY BRAGG hides from Andy Kershaw

INDIE ALBUMS

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

DRUMMERS' FAMOUS WORDS

- 1 THAT BLOODY WELL WAS IN BEAT
- 2 OH SHIT, I'VE PUT MY STICK THROUGH THE SKIN
- 3 I'LL PUT A ROLL IN IF I WANT TO
- 4 CAN I DO A SOLO?
- 5 PISS OFF YOURSELVES
- 6 DON'T DO THAT TO MY DRUMSTICKS' THEY COST A BOMB THESE DAYS
- 7 WHO BROKE MY BILLY COBHAM LP?
- 8 HEY LADS, I'VE WRITTEN A SONG
- 9 DON'T CALL ME THICKHEAD
- 10 OK, KICK ME OUT THE BAND, BUT YOU WON'T GET ANYWHERE WITH THAT STUPID MACHINE

Compiled by Leroy

LATE NITE NOSH

- 1 IT'S MY JAPANI AND I'LL CRY IF I WANT TO Lesley Gore
- 2 THE DIARY OF HORACE WIMPY ELO

INDIE SINGLES

- 1 — DAYS LIKE THESE Billy Bragg Go! Discs
- 2 1 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 3 4 TINY DYNAMINE Cocteau Twins 4AD
- 4 3 REVOLUTION The Cult Beggars Banquet
- 5 2 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 6 10 BLUE MONDAY New Order Factory
- 7 8 SLAMMERS King Kurt Stiff
- 8 7 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 9 13 NEEDLE GUN Hawkwind Flickknife
- 10 5 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 11 35 THE BATTLE CONTINUES Conflict Mortarhate
- 12 23 SPIRITWALKER The Cult Situation Two
- 13 11 DESIRE Gene Loves Jezebel Situation Two
- 14 20 IT WILL COME The Woodentops Rough Trade
- 15 12 NO PLACE CALLED HOME The June Brides Intape
- 16 9 SUB-CULTURE New Order Factory
- 17 15 CRUISER'S CREEK/LA The Fall Beggars Banquet
- 18 29 LET THEM EAT BOGSHED Bogshed Vinyl Drip
- 19 — DRINKING AND DRIVING The Business Diamond
- 20 6 BRAINBOX The Three Johns Abstract
- 21 28 V2 That Petrol Emotion Noise A Noise
- 22 18 REVOLUTION Chumba Wumba Agitpop
- 23 45 PEARLY DEWDROPS' DROPS Cocteau Twins 4AD
- 24 22 THE WIND OF CHANGE Robert Wyatt With The SWAPO Singers Rough Trade
- 25 17 GREEN BACK DOLLAR The Men They Couldn't Hang Imp/Demon
- 26 21 TOWER BLOCK ROCK Twenty Flight Rockers ABC
- 27 19 UPSIDE DOWN The Jesus And Mary Chain Creation
- 28 37 ALL DAY LONG The Shop Assistants Subway Organisation
- 29 27 WHIMPEEZ Peter And The Test Tube Babies Trapper
- 30 16 EDIE The Adult Net Beggars Banquet
- 31 31 CRAWFISH Johnny Thunders & Patti Palladin Jungle
- 32 14 RAIN The Cult Beggars Banquet
- 33 33 FLAG DAY The Housemartins Go! Discs
- 34 24 THE PERFECT KISS New Order Factory
- 35 25 WALK ON GILDED SPLINTERS The Flowerpot Men Compost
- 36 — AIKEA-GUINEA Cocteau Twins 4AD
- 37 41 BUBBLING Aswad Simba
- 38 44 KEEN That Petrol Emotion The Pink Label
- 39 — LIKE AN ANGEL Mighty Lemon Drops Dreamworld
- 40 — DON'T TURN AWAY Beki Bondage Communiqué
- 41 47 FOUR A'S AT MAIDA VALE Marc Riley With The Creepers Intape
- 42 — NIGHT AND DAY Everything But The Girl Cherry Red
- 43 — BAR ROOM BOP — CHAMPS ELYSEES The Adicts Fall Out
- 44 36 MAKES NO SENSE AT ALL Hüsker Dü SST
- 45 26 RESSURECTION JOE The Cult Beggars Banquet
- 46 30 PLUNDER THE TOMBS Fur Bible New Rose
- 47 32 TEMPLE OF CONVENIENCE Yeah Yeah Noh Intape
- 48 34 LIFE'S A BITCH The Bomb Party Abstract
- 49 38 THE HOP Theatre Of Hate Stiff
- 50 39 SEQUENZ X-Mal Deutschland Red Rhino Europe

