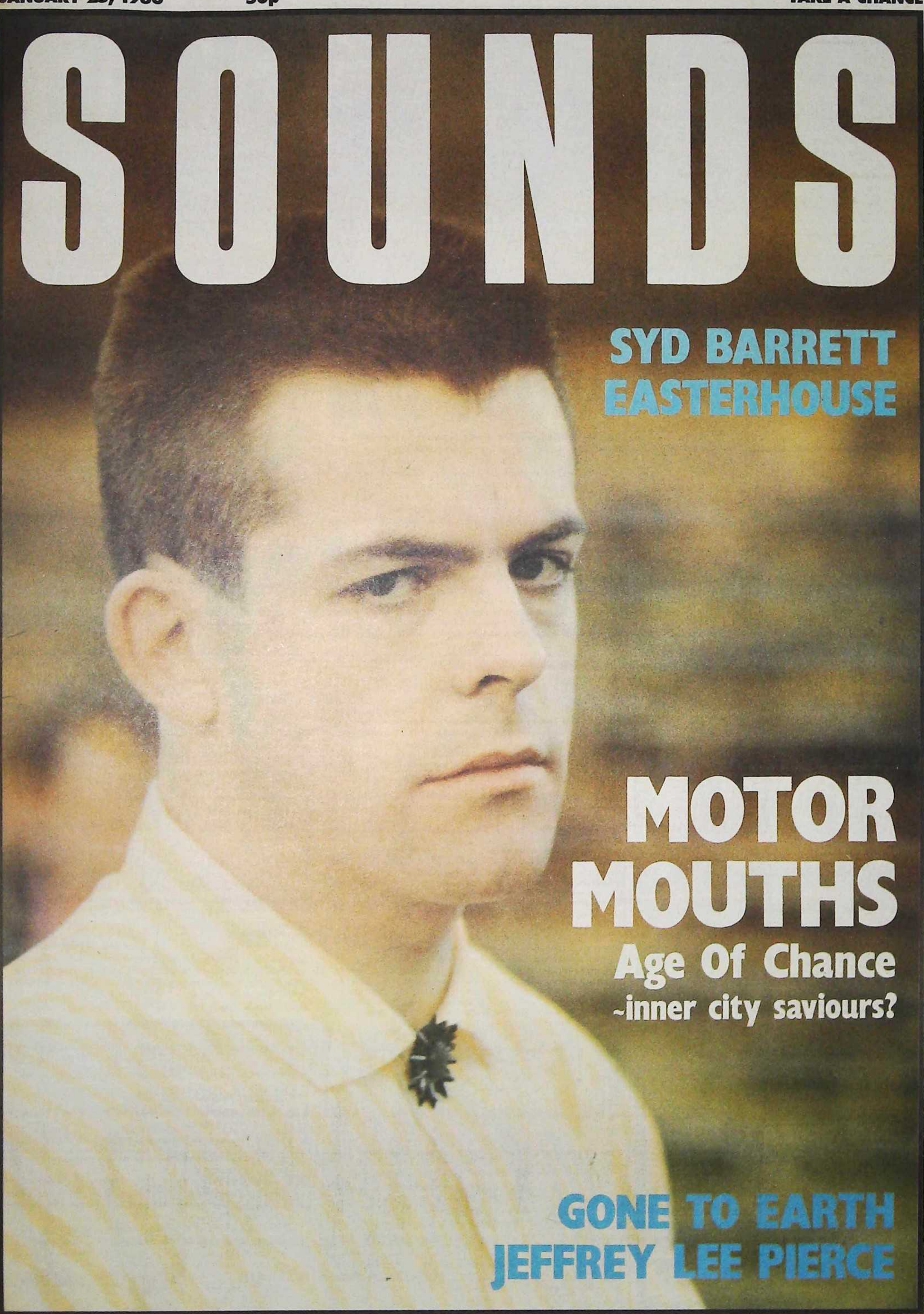


SOUNDS



**SYD BARRETT
EASTERHOUSE**

**MOTOR
MOUTHS**

Age Of Chance
~inner city saviours?

**GONE TO EARTH
JEFFREY LEE PIERCE**

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BANGLES: shaking it in the UK next month

WRIST JOB

THE BANGLES, the LA all-girl band who had a sell-out tour in Britain last year, return to the UK next month for another series of dates.

They have a new single out on January 27 on CBS Records called 'Manic Monday' and their new LP is set for release in March.

The girls start their tour at Portsmouth Polytechnic February 1, followed by Croydon Underground 2, Bristol Bierkeller 4, Wolverhampton Polytechnic 5, London University Union 7, Warwick University 8.

ELP'S comeback world tour could be delayed after a tractor crashed into Keith Emerson's home studio in Sussex last week damaging several custom-built keyboards.

Emerson, Lake and (Cozy) Powell's new album is expected to be released by Polydor in March but it's not yet known whether the damaged equipment can be repaired in time for the group's tour which is due to begin in April.

British dates on the tour have not yet been confirmed.

THE BLOW MONKEYS celebrate 1986 with a new single, a new album and a tour. 'Digging Your Scene', the new single, written by Dr Robert, was recorded at Arthur Baker's Shakedown Studios and mixed by the New York band Latin Rascals. The 12-inch features three versions of the title track and 'I Backed A Winner' from their forthcoming album 'Animal Magic'.

The Blow Monkeys will be digging other scenes at Leicester Princess Charlotte January 24, Liverpool Polytechnic 25, Huddersfield Polytechnic 28, Brighton ZAP Club 29, Oxford Polytechnic 30, London School of Economics 31, Bristol University February 1, with more dates to follow.

SOPHIA GEORGE, whose single 'Girlie Girlie' is her first chart success, releases her debut album this week and heads out on a tour next month.

Titled 'Fresh', the album is available on Winner Records (through Jetstar & EMI) from January 24.

Her tour begins at Folkestone Leas Cliff Hall on February 6, then moves on to Torquay 400 Ballroom 7, Tonbridge Wells Assembly Rooms 8, Hammersmith Palais 9, Southampton University 12, Worthing Assembly Hall 13, Manchester PSV Club 14, Liverpool Pavillion 15, Dunstable Queensway Hall 16, Huddersfield Polytechnic 17, Sheffield University 18, Manchester University 22.

GREGORY GRAY, who led Irish band Perfect Crime to modest success a couple of years ago, returns on his own this month with a single called 'Strawberries' on CBS and a batch of gigs with his new band.

Having spent a "fraught and deal-less summer" in Northern Ireland, Gray celebrates the upturn in his fortunes at Guildford Surrey University January 24, Hastings Crypt 27, Bath Moles Club 28, Brighton Savannah 29, Birmingham Polytechnic 31, Southampton University February 1.

SOUNDS

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GAVIN WATSON

CHAIN

Jesus And Mary Chain plan big UK tour but so far, no London dates have been fixed 'because of the band's reputation'

THE JESUS AND MARY CHAIN, who recently topped polls in *Sounds* and

other papers, announce their biggest ever UK tour for February - but have no gigs lined up for London.

Publicist Mick Houghton alleges that certain venues in London were lined up, but the offers were later withdrawn "because of the band's reputation". The last time the band played in London at the Electric Ballroom, the gig

THE SMITHS, The Fall and New Order have announced details of their *From Manchester With Love* concert which takes place at The Royal Court Theatre in Liverpool on February 8. The concert is in support of the 49 members of the Liverpool Council faced with hefty fines and court costs for defying the Government's rate-capping policy.

Each band will play for 45 minutes, beginning with New Order at 7.30 pm, The Fall at 8.45 pm and The Smiths at 10.15 pm. John Cooper Clarke will provide relief entertainment in between.

And all three bands have announced concerts in their own right this week. The Fall will play Bangor University February 1, Woolwich Coronet 6 and Cambridge Guildhall 13.

Meanwhile The Smiths and New Order each have dates lined up for Ireland. Supported by Stockholm Monsters, New Order play Cork O'Connell Rooms January 22, Dublin SFX Centre 24/25, and Belfast Maisfield Centre 27.

And "in response to overwhelming public demand" The Smiths will perform at Dublin Stadium (tickets at 7.00, 6.50 and 5.50 Irish Pints) February 10 and Belfast Whitla Hall (tickets at £6, £6.50) 12.

MARILLION are giving a charity performance at the Hammersmith Odeon on February 6 in aid of Double O Charity, the organisation Pete Townshend set up to help drug addicts and alcoholics.

The concert, which climaxes Marillion's UK tour on February 6, will include 'several special guests'.

The proceeds will go towards funding existing treatment clinics and rehabilitation centres for people suffering from a range of addictions.

PISTOLS

Court gives Lydon and co the rights to The Sex Pistols' name and frozen royalties and McLaren agrees to settle. Hugh Fielder sees it all happen

THE SEX PISTOLS gained the rights to their name and control of royalties estimated at over £900,000 in an out-of-court settlement with their former manager Malcolm McLaren last week.

John Lydon was understandably pleased outside the court room. "It's nice to win," he told *Sounds* with relish. "The whole thing was absurd. It should never have

come to court."

However it was Lydon - together with Paul Cook, Steve Jones and Mrs Anne Beverley, mother of Sid Vicious - who started the High Court action against McLaren, who replied with a counter claim 'for services rendered', last Monday.

The money had been held 'in trust' since McLaren's companies Glitterbest and Matrixbest went into receivership in 1979, a year after the group disbanded.

Chief among the company's creditors were the Sex Pistols themselves who claimed that money 'set aside to pay taxes' had in fact been used to finance the film *The Great Rock And Roll Swindle*.

Lydon's counsel Mr John

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LINKS

turned into a riot, with equipment and the hall fittings being smashed. Police had to be called in.

But their agency maintains that no dates have been arranged yet "because the band have chosen not to play in London". This is down to shortage of time, they say, and venues are prepared to put on The Jesus And Mary Chain,

when the band decide to play in mid-April.

Dates for the tour confirmed so far are Aberdeen The Venue January 31, Glasgow Barrowlands February 1, Sheffield University 3, Coventry Polytechnic 4, Blackburn King George's Hall 5, University of East Anglia 7, Liverpool Royal Court 10, Nottingham Rock City 11.

Tickets are on sale from the Odeon Box Office and usual ticket agencies priced £10.00, £8.00 and £6.00.

OZZY OSBOURNE has denied newspaper reports that he is being sued by the parents of a California boy who killed himself after listening to one of his songs.

John McCollum, aged 19, shot himself with his father's pistol. And his father claims he had been listening to 'Suicide Solution', a 1980 Ozzy number.

But although his parents have denounced Ozzy's lyrics as 'satanic-influenced', Ozzy has not so far received any legal communications over the incident.

He's currently more concerned over the fate of the poster bag on his 'Shot In The Dark' single which has been 'toned down' from the original design. The young damsel pictured at the gates of hell now has more clothes and fewer crucifixes about her person.

Meanwhile, more dates have been added to his tour. He plays Nottingham Royal Centre February 27, Newcastle Mayfair 28, Ipswich Gaumont March 2, Leicester De Montfort Hall 3, Bradford St Georges 4.

MOTORHEAD have finally won their freedom from Bronze and are setting up a new label called GWR Records.

They are now working on their first studio album since 'Another Perfect Day' three years ago, which should be out in April.

Meanwhile their back catalogue is among 94 albums acquired by Legacy this week from Bronze, whose future now looks bleak.

WIN A MILLION

McDonnell opened the case by asking Mr Justice Mervyn Davis to rule that the name The Sex Pistols belonged to the group, not to McLaren, to set aside the Pistols' management agreement with McLaren in 1976, and for the group's accounts to be re-worked.

On Tuesday the judge ruled in favour of The Pistols on both counts and negotiations for a settlement started almost at once. But on Thursday morning, when the court was due to resume, the settlement was still incomplete.

Lydon, in a white overcoat and orange hair, and McLaren in a wing-collar and lace-up boots, sat at opposite ends of the sombre gothic hall outside the courtroom while bewigged barristers carrying bundles of

documents and PIL album sleeves huddled in a variety of groups in between.

An hour and a half later, the court hearing finally got underway with Mr McDonnell telling the judge that a settlement was "within grasp". New contracts were now being signed and one more was being brought over from "another part of London" to complete the settlement.

Lydon was in court sitting next to Mrs Beverley but McLaren had gone. He wasn't there after lunch either, when Mr McDonnell was able to report that McLaren had handed over to the group the two companies, Glitterbest and Matrixbest "in return for which mutual releases have been entered into". McLaren



CHERRY BOMBZ: arriving on January 29 with new bassist Dave Tregunna, far right

BOMBZ BLITZ BRITS

THE CHERRY BOMBZ have found a replacement for bassist Tim Caltio, who is joining Johnny Thunders' Band as a second guitarist on their forthcoming tour.

He is Dave Tregunna, former member of The Lords Of The New Church, who will join the band on their first major British tour which starts next week.

Tying in with the tour is the release of a Cherry Bombz EP, called 'Hot Girls In Love', which is released on February 7 on Lick (through Pinnacle).

It boasts the sultry named tracks '100 Degrees In The Shade' and 'Feline Feeling' plus a version of

the Hanoi Rocks number 'Oil And Gasoline'.

The Cherry Bombz tour kicks off at Newcastle University on January 29 (where you need to be signed in by a student), and then moves on to Glasgow Rooftop 30, Carlisle Stars And Stripes 31, Manchester University February 1, Thames Polytechnic 8, Croydon Underground 9, Brighton Escape Club 16, Coventry Buster's 17, Stoke Shelley's 18, Leicester Princess Charlotte 19, Colchester Works 20, Greenwich Tunnel 21, Liverpool Polytechnic 27 and London Marquee March 1.

Further dates will be added.

HONEYMOON SUITE, the Canadian rock quintet whose first album has already gone double platinum in their own

country, come over to support Saga on their British gigs at Birmingham Odeon January 30 and London

Hammersmith Odeon 31.

Their album, 'The Big Prize' is set for release by WEA on February 3.

Joe's Big City Beat...



JOE JACKSON comes back the hard way in New York this week.

He plays a three night stint at the Roundabout Theatre which will be recorded directly onto a two-track master for a live album called 'Big World'.

Joe has been working up a set of new material at a series of club dates with his band, who include guitarist Vinnie Zummo and drummer Gary Burke (ex-Garland Jeffreys and Rolling Thunder Review) together with former Red Noise bassist Rick Ford.

'Big City' will be Joe's seventh album and will mark the end of a two-year recording gap during which time he has settled in New York.

THE RED WEDGE have lined up a series of guests to join the resident crew of Paul Weller And Friends, Junior Giscombe, Lorna Gee, Billy Bragg, The Communards and DJ Jerry Dammers on their *Now That's What I Call Socialism* Tour.

Playing a solo spot or joining the Wedge house band will be Johnny Marr from The Smiths, D C Lee, and Gary Kemp from Spandau Ballet at Manchester Apollo January 25, Stephen Duffy at Cardiff St Davids Hall 26, Stephen Duffy, Lloyd Cole And The Commotions plus five members of Madness (who will not be appearing as Madness, they stress) at Birmingham Odeon 27, Lloyd Cole And The Commotions plus the Madness five at Leicester De Montfort Hall 28, Glenn Gregory from Heaven 17 and Joolz at Bradford St Georges Hall 29, Stuart Adamson from Big Country and Tom Robinson at Edinburgh Playhouse 30 and Tom Robinson at Newcastle City Hall 31.

THE AGE OF CHANCE, the Leeds band who claim to be 'the most thrilling, primitive incarnation of raw-pop gut beauty in the world' (and they're on this week's cover and pages 8 and 9 to prove it), have a new single out this week on Riot Bible (through the Cartel).

It's called 'Bible Of The Beats' and the first 1,000 copies come with an Age Of Chance 'Biblical riot tactic news-sheet' on pink vinyl.

NELSON'S NOSEDIVE

Cocaine free-basing may have started fire that caused 'plane deaths, say crash investigators

RICK NELSON may have contributed to the plane crash that killed him last month. Investigators trying to find out the cause of the crash believe the fire on board was started while Rick and his band were free-basing cocaine.

Propellants from aerosol cans which are used to help the free-basing process - in which ether or ammonia is mixed with cocaine to remove the impurities - were found in the wreckage.

A post mortem on Nelson revealed that he had taken a large quantity of cocaine before the crash. And his former wife claimed he was addicted to the

drug during their divorce proceedings in 1982.

Investigators also think that everyone on the plane might have survived if the fire had not started in the passenger cabin.

SHALAMAR's Howard Hewett was arrested on drug charges last week in Miami.

Hewett, a born-again Christian, was charged along with his fiancée after allegedly trying to sell cocaine to plain clothes police officers in a Miami bar.

And Ike Turner, former husband of Tina, found himself in similar trouble in Hollywood when police reportedly found an ounce of cocaine in his car after they'd stopped him on a 'routine check'. They also found a loaded pistol on the back seat.

ANNIE LENNOX of The Eurythmics returns to live work after an absence of more than a year when she joins the line-up for the Colombian Volcano Appeal at London's Royal Festival Hall on February 9.

She joins a line-up that already includes Chrissie Hynde and Pretenders guitarist Robbie McIntosh, Pete Townshend and Dave Gilmour, Working Week and The Communards. And more names will be added shortly.

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

The Eurythmics spent last year off the road while Annie underwent treatment for voice strain, although they made their presence felt in the chart with various hits from their 'Be Yourself Tonight' album.

Annie and Dave Stewart are expected to tour again this year although no plans have yet been confirmed.

CABARET VOLTAIRE head out on a rare tour - as opposed to their usual one-off dates - next month.

The Cabs, who last year released a video *Gasoline In Your Eye* on Virgin Vision/ Doublevision plus an album 'The Covenant The Sword And The Arm Of The Lord' which did well in the indie charts, are hiring a drummer specially for the tour.

The trio will play Leeds Polytechnic February 9, Coventry Polytechnic 10, Kentish Town Town & Country Club 11-12, Leicester Polytechnic The Arena 14, Manchester Hacienda 19, Newcastle Riverside Club 20, Liverpool Krackers 21, Sheffield Polytechnic 28.

SUPERTRAMP are playing their first British concert in three years this March and haul out an old single to celebrate.

The band are now down to a four piece - lead singer and keyboard player Rick Davis, saxophonist John Helliwell, bassist Dougie Thomson and drummer Bob Siebenberg.

Their one-off concert takes place at the Royal Albert Hall on March 8. Tickets are priced £15.00, £12.50, £10.00 and £7.50 and are available from the Albert Hall box office and usual agents.

NIK KERSHAW, shocked at Phil Lynott's death, is organising a memorial charity concert for the end of May which will include appearances by Paul Young, Alison Moyet and Nine Below Zero.

All the proceeds are to go to the Say No Appeal, the campaign against heroin and hard drugs. Mickey Modern, Nik's manager and organiser of the event, is eager to involve other name acts in the concert, which will take place at London's Hammersmith Odeon. He can be contacted at Arctic King Music, 2nd Floor, Avon House, 360 Oxford Street, London W1N 9HA.

RYUICHI SAKAMOTO's collaboration with Thomas Dolby finally sees the light of day in the UK courtesy of 10 Records this month.

The single, 'Field Work', which was originally accompanied by an eight-minute thematic video, will be released on January 27. It's followed by a Sakamoto album, 'Ongaku Zukan' also featuring 'Field Work', late in February.

Sakamoto's latest project is 'Esperanto', commissioned for New York choreographer Malissa Fenley, which will be released on album in edited form along with a 'radically remixed' extract called 'Stepping Into Asia' featuring a Thai rap (1).

HOOD DO YOU DO?



SISTERS Wayne Hussey and Craig Adams have risen again as The Sisterhood following the demise last year of The Sisters Of Mercy.

With Hussey taking on vocal duties, they have recruited former Red Lorry Yellow Lorry drummer Mick Brown and ex-Artery guitarist

Simon Hinkler to complete the new band.

They've already recorded a Janice Long Session for Radio One and a single before heading off to Europe for a tour with The Cult.

They'll be back for a British tour in March when the single comes out.

RECORD NEWS



THE WEDDING PRESENT release their second single at the end of this month on Reception (through The Cartel) called 'Once More' and they are lining up a short tour for February/March.

HALF PINT and Michael Palmer have five tracks each on a Greensleeves album called 'Joint Favourites' which comes out this week.

'ZULU JIVE Volume 1 - Umbaanga', which originally came out in 1983 before falling foul of Rough Trade's cultural boycott of South Africa, is re-released this month by Earthworks International (through Making Waves).

BLOW BY BLOW, a duo who originally came from Bangor before moving to South Manchester, release a five-track mini-album called 'A Single Stroke' on Slip (through Probe Plus).

ASWAD have a new single out on their own Simba label (through Jetstar) this week called 'Kool Noh' and will have a new album out next month.

REMA REMA's 'Wheel In The Roses' EP, X Mal Deutschland's 'Incubus Succubus II' single, Modern English's debut album 'Mesh And Lace' and Roland S Howard and Lydia Lunch's version of 'Some Velvet Morning' are all being re-released by 4AD this month after having been unavailable for two years or more.

THE COCTEAU TWINS' 'The Pink Opaque' compilation album is released as a compact disc by 4AD this month, the label's first venture into new tech.

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NEW MODEL ARMY's 'Bittersweet' single, which spent three months in the indie charts back in '83, gets a re-release on Quiet (through Nine Mile) this month.

HORACE ANDY has a new disco 45 out on Music Hawk this month called 'User'.

GREAT OUTDOORS follow their 'World At My Shoes' single with their debut album on Upright at the beginning of February called 'Making Allowances For The Jargon'. Also coming out on Upright is an album from New Zealand indie band The Idles titled 'Agroculture'.

MÖTLEY CRÜE prepare the nation for their tour here next month with a single on WEA this week - a double A-side featuring 'Smokin' In The Boys Room' and 'Home Sweet Home'.

THE LEGENDARY PINK DOTS introduce new members Poison Barbarella on bass and Adanta Cathar on keyboards with a double album called 'Asylum' which comes out this month on Play It Again Sam! (through Red Rhino). The label are also putting out The Weathermen's 12-inch single 'Deep Down South (The Redneck Blues)' and Belgian band Aroma Di Amore's 'Zonder Omzien' mini album.

VIOLET CIRCUIT, the South East London combo, have their first EP out on their own Circuit label (through Red Rhino) this month called 'All Our Fatal Charms'.

LEDERNACKEN follow up their 'Double Album' released last summer with an EP on Strikeback (through Pinnacle) this month called 'Shimmy And Shake'.



FRA LIPPO LIPPO, a Norwegian duo named after a Robert Browning previously poem who have released two albums on Uniton, have signed to Virgin and put out a single this week called 'Shouldn't Have To Be Like That'.

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THE MONOCHROME SET



THE SPECIALS doing some hi-rise living

STEVEN HAMM of Corby writes: "I don't think I've ever seen a discography of the **Specials/Special AKA**, or a complete listing of their 2-Tone label. It's the group in its various incarnations that I'm particularly interested in, but I guess if you were to do a complete 2-Tone list, that would include all the Specials stuff as they haven't recorded for anyone else."