Compiled by Spotlight Research

STARS AND THEIR THEMES

- 1 DANCING IN THE DARK Stevie Wonder
- 2 WALLS COME TUMBLING DOWN Norman Tebbit
- 3 THINGS CAN ONLY GET BETTER Arthur Scargill
- 4 MONEY'S TOO TIGHT (TO MENTION) Derek Hatton
- 5 WIDE BOY Cyril Smith
- 6 I'M ON FIRE Michael Jackson
- 7 YESTERDAY'S MEN Deep Purple
- 8 ROAD TO NOWHERE The Labour Party
- 9 I'M GOING DOWN Simon Le Bon
- 10 DON'T DRIVE DRUNK Ian St John

Compiled by The Arbroath Smokie

- 3 TOO OLD TO PANCAKE ROLL FOO YUNG TO DIE Jethro Tull
- 4 ARGY BHAJI Squeeze
- 5 GIVE PIZZA CHANCE John Lennon
- 6 TEARS ON MY PILAU Johnny Nash
- 7 WIMPY'S PITTA And The Test Tube Babies
- 8 MIDNIGHT IN SAMOSA Robert Plant
- 9 YOU CAN'T CURRY LOVE Diana Ross And The Chicken Supremes
- 10 DONER 10cc

Supplied and researched by the youth of today, Tonbridge

BAND AID

ILP 80 LEAD COMBO

£245.00

QQ 1/2 VV 1/2

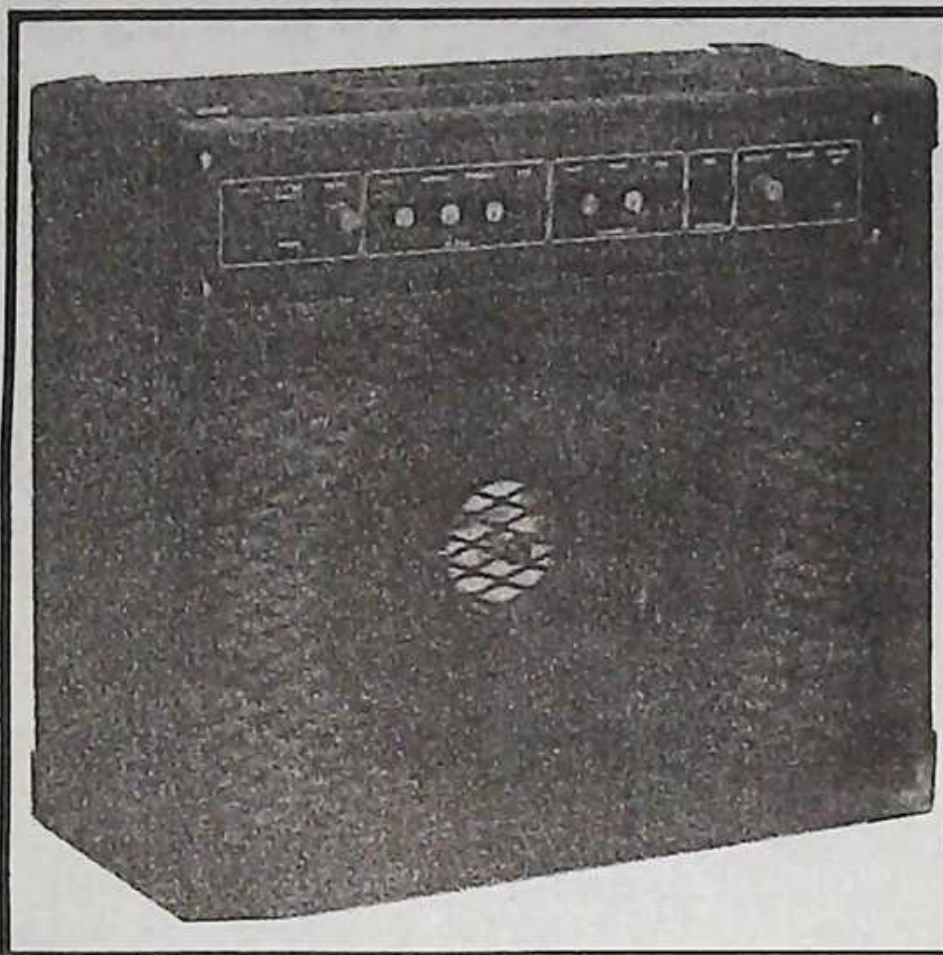
IT MAY not be the world's sexiest looker, but beneath its rather garish appearance, ILP's new guitar combo is a neat performer. In fact I'm not at all sure that, cosmetically, this Canterbury-based maker might not have tried a little too hard to make their entry into the guitar amp field stand out from the massed ranks on a music shop floor.