Well, you're right; I've never covered either in these pages, and it IS well overdue, etc etc. . .

The Specials' first release was, of course, the first 2-Tone record. The label was a small independent, owned and run by the band. It got national distribution through Spartan.

2-Tone TT 1/TT 2 'Gangsters/The Selector - 'The Selector' Jul 1979 Note that the single had the unique feature of a different catalogue number for each side, something which was presumably thought fitting for a record with a song by a different group on the flip; these were, effectively, the label's first two releases, albeit sandwiched together.

'Gangsters', of course, became a major chart hit. One of the immediate results of the success was that Special AKA were offered a long-term deal with **Chrysalis**, which they agreed to only on their own unique terms - Chrysalis signed not only them, but took on the 2-Tone label and its roster of acts to be, as well. The only real changes were that the Chrysalis presence was indicated henceforth by the addition of the extra prefix CHS before the TT and catalogue number on all subsequent releases, and that PolyGram rather than Spartan now distributed 2-Tone, thus excluding its records from the indie charts.

So, here are the remainder of the band's singles from that point up to date:

CHS TT 5 'A Message To You Rudy'/'Night Club' Oct 1979
CHS TT 7 'The Special AKA Live' (EP) Jan 1980

IN F O RIOT

EDITED BY BARRY LAZELL

Tracks: 'Too Much Too Young'/'Guns Of Navarone'/'Skinhead Symphony' (Medley of 'Long Shot Kick The Bucket'/'The Liquidator'/'Skinhead Moonstomp')
CHS TT 11 'Rat Race'/'Rude Boys Outa Jail' May 1980

CHS TT 13 'Stereotype'/'International Jet Set' Sept 1980
CHS TT 16 'Do Nothing'/'Maggie's Farm' Jan 1981

CHS TT 17 'Ghost Town'/'Why'/'Friday Night, Saturday Morning' Jun 1981

(Also on 12-inch as **CHS TT 1217**; same tracks, but 'Ghost Town' extended)

CHS TT 23 'War Crimes (The Crime Remains The Same)'/'Version' Dec 1982

(Also on ten-inch as **CHS TT 1023**; same tracks)

CHS TT 25 'Racist Friend'/'Bright Lights' Aug 1983

CHS TT 1225 'Bright Lights'/'Racist Friend'/'Racist Friend (instrumental)'/'Bright Lights (instrumental)' (12-inch) Aug 1983

CHS TT 26 'Nelson Mandela'/'Break Down The Door' Mar 1984

(Also on 12-inch as **CHS TT 1226**; same tracks in extended versions)

CHS TT 27 'What I Like Most About You Is Your Girlfriend'/'Can't Get A Break' Aug 1984

(Also on 12-inch as **CHS TT 1227**; same tracks)

And the Specials albums:
CDL TT 5001 'The Specials' Oct 1979

(Reissued at low price on **Fame FA 413116-1**, in Nov 1984)

CDL TT 5003 'More Specials' Sept 1980

CHR TT 5008 'In The Studio' June 1984

The band also had three tracks - 'Nite Club', 'Man At C&A' and 'Concrete Jungle' - on the 2-Tone compilation/film soundtrack album 'Dance Craze' (**CHR TT 5004**), released Feb 1981.

And so, on to part two of Steven Hamm's request, which is the singles on the remainder of the 2-Tone label:

CHS TT 3 'Madness - 'The Prince'/'Madness' Aug 1979

CHS TT 4 'The Selector - 'On My

Radio/'Too Much Pressure' Sept 1979

CHS TT 6 'The Beat - 'Ranking Full Stop'/'Tears Of A Clown' Nov 1979

CHS TT 8 'The Selector - 'Three Minute Hero'/'James Bond' Jan 1980

CHS TT 9 'Bodysnatchers - 'Let's Do Rock Steady'/'Ruder Than You' Mar 1980

CHS TT 10 'The Selector - 'Missing Words'/'Carry Go Bring Home' Mar 1980

CHS TT 12 'Bodysnatchers - 'Easy Life'/'Too Experienced' Jul 1980

CHS TT 14 'Swinging Cats - 'Mantovani'/'Away' Aug 1980

CHS TT 15 'Rico - 'Sea Cruise'/'Carolina' 1981

CHS TT 18 'Rhoda with the Special AKA - 'The Boiler'/'Theme From The Boiler' Jan 1982

CHS TT 19 'Rico & the Special AKA - 'Jungle Music'/'Rasta Call You' Feb 1982

(Also on 12-inch with additional track 'Easter Island')

CHS TT 20 'Apollinaires - 'The Feeling's Gone'/'The Feeling's Gone (dub)' Jul 1982

(Also on 12-inch as **CHS TT 1220**; same tracks)

CHS TT 21 ? 1982

CHS TT 22 'Apollinaires - 'Envy The Love'/'Give It Up' Nov 1982

(Also on 12-inch as **CHS TT 1222**; same tracks)

CHS TT 24 ?

It's worth also noting that **CHS TT 7**,

which was the number given to the Specials' live EP, was originally

allocated to **Elvis Costello's** 'I Can't Stand Up For Falling Down' when it was

intended for release on 2-Tone. Legal

hassles stopped this plan in its tracks,

and the Costello single emerged as the

first release on **F-Beat** instead. There

were, however, advance copies of the

2-Tone version pressed, and those

which managed to get loose now

command huge sums in the collector's

market.

Finally, the non-Specials/KA albums,

apart from 'Dance Craze', have been:

CDL TT 5002 'The Selector - 'The Selector'

CDL TT 5005 'Rico - 'That Man Is Forward'

Thursday January 30

1951 Birthday of **Phil Collins**, in Chiswick, London.

1969 **The Beatles** played their last live jam together on the roof of the London Apple building, immortalised on film in *Let It Be*.

1973 **Kiss** played their first live gig, at the Coventry Club in Queens, New York.

1977 **Hugh Cornwell** caused controversy with an allegedly offensive T-shirt design, worn at a **Stranglers** gig at London's Rainbow.

1977 **Roy Harper** caught toxoplasmosis - from close contact with sheep!

Death of R&B pianist **Professor Longhair (Roy Byrd)**, aged 61.

1980

Friday January 31

1951 Birthday of **Phil Manzanera** of **Roxy Music**, in London.

1956 Birthday of **John Lydon**, in London.

1961 Birthday of **Lloyd Cole**.

Death of bluesman **Slim Harpo**, aged 56, from a heart attack.

1970

Saturday February 1

1937 Birthday of **Don Everly** of the **Everly Brothers**, in Brownie, Kentucky.

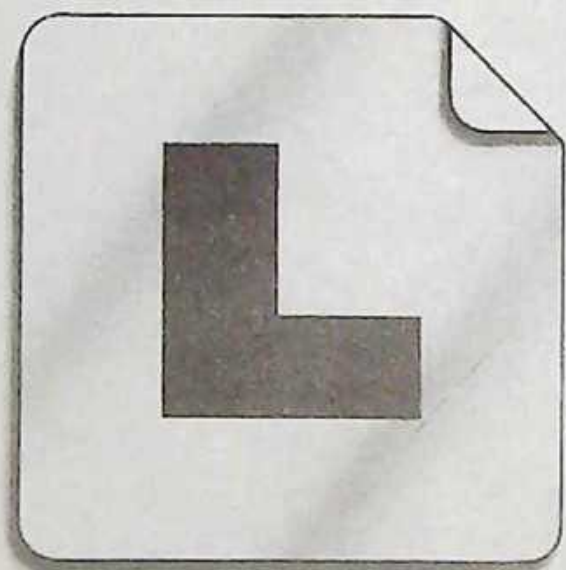
1964 Indiana Governor **Matthew Welsh** declared the **Kingsmen's** 'Louie Louie' to be 'pornographic', and urged the state's broadcasting

organisation to ban it from their radio stations. He must have had mighty good ears.

1967 **Pink Floyd** turned professional in between gigs at Essex University and Cadenna's in Guildford.

1968 **Elvis and Priscilla Presley** had their only child, daughter **Lisa Marie**.

1978 **Bob Dylan's** film *Renaldo and Clara*, based obscurely around his Rolling Thunder tour, had its premiere in LA.



IF YOU STICK TO THESE FOR TWO YEARS YOU'LL BE OFF THE ROAD.

Nowadays you can't ride around on a motor cycle for ever on L plates.

In fact, you've got 2 years to pass both parts of your test and get your full licence.

If you don't, it'll be 12 months before you can get another provisional licence and so get back on your bike.

To pass the tests, however, isn't difficult if you're properly prepared. All over the country there are training courses available. And they are designed to help you pass your tests first time and make you a much better, safer rider.

You'll find details of training schemes from your motor cycle dealer or the Road Safety Officer at your local council.

So if you want to stay on your bike don't stick to your L plates.

DEPARTMENT OF TRANSPORT

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday January 26

1956 **Buddy Holly** made his very first commercial recordings, in Nashville.

1958 Birthday of **Norman Hassan** of **UB40**, in Birmingham.

1963 Birthday of **Andrew Ridgeley** of **Wham!**, in Surrey.

1977 **Peter Green** was committed for treatment in a mental hospital, following a court appearance on a charge of acting threateningly with a rifle.

1980 **Frank Sinatra** sang to over 175,000 people at a stadium in Rio, Brazil, reckoned to be the biggest live audience ever assembled in one place for a solo performer.

Monday January 27

1945 Birthday of **Nick Mason** of **Pink Floyd**, in Birmingham.

1961 Birthday of **Gillian Gilbert** of **New Order**, in Macclesfield.

1976 **David Bowie** sued his former lawyer **Michael Lippman** for two million dollars.

1980 The Capricorn label, home of the **Allman Brothers** and the **Southern Boogie** syndrome, declared bankruptcy.

1984 **Michael Jackson's** hair was accidentally burnt during the filming of a Pepsi TV ad.

Tuesday January 28

1956 **Elvis Presley** made his US national TV debut, singing 'Heartbreak Hotel' on the *Dorsey Brothers Show*.

1959 Birthday of **Dave Sharpe** of **The Alarm**.

1976 **Gary Glitter**, aged 31, announced his retirement from live gigs. Tax problems later forced a comeback.

1978 **Sham 69** had a riot in their London School Of Economics audience at the start of a UK tour.

Wednesday January 29

1943 Birthday of **Tony Blackburn**, in Bournemouth.

1949 Birthday of **Tommy Ramone (Tom Erdelyi)** of **The Ramones**, in Budapest, Hungary.

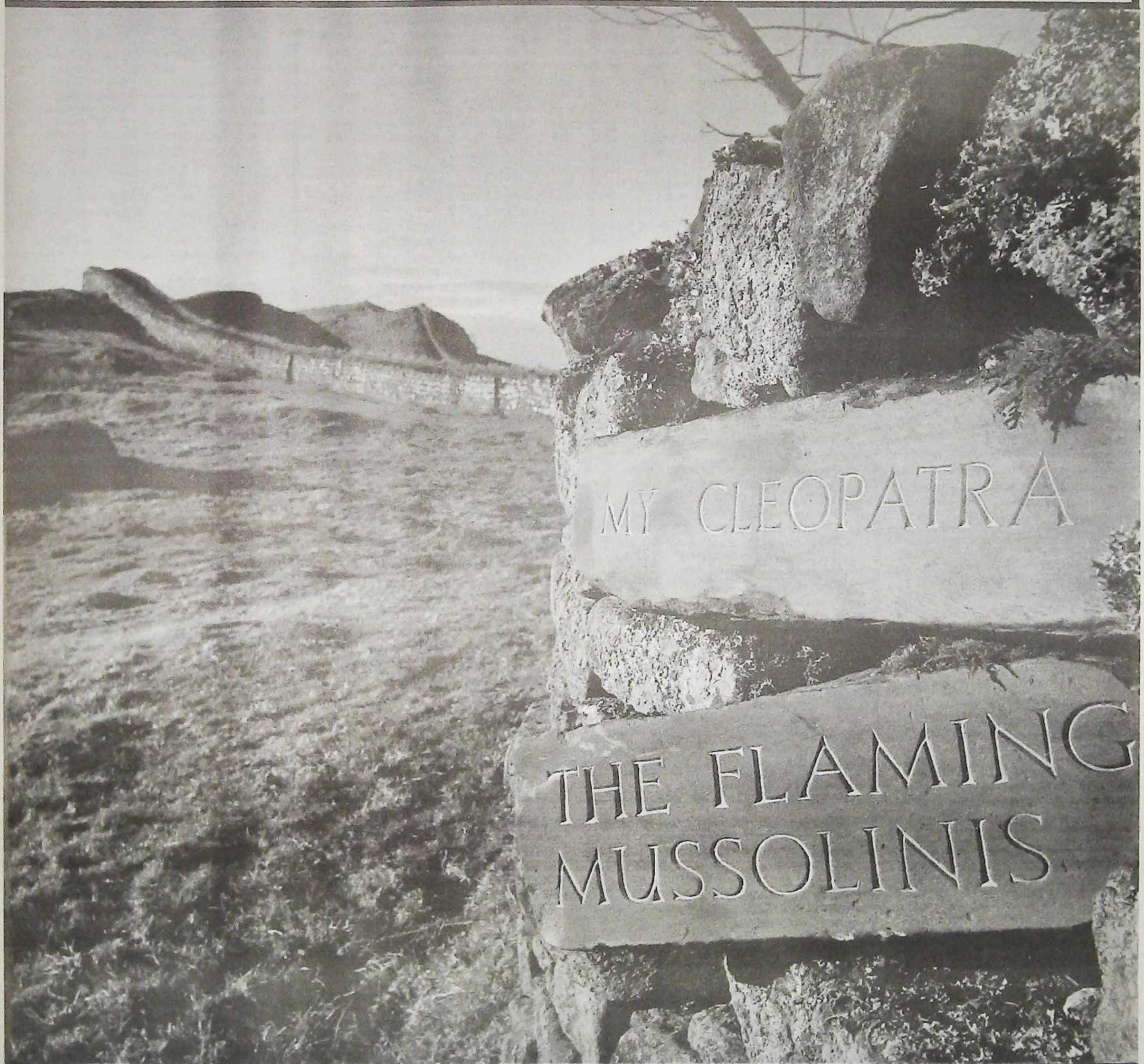
1964 Birthday of **Roddy Frame** of **Aztec Camera**, in Liverpool.

1978 **David Coverdale** announced he was forming a band named **Whitesnake**, after the title of his solo album.

1979 **Brenda Spencer**, a San Diego teenager, suddenly started killing people at school with a gun, later explaining "I don't like Mondays", and thus inspiring the **Boombtown** Rats hit.

1983 Death of **Billy Fury**, aged 41, from the weak heart which had dogged him much of his life.

THE FLAMING MUSSOLINIS



MY CLEOPATRA

THE NEW SINGLE
ON 7" & 3 TRACK EXTENDED REMIX 12"

A6833

TX6833

Portrait

AGE OF

FROM NOW on this will be your God. Commandments: Be L-Louder. Be More Beautiful. Be Unreasonable.

When (in a hurry at last) I meet the new messiahs, thunderbolts are thin on the ground. We watch afternoon television. We're in Leeds.

Then we go to church. This should be *something*. It is. It's *cold*. I shiver and read a book called *Jesus Goes Pop!* while Age Of Chance shiver even more and pose for photographs. Their new (second) single bears the title 'Bible Of The Beats'. It's a row.

Their first, 'Motor City', would've been SOTW if 'You Trip Me Up' hadn't come out the same week. Despite this it made John Peel's festive 50 and remains a rampant diamond.

Age Of Chance are Steven E (mob orator), Geoff T (bass frequencies), Jan P (m-metronome), and Neil H (duelling cathedrals). They believe they are "the most thrilling, primitive incarnation of raw-POP gut beauty in the world", you see. I play their records almost as often as I pee. Extracts from the Riot Bible. One learns to pray.

We go to the shopping precinct.

What makes you think you're too real to be real?

Jan: "We just are."

Geoff: "We're just vivid."

Neil: "We're beyond reality. We're romantic idealists."

Geoff: "In a militant fashion."

Steven: "And... er... aggressively ambient."

Steven is the singer and was a child prodigy. He is propaganda for silence, nearly. He is eventually drawn. He says, "The religion of ignorance" when I ask him what 'Bible Of The Beats' is about.

"It's wanting to be something you can't be. People who glamourise things that are sordid, and make imaginary little worlds rather than inhabit the real big one. It's a very clichéd thing to read a Kerouac book then think - God, I wish I'd been around in the '50s listening to all that cool jazz and driving those crazy cars."

But Age Of Chance are lickably self-consciously hip...

"Don't dwell on the beat poets," says Geoff, generously telling me how to do my job. "It's a vague analogy but it'd be underselling it."

"It works on about three levels," says Neil.

"But whenever you try and explain one line or whatever it sounds ridiculous," concludes the vocalist.

So what it's like to be six feet of sex.

"It's great."

Jan does the beats, as in bash bash bash, and Age Of Chance's delightful collection of half-truths informs me she once played Jason King's love-child in an episode of *Department S*.

"I hate the indie mentality where if you look like a bag of washing tied round the middle that's really OK."

Geoff: "As if there's some kind of inherent honesty in that."

Is it significant in terms of the group that you're female, Jan?

"No."

Not at all?

Not even "No".

Neil, multiple guitar screeches and ski-slopes, drives the car, wants to die in a car crash. Likes abstract art. Talks the most. Believes in this group like there's yes tomorrow.

"All we can offer is our unique view of life, our interpretation of how life in 1986 sounds. The riots of last summer were the most exciting thing that's happened in England for a long time. A lot of music seems to have ignored it for some reason. There's a massive feeling of unrest. Whether or not we're aware of it, we're caught up in it, and I genuinely think we reflect that turmoil."

Geoff: "Underneath there's an urge to unsettle, or agitate."

Neil: "There'll never be a pop group who have all the solutions, no matter how many statues they kick over. But we're... colourful."

Geoff says, "Style? It's a gift" and is a good organiser. Once I rang him up and he said, "Oh hi, man, I was just watching Rik Mayall on *Jackanory*." He has a (very useful) habit of nudging the conversation of the others into more vibrant channels.

"We're in a position now where practice meets theory. Top names will be threatened by what we're doing."

This is the Chance stance, taking themselves seriously and not; too sexy for television; calling their music "pure sonic metal disco" when it's nothing of the sort; drinking coffee; experimenting; not smoking; slowly improving at the interview game. Their music/noise always scores ones or sixes, and this is why it is Truly Great For The Time Being.

HERE ARE the names of the four tunes they presented for their last Peel session - 'The Going Going Gone Man', 'The Morning After The Sixties', 'I Don't Know And I Don't Care', and 'Mob! Hut!!'. Recently they played a gig in a clothes shop, and one in a youth club. They supported The June Brides in Manchester the night after this chat.

What Age Of Chance think 'Bible Of The Beats' is *really* about:-

a) Riot police tactics in urban Britain and their Zulu roots.

b) The rhythms of the football terraces and early Blues records.

c) World domination - a career?

"A bit of thought, wit, intelligence, humour occasionally, and a lot of noise," says Neil.

"Yeah, but *good* noise," adds Geoff.

"Not *any* old thing. It's no use without some kind of construction."

"There's plenty of bands making meandering trash," considers Jan. "We started basically because we hated everything else."

Do you respect pop's heritage?

"We don't respect *anything*, actually."

In Leeds, they tell me, if you're not Goths you're automatically assumed to be a twee pop group or R&B revivalists. It doesn't worry them that my mum and dad wouldn't like their records. Again, they say they are trying to capture *that* moment, and again this interests me, so I say, "What moment?"

Geoff: "We're talking about *euphoria*, I think."

Neil: "Yeah... just a brief second when you feel really good, like when you're dancing, or out walking and you see somebody you like - it's that kind of intangible excitement that people experience say once or twice a year. We're trying to translate it into three minutes."

When did you last experience this feeling?

Jan: "Yesterday."

Time for this pilgrim to make lateral progress. Do you ever feel tragic and grandiose and melancholy, or do you go through life with a glib effective humour?

"What?"

Do you ever get suicidally depressed?

"Never."

Really? Never?

Steven: "My wife died last week, and my mother got run over, but we just keep on smiling through, don't we?"

Geoff: "We're going to sound like four Dick Van Dykes or something here."

Neil: "I like nerve gas, riots, and civil unrest."

Steven: "And... er... Joy Division"

albums."

Geoff: "Actually... I *do* get suicidally depressed, I don't want to go along with these..."

Neil: "I'd like to be... what were the words?... Grandiose without being tragic, and sentimental without being grandiose."

Jan: "Pardon?"

Neil: "Well, he's lumping them together as if it's like one inherent feeling that sweeps over..."

Steven: "I think I'd like to write songs that were those things but I wouldn't like to *be* them."

Neil: "'Bible Of The Beats' is grandiose. In fact it's *monumental*."

What's the most stupid thing you've done in the last week?

Steven: "We don't approve of eating."

WHAT ABOUT brains?

Neil: "We've got a positive brain policy. We discriminate."

Geoff: "You must have one to be in this band. We really do stipulate that."

Do you believe in youth?

Jan: "Yes, but all the virtues of youth don't necessarily inhabit a youthful body. There are some real ancient hippy toerags who are 16. It's the *values*, not so much years as *attitude*."

Neil: "Especially now, when the mid-teen record-buyers are so passive and accepting."

Steven: "Pop music *should* be young, should be intrinsically exciting. Very few of the records in the charts are pop music."

Neil: "We're trying to use our varied backgrounds with a single-minded attitude. Consequently there's a kind of controlled power. We're dynamic - big bashing beats and blocks of sound. It's pop as in getting cheap clothes on a Saturday afternoon. Like when you can smell people yearning to spend, to deposit cash."

Do you wish this was the '60s?

Steven: "That's exactly what we're not about. We're about *now*."

Is now the Age Of Chance?

"Yes."

Why?

Neil: "*Everything's just right*."

Are you sexually conventional?

Jan: "Only sometimes."

Steven: "One of us is."

Neil: "I don't think I've ever been."

Geoff: "I can vouch for that. He lives next door to me."

Is *Gulliver's Travels* a major influence on the "four Godless Yahoos running wild in Hipster Heaven"?

Geoff: "It certainly isn't, no. Someone just called us yahoos once. We've also

They've been called yahoos, bastards and anarchists. They're not Goths, a twee pop group or R&B revivalists. So who are AGE OF CHANCE anyway? CHRIS ROBERTS prays for an answer while RONNIE RANDALL takes the collection



CHANCE

bible bashers

been called bastards and anarchists."

Jan: "And vulgar, merciless, and inhumane. That's fine by us."

If you're too cool to try, how do you justify your doing anything?

Jan: "What we really mean is, we don't have to contrive."

Neil: "But nothing we do is an accident. There should be an element of intrigue. It's the things you don't know about us that might make you want to know more."

Onstage, do you incite?

Steven: "I might wiggle a bit."

Sorry, was that "wiggle" or "wriggle"?

"Niggle."

Oh.

Neil: "We bring out the worst and the best in people. We tend to have a polarising effect."

How did you come together?

Neil: "We were the four people plucked out of the fight at the party."

Was it a good party?

"It was until we came."

PERHAPS THE (newsflash – this is absolutely fascinating actually: I left this overnight and the cat has typed a number three so it reads "perhaps the 3"...but anyway)...perhaps the crowning glory of Age Of Chance is their awareness of the material necessity of a certain aesthetic will o' the wisp.

They believe/know it is crucial to convince others of your own handsomeness/prettiness/elegance/strength/beauty/sexual charisma, even if there is none there. This is the oldest of pop tricks and strangely, marvellously, the least ridiculed.

Geoff: "No band in the history of pop music has ever gone anywhere or done anything without looking good. Not one."

I immediately think of The Jam, The Cult, and many, many more but then remember we're talking about bands who've gone somewhere or done something.

Neil: "There's a lot of use you can put clothing to. We can look like we do and still frighten people. There's a juxtaposition... if a guy who looks neat and spruce comes out with music that rapes your daughter and takes the enamel off your teeth, then it's... something to be looking for."

Steven: "Er... not that we sit around eating toast discussing what to wear."

Would you really kill or die for anything?

Neil: "My beliefs."

Geoff: "A good haircut."

Why is it very important to be unreasonable?

Jan: "Oh, it's essential."

Neil: "The world's full of reasonable people who don't get anything or anywhere."

So if someone was unreasonable to you, you'd think "Wow, that's great?"

Neil: "We'd be unreasonable back and see who won. I think we would. We're gaining tenacity. We won't rest till we get what's duly ours."

How do you account for 'I Don't Know And I Don't Care'?

Steven: "Oh, that's another smashing romantic mythology type thing."

Neil: "Don't go into it too deeply."

Shortly after this we stop for a bit and Neil says, "Do you think you've got enough of the spirit of Age Of Chance?"

Stroppy on principle, naively tough and determined, intellectually brash and bravado-fuelled, yes. But I'm puzzled by



AGE OF CHANCE left to right: Stevie, Geoff, Jan, Neil

this "don't go into it too deeply" lark, which I thought went out with the ark.

It's just not enough when there's words like "Metaphysical!" on the manifestos...

Geoff: "You're taking it too seriously again."

Steven: "There's very obvious humour in the conceit."

Neil: "Some people just need ordering about. We can do it without feeling guilty."

Neil: "Our general aura of confidence overflows into dogma. There's a lot of room in pop music for that. The words are used as an index of possibilities. To provoke people into loving or hating, not sitting languidly by. To make people dissatisfied and want to do something with themselves."

Steven: "All explanations and specifics and justifications are uninteresting."

Geoff: "It's just there. That's just us.

The basic premise.

Neil: "We don't need to apologise for anything we do. People can use us just as we use people. There is something there to grasp. Or to kick! We have a valuable currency to offer."

"My 'function' is to observe you. That's my function. You like my function? You like it? Your 'function'... is, learn the rocket, inch by inch. I have... to send in a daily log of your progress. And that's all I know." – Thomas Pynchon: *Gravity's Rainbow*.

AGE OF CHANCE, learning the rocket inch by inch, are uncommercial to the point of consumption, which is a similar word to combustion. There is a precious and bountiful jackboot coruscation to their roaring jargon. They are huge and

refreshing and take great care over their record covers: what they will be, they will be.

Favourite words.

Neil: "Power."

Geoff: "Intense, I think."

Jan: "Sonic?"

Steven: "Bye. Spelt b-u-y."

Four minutes till the train leaves. We all run run like Batman and Robin through Leeds city centre. Somebody we nearly knock over says, "Gosh". This makes me very happy for about seven seconds because "Gosh" is an endangered expletive. Age Of Chance ask me if I could finish the piece with "Age Of Chance dig everything and are shocked by nothing".

I feign acquiescence. But the age of consent is history. The age of chance is upon us as if it's six pm on a Friday.

Age Of Chance will make you say "Gosh". The church is older and wiser than any of us. Poor church.

J A W S

EDITED BY GLYN BROWN

"SHUT UP, failure! Go and have another flop." Ow and wow, **Boy George**, this is too bad, and I can't listen to those excuses. There can be no excuse. Since Christmas, I've found that the world outside the Tower is a bleak and an ugly place. Even pop stars are being rude about each other — heavens alive, don't they have enough caramba without turning upon each other like demented rumble fish (that's Siamese Fighting Fish to those incognoscenti who don't know). And Boy George addressed the comment above to old (that's the word) friend **Marilyn**. I don't know. There's soon going to be a massive Boy George backlash, pizzas, and I think we know what we mean. There's only one cat around here, and that cat has long black-lacquered claws. Hmm? Have another Jacob's Cream Cracker, **Ramon**.

OH GOOD grief — now **Duran** are going loopy loo and cracking up all over everyone's nice black drainpipes and so on and so forth. Poor little **Roger Taylor** (the more solid one, n'est-ce pas?) has gone

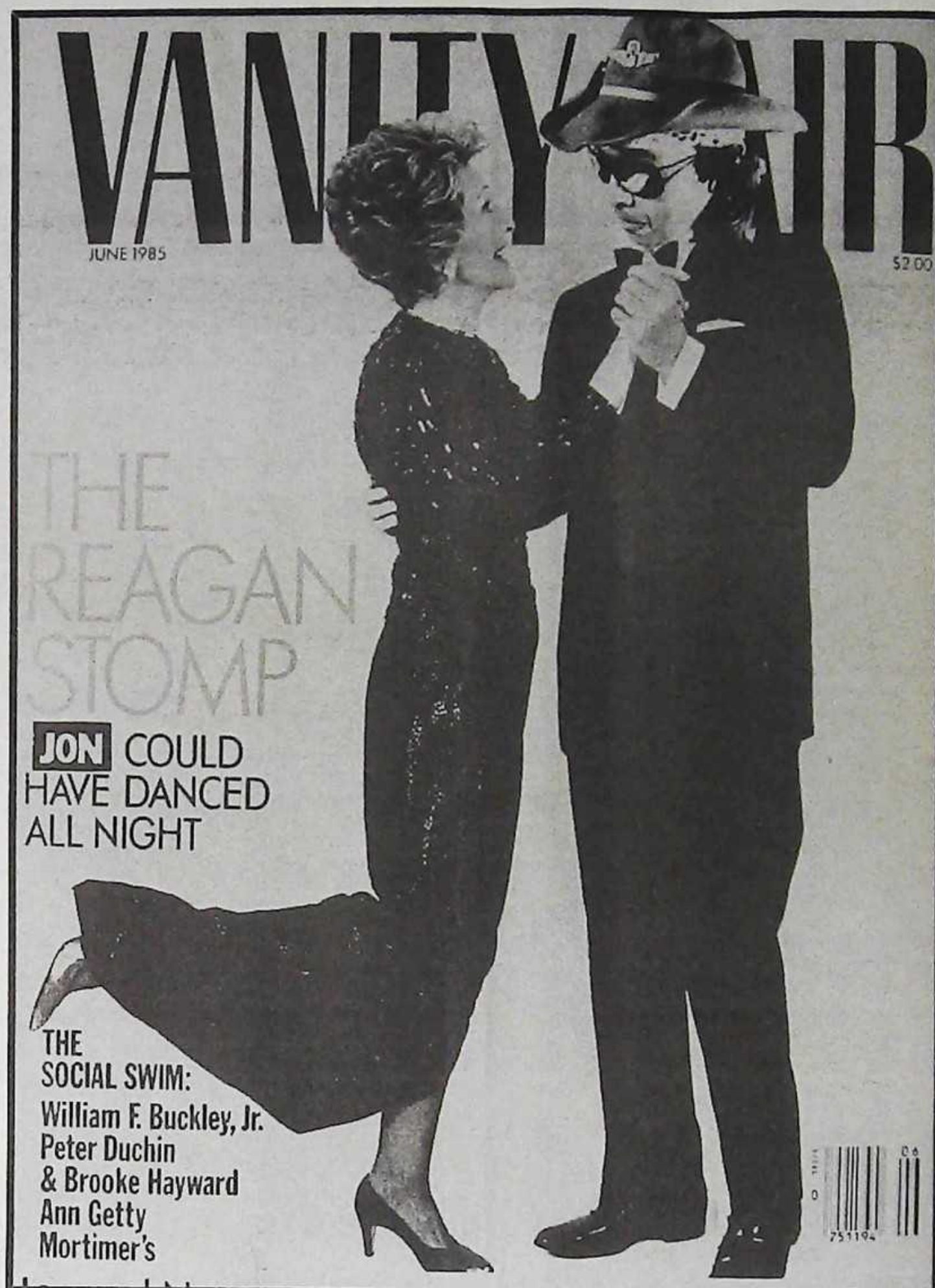
raving screaming wicket wicket woo in the salubrious North London home he shares with "beautiful" wife **Giovanna** (is she one of the ones who used to be a "model"? Or is she the one who wasn't?). He is frightened of leaving the salubrious home, and terrified of prying fans (he should be so lucky), and obsessed with cleaning himself. **CLEANING HIMSELF?**

FOSTER PILKINGTON. Sounds like a kitchen tile? To me, too. This person is a wild violinist. I know. Crazy squeaks and etcetera, you dig? Don't howl, **Vomit**, he's not coming here. At least... What he did do is turn up in the offices of hallowed Arista Records with a manager and a backing tape. It seems staff at hallowed Arista were a bit confused, since Mr Pilkington arrived in a suit and his agent was decked out in pop star gear (use your imagination). Still, Foster was granted (oh, a heh heh!) some spare time and off he went, playing an invisible violin (says the hallowed **Helen Lee** of Arista) to an entranced staff.

Wild. Irresistible. They signed him. Only **Helen Lee** tells me he plans to do the same to all the music paperments. Lawdy, don't let me be there when it occurs. Sincerely. A new single, 'In The Town Of Forgotten Talent', follows shortly. Watch it.

SO, YOUNG Jarvis of **Pulp**. Whoops-a-daisy, eh? It is the case — do you remember? — that this young excitement was so excited about the band's new single that he started dancing around to it in his bedroom, only to fall out the window (don't try this at home). Well, it seems young **Roger Holland** had the temerity to imply in his recent review of the Pulp's that Jarvis appearing in a wheelchair was a publicity stunt. I should coco! The man's legs are a pulp, Roger (whoops) and he is in point of fact (as Sue Lawley would say) still severely crippled. So. There.

LATIN QUARTER are re-releasing 'Radio Africa'. Try to take it in. How many times has this piece of plastic dribbled through the airwaves now? Don't get me



ERIC CLAPTON

Now available on 7"

EDGE OF DARKNESS

7" RESL 178 12" 12 RESL 178
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BBC records & tapes

all wrong, you know, I like the noise. Er... well, I once did. But the latest riddum is that a competition is hotting up between — take a gulp of nitrous oxide and giggle like a drainpipe, you'll need it — **Radio One's Pete Powell** and **Jonathan King**. Looks like King badly wants to break said biscuit upon his show, *No Limits*, and he's assured us he can do the task in six weeks by having the band appear every show. Bats! What Pete will do is left to your individual imagination...

STING! OH wow! (Seriously, bananas, he's doing very well on the circuit understand, so one should not be critical, even if his lady friend *does* look like a yodelling Austrian milkmaid.) Now we learn that Gordon has purchased a computer-operated hot tub for the back garden of his £1 million home (as in **ONE MILLION POUND HOME**) in Malibu, where the drink comes from. On his way back from the studio, he can phone the computer and the tub will get itself ready for when he arrives. Pervy.

FOLLOWING CLOSELY closely upon the starry heels of last week's celebrity *Tops Of The Year* charts, the news is that **Uncle Bono Vox** has been upon the phono to our Editor to say sorry, but he couldn't vote due to the rapidity with which his capricious tastes and mind change. He *did* communicate, though, that the highlight of his year was the last night of **Tom Waits'** Dominion visitation. He'd also like to communicate his thanks for **U2** being voted top live act and top worldwide band in the readers' chart. Hold on to your hats for more updates...

BUT HIST! and lo! for the mighty *Sounds* has accomplished that for which papers and writers have for decades striven — the abdication of **John Walters** from reviewing the musical press upon **Janice Long's** show! **VERILY!** (Now, where have we heard this silly-speak before?) But it's true. Not only did last week's programme begin with an in-depth review of our very own letters page, but poor old

(that's OLD) John was confronted by a letter telling him he was a bit of a 'bilious bag of wind'. *OH!* Did you read the letter yourself? Against my will, I'll remind you that it called John a 'boring middle-aged shite-gob'. Is that nice? The letter ended by telling him to act his age and keep to papers he really understands, and good old John agreed! So it transpires that, though I may have been hasty in declaring he will vacate the show, he is at least to take a long break. First new reviewer will be *Rat Scabies*, yaaaaaaay! Of course, the letter had the usual **BRILLIANT** (it's all true!) cartoon by hallowed **Simon Cooper** and suddenly, Lo and Behold, there he was upon the airwaves. Janice had besieged this office with phono calls the week through, begging to buy said illustration, and when Simon took her the thing, she promptly hauled him onto the show, and very well was his presence taken by victim Walters. So, readers of *Sounds*, our purposes have been achieved... but for how long???

AND LASTLY, let me calm your jingling and jangling nerves and get down to the explanation for the photograph upon this page (above). So? So what does it mean? Do you care? OK, I submit it's **Nancy Reagan** dancing with **Jon Wayne** (see last week's issue for **FEATURE**). Well, what did you expect — John Walters dancing with Jon Wayne? That's next week. **Torremolinos, MORTICIA WAX**



Sting and Trudi. Luscious.

Joe BLOKE'S LUKE WARM Bizzz@rk

What Katy did

KATY KERMIT is 12. At the tender age of two hours Katy literally burst on to the screen as the paranormal tandoori consumed by the hapless John Hurt and reappearing by the Caesarian route in *Alien*.

This year sees the release of Callum McShirtlifter's classic *Absolutely Guinness*, in which Katy plays Viener Schnitzel, who has been described as Deptford's answer to Barbara Windsor.

At 18 months Katy began attending the Paolo Rossi Stage School For Vile Teenies until, at ten, she was kidnapped by wicked uncle Malcolm as

he needed a decent piece of crumpet for his latest exercise in media manipulation, *Nine Days Wonder*.

At seven she was the youngest King Lear ever, and this Christmas she was on the box portraying Steve McQueen in *The Great Escape*. But to date Katy is perhaps best known for playing a syphilis virus opposite Dennis Waterman in a government health information film.

"I wasn't big-headed at school," insists Katy, barely maintaining a straight face. "I just go on with my doctorate in quantum physics and had



KATY adopts her favourite position

no more than four close friends, but then Henry Hedgehog and Gregory Guinea-Pig were run over." Katy's favourite authors are Enid Blyton, Beatrix Potter and Barbara Cartland (I tested

her on the plot of *The Tale Of Jeremy Fisher* and she seemed to know what she was talking about).

Katy knows that the fastest route to world domination is a flash of

stocking-clad puppy fat and a clubbed baby seal expression. She has recently undergone surgery to ensure her lips never quite meet, thereby guaranteeing an all-year-round pout.

"At the end of *Absolutely Guinness* there's a heavy love scene; the director, Gillian Tadpole, wanted me to keep on as much clothing as possible, but I just took the lot off anyway!"

Katy is a good capitalist and recent convert to Islam. "Each night I get out the prayer mat and say 'Please Allah, make me stinking rich quick, and preferably in used fivers'."

So far, thankfully, He appears to be completely deaf.

LINDA O'PORTUNIST

AN item in yesterday's *Bizzz@rk* column may have given the impression that Linda O'Portunist, the girl who shared the last agonising months of rock star Mustapha Fyxx's life with him, was turned away from Fyxx's funeral.

We may have erroneously suggested that Miss O'Portunist arrived at the funeral service, held at St Methodone High Church in Palmers Green, only to be turned away by Mustapha's family.

We have been asked by Miss O'Portunist's solicitor to point out that, contrary to our report, she was in fact invited to the funeral, but refused to attend dressed in nothing but black stockings and suspenders, as requested by our photographer, Mr Selwyn Sharky.

We also regret conveying the impression that the photograph of a large-breasted woman dressed in a leather corset and wielding a bull-whip, which appeared adjacent to the story, might have been a Kissogram girl employed to say a last farewell to Mr Fyxx's mortal remains on Linda's behalf, and have donated a substantial sum in damages to SPAM, the Society for the Prevention of Aero Modelling, at her request.

Lord WAISTREL

ON TUESDAY self-styled "reformed homosexual" Ross Halfin rang - reversing the charges, of course - with news that his fiancé (against the odds, a woman) had walked out on him.

Betwixt sobs, the Halfwit revealed that she just couldn't bear to go on living with his terrible piles - or so I thought.

But when he turned up for a commiserative luncheon at the Savoy, it turned out that it was his choice of bathroom TILES that had so distressed her.

I was speechless. Here was the erstwhile wildebeest of rock photography - a man who is to my pal Snowdon what Ollie Reed is to the Royal Shakespeare Company - wittering on about all manner of dire domestic trivia.

Sock-darning, gardening, the falling standards of the *Woman's Own* knitting page... no subject was too limp-wristed for his mind-numbing conversation.

And yet this was the man who once INSULTED press officers, CONNED a free trip on Concorde, THREATENED rock star Joe Elliott and TERRORISED Japanese Geisha girls (and boys)... BAH!

The only time he hit those tasteless highs of yore was when he produced fearsome new snapshots of the ogre-like Ozzy Osbourne - as naked as Lady Godiva on an awayday to Coventry.

"The working title for 'is new album was 'The Cocktail Sausage', Ross confided... and I think I know why.

But at least the pictures were up-to-date. Later that day I received a phone call from ageing tripod-trooper Joe Bangay, asking if I'd be interesting in a shot of Sting's mum Audrey, who he claimed had just sensationally split with Mr Sting Senior.

Whispered Joe: "They even attended Sting's Newcastle City Hall concert separately!"

Great story, eh? No chance! A quick phone call to Sting's PR, Keith Awful, revealed that the hapless couple had got divorced EIGHT years ago!

What next, Joe? Elvis to tour?!

It's at times like this when I rejoice that I don't have to rely on the sale of such so-called exclusives for my high style of living.

Many of you pathetic plebs write in every week begging for details of my exciting life, or a few pointers on gaining access to a world where even the stock car races use Bentleys and Jags, and the only romantic settings have diamonds in 'em!

It's a world where the toilets flush Perrier, and any house with less than 28 rooms is considered a prefab. Where the butlers have their own au-pair girls, and the children's Roland Ratmobiles have their own car-phones...

Well, old beans, access to my world is dead simple. All you need is for pater and mater to pop off and leave you a bally fortune!

Toodle pip!

Post-script: So, 'twould seem the prophetic powers of the late great Waistrodamus run in the family. Mere weeks after I predicted that pop writers would start releasing their own singles, news comes of a juicily jingoistic jaunty name of 'Hop Off You Frogs' from the so-called Bizarre Boys.

One trusts the Sandinista-style guerillas of the Sounds singles reviews squad will shoot this blasted disgrace down in flames - pronto!



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SCANNERS

EDITED BY TONY MITCHELL

GET A HEAD WITH HERBIE

RE-ANIMATOR

(Entertainment)
CINEMATIC ATTEMPTS to tackle the works of that monarch of madness H P Lovecraft have proved problematic until now. *The Dunwich Horror* ended up as a cute psychedelic curiosity and *The Haunted Palace* (named from a Poe-m but based on HPL's *Case Of Charles Dexter Ward* tale) was the least of the Corman/Price extravaganzas. Then there's a virtually unseen short of *The Music Of Erich Zann*; Lovecraft, y'see, is perhaps too much a literary phenomenon to be etched faithfully onto celluloid with any success. So...

So? So the makers of *Re-Animator*, based on an obscure series of sub-Frankenstein corpse-grinding epics by the hack/genius of Providence, have thrown reverence out of the window and gone completely over the top. Grinning maniacally in his modern setting of med-school mendacity, this young Herbert fights the powers-that-be from Europe to the USA until he eventually blackmails a student buddy into helping in his experiments, on pain of revealing the guy's affair with the Principal's daughter. With me so far?

So far, so gory. Things get out of hand when an envious Professor pursues West in order to steal his stiff-reanimating drug. The guy is so determined, he continues on the (en)trail even after he (literally) loses his noggin. Much spurting blood, rotting flesh and



RE-ANIMATOR's evil prof shortly after loosening his tie

exploding offal later, we reach the sardonic conclusion where... But you wouldn't wanna have me spill the, er, beans, would you?

The only trouble with *Re-Animator* is that of interfering outsiders. The film was issued sans certificate in the USA, but the compulsory censorship in this country has ensured snips in at least three sections of the picture, including the complete excision of one inoffensive oral sex scene involving a

disembodied head and a lotta fake blood.

And if you're one of those upright citizens who side with the moral minority, remember this: Christopher Lee's 1958 *Dracula*, which now appears on TV and is called a 'family' film by one of those movies-on-TV-guides, was castigated on its original release as being sick, degenerate and bestial. Times change, movies grow up. So should we all.

SANDY ROBERTSON



DEATH WISH 3

(Cannon)

I CERTAINLY don't support censorship in any form, but watching a movie like *Death Wish 3* gives me the uncomfortable feeling that the film industry that produces stuff like this is just giving the anti-violence lobby free ammunition.

We're forced to watch muggery'n'thuggery, gloating or squirming depending on our psyche, then invited to further revel in ('righteous' this time) sadism as vigilante hero Charles Bronson whips out his Wildey magnum for some revenge on the 'creeps' on the street. Gone are the days of the first of the series, when the British Censor hacked out the worst of the slashing; this time it's splashed all over.

The current climate of deification for *Rambo* and Bernard Goetz means the time is ripe for this 'un, suitably helmed by the policeman's fave, Michael Winner, and distributed by Cannon (geddit?). But while it certainly delivers the brutal thrills of the earlier films, it looks rather shabby.

The continuing cuts from real New York skylines to one little mock-up in East London are painfully obvious. Ed Lauter is competent as an oafish police chief, but Deborah Raffin is only there to shock us by being cut'n'killed. And Bronson... well, isn't he getting a bit old for all this stuff?

I'm all in favour of people sticking up for themselves, but the only trouble with the ethos of the *Death Wish* films as applied to real life is that of where to draw the line. There's a lotta folks out there who, given the firepower, might just decide that any non-pinstriped person on the street is ripe for blowing away.

And the irony of Jimmy Page, symbol of youth weirdism to many, doing the music here should not be lost on you. I'm not sure if life imitates art, but I bet there'll be plenty plonkers out there praying that the morals of *Death Wish 3* stay firmly inside the pleasure dome.

SANDY ROBERTSON

HOWL OF FAME

TEEN WOLF

(Entertainment)

WHILE AUDIENCES in Britain will associate baby-faced Michael J Fox with *Back To The Future*, it was actually *Teen Wolf* which gave him his first starring role, Stateside.