To achieve distinctiveness, they've opted for an orthodox open backed enclosure (housing a metal domed 12inch Fane speaker) but have coloured the speaker's baffle board a bright red. Given that it has (very sensibly) a metal kick-proof grille covering, this ruddy complexioned piece of ply is there for all to see, and it picks up the red, black and grey colour-coded controls a little too garishly for my taste. Still, what really matters is the vital blend of sound and facilities – and on both counts, the ILP scores highly.

Starting with the back panel, the ILP has the usual IEC mains input connection, and then displays a selection of well chosen extras including an output socket for an extension speaker, a slave amp output (ILP do some very nice slave/power amps too, by the way), stereo FX loops (one for the 'clean' channel, one for the 'distortion' channel), and a DIN socket for the reverb/channel switching footswitch.

The front, meanwhile, shows a single jack socket input, Sensitivity control,

LONG PLAYER



ILP 80: reviewer sees red and hears pure gold

Normal/Bright switch and the Channel One's array of Bass, Mid, Treble and Gain controls. Channel Two is less well endowed, having just Bass and Treble Controls and a Gain. Reverb is handled by a single pot and this is succeeded by a Master volume knob which sits next to a socket for headphones and an internally illuminated mains on/off rocker.

Setting the ILP for your best possible sound does take a little time, I found. Before you even get round to looking at the individual channel pots, the first thing to set correctly is your input sensitivity

control. The fact that ILP have chosen to offer this is possibly a mixed blessing from their point of view. Once you've got the hang of setting the best level for your guitar it's certainly a useful feature to have because it allows you to use any imaginable guitar, regardless of its pick-up output level.

Having got this setting right (and it needs a bit of experimentation with different settings of this control against the respective channel gains), you next move to the Clean channel. Having decided whether or not to use the Bright/Normal

switch (which whacks in a very noticeable effect), and having got the balance between the sensitivity and Channel One's input Gain as you want, the tone controls are the next to fiddle with.

The effect of these is really first rate. Driven by my Tokai S***t 'replica', the sound was Fender-amp sparkling with bags of top. Swapped over to a Gibson on the neck pick-up, a jazzier, smoother sound resulted – both demonstrating how well the ILP can reproduce the two extremes of sounds likely to be desired of it. If distortion isn't your scene then the combination of the ILP's first rate tone circuitry and that metal domed Fane is almost certain to deliver what you want – and with a volume and clarity which would be hard to better at the price.

On the other hand, if Motorhead is more your cup of arsenic than Wham! and a really *feelthy* distortion is your holy grail, read on – 'cos the ILP will deliver that too.

The secret here *isn't* just to turn every control up full and leer horribly at the frightened salesman. What you *should* do is take your time to set the input sensitivity against the two controls which matter, the first being Channel Two's input 'Gain', the second being the overall volume level.

The point is that you must take your time over adjusting the three distortion-relevant controls – if you don't, it's easy to go way over the top and not only produce a pretty hideous (typically transistorised) nonsense of a sound but even to swamp the (otherwise very well applied) Hammond/Accutronics

reverb as well.

The rewards for the guitarist who takes the time are certainly there, however, and I hope that retailers take the trouble to understand how all the gain controls on this new amp 'gang' together either to the benefit or detriment of the ILP's sound. If they don't then they stand to lose not only sales, but their ear drums and next door neighbours too!