This tale of regular high-school kid Scott Howard, who longs to be somehow different enough to tempt classroom goddess Pamela, and finds his wish granted in somewhat unorthodox fashion as he develops the facility to change into a werewolf at will, is a delicious twist on the classic full-moon frolic formula, packed with sharp-witted dialogue and skilfully-crafted visual puns which keep the tear-ducts well lubricated.

The big joke, of course, is that Scott's weirdo alter ego is benevolent rather than malevolent, displaying a lupine cunning and surefootedness on the basketball court which rockets his school team from oblivion to the championship finals. But fame has its price, and Scott finds himself yearning to be accepted for his ordinary self rather than his lycanthropic persona, despite being the coolest thing in school in his all over rug and basketball shorts.

High camp comedy with a moral in its madness, *Teen Wolf* deserves to be the ultimate word in teenage angst exposés. Forget the brat pack - here comes the wolf pack!

TONY MITCHELL

HIGH TIME - THE LIFE AND TIMES OF HOWARD MARKS

David Leigh

(Unwin)

FROM GARW Grammar School in the Welsh Valleys to Balliol College, Oxford and on, eventually, to Brixton nick.

And from sharing the odd joint with the offspring of the

rich, the famous and the powerful (often themselves destined to become rich, famous and so on), to importing the stuff by the ton with the sometimes eccentric assistance of a grandly deluded, self-proclaimed terrorist, Howard Marks' life and times do indeed move quickly, enthrallingly and almost unbelievably.

Closely detailed and written at a stylish pace which itself helps to define the momentum and the mood of those times, David Leigh's absorbing and amusing narrative sweeps you along.

Simply put, this is the tale of one man's rise to become one of the most successful international drug smugglers of the '60s. And of the organised perjury and perversion of justice which served in the final analysis to deliver him from the hands of the various forces of law and order.

This alone makes for a rich and intricate tapestry of corruption and collusion, inspired innovation and supreme outrage. But throw in the absurdities of Marks' entanglement with the lunatic self-publicist and would-be saviour of Ireland, Jim McCann, the thorough ineptitude of MI6, the all too human shadow of truly organised crime and the wonderful details of the refined social spheres within which Howard Marks began to move as of right. And what you end up with is a hugely successful account which almost justifies the reputation of the '60s themselves.

ROGER HOLLAND

VAMPIRE

Peter Haining

(Severn House)

SHERLOCK HOLMES THROUGH TIME AND SPACE

Isaac Asimov

(Severn House)

IF THE thought of taking your lead from *The Observer's* selection of last year's best novels makes you heave, why not spend those Christmas book-tokens on two fine examples of that neglected art, the short-story collection?

Peter Haining is a past-master at editing and illuminating long-lost occult snippets, and *Vampire* is no exception. Like many of these fangs-for-the-memory compilations, it suffers from the inclusion of some over-familiar material (if I read *Dracula's* *Guest* one more time I'll *thwcream*) but one *outré* oddity such as Curt Siodmak's *Experiment With Evil* makes up for a multitude of sins. *Vampire* has teeth!

In the USA they're called Sherlockians, in the UK they're Holmesians, but wherever they be, fans of Baker Street's finest can't get enough of the world's greatest 'tec. So while waiting for the movie *Young Sherlock Holmes*, the gaslight maniacs can content themselves with a brace of tales (put together by Asimov) which see various hacks transplanting their hero into all kinds of science-fictional environs. Not one for the purists, perhaps, but it does contain fine illustrations and one of the original Holmes tales to forge the link with the past.

SANDY ROBERTSON

SPY VS SPIDER WOMAN



WILLIAM HURT camps it up classily in Kiss Of The Spider Woman

KISS OF THE SPIDER WOMAN

(Palace)

SO WHAT'S a Brazilian film, starring an American actor playing a homosexual windowdresser, imprisoned with a Castro style revolutionary in *Generals*-period Argentina, dreaming about a wartime France populated by Portugese-accented, Franglaise-speaking actors got to interest yer average *Sounds* reader?

Well, it's got a brilliantly camp, comic yet sad performance by William Hurt, a compelling story of frustration, fear, oppression, love, loyalty and betrayal, and some beautifully crafted imagery.

Molina (Hurt) the windowdresser, and Valentin (Raul Julia) are opposites isolated in a small cell. Molina has been planted to extract information from Valentin, held as a political prisoner, the reward for success being parole. It's a tribute to the script and performances that a film set in such a confined space

embraces a broad spectrum of emotion and life, never sinking into dour depression.

We do escape of course, occasionally through glimpses of past life, but mainly through the fantasies of the homosexual, who, each night, tells, in episodic instalments, of a World War II melodrama film he once saw, set in occupied Paris.

Valentin is at first appalled then fascinated by the story of fascist romance. He angrily browbeats Molina for the obsession, who retorts, "Find the keys to the door and I'll gladly follow. In the meantime I'll escape." So he does, to this glamorous otherworld of marbled halls, beautiful people and two-dimensional clichéd characters in a hammed up '40s B-movie style, with dialogue not far removed from 'Allo, 'Allo, and equally amusing. It's the complete antithesis of their decrepit, degrading reality.

Hmmm!... but what of the Spider Woman I hear you ask? Ah! well that's another story.

RONNIE RANDALL



EARTH WORKS

Quicksilver fiddling, hi-NRG folk and cartloads of filthy fingernails: **Gone To Earth** embody all these things. How can you say no? asks **Kev Sampson**

GONE TO Earth have the most disgraceful fingernails I've ever seen.

Apart from Dave Thom, their bearded, potentially rowdy bassist, the group can boast a display of dirty, cracked, bitten-down fingernails second to none.

Still, it's not an inappropriate image for Lancashire's premier folk combo, suggesting a back-to-nature *Good Life* existence in an arable commune somewhere north of Pendle.

That's not so far from the truth, as it happens. It was the time-honoured rustic trade of busking that brought the Earth band together in 1983, and busking it was that allowed them to slum it round Europe for six months, earning a guilder here and a crust of black bread there.

"I think we're still on Interpol's files," reckons singer and main creative force Dave Robinson, referring to the various European establishments from which they had to abscond due to poverty and deep-seated dishonesty.

But the good life on the road had to end, and last year saw them back in Britain, playing the folk clubs and looking for a wider audience. Dave Clarke, whose quicksilver fiddling dominates and manipulates their contagious, crafty onslaught, takes up the story:

"It's a great laugh playing the folk clubs — those teachers go *wild*, you know — but we needed to make a bit more than beer money from it, and we thought a record would do us good. Get more younger people into what we're doing."

Cue the Liverpool connection. Geoff Davies, the entrepreneurial genius behind Probe Records, had heard a tape and thought this brand of fiddle-drunk bootstomping hi-energy folk was just what the doctor ordered to quicken the slow moving hearts of this nostalgic city.

"I knew they'd go down well in Liverpool with all this Duelling Banjos and Bob Dylan being so popular, and the revival of an Irish consciousness in the city..."

The continuing popularity of acts like Groundpig and Drama, who pack 'em in week after week with covers of Lindisfarne, Don McClean, Peter Gabriel and Simon & Garfunkel hits, convinced Mr Davies that a wild local folk outfit with its own songs and enough hints of Liverpool's seafaring and Irish history to satisfy the new breed of retrospective urchins would be gratefully received.

They were. Thrust into the lions' den that is Houlihan's Bar, where Groundpig cut their teeth and wage cut each other, *Gone To Earth* had the tables rocking and the punters reeling.

"It's a scary place, isn't it?" confides Robinson. "But that's what we like, the challenge of a new place. You've got to suck

them in with your..." The veins in his neck stiffen as he tries to explain his ecstatic stage presence.

Dave Clarke helps out: "The crowd feeds off your energy. If we got up there not caring then they'd just stand back and the whole thing'd go flat. We want them sweating like we do from the word go."

An impressive intro to Liverpool complete, Probe were eager to meet the demand for vinyl. Yet Geoff Davies and Sam Davies, their manager (can't we re-name some of these characters?) thought the taped version of the band sounded a little... *accomplished*.

They wanted a few more dirty fingernails on the disc before it could be unleashed on the germ-free adolescents of North West England, and Geoff had an inkling that a certain Tudor, one-time riffmaker for punk fables Public Disgrace, might do a more than adequate job of messing things up a bit.

"It took them three days to track me down, then they wanted me to go straight out and play for this band I'd never heard of," says shockheaded Tudor, hardly a CAMRA stereotype.

"So I went along and they started trying to teach me the songs. Dave was teaching me *proper* guitar y'know, and I couldn't really fathom it. So I said I'd just play along and see how it was."

The resulting buzzsaw expletives are a hair-raising complement to the potentially overwhelming passion of *Gone To Earth*. It's exactly what Davies and Davies wanted.

"I didn't want to say anything," says Geoff. "I wanted them to make the decision themselves."

So Tudor was asked to stay for good, an offer he has taken up with missionary zest, slashing shards of noise everywhere, both on stage and on the forthcoming LP.

You must add the *Gone To Earth* LP to 'Live And Buried' to your shopping lists this instant. And if you haven't already purchased the 'Liverpool Hornpipe' EP, titled 'Dogs Went Out The Window', do so immediately.

How can you fail to dig deep for a group whose abiding ambition is to secure a residency on the Liverpool-Dublin ferry? If they make anything, they promise that nailbrushes will be bought and back-rent paid:

"I'm not sure that we want to get *rich* out of this, 'cos that would mean some sort of compromise with the music. At the same time we can't carry on being booted out of every flat we live in, 'cos we can't pay the rent."

"We just know that we can go ANYWHERE in Britain — London, Birmingham, Glasgow, Saffron Walden — and blow the place apart."

"Just tell them to give us the gigs. We'll do the rest."

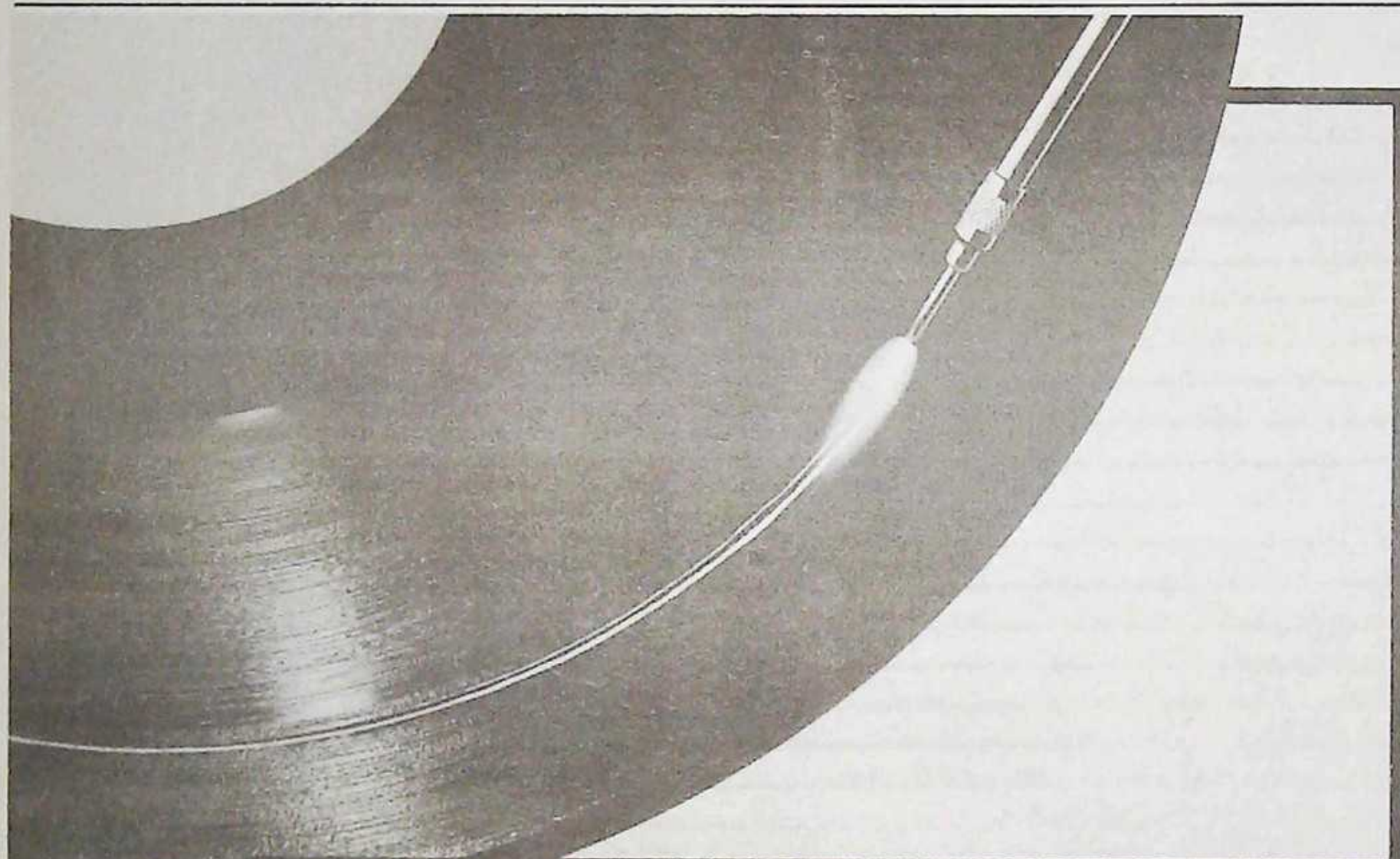
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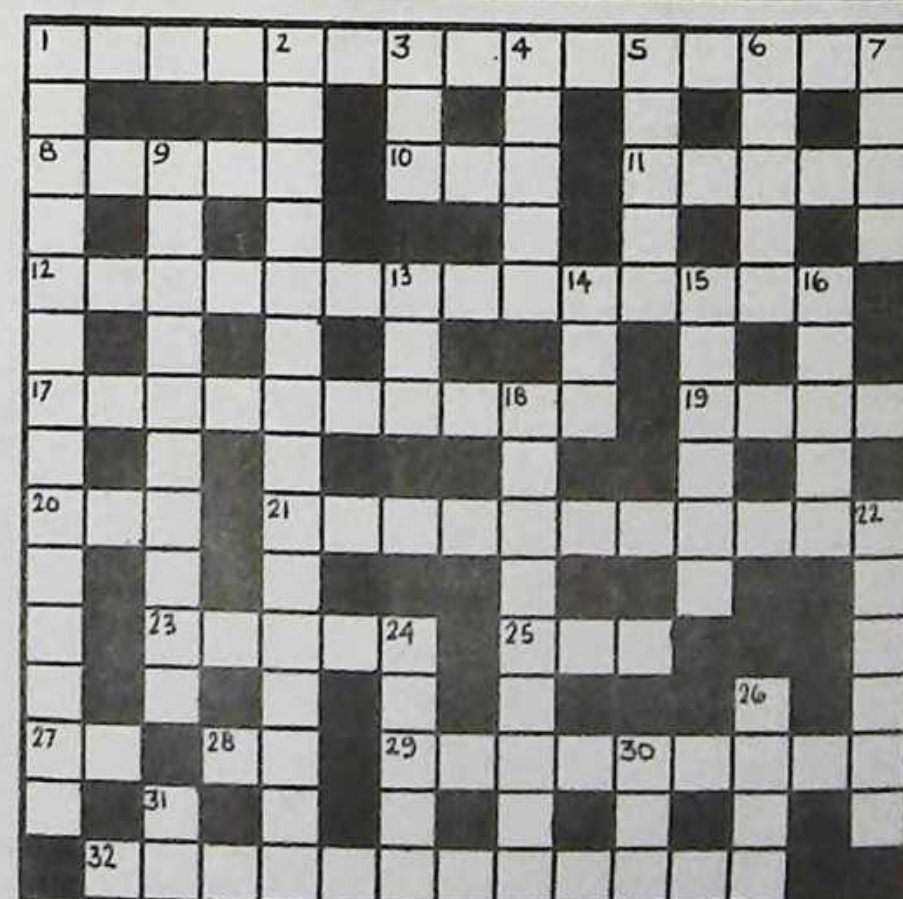
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SHOOT!

Yes, starting next week (February 1 to you) *Sounds* delves into the swag-bag to toss out freebies like a shoplifter disposing of the evidence!

On the front of the February 1 ish we present, with the help of EMI Records, a vinyl freebie which we've dubbed **The Sounds/EMI Rock Showdown (UK vs USA) EP**. On side one, Nashville napalm nightcrawlers **Jason And The Scorchers** stomp and shitkick their way through a live medley of 'Harvest Moon'/'If Money Talks', while postpunk supergroup **Phantom, Rocker & Slick** offer an in-concert version of their debut

XWORD



By Sue Buckley

45, 'Men Without Shame'.

The flip has Brit metal marauders **Saxon** 'Rockin' Again' and young upstarts **The Escape Club** giving us 'The Push'. All that and a chance for your own band to win a free video session – featuring yourselves!

February 8 has a knockout **Sounds Colour Magazine** dedicated to the **Rocky** movies. Issued to coincide with the release of the mindblowing **Rocky IV**, it includes an exclusive interview with the Italian Stallion himself, namely writer/director/actor **Sylvester Stallone**. And if that don't put you flat on yer back, you can try your hand at winning a **Philips Stereo Video Recorder** too!

Another free **Colour 'Zine** emerges in the **February 15** issue when we investigate those **Psycho Killers**, the mad maestros who plough through rock's sleazy underbelly, in an illustrated ride into the history of the super 'n' sick in music. You might even be the winner of £4,000 worth of **Roland** musical equipment!

And on **February 22**, **Sounds** gives you a cover-mounted **double-sided poster** of one of our favourite groups, *plus a competition* via which the wily winner will boost his record pile to an unprecedented degree due to the sweet ministrations of a giant retail chain!

ACROSS

1. A comprehension problem for chained up holy family (5,10) 8. Scritti's were supposed to be memorable (5) 10. My word! . . . Kate's made a comeback! (3) 11. Gerty from Pan Tang (5 anag) 12. Who spoiled The Fall? (9,5) 17. Bob's double request to the hen (3,4,3) 19. Young Planer gets out of line (4 anag) 20. Yorkshire greeting as you board the last train to London (1,1,1) 21. Retro-rocket problem for three beards (11) 23. Bobby Womack has tramped them for life (5) 25. A nadir in David's career (3) 27. Chuck Berry's lack of particular place to go (2) 28. Two for 5? (1,1) 29. Bestialize Kiss! (9) 32. His homo's sapiens! (5,7)

DOWN

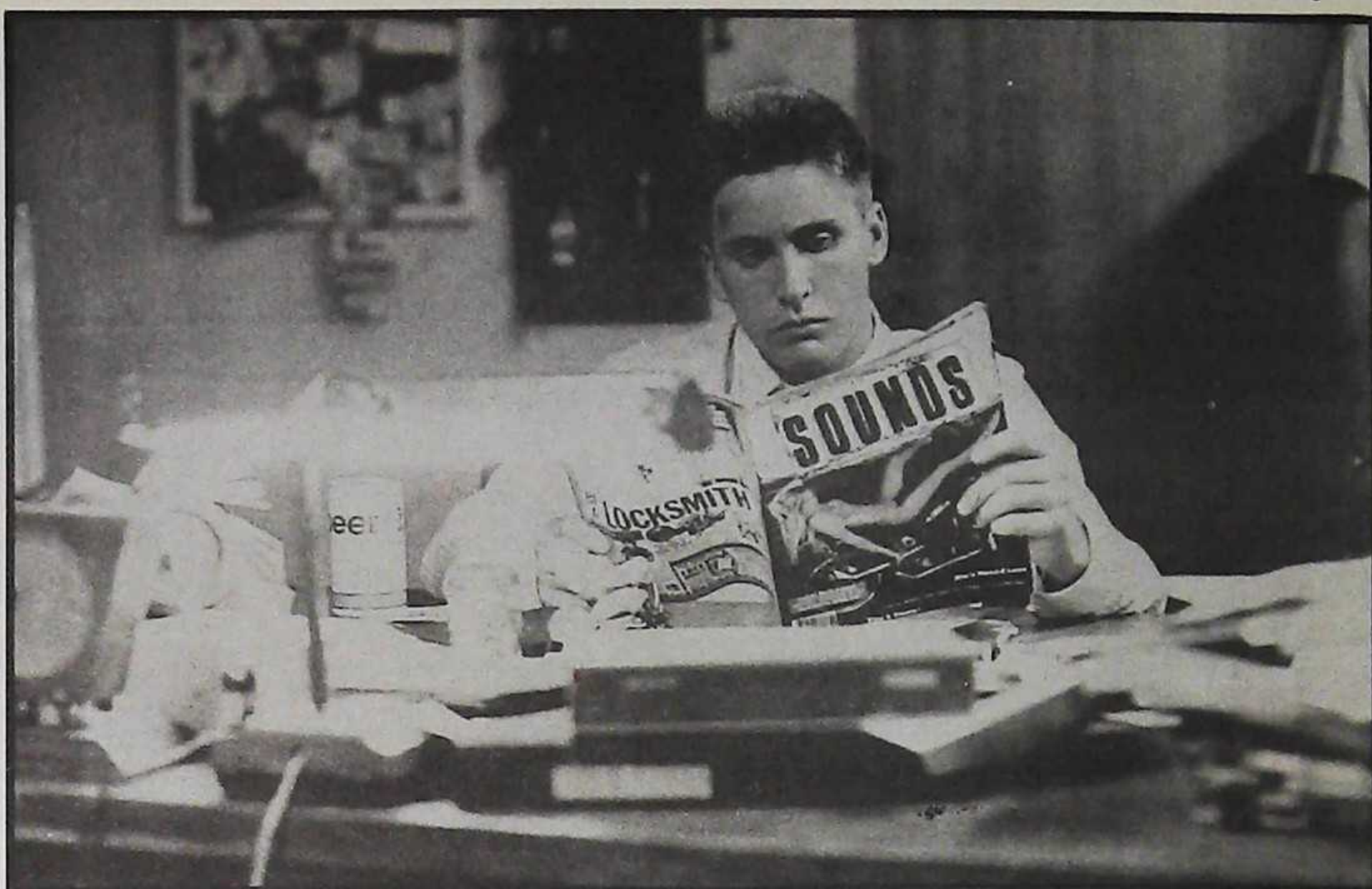
1. '60s youths from a country city with a skyline and a Tobacco Road (9,5) 2. LA Rainers (4,2,9) 3. Brand/Order (3) 4. A soul star(r) (5) 5. . . . and a famous screamin' lord (5) 6. She came down from heaven just for Jimi (5) 7. George's horse . . . or a stranger (4) 9. He helped Samson keep his hair (5,5) 13. Ms Tisley it seems, poisoned the Coasters! (3) 14. Box Tops do it like a baby (3) 15. What to do to the machine, according to Alien Sex Fiend (6) 16. What Cars do at Devil Gate (5) 18. Hardly vintage rockers! (5,4) 22. Find 'em in Slade's gallery (6) 24. Whose way for the fugitive kind (5) 26. Robin Trower dreamed in one (4) 30. 'Right' along Bob's watchtower (3) 31. Chic's male French freak (2)

LAST WEEK'S ANSWERS

ACROSS
1. Shop Assistants 7. Ice 8. Master 9. Amen 12. Atom 13. Headmaster 14. St Elmo's Fire 16. Toe 17. Rat 19. Alf 20. Ga 21. Pony 23. The Three Johns 26. Heart 28. Confusion 29. Call Me 30. Steely

DOWN

1. Spiral Scratch 2. One Love 3. Arms 4. Sisters Of Mercy 5. Speed King 6. Temptations 10. Nursery 11. Cave 15. MCA 18. The Fall 22. Thrust 24. Junk 25. Money 27. Tim



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A Side **RISE**

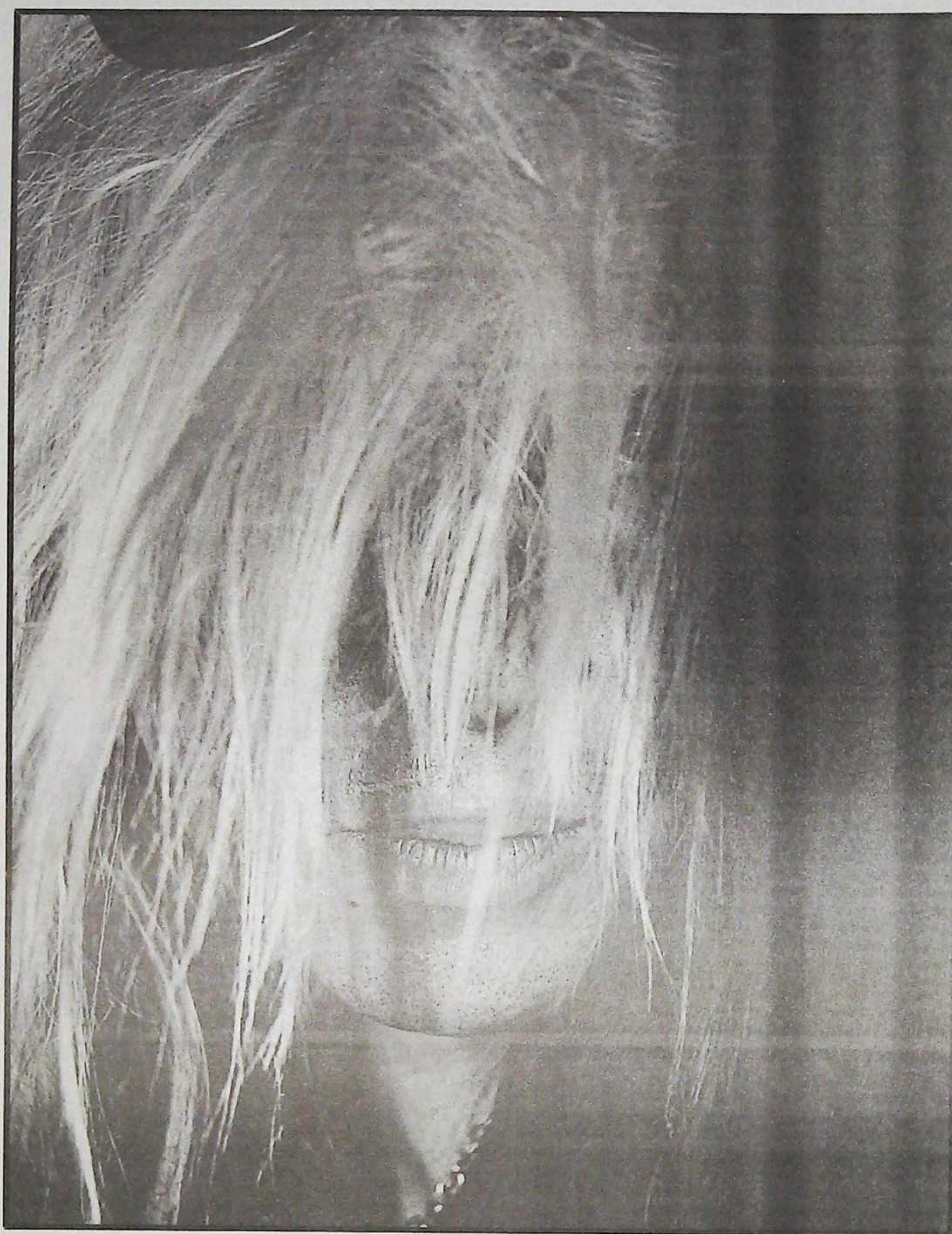
B Side **RISE (instrumental)**

VS 841/-12



JEFFREY

impurely an entertainer



JEFFREY LEE PIERCE is a nice man when he's sober but when he's got three fingers in his mouth he's a scream. **JACK BARRON** held the bottle; **KAYOKO HOSAKA** added the water

"IF YOU'RE purely an entertainer you don't have to worry about growth much. You just go out and drink a bottle of Jack Daniels, fall flat on your face and scream every night until your body gives out and you die."

Jeffrey Lee Pierce brushes a blond strand out of his eyes and re-adjusts a pair of Ray-Bans on top of his head. It's early afternoon in the Hotel Ruin. Outside, the inhabitants of Rotterdam do the shopping. The American seems a little uncomfortable.

The journalist pours himself another bourbon as the former leader of The Gun Club strafes the breeze with his M16 mouth. It's a large target, he doesn't miss.

"I think some rock musicians do grow old gracefully. John Cale does and so does Tom Verlaine.

"The ones that don't are those that try to constantly maintain their extremity over a long period: the Iggy Pop and Jim Morrison types, they suffer or die.

"You see, you simply can't continue in those extremes forever. First of all it's boring, secondly people start to detect a lack of enthusiasm when they realise that you're bored with it. That happened to The Gun Club towards the end, though there were a few good nights too.

"Like I've been pretty encouraged to see Nick Cave change so much in music from The Birthday Party. Everyone who is in the position knows that you reach a certain limit where the whole thing is going to blow up and take you with it. Or you simply walk away and go on to the next thing.

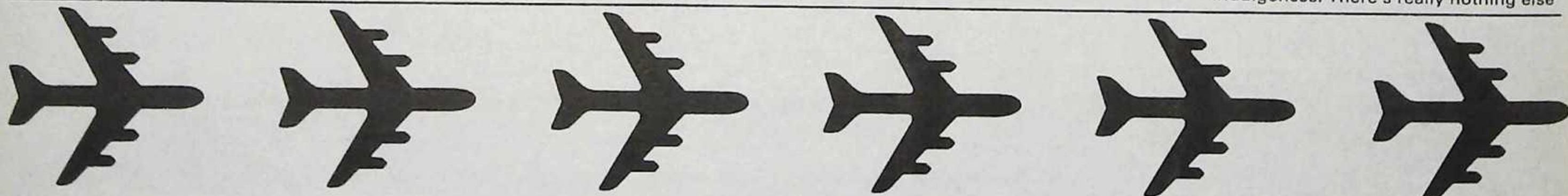
"So either you transform and come back with something new and strong or you go under. With The Gun Club I felt I was becoming a Broadway Danny Rose or something, constantly going through the same routine. We were all sick and a little insane, we needed out."

So you're saying you're disenchanted with the rock and roll lifestyle?

"Disenchanted?" laughs Jeffrey quizzically. "Oh yeah, I can't stand it."

But you have a reputation for fully indulging in it; for getting shit-faced every night.

"Yeah sure," he agrees. "That's about all there is to enjoy out of it: the indulgences. There's really nothing else



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LEE PIERCE

going for it on a human level, everything else about it is completely artificial.

"I still go to a bar sometimes. I'd say my reputation is no different than anyone else who goes to a bar and gets drunk. I don't do it every day, not anymore. You have to draw a line at some point and I think that happened after the final Gun Club tour.

"I'd have to drink that entire thing," - Jeffrey gestures towards the bottle of Jack Daniels - "before I could get onstage.

"Hangovers are too incapacitating for playing gigs. I control it a little better now, but there are still some wild nights though."

THE JOURNALIST pours himself three fingers. He is drinking alone on a grey day. The musician fidgets, talks incessantly and knowledgeably about diverse topics, often returning to the subject of the long departed Gun Club.

The journalist finds this a little strange since Jeffrey has been involved with projects of his own for quite a while now.

Maybe these reminiscences were stimulated by the coincidence that Fur Bible appeared at the same festival, Pandora's, as Jeffrey's new Quartet. The Bible include his ex-cohorts Kid Congo and Patricia Morrison.

"We hated each other last year but we get along pretty well now.

"Hey look out there, my rhythm section are taking in the culture," orders the musician. I gaze out of the bedroom window down into the street. Pierce is referring to bassist Dean Dennis and drummer Nick Sanderson, formerly of Clock DVA.

Together with Jeffrey's Japanese girlfriend-guitarist, Hiromi Otani, they comprise the man's Quartet.

Oddly enough they hardly figure at all on the mini-album, 'Flamingo', most of which was culled from out-takes recorded during the sessions which led to the often excellent 'Wildweed' LP.

The journalist sets himself up with another bourbon and puts it to Jeffrey that 'Flamingo', with its messy free-form title track and mangled cover of Hendrix's 'Fire', sounds like it was slapped together.

"I'm sure it's slapped together," concurs the American, still looking out of the window.

"The one song that the band actually worked on was 'Getaway', the rest are left-over tracks. The thing is only meant to be a single anyway.

"I haven't been in the studio since 'Wildweed' so the record company decided to release everything of mine they had in the can. I've got a lot of objections to that but I was in America at the time.

"As for 'Flamingo', I haven't even heard it, I don't even know what it is. I've heard it's part of a jazz-noise thing we were making up in the studio with the old Quartet.

"The record company were really impressed with it, but I can't really remember it at all."

Jeffrey grins painfully as he recalls a much-vilified avant-garde performance he organised in a London club some months ago.

"I think it was kinda really bad for me to do that kind of stuff," he admits, "because when people come to see me they expect some kind of rock thing and what we were doing was more like the Portsmouth Sinfonia."

Conducted by Brian Eno . . .

WHAT MADE you decide to make that jump?

"I love that kind of music. I listen to it constantly." For the first time Jeffrey actually starts to sound interested in our conversation.

"The whole thing was a tribute to Albert Ayler and Archie Shepp or the more abstract moments of Sun Ra. It wasn't anything I was presenting as my next major project.

"I think that sort of jazz-noise improvisation had influence in The Gun Club's shows as far as making a great deal of noise is concerned.

"On the last tour, which ended up with us being totally f*****-up through being overbooked, 'Preaching Blues' went on for a good 15 minutes and we did Coltrane's 'A Love Supreme' as an encore."

There's quite a big fracture between jazz and rock music isn't there?

"I don't think it can be bridged either," he says. "At least I've never heard a band that can bridge jazz and rock anywhere closely together that I can stand listening to."

Jimi Hendrix got pretty close . . .

"Yeah, well, so far as using the guitar with a jazz mentality," Pierce shrugs. "But still some of that material I didn't care for too much. There was one good band in New York, The Lounge Lizards, they probably got closer to that sound than anybody I've ever heard.

"You know I find it embarrassing to hear Brandford Marsalis playing on a Sting record. It's embarrassing that Sting thinks that's jazz, or a jazz-pop fusion. It's just The Police with a horn, nothing different at all."

Are you saying there's a different attitude involved then?

"A completely different frame of mind and thinking. It's not even related to rock and roll so you can imagine how difficult it is.

"You have to be in a completely different state of mind if total improvisation is going to work

successfully.

"In rock music it's so easy to become redundant by using improvisation badly as all those John McLaughlin and Santana records will attest to - rock trained musicians using a jazz mentality and producing pure boredom.

"Certainly there has to be a middle ground somewhere and some band will do it. The Gun Club were shooting for it but they simply didn't make it to the next stage which would have been to bring in horns.

"In fact the next Gun Club record, if we hadn't split, would have been more an ensemble sort of thing with a horn, more piano, and some odd South American instruments.

"I've been planning to make that record for two years and I still haven't got to do it. 'Wildweed' was cautiously accessible, but American companies refused it telling Statik that it didn't sound like Dire Straits. Well f*** that.

"Now though I've got a new arrangement and I'm hoping I've got enough time and money to do the album I've been thinking about for the past two years.

"Robin of The Cocteau Twins will produce it up in the studio they work in in Edinburgh. I want to spend a long time doing it, filling it with idiosyncracies and being meticulous over details. With the meeting of Robin's frame of mind and my own, at the very least it'll be interesting."

HOW DOES the new material you're working on differ, say, lyrically from 'Wildweed'?

"'Wildweed' was a bit less of a personal record about myself. It's more a record about other people, an observation record. I'd say the stuff I'm writing now is more internal again.

"You know, something just broke on the last Gun Club tour. I tried to break out of that completely self-centered selfish mood that always dominated The Gun Club's material. The songs were always about me. The whole point of 'Wildweed' was to get away from that.

"As for the new material I'm putting together it's drifting off more into dreamsville. That's another reason I've chosen to record with Robin because The Cocteau's songs are always in dreamsville.

"Even so I'm sure there'll be a couple of straightforward songs in the vein of 'Cleopatra' or 'Hey Juana'. I don't want to do anything completely at one level, I want everything to be broken up like at a Sun Ra concert.

"The amazing change of dynamics and range which goes into the average Sun Ra concert is a goal I've been after since well before 'Las Vegas Story', in fact since Kid Congo joined The Gun Club more than two years ago."

You did a track called 'Portrait Of The Artist In Hell' a while back. What is your idea of hell?

Jeffrey looks nonplussed. "An eternal tour with no days off and an excruciating Jack Daniels hangover every day. Always sitting with that hangover alone at breakfast and looking out of a window. That's my idea of hell."

The at-the-moment subdued and loquacious American laughs at these thoughts. As you will have probably gathered I've caught him in a period of transition, not simply a musical but an intellectual one.

Last year he was fascinated by ancient Egyptian mythology. Now his hobby is medieval history, especially the secret sects like The Knights Templar which evolved out of The Priory Of Zion.

"Freemasons are the modern-day equivalent. All of those sects have been crucial in the political and social development of the world as we know it."

The Egyptians used to be buried with all sorts of objects, including boats, to travel with to the afterlife. What would you like to be buried with, Jeffrey?

"Well I certainly wouldn't like to be mummified," he stresses. "The destruction of the human body I consider to be the ultimate freedom. As for what I'd like to be buried with, I guess a plane ticket and a passport to make sure I get to the other side.

"But to be serious for a minute, I can't think of anything I'd like to be buried with. Nothing concrete really means that much to me.

"I suppose I should be like a member of Tex And The Horseheads and say bury me with a bottle of Jack Daniels. People would expect that.

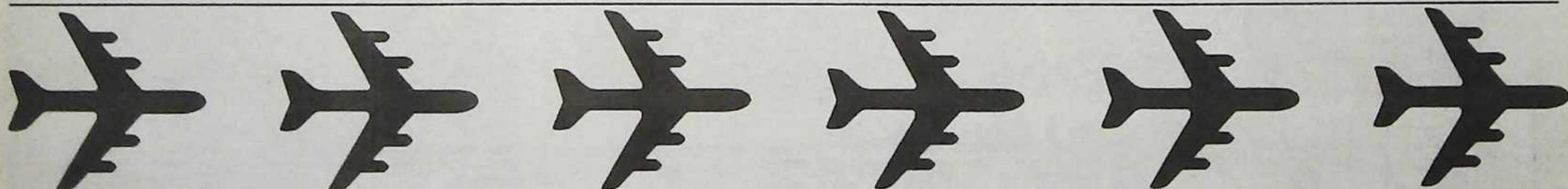
"The thing is I don't want to be buried anyway. I want to be burnt and have the ashes thrown into the ocean. When the body is finished then good, it's used up like an old car. Into the breakers' yard with it and on to the next one."

AS OUR chat begins to wind down Jeffrey allows himself a small bourbon diluted with puddles of water. In the evening the musical artist in him performs an enthused set with his new Quartet.

Come the wee hours though, the Jekyll in him is possessed by the monster Hyde. Full moon, bottle in hand, and flat on his face, he screams down the microphone during The Legendary Stardust Cowboy's spot. It isn't very entertaining.

The last I see of him, the sometimes quiet American is being supported backstage by his girlfriend Hiromi. The piss-artist in him is causing havoc.

Jeffrey Lee Pierce is a nice man when he's sober.



PICNIC AT THE WHITEHOUSE

LETTERS



Illustration by Simon Cooper

ONE YANK AND IT'S OFF

WHO'S THAT [*****] prat Charles Dodson? Another brainless Yank. It was him that said The Jesus And Mary Chain are the new Sex Pistols (yawn), not anybody else, 'Bound to set r'n'r back to '77', and it's about [*****] time someone did. 'Upside Down' and 'Never Understand' might be just noise but it's the best noise that's been around in ages. Those stupid Americans didn't understand it ten years ago. — Murray Dalglish, Leicester

COUNTRY TALES

TIBET IS a pea-brained festering heap of something not very nice at all. He also has no respect, and has such a small, narrow-minded brain that he should be decapitated, as I can't see the point in wasting so much space in a head. It makes you wonder if he was behind the sick award re Razzle in the Jaws Awards (December 21),

which wasn't appreciated.

Out with Tibet! Yours, hoping for the quick release of this poor sick animal. — Jabsa, Wisbech, Cambs

ANDY WRAPPED

IN LAST week's *Sounds* (Jan 4), Andy from the Bomb Party stated that 'The majority of the world's population are wankers and are dumb'.

Despite the fact that this is an opinionated, twisted and sick view, I seriously think it has dangerous implications. Many young impressionable people read *Sounds* and are actually going to believe statements like this. Thus, they grow up with pre-formed prejudiced values of other people.

I also know this is simply a personal view of Andy's, since there is no way he could know even 1% of London's population, never mind the bloody world. (I know that's nit-picking, but you get the point.) I hate the

way opinionated twits like this make irresponsible statements, instantly dismissing the majority of people as assholes, without even giving them a chance, simply because they like Wham! or Shakin' Stevens. Why the hell shouldn't they? It's a free country, and if someone buys all Madonna's singles simply because she's got big tits, then it's nobody's business but theirs. They're not brainwashed, they're making a choice.

Just because Andy has a personal dislike for the charts doesn't mean he's correct.

I also read that he has an ambition to be appreciated as an artiste. I humbly and naively suggest he stops talking in a narrow-minded, opinionated and dictatorial tone and also ceases slagging off people he knows nothing about. — From a young woman who is not a feminist but is totally pissed off with authoritarian 'liberals'.

THE TWANG'S THE THANG

GOOD IDEA, good selection in the Top 100 Chart! Only one person was missing, the immortal Bert Weedon! How could the record buying public (that means you, kidz) forget about the man who revolutionised rock guitar for us mere mortals? With the Bert Weedon Experience he explored avenues of

guitar technique never before tapped. To see him onstage playing guitar on his knee! And at Monterey when he actually set light to his cigarette before playing!! Who else could master playing a lead guitar break with his teeth (before putting them back in his mouth)? Lest we forget... — Moonboot

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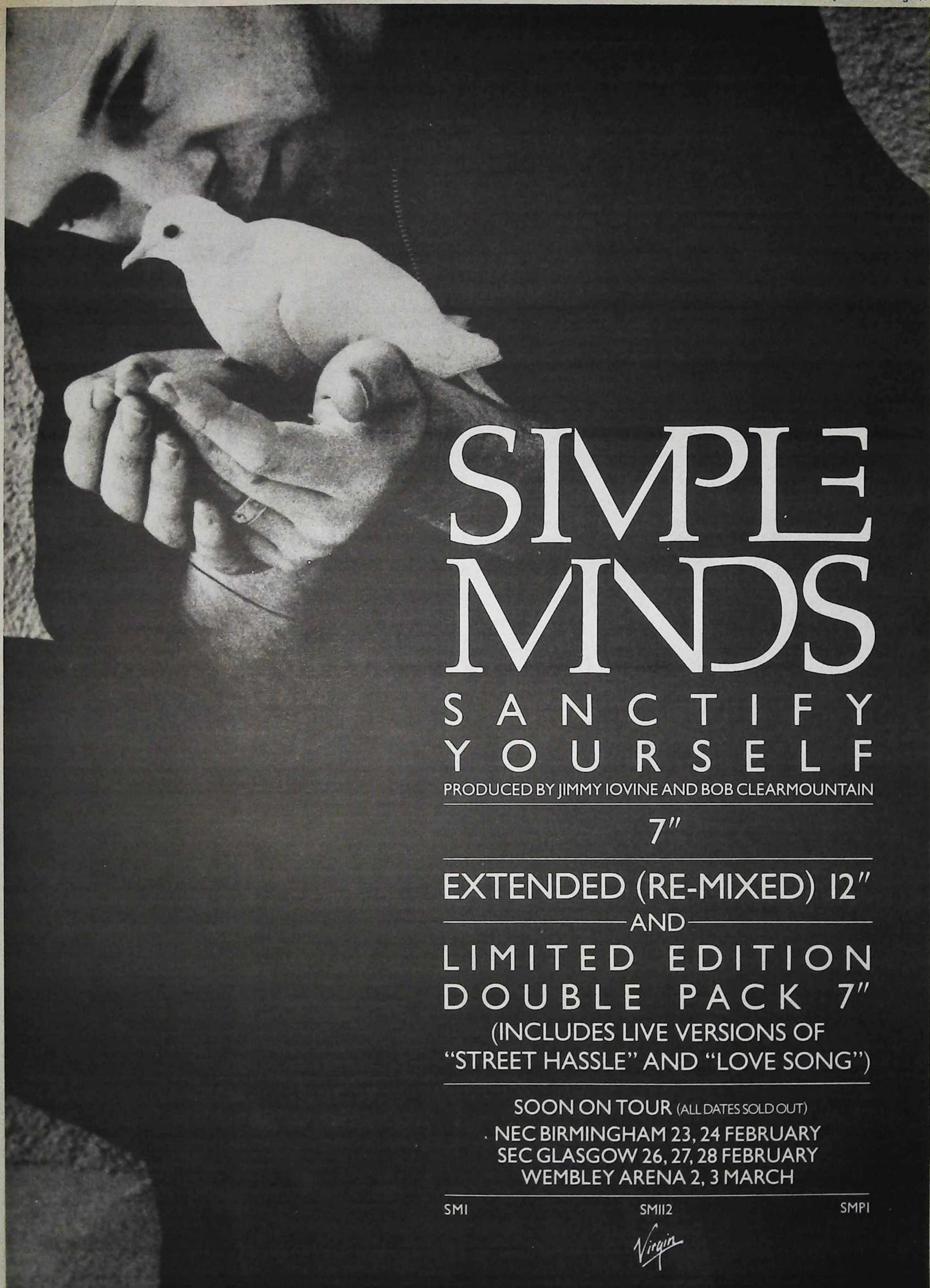
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BARRETT

syd ~ semi detached?