Get the balance right, however, and the ILP is a really fine sounding amp. The distortion ranks among the best that I've encountered

from a tranny combo; the clean sound is superb and the distorted sound is riveting.

On just about every score – versatility, clean sound, distorted tones, facilities and output power, the new ILP looks a pretty good buy to me. I gather that this maker looks set to unveil a new bass combo soon and, if their efforts in the guitar world are anything to go by, that could be a corker, too. Leaving aside its looks, I reckon that this is a fine combo, suitable for most guitarists, and selling at a very fair price.

GARY COOPER

AKAI PICKS A WINNER



WHO'S AL' Akai lad then, eh?

Huddersfield keyboardist Gavin Stuart (centre) receives his spanking new Akai AX80 Polysynth, as the winner of *Sounds'* October '85 Akai competition.

'85 was a grand year for 19-year-old Gav – shortly before this momentous win he heard of his acceptance by University College Oxford to read English. No wonder he won the bloody competition.

Flanking the 'prof' are Akai MI Division boss Dave Caulfield (right) and *Sounds* Technical Consultant and *Keyfax* author Julian Colbeck.

Many congrats, oh brain box.

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



1984 the pack has been stormy to say the least. Following the national chart success of 'Keep On Keeping On' the company wanted a swift follow-up, but the band were too busy doing miners' benefits to record.

"There is a certain logic that we needed a bigger hit at the time," reckoned Chris. "But simultaneously there was the strike, the biggest industrial dispute in this country for ten years, and we couldn't ignore it. For The Redskins to spout on about working class people taking control of their lives and then

REDSKINS

for us to f*** off into the studio wasn't on.

"The Redskins don't have that luxury. We stand or fall on our political activity, not just as poxy musicians but as active socialists off the stage. We f*** ourselves up from a career point of view, I admit that. And because of our politics it will probably happen again: that's the difference between us, Bragg, Dammers and Weller."

That was also partly the difference between drummer Nick King and the band, just one of the many reasons why he departed.

Conversely, more recently there has been the fiasco of London refusing to issue 'Kick Over The Statues' and The Redskins having to steal the master-tape and put the single out via Abstract.

After Chris' 20 minute tirade I told Chairman Dean he was whingeing, that he'd been a music journalist and should know the score.

"I'm not whingeing at all," he replied indignantly. "I'm explaining how we as a band are alienated by the system from our own work."

Chris then whinged for another ten minutes, but in one sense he was correct. The manner in which your labour is transformed into a commodity involves a power relationship, providing you have a job in the first place.

Many Ethiopians don't have the benefit of food, let alone employment.

"What happened with that 'Egos for Ethiopia' business was it was quoted in true Fleet Street comic rag fashion completely out of context," snarled Chris. "The quotes happy family with everybody burying their

grudges. Was it f***."

"I know from the inside what happened with agents squabbling to get their acts on the bill. There was the most pathetic pop superstar shit pulled throughout Band Aid.

"Remember, Live Aid hadn't taken place yet. And I still think Geldof had the political perception of a dead slug at the start of the were lifted from a long speech I made at Marxism '85. A lot of what I said was primarily about Band Aid because this was the week before live Aid even took place.

"I still stick by the 'Egos for Ethiopia' bit. If you only saw the video and read the book of Band Aid it appeared that it was all one big thing, but in the process he became politicised and started pointing the finger.

"What he said in the aftermath of Live Aid was very different from the beginning. At the beginning he was saying it was a human emotional response to a tragedy for which nobody was to blame. That's complete cack.

"It was only after Live Aid that Geldof wised up and blamed Thatcher and Mitterand and the rest of the Western governments and started talking about aid budgets and how they are cut for political reasons and cosmetically re-arranged.

"What I couldn't foretell when I made my initial comments was the sheer scale of Live Aid. There was something very moving about the compassion of those millions of people and great things like Udo Lindenberg's speech. But I think it's significant that out of the countries involved neither Britain nor America gave reasons for why starvation is allowed to take place."

I wonder if Chris Dean cried on the day of Live Aid?

SOUNDS BAND AID

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*Source: Target Group Index 1985

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