SYD BARRETT, the madcap who started Pink Floyd but freaked out before they achieved megastardom, has just turned 40. **MIKE WATKINSON** and **PETER ANDERSON***, authors of *Dawn Of The Piper*, a forthcoming book on the man, investigate the cult surrounding this fractured hero. *No, not that Peter Anderson!

MAN, MYTH or fruitcake? Syd Barrett, that perennial skeleton in the Pink Floyd cupboard, celebrated his 40th birthday on January 6.

The man whose sparkling, acid-drenched visions formed the hardcore of Brit psychedelia in 1967 is now holed up in a dead-end street in his home town of Cambridge.

People no longer pester the silent figure, whose only public appearances are on his bicycle to the supermarket. And this is he who invented the Floyd? A tab too far...

Barrett simply wants to be forgotten and spends his days growing cacti, chainsmoking and watching TV.

An old girlfriend who bumped into him a few months back told him he'd become Arnold Layne, the creepy twilight zone figure who gave Barrett's Pink Floyd that first hit in the spring of '67.

The madcap just laughed.

Actually, the one-time king of acid-rock has reverted to his real name of Roger and refuses to answer to his old moniker. Old friends who occasionally spot the gaunt, balding figure wandering the Cambridge streets are either ignored or cause him to take to his heels.

Turning his back on the mucky music biz after the Floyd binned him, he returned to Cambridge intent on pursuing a medical career, only to end up reported as growing mushrooms in a cellar, working in a hi-fi shop or tending the town's botanical gardens.

Then in 1977 his ex-fiancee Gayla Pinion was confronted by an overweight Syd in a South Kensington grocery store.

"He was a good two stone heavier," she recalls, "and in his white shirt and tie and pinstripe suit he looked just like he was a doctor!" Spooky, huh?

It transpired that our boy was, at that time, living off his royalties in an exclusive tower block off Kings Road, where years of watching a huge bubble-shaped TV set and a growing fondness for Guinness had piled the pounds onto his slender frame. And not surprisingly, when Barrett turned up at the Abbey Road studios where the latter-day Floyd were recording 'Wish You Were Here' it took over an hour for anyone to recognise the 180-pound figure.

"We were all there saying, 'Who the f***'s this funny geezer,'" remembers Dave Gilmour. And that was also the question being asked back in Chelsea Cloisters, a Dakota-type block where the madcap had now incarcerated himself.

Bemused staff there didn't mind Syd giving away his guitars and a seemingly unending stream of TV sets, but when he took to parading down Sloane Avenue in a dress they started to worry.

"He used to buy suits and shirts one day and throw them away the next," says one porter. "Money meant nothing to him - he gave one guy a £300 tip just for delivering a television."

Nevertheless, barmy Barrett's eccentric ramblings still provide inspiration for scores of today's lesser mortals who were in kindergarten when

he wowed the folks at the UFO (Underground Freak Out, maan) club in the heady days of the bummer of love.

Though he only appeared on the first couple of Floyd LPs and a pair of oddball solo platters, his legend has grown large in the minds of today's popsters.

"Syd had raw and undiluted talent which is probably why it ran out so quickly," says confirmed disciple Robyn Hitchcock. "The '60s have a lot to answer for. They were the equivalent of the Second World War for a whole generation, and the burnt-out remains are there for all to see. What made Syd also destroyed him."

That other living legend Captain Sensible recalls how The Damned made an unsuccessful bid to persuade Syd to produce their second elpee in 1977. In the end they had to settle for Floyd man Nick Mason who "didn't have a clue", according to the Cap.

"Like the punk thing Syd was purely English and his influence is far greater than people realised," quoth the mighty Captain. "Whenever musicians get together for a few beers his is the name which keeps cropping up. Even Lemmy likes him!"

BARRETT'S MYSTERIOUS disappearance after his two solo albums ('The Madcap Laughs' and 'Barrett') sparked off 15 years of Syd hunts, rumours and bizarre theories, leading TV Personality Dan Treacy to boast in song, 'I Know Where Syd Barrett Lives'.

Many of the great '60s bands suffered a death in the ranks, but Pink Floyd's wonderboy overdid it on the acid and lost his mind. Even at the time of the Floyd's debut album, 'Piper At The Gates Of Dawn', his behaviour was getting increasingly erratic much to the consternation of Roger Waters and the rest of the group.

On stage he would often play only a single note all night while gazing blankly at the audience. He once ran onto a Heathrow runway to try to flag down a jet. He gave his pink Cadillac to someone he met in the street.

A longtime Floyd buddy, Ian Moore, says: "Syd began to realise the rock machine was taking him over. His biggest dream was to be a star and when he got there it was worse than he ever imagined."

SACKED BY Floyd in early '68, Barrett had the tour list for the next six months and continued to turn up uninvited.

"If he had stayed the Floyd would have died an ignominious death," claims Gilmour. "Sometimes you must carry out decisions which are tough for you to make and tougher for other people to take. We had no choice."

People like David Bowie felt Pink Floyd couldn't survive without Syd - instead they became millionaires while Syd went from Floyd to the void.

Robyn Hitchcock is the unlikely source of the only sane words on the subject of Syd: "The cult surrounding Barrett grew up because of his silence, and there are many people around who should've shut up years ago. The type of fan-worship Syd attracts is unhealthy and people who go in for that kind of thing should take up something like gardening instead."

Like Syd?

HOUSE

easterhouse ~ real estate?

ALUNCHTIME drink with Easterhouse is something of an event. Always.

It's a no-holds barred affair where the rest of the pub inevitably ends up engrossed in the group's opinionated views on everything from the validity of Robert Elms — heard only last week expounding his knowledge on world politics and the rise of the Islam state (it was a short programme) — to the difference between a fool and a bastard.

It's loud, and so is their second single 'Whistling In The Dark', a colossal sound, beautifully manhandled into a commercial veneer, thinly disguising the hard hitting, controversial (call it what you will) vocal lines.

It's an awesome treat and one that finally sees Easterhouse coming good — and at a time when the general listenerati needs them most.

The five man crew are all equally outspoken but it's vocalist Andy Perry who articulates the ideas that form the foundation of the Easterhouse make-up.

The rest of the group — Andy's brother Ivor, James, new boy Mike, Peter and Gary — are content to add sly comments, quips and the odd, more detailed, outburst.

ISUPPOSE, really, their break with London Records was inevitable. The label/group relationship was never harmonious and, with Easterhouse already pounding their solicitor's door to try and obtain an exit clause, it was something of a relief when London themselves requested a termination.

"It was a make or break situation but not in the sense that we needed a major label to survive. Once we had broken free it gave us a chance to really do things.

"When it came down to it, we wanted to be on an indie. We wanted to work on that basis and try to do the things that we should have been doing a year ago and build it up from there. I wouldn't say the time spent at London was wasted but we weren't really formulated enough."

The change in sound from their London EP to 'Whistling In The Dark' (out on Rough Trade) is pretty dramatic — a regular coming of age. But that's not even the half of it. And Ivor insists that the gap between the new single and their recently completed debut album is just as wide.

So what brought such a drastic change? What shifted Easterhouse into gear?

"I think when the miners' strike was on it really crystallised things and made us think. This is really important, there's things going on here. It gave us something to latch on to, something to relate our songs to."

But surely it was a particularly tricky area to cover? The miners' strike lasted a long time and lost a lot of its meaning. To a lot of people picking up 'Whistling In The Dark', the cover — portraying a frontline miners vs police scene — is going to be immediately off-putting.

"That was basically our point, though. The miners' strike was a very bitter, hard struggle and we wanted to use those things to try and bring those questions back up again. We don't want people to draw lessons from the record but we'd like them to understand a concrete framework of ideas."

But do you think they'll be able to do that? To a lot of people 'Whistling In The Dark' is just going to come across as a perfectly formed pop song with a great verse/chorus and a rousing line in vocals. . .

"In a way that's the big attraction of the



record. They're actually playing it at 8.30 in the morning on Manchester's Piccadilly Radio — with an estimated listener figure of around a million — and all sorts of people are hearing it. If they then go out and buy the record they'll be getting all the lyrics set out for them to read, as well as a load of information about it."

EASTERHOUSE ARE not simple students playing at politics. They are not easily thrust into a pre-designed box and, merely from the way they are, you know they could break out of any such stupid category.

So what is the Easterhouse plan? "In the short term, one of our major objectives is that we want to be lethal to the Labour Party, like rat poison. We want to smash all that crap Red Wedge stuff, too. We'll show them that we're better musicians, we write better songs and we're portraying the true politics."

"The Labour Party are no use to the working class. The Red Wedge are no use to the working class."

But what about the people who hear 'Whistling In The Dark' and just think it's a great song and leave it at that?

"We don't expect this single to be seen as a classic for all time. It's there like a newspaper, to report on what's happening. It is, in that sense, just for now, time honoured and to a certain degree throwaway."

But there's so much more to Easterhouse — which by now should be pretty obvious. The upcoming album has a stream of track titles that are enough to whet anyone's appetite. For a start there's 'Get Back To Russia'. Blatant? On the line enough?

"I think the album's the best thing to come out of Manchester since 'Unknown Pleasures'. Just listen to the titles. There's 'Lenin In Zurich', 'Cargo Of Souls', it ain't no soft-arsed

record."

Eight tracks — all new, it sounds essential.

"It's very hard, firm and there are plenty of tunes, and even harmonies. Mike's guitar has added weight to it. It's pretty ambitious stuff."

SO WHAT kind of effect can Easterhouse expect to have on the Red Wedge and the Labour Party as they begin to rally round for the next election — whenever that may be.

"What we're going to have is the soft left with the Red Wedge and all that saying. Come on now, we know Labour have let you down before but we don't want the Tories back in, give us another chance. One of the keystones to what we're going to do is say you *don't* have to vote Labour."

"There's a sort of parallel in South Africa at the moment in that blacks have now started to burn collaborators instead of just attacking whites. The realisation is that you have to put your own house in order before you start on anyone else."

"There's a division between the working classes and the Labour Party but it isn't going to be filled by the Red Wedge. We'll be in there making it wider, emphasising it."

So, beneath the Easterhouse sparkle, what is there? Five well-versed Mancunians whose verbal swagger would leave Robin Day champing at the bit. . .

"The British left is like the Salvation Army,

it's time it got more like the Mafia."

But can people see the reason when you bring it down to something like the introduction of machine guns at Heathrow?

"That's just the start, the next thing they'll have machine guns and armed police in the tube and on the streets, then it'll be like Paris where it's really commonplace to see these fascist socialists with machine guns. All it is really is something that gets people used to seeing armed policemen."

So what's the breaking point? Who provides the soundtrack to the fight back?

"It's weird, because in America you get a black guy singing the blues, singing about a slave life, but the workers in England get 'Club Tropicana'. What has Barbados got to do with the average guy in Manchester?"

And there's the crux. Easterhouse play the music for your average bloke. The man in the street who still has some semblance of his dignity intact. You may not know one end of politics from the other, but people always know what they like. And if you can't grasp the idea, there's still the music.

"It's OK for us if the country goes down the chute because we can just sit down and write disco records and survive. But we've got friends, people who we know and like, so what's the point of us going in the pub after doing the new Club 18-30 theme tune and expecting to be the same? You've got to think about much more than just yourself."

Of music and miners, of Red Wedge and reverb, EASTERHOUSE have begun throwing bricks at the Labour Party's glass house. Could this be the road to somewhere? asks DAVE HENDERSON. Artistic construction: RONNIE RANDALL

Reviewed by
Mr Spencer

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SINGLE OF THE WEEK

PUBLIC IMAGE LTD 'Rise' (Virgin) The teeth are yellow, the eyes are ablaze in the customary manner, and the hair is whatever you want it to be.

Most of Mr Bastard's admirers had assumed the old sod must be living it up in the States, content to scoff chocolates by day and guzzle beer by night. Instead he's been preparing new material, learning how to sing and getting into the correct frame of mind for some real chart action.

Our astonishment will amuse him no end.

'Rise' takes things at a gentle pace, becoming steadily more infectious as it progresses, Mr Swine's crooning growing increasingly barbed, returning finally to the familiar howl of days gone by.

'Rise' reminds me of 1978, Paul Young, 1983, The Strawbs, 'Metal Box', cowboys and Kerrang!

Within a couple of weeks, Mr Shit is certain to mumble a rude word of some description on the telly. But since he's such an obnoxious bugger, the irony (the synchronicity) will be completely lost on him.

This man's talent is immeasurable.

VENOM 'Hell At Hammersmith EP' (Neat)

Insanity! Black Metal! Discharge with long hair! Motorhead with short hair! Subtlety! Clever little intricacies! Craftsmanship! Not a quiet bit to be found! Even headbangers sneer at them! Must be good! Bloody racket! Ace! Filth! Ain't washed these jeans since late '84! No really! Dirt! Ugly people! Grubby leathers! Hell! Enjoyable! Why on Earth? Indeed!

TODD RUNDGREN 'Something To Fall Back On' (Warners)

An unremarkable song made fascinating by using an Emulator to translate Rundgren's voice into the sounds of various musical instruments.

Almost every noise on this single, including saxophones, drums and guitars, is in reality the artist himself. There is an entire album of this available, should you be interested.

MADNESS 'Sweetest Girl' (Zarjazz) Surely, issuing a cover of this old Scritti Politti number is the wrong thing for Madness to be doing in January 1986. The band should be strengthening their own foundations, not adding to the reputation of a one hit wonder from the year before last.

FETUS PRODUCTIONS 'Anthem Classical'/'Flicker' (Fetus Productions)

Australian, obscure and contemptuous. The violent wash of sound worries me slightly. I hear ordinary objects going mental and instantly feel confused, perhaps also threatened. The whispering voices remind me of Saturday afternoons spent rummaging through supermarkets. The point being: It Stimulates.

HUBERT THE TREE 'Dig Me Up' (Lambs To The Slaughter) The first good thing about Hubert's disc is the accompanying press release, which features a terrific joke about the artist's search for his missing foot.

The second good thing about it is the song itself, a morbid composition dealing with premature burial and related shovelling activities. Plenty of dirty guitar to drown out undesirable lid banging.

POWER 'Soul In My Shoes' (Arista)

Richard and Mark are a couple of dishy Liverpudlians interested in old Motown and putting a bit of passion back into pop. Peter Powell's Pop Panel enquire blankly: "But don't Wham! come from the North London area?"

SURREAL FOR REAL 'Labours Of Love' (Effective)

Hard edged yet hugely commercial. U2 left their mark on this band, it's something to do with the guitars. Nice one.

JEFF BECK AND ROD STEWART 'People Get Ready' (Epic)

In recent years, Rod Stewart has lost a certain amount of his initial appeal. The same does not apply to Mr Beck.

THE PRIME MOVERS 'On The Trail' (Island)

U2 have left their mark on this band also, it's something to do with those peculiarly nasal vocals. Otherwise the record is perfect: moody, life-enhancing and economical. One of the few major label releases in recent months to have avoided the evils of brain mangling over production.

SIMPLE MINDS 'Sanctify Yourself' (Virgin)

Whereupon Jim Kerr wades further still into the sludge of '80s pomp, triggering groans of ecstasy from the assembled billions. A free mud pie with every copy.

IDOL RICH 'Working Girls' (Idol Rich)

When spotted lying amidst a pile of MOR pretty boy dreck, a heavy metal 'waxing' such as this tends to shine out like a shaft of gold. At times like these, the blistering guitar solos and slobbering lyrics of Idol Rich are very nearly a dream come true. This worries me deeply.

OZZY OZBOURNE 'Shot In The Dark' (Epic) Please, no more! Eek! Pardon? Since when has 'Crucifixion' been spelt 'Crucifixion'?

AGE OF CHANCE 'Bible Of The Beats' (Riot Bible/Cartel) Crude and uppity in the extreme, developing from its fetchingly simple beginnings into a dizzy whirl of ideas and sounds. Good 'n' gritty.

CLANNAD 'In A Lifetime' (RCA) Semi orgasmic lament featuring Bono on guest vocals. Listen to it whilst applying sea salt to your lips.

TEDDY PENDERGRASS 'Hold Me' (Asylum)

Sentimental, sickly, sanitised production line chart fodder. "Great!" shrieks Peter Powell's Pop Panel in unison.

JANE WIELDLIN 'Blue Kiss' (IRS) Palatable slop from ex Go Go. Remindful of Dolly Mixture, vaguely. Excessive use of lip gloss detracts from the overall impression.

MINIMAL COMPACT 'My Will' (Crammed Discs) It drifts by, barely ruffling a hair. Odd then, to find the man responsible for this record's production is Wire's Colin Newman.

THE DAMNED 'Eloise' (MCA)

A decade after their radical interpretation of 'Help', the group bravely tackle Paul and Barry Ryan's epic mini opera from the late '60s. The finished product, although satisfying, appears a trifle wobbly on its legs when placed in the shadow of the mighty original. Should be big, nevertheless.

BILLY PAUL 'Lately' (Total Experience)

The wife spoons a pound of dripping into the chip pan. "Lately," warbles bearded Billy, "there's no love in your eyes, you don't kiss me no more, and you hardly ever smile."

Looks like he'll be getting his own dinner tonight.

BOOMERANG GANG 'Dr Jones' (WEA) A beefy, funk flavoured production with a big hearted vocal performance. Instantly catchy.

SHEILA E 'A Love Bizarre' (Warners) Sex sex sex. Is it all you ever think about? Prince is involved in this strange affair, a song which appears to consist solely of a chorus, a bit in the middle and no verses. Perhaps this symbolises something naughty. Moronic giggles drift over the air waves from Peter Powell's Pop Panel.

RUSS BALLARD 'Voices' (EMI America) Slightly seedy, lots of chunky guitar and a wonderfully sinister bass line. Surprising.

VICIOUS PINK 'Take Me Now' (Parlophone) If this lot were at one time faintly hip, they're sure not now. The duo's pulsating sex music (hot stuff in 'Relax' days) reeks of sterility, while the tacky and untantalising sleeve hints at yet another act having Whatever It Was They Once Had dutifully neutered by a hapless marketing department.

THE FLAMING MUSSOLINIS 'My Cleopatra' (Portrait)

Having anticipated energy and aggression, it's disappointing to find this once revered five piece doling out what amounts to little more than jazzed up power pop.

THE WEATHERMEN 'Deep Down South (The Redneck Blues)' (Play It Again, Sam!) Thumping 12-inchers from enigmatic Californians who seem less than happy with the activities of their all-American brothers. They make good use of synthesisers, but fail to climax at the most sensible point in the song, consequently labelling the point a little.

BILLY OCEAN 'When The Going Gets Tough, The

Tough Get Going' (Jive)

Peter Powell's Pop Panel say: "This is terrific, great dance record, such a super beat!" Pete responds: "You guys are just brilliant, so on the case, I love it!"

FLOWERS FOR AGATHA 'Freedom Curse' (LIL) In a traditional sense, possibly the most rousing release of the week. A hard hitting tune in the new guitar orientated rebel pop mould. Will sell in respectable quantities.

400 BLOWS/23 SKIDOO ASSEMBLAGE 'GI' American Epilog' (Saderal)

The usual endless funk track, complete with Reagan's "We begin bombing in five minutes" speech (again) plus the barely audible voice of Charles Manson to lend it credibility.

TACKHEAD 'Mind At The End Of The Tether' (On-U Sound) Aeons harder than the above, employing cut ups and erratic pulses in order to annoy the listener rather than send him or her spinning onto the dancefloor.

FRA LIPPO LIPPI 'Shouldn't Have To Be Like That' (Virgin) Pleasant pop ditty from Norwegian band.

ROCHELLE 'My Magic Man' (Warners) Peter Powell's Pop Panel share a joke, "Magic!" they squeal. Pete laughs then mutters, "But seriously..."

CHRIS ISAAK 'Gone Ridin' (Warners) Cool and rockin' with plenty of Brylcreem in evidence. The man is clearly a '50s stylist. Smoulders beautifully.

DOC AND THE PODS 'Sometimes' (Ho Ho) Wonderful debut from nutty US beat combo. Very '60s, very groovy, rather nice.

BOOK OF LOVE 'I Touch Roses' (Sire) So drippy I've inadvertently fallen in love with it. The girl singer touches roses. Me too.

ALBUMS

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

PSYCHIC TV 'Mouth Of The Night' (Temple Records TOPY 010)*****1/2
'MOUTH OF The Night' is a ballet score commissioned by the Mantis Dance Company for a work with designs by Derek Jarman. Working alongside the nucleus of Genesis PO and Alex Fergusson is Hilmar Orn Hilmarsson, previously involved with Icelandic apocalypsisists Peyr, and Monte Cazazza.

It's an accessible and atmospheric record, revolving around the sounds of the body, clipped into the piece's rhythm, determining it or just fading in and out. Orgasmic sighs, the terse instructions of the karate instructor, a mouth noisily masticating... the body is the instrument, unpredictable but comforting, since it is what we are closest to.

Understandably, it loses somewhat as it is specifically designed for a visual piece. But the pictures that arise in the mind give something of the effect: bodies locked, bodies desperate, bodies losing, bodies failing and falling. Melancholy.

And every story has an exception. The one here is called 'Discopravity', a jerky, metallic and breathy piece with voodoo drums breakdancing for Damballah in the background. Alone, it would be powerful; in the context of the LP as a mood-inducer or series of atmospheres, it breaks the continuity up.

Swan Lake it's not, Rudolf Nureyev might not like it at all. But it's an impressive pointer as to the direction that music and movement should take to progress.

TIBET

MOMUS 'Circus Maximus' (EI/Cherry Red ACME 2)***

EMPTINESS IN a million mile long words. Nick Currie's debut album as Momus is probably the most pretentious record you will hear; even on Neptune they're mumbling "Huh?" (translation: "Huh?").

Words are powerful beasts: they can start wars, summon devils, order pineapple pizzas, tell the cat to stop pissing on the carpet, or describe pain ("Ouch!" or "John Walters!").

HULA '1,000 Hours' (Red Rhino REDLP63)****
THE COMPLEX new double album from the men who do smile sometimes is the anticipated whirling wodge of vicious experimentation, but stick with it for a couple of nights and be charmed by its underlying vulnerability.

Nearly a year ago, Hula played a long, harsh, grating set at The Milky Way in Amsterdam. The recording of this lasts 500 hours. At least I admire its tenacity and pace, but the rhythm 'n' abuse gets morbidly repetitive... lips curl, eyes crease, but expressions are soon exhausted and the slide into nightmare via rapid eye movement is desperate, indulgent and plainly unpleasant.

If the Dutch dabbling is dully decadent, the second half is tenderly inventive and mellifluously moody. A side to wind you up and a side to wind you down. The former - 'Big Heat', a grinding drizzle, 'Sour Eden', a percussive maelstrom etc - is tense but tactile, living on instinct rather than ostentatious cerebral cut-ups. They're approaching Chakk's soul/pop consciousness, gingerly but gamely.

The conclusion - a funny shade of white - goes beyond the pale of Hula's inherent hullabaloo. Taking its peace and tranquillity and cues from pathos-soaked Eno/Bowie/Sylvian, it reveals a gentle grasp of all things understatedly serene. They lighten up and sound heavily heavenly - an ether leak in the studio? Certainly 'Bribery And Winning Ways', 'Gelsomina', and 'Marnixstraat' exhilarate with their purposeful poise and bleak, buff beauty.

Hula darkness my old friend? The saving grace.

CHRIS ROBERTS

I believe Nick is unusually gifted. Admittedly his voice wears a corset but he has a canny understanding of melody and arrangement. Unfortunately, he's also an intellectual exhibitionist who has swallowed *The Bible*, *Plato*, *The Encyclopedia Britannica*, *The Rise And Fall Of The Roman Empire* and *Roget's Thesaurus* and ended up with indigestion of the cranium.

The songs on 'Circus Maximus' vomit these sources up in lumps of half-baked ideas, smothered in the gravy of glibness. Love, lust, martyrdom, democracy and religion get lost in a lyrical world of historical allusion.

What made his last EP, 'The Beast With Three Backs', so enthralling was his ability to sing dispassionately about sado-masochism via the eyes and ears of a participant.

I still have hopes for Nick but would throw this to the lions, though I have a feeling they would choke on it.

JACK BARRON

PETER FRAMPTON 'Premonition' (Virgin V 2365) *1/2
THE INDEFATIGABLE Frampers, the rockin' Rocky, comes back for yet another title shot with 'Premonition':

acres of liquid fretwork screeches, aching vocals, packing case drums and titles like 'Move A Mountain' and 'Call Of The Wild'. So far, so predictable.

Trouble is, despite Frampers' claims to know what constitutes a good toon, what we get here is little more than a slickly-recorded batch of riffs that would've been outdated ten years ago. Even the celebrated Frampton voice seems to strain for the passionate warbles which formerly wetted a thousand pairs of panties, coming off as a sad croak hardly likely to tempt even the young American housewife breed into youth-memory nostalgia buying.

Frampton is dead.
SANDY ROBERTSON

INXS 'Listen Like Thieves' (Mercury MERH 82)**

THE LATE, late Australian entry in this year's contest for the Americas Cup for boring, bland, transatlantic pop rock twaddle.

The prizes are, of course, immorally and all-consumingly important. If a team can get its video sequences cut just so, their hair styled as expensively as possible, and their marketing

HULA: hair raising

Ronnie Randall

OUR CLASS

incentives synchronised, then they might just inherit the earth. Or at least a good slice.

Meek, INXS are not. Brashly, they totter, top-heavy, through the long grass, while surrounding hedges cut into shapes which recall the twisted, misshapen capitalist features of numerous previous victors, cast the shadows of Jagger, Le Bon and Elton John (among others) across their own immaculately highlighted cheekbones.

Pure pretty boy balderdash, and possibly just sterile and anaesthetised enough for the Big Time, 'Listen Like Thieves' comes with a free gift - a copy of the band's last LP, 'The Swing'. Book early, and get twice as much rubbish for your money.

ROGER HOLLAND

FULL FORCE 'Full Force' (CBS 26595) ***

TOP OF the disco singles charts and belting its way onto dancefloors, 'Alice I Want You Just For Me' bodes gloriously well for 1986. Naked and harsh, the drumbeat battleaxes its way to willing instincts - a promise of heavy-handed funk for a grim new world.

But compromises are all we're ever given. Each

remaining track falls short of the thudding abrasion of the chart single, and the six man outfit plod carefully into areas of mock-aggression where scratchy bass guitarwork apes the great Mark King and tangles into shreds.

The benign pleasure of Lisa Lisa And Cult Jam, whose recent hit single 'I Wonder If I Take You Home' Full Force wrote, threatens to overwhelm any incisiveness and, by the end of each side, you know that easy cop out soul-funk turgidity is quietly winning hands down.

The tributes to Martin Luther King and "The Man Upstairs" (God, I guess) are all very worthy, but God don't necessarily make a great album. Nor do thumping great biceps.

Tracks that hit close on target are the melodically painted heavies like 'Unselfish Lover' and 'Girl If You Take Me Home'. For a sweet undemanding lift go for 'Please Stay'. But I doubt if Full Force will.

SALLY GETHIN

ARTHUR 'BIG BOY' CRUDUP 'Crudup's Rockin' Blues' (RCA NL89385) ****

LONG OVERDUE collection of well-preserved tracks from the '40s and '50s by the distinguished bluesman who gave Elvis Presley a leg up and got some of the credit but not much of the money. He didn't have a great deal of variety in his repertoire, but Elvis didn't need to do much to 'That's Alright' or 'My Baby Left Me' to make a million sellers apart from adding a white backbeat. And Crudup's lyrics frequently took a more imaginative turn than his music on songs like 'She's Got No Hair' and 'If I Get Lucky'.

HUGH FIELDER

AMERICAN MUSIC CLUB 'The Restless Stranger' (Grifter Records GR 001)****

CRITICISM IS like working in a bar where the customers are always wrong and try to shortchange you. 'The Restless Stranger' was no different, except he smelt of withered orchids, and the moment he whispered

"Second-hand clothes always tear", I fell into bed with him.

There was no pain when the stranger entered me. Inside an igloo made of the chord A minor, we were warm. Outside, the black sky spun like a garbage impactor on the prowl for victims.

When I opened my eyes again, I was lying in the ruins of a burned building. The stranger had gone without telling me his name. His aural footprints were similar to Ian Curtis and Morrissey's among the ashes.

I didn't feel cheated. In my hand was a dollar note. It writhed and the head of Thomas Jefferson said to me: "The Restless Stranger", the debut album by San Francisco's American Music Club, is like The Smiths kissing Joy Division with REM looking through the keyhole. It's curiously emotional."

JACK BARRON

DIVINYLS 'What A Life!' (Chrysalis CHR 1511)***1/2

CHRISTINA AMPHLETT and the Divs are Australian. It's a pity they live so near to Britain.

When Christina rises, she breakfasts on dried wombat droppings and the ring pulls from two dozen crates of Fosters. This is why her voice sounds like a female rhino in heat. After her repast, adenoidal Amphlett religiously kisses the two pictures next to her cage: idol Debbie Harry and mummy Bonnie Tyler. The photos get an instant rash.

Next comes the big decision of the day - what to wear. Christina opens her closet. It is full of uniforms. She likes uniforms because of what they "inspire and evoke", the Chrysalis press release informs us. Poetry.

The little schoolgirl number Christina models on the back cover of this album is a particular fave, and is based on a Japanese outfit. In it Ms Amphlett looks like Hiroshima the day after the bomb dropped.

'What A Life!' is the band's second LP. It's the dot above the 'i' in the word 'shit'.

JACK BARRON



BRIGADIER JERRY: if this underarm hair business works for Madonna I guess it's worth a go

STARS 'N' STRIPES

BRIGADIER JERRY 'Jamaica Jamaica' (RAS Records 3012)****

LAST ISSUE I implied that beat poet John Giorno sang badly on his otherwise fine compilation, 'A Diamond Hidden In The Mouth Of A Corpse'. In fact he talks/raps it badly... which is where Brigadier Jerry's toasting takes over.

The guiding lantern of JA's Jah Love Muzik sound system, since the days of the superbly purgatorial 'Pain' single Briggy has remained elusive while a whole gossip show of reggae deejays have come and gone in a blink of an eye. And that's cool, because being on the periphery for all of his career has strengthened Jerry's roots and culture attitude, which is etched splendidly into 'Jamaica Jamaica', the MC's debut album.

Though 'Pain' was one of the pivotal slates from which aspiring deejays like Phillip Levi and Smiley Culture took the energy to eventually develop the overdrive style, Briggy himself is very much an MC of the old school, with a silken if sullen delivery which recalls the great Lone Ranger.

Lyrical, Jerry's concerns are spiritual or island parochial. And while the rhythms he bubbles across are timbers from the Ark, the galaxies of imploding spaces created by mixologist Scientist more than compensate.

JACK BARRON

TOP DOGS!

TOPPER HEADON 'Waking Up'

(Mercury MERH 83)****5/6

WAY BACK then, Topper Headon very nearly didn't join The Clash because he thought they were dire, and anyway, he had a good gig holding the black backbeat for a soul review. Now, almost exactly a decade on – including a lost weekend of many years spent hooked on heroin – it seems natural that the drummer's solo debut should find him returning to the land of rhythmic testimony.

Let's be clear: the sharply named 'Waking Up' isn't late '80s experimentation in, say, the vein of Mick Jones' Big Audio Dynamite, but it will rub the big sleep from the feet of clubbers in months to come. For here is a rarity. A funk, soul and rock record totally devoid of electro-tack trappings that is also more than mere sweet meat for motion.

The only non-original, a somewhat redundant cover of Booker T's 'Time Is Tight' which chugs along on the organ lines of ex-Blockhead Mickey Gallagher, provides a stylistic pointer to the precincts where Topper

and his trenchant band have decided to tread. 'Waking Up' runs from Stax-land, past Muscle Shoals and The Meters, and on into the dirty back alleys which spawned Shaft and Superfly and the junk sickness that hit the artery of black America in the early '70s.

Yet, despite its revivalistic ambience, the keen enthusiasm of Topper's band, from the gliding gilt of the horn section to the quite staggering singing of Jimmy Helms, lifts this record out of the past and into the present.

Given Headon's long ride on the 'horse', it's hardly surprising that lyrically the album tracks the man's old addiction through several songs, including the rush of 'Just Another Hit' and the big band jazz of 'Monkey On My Back'. But far from self-pitying, the tone is one of optimism brilliantly projected by the tensile tonsils of Helms, who has the kind of deep soul Fine Young Cannibals would eat their mothers for.

'Waking Up' is the energy of musicians glad to be alive and still able to communicate.

JACK BARRON



TOPPER HEADON and band: believe it or not, one of these people used to be a punk rebel

SIMON FISHER

TURNER 'The Bone Of Desire' (Papier Mache PULP 33) ****

TWO SIDES of the ever confusing Simon F Turner. Ex-teen idol, film maker, soundtrack supremo, pop star and stylist, Mr Turner is something of a Noel Coward among musical Philistines. Currently in the employ of Derek Jarman for his forthcoming flick *Caravaggio*, Turner lets little into the open with a suitably strange selection which transcends the outskirts of Madrid, Tunis, London and Manchester.

Hardly explicit, but 'The Bone Of Desire' is such a cross-reference of cultures. Take those castanets and echoed percussion, imagine A Certain Ratio with an orchestra instead of brass. In fact, take many things, new and old, throw them away and start again.

Simon T has the desire to be self-indulgent but he's too kind and thoughtful by half. Note the wary 'Pussycat Balance'. Now if that derivative dirge had made way for 'Pussycat Violence', then we might have been

sharpening the right claw.

'The Bone Of Desire' does (as no doubt is intended) stick in the throat. Cloudy tracings are etched. Suggestions are given. Simon Fisher Turner is a talent in league with his own imagination. Close, and shaving still...

DAVE HENDERSON

WILKO JOHNSON

'Watch Out! Wilko Johnson Live In London' (Waterfront WFO 24)****

CONFESSION TIME. I stand before you a Doctor Feelgood devotee of a great many years. That inimitable Oil City Sound – four gears biting perfectly together – still commands tremendous respect within my record collection.

Forget all that utter tosh about Peter Townshend, Wilko is perhaps the single most dangerous guitarist in town. Almost startlingly evil, malevolent somehow, his crisp, slanting action suggests that the man is threatening you with a sawn-off shotgun! And this live set reveals that Wilko – now teamed up with arch-bore Norman Watt-Roy and

drummer Sal Ramundo, who could so easily be the Big Figure of old and not a 'young Southend drummer' – is even now a fierce rock force.

And frankly, *Old Grey* fans, numbers like 'Doctor Dupree', 'Sneakin' Suspicion' and 'When I'm Gone' absolutely piss all over all those boring Yankee chappies.

ROGER HOLLAND

ERIC MARTIN 'Eric

Martin' (Music For Nations MFN 57)****1/2

MUCH TOUTED in wisecracked melodic rock circles, Eric Martin whips standard AOR ingredients into an almost, ahem, fashionable hybrid of rock, funk and pop.

Eric reckons his 'prime influences' are James Brown, Sam Cooke and Wilson Pickett, but the evidence on this self-titled second LP suggests otherwise – it's Michael Bolton who regularly springs to mind, even before Eric's faithful cover of 'Can't Hold On, Can't Let Go' (a track from Bolton's debut album) crops up on side two. Furthermore, his voice is closer to Fiona Flanagan than

to James Brown etc.

However, when EM does get his teeth into some material with less of a strictly rock flavour, the results are both pleasing and promising. The flamboyance of 'Finders, Keepers', a powerful and rousing dance rock strut, makes for perfect *Miami Vice* fodder, and it's one of many good singles choices.

Undoubtedly Eric Martin has the ingenuity to reap huge successes.

PAUL ELLIOTT

CHERRELLE 'High Priority' (Tabu TBU 26699)*****

WHAT'S THE first thing I do when I get up these days? I put 'High Priority' on the turntable, of course. Then I go to the toilet. Actually, that's a lie. I don't have to place the record on the deck because it's inevitably still in position from the night before.

Question: how many good reasons do you need to buy an album? Answer: one, you need only one, unless it's already out on a single. In which case you need two. Cherrelle's album has eight. On first hearing I hated it, I

suffered a nagging headache, 20 minutes of it seemed to last from here to eternity. I'm not sure what happened next. I remember flipping the disc and being confronted by the hypnotic 'Saturday Love' single, and since then I've been hooked. I can't get enough, I have to have a fix.

Initially, I was mixing the substance with a sprinkling of old Marvin Gaye and Kate Bush, but now I've got to have pure Cherrelle, morning, noon and night. I've even resorted to listening to side one again, and you know what? I love that too now. I'm losing all my friends, my health, I can't find the enthusiasm to go out to work... but I can control it... can't I?

RONNIE RANDALL

4,000,000 TELEPHONES '4,000,000 Telephones' (Bunker BONK 1) ****

TOTTING UP the plethora of numbers that have entered band names of late, I find myself with a provisional total of 4,012,445. By a strange coincidence, this was exactly the number of hairs found on the woolly

mammoth excavated from the Donetsk glacier in Siberia in 1937. In this instance, however, all but 12,445 of the listed objects are Telephones.

Hard by some early Wall Of Voodoo, cornered by the muse of Devo and The Diagram Brothers, these Telephones have a strangely appealing ring to them, lovable in their ugliness. *Brrriiii!* A blues saxophone provides just the right romantic touch to Ronald Reagan's declaration of love for a woman on the end of a 'Dial-Me-For-Sex' line. *Brrriiii!* The men on the telephones, angry, irritated, frustrated or panting with the exertion of it all, sing of worldly things from the point of view of another planet.

Off the hook and strangely engaging, 4,000,000 Telephones are the answer to all your hang ups.

PETE MARCHETTO

VARIOUS ARTISTS

'Jazz Juice' (Streetsounds SOUND 1)*****

PILFERING FROM the jazz tradition has been *the* in thing with the chic and the stylish of late. This has caused jazz to be wrongly connected with the bohemian lifestyle of Wag Club goers, *Face* readers and Sade fans, while the *real* jazz scene remains a closeted movement. This compilation is not chic. It is, though, a perfect first lesson in latin-fused jazz for absolute beginners like myself.

There's the 'giant' of jazz, Miles Davis, who is so sure of his status that he titles his contribution after himself and his golden trumpet. It's probably *the* track for tomato purists, but I prefer the flyweight, middleweight heavyweight sounds of, in that order, Eddie Jefferson, Art Blakey and Airtio, whose 'Celebration Suite' is simply breathtaking.

'Jazz Juice' is the only way to tap your feet and swing your hips.

RON ROM



AUSGANG picket Brookside set for a glimpse of Heather Haversham

BRINGING THE AUS' DOWN

AUSGANG 'Manipulate' (FM Records WKM LP 52)****

IF WE can forget The Birthday Party haircuts, the gothic connotations, and begin to remember an idea called rock without allowing the failings of The Cult that bolted into floriculture to tarnish our view towards the ethic, then the idea may not be as dated or vile as it first seems. Allow Ausgang a spare moment and you may actually begin to like this past fancy.

Ausgang are part of the third generation of a movement that was started by the likes of Killing Joke and Theatre Of Hate. They incorporate this tradition but also realise the importance of accessibility in an otherwise staid scene. Ausgang are also quite sexy in a perverse sort of way, using the pelvis-thrusting beats that once made Adam's antics

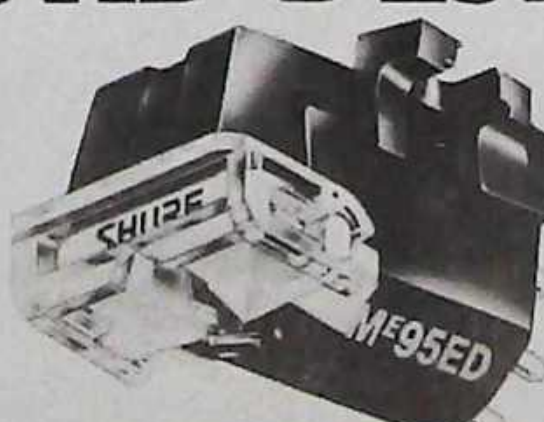
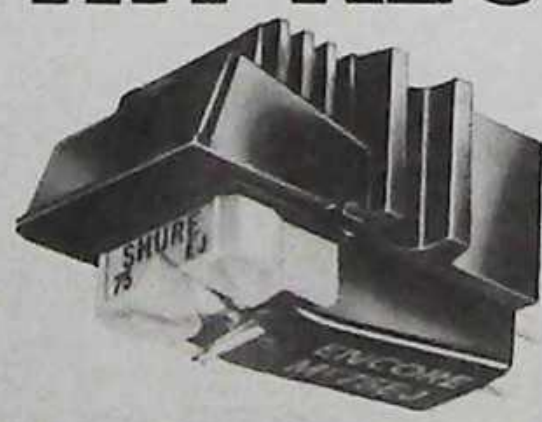
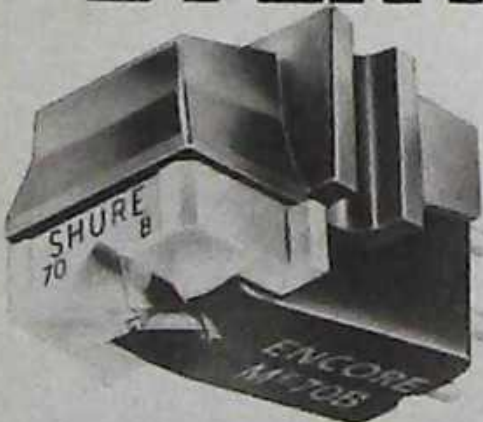
a bit of a knees-up a few years back.

They are also powerfully penetrating and loud, at a time when wimp music is all the rage. I like them, even if trends dictate that I shouldn't. It's not '81 anymore, it's '86, and everyone is waiting for the pop renaissance and not the rock revival. 'Girl Gristle' (hmm?) is as catchy and commercial as anything else I've heard this year, and even though Ausgang's music sounds – as with most of their contemporaries – like a 'Scream' rip-off, they still manage enough inspiring and adventurous guitar work to make up for this inevitable flaw.

'Manipulate' is a fine return to basics; y'know, good riffs, catchy themes, punching drums and all that. Unfashionable, yes, but still entertaining to the last. Wrap her up.

RON ROM

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CACTUS WORLD NEWS: the ugly pop pin-up parade marches on...

Steve Double

PRICKLY HEAT

CACTUS WORLD NEWS
Harlesden Mean Fiddler

COVER STARS all the way from O'Toole's bar in Dublin's drunk city on the banks of the Liffey, The Four Paddy's Of The Arockalypse touched down in Harlesden and I thought...

Uhm, yes, well, uhm.

These people won't be famous in a few months, no chance — they're ugly enough to work as models for gargoyles. On the other hand, having a murderous mug never hindered Jim Kerr or George O'Dowd, I meditated, as the music ripped out its heart and shouted "We are the beat of life and we sweat dustbins of blood for you to wash away your sins in"... figuratively speaking, of course.

Meanwhile, the noise was suffering from an identity problem, it couldn't remember whether its name was Simple Minds or U2 or Bert Bloggs. In fact, it was really called Big Bucks.

'Worlds Apart', 'The Promise', 'The Bridge' — the titles of

Cactus World News' songs fit them perfectly. Clean-limbed meta-rock laced with a pinch of innovation and double helpings of that elusive stuff termed, with a grimace, passion. And...

Fame is really an odd Midas who can make the baleful beautiful through continuous exposure. It's actually quite within the realms of possibility that, by next year, these four musicians with Play-dough faces will be pin-ups in *SHits*. Strange thing, existence.

Tonight, Cactus World News grounded their potentially soaring sound in a rhythmic quicksand, their drums and bass having as much subtlety as a whale passing wind. The guitarist, Frank Kearns, let trickle a farm of feedback at the end. He pretended he was about to destroy his instrument but somehow couldn't work up the necessary aggression. I nearly laughed. Another exciting night in Harlesden, and the news is the same as yesterday.

JACK BARRON

X/ONE JUSTICE/
PHRANC
Los Angeles

"MY NAME is Phranc — just your average Jewish lesbian folk singer." With her black flat-top, denim and boots, Santa's elf goes western-style. Phranc avoids the standard annoying folkie squeak and exaggerated fingering changes and, despite slight stiffness, her delivery is far from mousy 'Parsley Sage', clear and powerful, although her witty lyrics bounce off the rowdy collegiates. Move over Billy Bragg!

A stout potential axe murderer paws my shoulder, drooling "I used to go to school with her", while pointing at Marie McKee of Lone Justice as she explodes on to the stage, maracas flailing. Earthen blonde curls brushing red lips give her the sensuality of Dolly Parton in almost every sense, yet McKee's flower-print dress suggests the milked image of Mary Ellen from *The Waltons*.

Their 'Home On The Range' rock percolates through the civic throng with songs like 'Wait Till We Get Home', 'East Of Eden' and 'Sweet Jane' (I saw that one coming — the longhair guitarist is wearing top hat and tails).

My legs are buckling as X hit the stage to feverishly belt out hits old and new, such as

'Nausea', 'I'm Lost' and 'New World', studs-and-leather John Doe taking requests from the stage squash. The flash of guitarist Billy Zoom has been replaced by the neanderthal (but talented!) Dave Alvin of The Blasters, but Exene remains, one hip locked, one hand glued to the mikestand.

The Bud flows like sewage from the Piccadilly toilets as 'Wild Thing' induces a frenzy of flying stage-bound knickers. From the grotty clubs of 1980 to the beer-boasted blow-outs of 1986, X don't appear to have sold out on style.

MONICA CADY

MICHAEL NYMAN
ICA

AFTER HIS disastrous (if noble) experiment with Dagmar Krause and Evan Parker at the Bloomsbury last summer, it was back to the Nyman we all (?) know and love, with the live premiere of his soundtrack to the Peter Greenaway flick *A Zed And Two Noughts*.

That night in July, he tried to marry systems with free form and the result was an uncharacteristic mess. Tonight's set was the complete opposite, with each note so absolutely in line, each phrase so logical in structure, the whole so serenely predictable.

A mite too predictable as it turned out. Despite a new compactness of composition (eleven tracks this time) I found it difficult to focus on any one piece, the subtle dynamic shifts lost without the film's bizarre imagery. Criticism for experimenting, criticism for playing safe. Sorry.

DAVID ELLIOTT

THE AGE OF CHANCE
Manchester

SIX FEET tall, Woody Allan's face, a voice that's equally as ugly and a short back and sides as precise as the cut of his cloth, Stevie Elvidge is what his detractors frequently call an arrogant, sharp-suited piece of piss. Tell that to the rest of the band and they'll shrug, point out that he's got the vocal sound they want, and if you still don't understand they'll shove you in the direction of some nice pop bands.

Seven months ago, The Age Of Chance's first single, 'Motorcity', was one of three quality songs the band allowed themselves; now they've a new single out and the song total is seven. It's the repeated truncheon of the one and a half minutes of 'Don't Know And I Don't Care' that is The Age Of Chance's mark. It's branded into every riff packed song, it's the

stamp that lines them alongside The Temptations, The Associates and The Spencer Davis Group rather than The Fall and the Postcard bands.

Clutching their riot bibles and waving the arrogance manual, The Age Of Chance are kicking their way in and it's exhilarating. The guitar slash that stained and remained on the stage wasn't a farewell, it was a warning.

JAMES BROWN

THE RAILWAY
CHILDREN
Birmingham

THERE IS a council estate in Wolverhampton which keeps producing bands of quite remarkable quality. The Mighty Lemon Drops come from there. So do The Railway Children. The similarities between the two groups are too striking to be ignored. They both display a soft spot for wearing leather jackets with contrasting light-toned jeans. They both try to create a sound that's disturbingly close to the darker side of your soul. Perhaps it's something they put in the water in the Black Country.

The differences are more important than the similarities, though. Where The Mighty Lemon Drops possess a stage presence that takes control of an audience with awesome ease, The Railway Children do not. It's as if they've forgotten how to communicate with the crowd. Maybe they never knew how to. But once they learn, they'll have a lot to say — and a lot of people will want to listen.

GEOFFREY S KENT

THE WOODENTOPS
London University

WOULD YOU give your last Rolo away? Me, I prefer Twix; y'know, something to get your teeth into, suck, munch or brunch with. Rolos are too perfectly round and are over far too quickly. Besides, I never really did like sweets with soft centres.

This goes for The Woodentops and chief crooner Rolo as well, who between them manage to make a sound similar to an urgent Prefab Sprout with the vocals of a cinema usherette on speed.

I find all this contrived simplicity and back-to-the-basics crap a little pretentious and smug as regards The Woodentops. It's like listening to a born again Christian in a brothel. The ideas are good and The Woodentops sound mildly interesting as they borrow from a wide range of influences and ravage through a whole bunch of ideas. At times, though, it seems like a vital piece of the jigsaw is missing, leaving The Woodentops with a soggy wet noise that leaves me cold.

Their songs come, their songs go, but their experiments rarely work. Anyone want a Lemon Drop instead?

RON ROM

THE WEDDING
Rock Garden

EAGER TO please. I'd say The Wedding were young and naive if I weren't so myself and didn't expect more. Not to moan too much, though — The Wedding may just be yet another (rock band, of course)

but I lasted the pace and no-one had to wake me up before I left. On the other paw, watching people learn from their mistakes and encourage themselves with a very occasional flicker has never been the making of my perfect evening.

Angst of an unbelievable degree of intended intensity (the beauty of, say, Simple Minds' 'Alive And Kicking' is that they don't beg you to believe in it) and guitars that would fly could they hatch, would burn had they a spare match. Songs you can hum, but they don't last past the door.

And — sorry to cast it up again — just as I'm examining the singer's haircut, lack of humour and corresponding Kerr infatuation (not forgetting, mind, those sonorous dark Mac intonations), The Wedding climax with the vaguely appealing deep bass groove of 'Ghost Of You' and let the soul of their suit shine up from the Waterfront.

Thank God I'm not averse to killing time.

ROBIN GIBSON

SUGAR RAY FORD
Dingwalls

WHY PAY 15 quid for a West End sauna when you can go to the Dingwalls steam bath? Arctic winds bit off the side of my face as I passed beneath the tacky new fairground 'Camden Lock' sign (brochures from your travel agent). Inside the cauldron, it's survival of the quiffest, with gelled hairdo's as dangerous as the prongs of any umbrella.

Sacrilege! A band starting on time! Although in essence a rock and roll band, Sugar Ray Ford's set incorporates bossanova, rumba, Pee Wee King's 'I Don't Mind' and Dizzy Gillespie's 'Oop Pop A Da', all musically authentic. Baby-faced and box-suited singer/guitarist Patrick Reyford shows the characteristics of an aspidistra, moving his lips and little else, while by the look of the drummer's uncomfortably strained profile, his tie must be choking him to death!

The only real visual energy is added by fly-bespecked Paul Diffin, who enthusiastically slaps and dips his scarf-decorated double bass (a closet Nils Lofgren fan?). Low on frills but high on quality.

MONICA CADY

PAULINE BLACK AND
THE SUPERNATRALS
Dingwalls

REMEMBER PAULINE Black? This girl's toes are placed squarely on pop's primrose path, and she won't shift to play career Opportunity Knocks. Her new band, the Supernaturals, play crazed blitzkrieg pop which raises two fingers at her previous

THE IN

INXS
Marquee

INXS ARE spoilt. They're huge in Australia, successful in America, and they've 'rocked the royals'. Why, they even played at Live Aid and have been touted by Duran Duran. But they still have one nut left to crack — us.

We wouldn't break in '83 or '84, but in '86 the Marquee splinters — dramatically. INXS are more arrogant and brutal than ever. Tonight is a gorgeous seduction. Dramatic heavy rhythms, wilful cutting guitarwork and always the soulful, sensuous voice of Michael Hutchence.

There's no sterility about



INXS'S Michael H. Fosters flavoured lipsalve, huh?

Andy Phillips



AC/DC'S Brian Johnson displays an unusual degree of modesty, Angus fails to contain his mirth

Steve Double

YOUNG BLOOD

AC/DC Manchester

I'M A FLY on the wall, looking at thousands of one track minds, people with eyes for only one thing. Not just the well-oiled cog called AC/DC, no, let's be a touch more precise. The 'thing' is Angus. They roared, screamed and demanded his presence, pushing the other four band members into relative obscurity.

Analyse the hero. The objective viewer will readily admit that Angus is not the most aesthetically pleasing figure. Snotty nose, pouring sweat, plodding laboriously up and down until he drops into a messy heap. It must be effective though, because for the last ten years he's been doing the same thing and receiving the same adulation.

It's quite incredible that no one has ever fully appreciated the vibrator-charged Malcolm Young, stage left for those who haven't noticed. Take a look at him next time, he's worth a chant or two. But the Angus show continues, much as it has for the last decade. The lights, the noise, the energy, the drums, the Angus. The songs remain the same. The crowd know them, the crowd love them. They're good, but they're not likely to change. Perhaps it's time they did...

STEFFAN CHIRAZI

employers, London Weekend Television's *Black On Black*.

Unfortunately, it is doubtful if such commendable qualities as enthusiasm and courage can triumph in the present tide of pop/pap calculation - The Selector were always the *hardest* 2-Tone band, and their bright future fizzled out as dedicated followers of fashion skadaddled towards New (fake) Romanticism.

But Pauline and her Supernaturals must stand by their debut gig... like most debut gigs, replete with lots of energy, but little finesse. A quarter full Dingwalls failed to respond to their set, bearing no indication that the singer once fronted a chart band, though this dull reaction might be explained as post-New Year ennui. The occasional Selector fan looked irritated at his fave chanteuse appearing with a four-piece guitar outfit; otherwise, punters yielded to the conceits of a naff PA.

Still, early days yet, and in this case practise *might* make perfect.

HENRY WILLIAMS

BILLY BRAGG Camden Diorama

EVERYTHING YOU'VE ever suspected about a Billy Bragg gig became reality tonight. A venue built like a closet, the alternative Camden mob swelling its claustrophobic sides, and a suitably political cabaret preparing the way on stage. What a dive. And what a performance!

If this is how Billy acts when preaching to the converted, then give me a night when the chips are down. His fighting spirit is

CROWD

this music. INXS can transform the steely coldness of their recorded work into a furnace of activity onstage. Watch a slab of downbeat funk climax aggressively into a thunderous beat on 'Melting In The Sun'. Feel the wave of energy ripple through your body when Hutchence's voice rises violently on 'Love Is What I Say'.

Pop meets funk meets rock equals power. Hutchence's eyes smoulder sexually, his voice calls pleadingly, meltingly. The girls down the front begin to dissolve.

Welcome the new brats.

SALLY GETHIN

almost legendary - but it has to be witnessed to be understood.

The singles should already be anthems in your mind, and that's how Billy sang them. His voice is strong, angry and young. OK, we've heard the tales already, but his grim savagery stamps each message anew. Britain has not changed, Bragg is equally essential, the anthems are renewed: "This one's for Margaret and Heseltine," he introduces 'Between The Wars'.

His modesty is touching. Bragg communicates like any geezer in the local: "I was listening to Capital Radio this afternoon. They don't want politics on their station, right? And good old roaring Tory Jonathan King was bleatin' on..."

But Bragg could bury himself. Tonight's performance was charred by stupid bitchy jibes at The Redskins and the Socialist Workers' Party. Hardly an endearing tendency. And Bragg's constant affiliation with Kinnock as a mascot? He shouldn't clip on shackles with so much naive relish.

But human compassion is where his power springs. "Peace, bread, work and freedom is the best we can achieve/ Wearing badges is not enough in days like these." A Lenin badge shone a luminous red.

SALLY GETHIN

THE JUNE BRIDES Finsbury Park Sir George Robey

THE CONTENT sound of indie pop continues its slow but quaint drive down the small country lanes, purposefully avoiding the motorway route to major success in exchange for something a little more valuable. Of course, The June Brides won't consider it a by-pass, just a preferred route that doesn't necessarily need a destination. But through this flexibility towards direction, something is suffering within the Brides' pure pop noise.

The bite - although never really there in the first place - which should have made them the direct heirs to The Buzzcock tradition of pop, hasn't emerged. The Brides have moved from being a very pleasant distraction from the cold world of freezer music to being just a distraction. Nothing explodes, jilts or accelerates anymore; it shakily plods like a whistling country simpleton, pleased with his small harvest and knowing exactly what is going to happen tomorrow.

The June Brides are keen to revel in independence, which is fair enough. But they should always take time out to retune the engine or else they will end in a roadside ditch, no longer June Brides but sad winter widows. And that would be a shame.

RON ROM

THE MYSTERONS Sheffield

IN THE quest for cash for sacked miners and those made redundant at Sheffield's Forgemasters steelworks, The Mysterons respond to the call of duty and reform yet again for a Leadmill benefit.

16 persons invade the stage: male, female, black, white, the attractive, the downright repulsive and at least two certifiable nutcases mingle and mash in the mayhem.

Buried somewhere in the mass of bodies is an excellent core of superb instrumentation and vocals, but fear not; the rest of the mob aren't about to let that get in the way. The soul and reggae covers are dealt out with such enthusiastic spontaneity that it's often hard to believe that songs cower in the corners of some of these rowdy extravaganzas.

Each sample has 16 endings, 16 choreographers and several introductions. Soon after the first false start, the evening rapidly descends into a pleasurable mess.

Amazingly, in spite of the shoulder-to-shoulder jigs and bounces, The Mysterons survive through to the throaty roar of 600 encore calls without injury. Out step two of the mob, seven months pregnant Claudette Bonny and guitarist John Hanlon to dispel any doubts that some, at least, of The Mysterons are capable of producing a sweet soulful sound when required, but it doesn't last. The mob return, now swollen to 24 personnel, for a rendition of 'We Are Family' with no one seeming able to recall how it ends.

For all I know, they're still at it now.

PETE MARCHETTO

THREE MUSTAPHAS THREE North Kensington Bay 63

COME THE annual winter lull in the refrigerator business, the family Mustapha shut up shop, hitch up the customised caravan (spoiler, furry dice, race wheels, nodding dog) and hit the trail with their Albanian cultural roadshow (weddings and show trials a

speciality). Tonight, the burghers of the remote Balkan hamlet of Ladbroke Grove welcome we peasants, enticing us with toast and humous, samosas, moussaka (phooey!) and the swirling rhythms of the swinging six.

Many of the serfs get into the groove, one youth in particular gyrating in what we take to be the Islamic fashion, arms forming right angles to the ceiling, hands swivelling as if inserting two light bulbs at the same time (*fabulous!*).

But what's this? The villagers are not cavorting with the gay abandon we have to come to expect from Mustapha concerts. Perhaps it is because the hall of Acklam is as the Maracana Stadium compared with the broom cupboards usually

associated with Tirana's most celebrated expatriates. Still, the cookingest version of 'Perfidia' you ever did hear, and a sure-fire hit. Hoopla!

ANDY HURT

A MOTION INDUSTRY Southampton

AND SO it goes...

A Motion Industry are angry. "Good evening. We're A Motion Industry and we've finished a two-year apprenticeship in a dead town." The town in question is Portsmouth, where soccer hooliganism, ships with guns and Go West are the abiding interests.

A Motion Industry are on the verge of being awesome - almost as good as the torch-bearing Icicle Works, REM with Bryan Adams on

lead vocals. Yes, *that* good. As if to prove the point, before 'Vanity' they berate pro- and anti-vivisectionists, not so much sitting on the fence as pulling it up by the roots.

A Motion Industry can and *should* be massive. In the days of pop's glorious failures, The Distractions, Fingerprintz and The Gas, A Motion Industry would have been signed as a tax loss. But A Motion Industry are no fools. Things take their time to slip into gear. Southampton's Waterfront is not used to groups with no cover versions. Eventually, songs of the sheer quality of 'Tainted Smile' and 'Pile On The Pressure' win enough new converts to make the evening worthwhile.

J ARTHUR AIZLEWOOD



FATAL CHARM'S Sarah: it must be Memorex!

Jane Houghton

A FATAL WORSE THAN DEAF

FATAL CHARM Marquee

THIS BAND that they call Fatal Charm is no more than just another traditional four-piece pop combo - one microphone, one guitar, one bass and rather a lot of drums - and yet they play along to a sound straight from a 64 track studio. These could be quite the most comprehensive backing tapes since Wham! last shoved their shuttlecocks down their Fila shorts and took their *nouveau riche* message to the nation.

And although such pre-recorded assistance is perfectly acceptable when openly exploited by the likes of those combos who, like Yazoo, make no pretence towards anything other than syntheticism, and is indeed almost mandatory for a conception as destructive as that of Dig Vis Drill, when a band affects or *simulates* a degree of musical reality, then

such a device is no more than an underarm deodorant, used in the hope of concealing the fact that you stink!

Fatal Charm may employ many of the perfect pop chords which have helped to define the elegant, unattainable beauty of Propaganda, but they lack all the flowing lines and generous sequential, quintessential charm of the jewel in ZTT's crown. Sarah, the supposed focal point for an admittedly limited attack, has only the style and sensuality of a typecast biker's moll. And none of the attendant natural earthiness.

And though her voice is at least as pleasant as that of any other typically talentless popette, we're all far too preoccupied guessing just how much of this actually *is* Fatal Charm's own work to pay any attention to what she is (or isn't) singing.

ROGER HOLLAND

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Thursday 23rd January
R. CAJUN

Friday 24th January
STEVE MARRIOTT'S PACKET OF THREE

Saturday 25th January
ALAN PRICE BAND

Sunday 26th January
PIRANHAS

Monday 27th January
STARS OF BOOGIE WOOGIE (ORIGINAL)

Tuesday 28th January
MEANTIME
(Formerly MORRISSEY MULLEN)

Wednesday 29th January
BILL POSTERS WILL BE BAND

MCP Presents at the **THEATRE OF PAIN**

MÖTLEY CRÜE
PLUS SPECIAL GUESTS
Cheap Trick

MANCHESTER APOLLO THEATRE
THURSDAY 13th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50, £4.00
Available from B/O Tel: 061-273 1112, Piccadilly Records, Vibes Records Bury and UK Travel Chester

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

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

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

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

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

SHEFFIELD CITY HALL
THURSDAY 13th FEBRUARY 7.30 p.m.
Tickets: £5.00, £4.50
Available from B/O Tel: 0742 735295, 5 (Credit Cards Accepted)

The St. Valentines Massacre
HAMMERSMITH ODEON THEATRE
FRIDAY 14th FEBRUARY 7.30 p.m.
SATURDAY 15th FEBRUARY 7.30 p.m.
Tickets: £6.00, £5.50, £5.00, £4.50, £4.00, £3.50, £3.00, £2.50, £2.00, £1.50, £1.00, £0.50
Available from B/O Tel: 01-748 4081, 2, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen

To The Memory of **NICHOLAS RAZZLE DINGLEY**

LIVES

WIM MERTENS/SOUTH OF THE BOUDOIR ICA

IT'S THE last night of Jeremy Peyton-Jones's festival of new music, 'Six For Eighty Six'.

New? Leafing through *The Observer* colour comic on the tube home, I learned with disinterest that 'real' tango died in 1935. 50 years on and a six-piece called South Of The Boudoir is mixing the Argentinian dance with a few other styles, and coming up with something very interesting. Take the Art out of Westbrook's cabaret, add an irresistible beat and you've got a sauce to savour.

Wim Mertens's last appearance in Britain was ten months ago, at another ICA bash supporting Holger Hiller. Tonight's performance was essentially a taster for the Jan Fabre/Mertens theatrical extravaganza at the Royal Albert Hall on February 21. Again, was this 'new'? Mertens got to sing a lot this time, his emotions liberated as wordless melody, and this combined with his beautiful piano playing evoked feelings of classical purity in the traditional European sense.

DAVID ELLIOTT

THREE EASY TRICKS Brighton

EEEEURGH-RATSPITS! Why are we born? Why do we suffer and die? Not in order to see bands like Three Easy Tricks, that's for certain.

A drearier bunch of mediocrities would be impossible to imagine. This three-piece have all the

subtlety of thumbscrews, the charm of Norman Tebbit and the freethinking inventiveness of a dead slug.

They clumsily retreat pastures long since turned into deserts by megabore overgrown pub rock bands like The Police and The Who. They are fit strictly for drinking three pints of warm beer to whilst losing £3.30 in the fruit machine.

I'm sick to death of enduring the chronic lack of imagination which relegates groups to a place in that most miserable of collectives, the 'good club bands'. I hope the Easy Tricks' hands drop off their bodies the next time they pick up their equipment.

CHRIS MANTHORP

MARK SPRINGER/RAOUL MASTICATE AND HIS CHEWY RITHM BOYS ICA

HUMOUR AND bliss. Another fruitful night at the ICA, winter turned Spring. Raoul Masticate is, incidentally, the spitting image of a smart-assed Irish conductor on the number 16 to Cricklewood. The difference being that Mister Masticate and his brass troupe are very funny.

With click track to back, they are Pigbag flipped their lid, or The Pogues attempting to broaden horizons with a bit of ska, hip hop, gospel, even da blues. More importantly they are better than either of these bands. They must change their name.

Mark Springer is, of course, Chopin reincarnated,

STRANGERS AND BROTHERS

Dingwalls
ACROSS THE long prairies from Scotland to Camden, Strangers And Brothers strum along in true strumalong fashion. The backroom boys from a Clint Eastwood western, they play pasta music peppered with schmaltz.

On a dusty trail between Lloyd Cole's coconuts and The Eagles, Strangers And Brothers' hesitant London debut lacked charisma but waddled in enthusiasm. Everything they lost through half perfect pop tunes, they nearly made up for in nervous energy.

Strangers And Brothers have already reached an enormous turning point in their all too short career. This next six months will decide, with swashbuckling decisiveness, whether they will disappear without trace or rise to be the newest teeny Scot idols.

I wouldn't like to put my money on either possibility. Sure, they need time to grow, but in the current pop climate of one minute wonders, who knows if they'll get it?

DAVE HENDERSON

blending the creased white flannels of *Brideshead* with the darker abstractions of Strindberg.

With him on this occasion were three stringed females, one sucking Tunes. By this time someone had finally asked the photographer to leave and we could all relax, at the same time concentrating on Mark's mellifluous music.

DAVID ELLIOTT

HOME ON THE STRANGE



STRANGERS AND BROTHERS: an '80s version of Slik?

Martin Orpen

THE GREEN GATE
228 Bethnal Green Rd, E2
01-739 4290
Friday 24th January
THE BARFLIES
Saturday 25th January
HIT AND RUN
Sunday 26th January
GENEVA
Saturday 8th February
STEVE MARRIOTT'S PACKET OF THREE
Tickets £2 advance
ADMISSION FREE
7-12 Fri-Sats * 7-11.30 Suns

ROCK
SO WHAT!
Live at the
TUNNEL CLUB
338 Tunnel Ave. Greenwich SE10
Saturday 25th Jan
ROCK
Live at **THE BULL**
262 Upper Richmond Road
East Sheen SW14
Friday 31st Jan
ROCK

THE BULL IS STILL ALIVE
262 UPPER RICHMOND RD. EAST SHEEN 01-876 6964
Wed 22 Jan **THROW THE DICE + FUTURE SHOCK**
Fri 24 Jan **CANNES + THE URGE**
Sat 25 Jan **RHYTHM + BLUES NIGHT**
Wed 29 Jan **THE BARFLIES + THE ROASTERS**
Fri 31 Jan "HEAVY ROCK NIGHT"
Sat 1 Feb **SO WHAT! + JOKERS WILD**
Bar till 1 o'clock **ALIBI + ALL THE MADMEN**
Last admission 10.30 pm
Please phone for details on prices and times

FEBRUARY PROMOTION
All Semi Display copy to be in this office by the following times:
Feb 1st Issue - 5.30pm Thurs Jan 23.
Feb 8th Issue - 5.30pm Thurs Jan 30.
Feb 15th Issue - 5.30pm Thurs Feb 6.
Feb 22nd Issue - 5.30pm Thurs Feb 13.

OUTLAW Presents
SAGA
special guests
HONEYMOON SUITE
BIRMINGHAM ODEON
Thursday, 30th January 1986 @ 7.30pm
Tickets £4.50, available from box office, tel: 021-643 6101
HAMMERSMITH ODEON
Friday, 31st January 1986 @ 7.30pm
Tickets £5/£4.50 available from box office, tel: 01-748 4081 & usual agents
Hot lines:
Stargreen Box Office 01-734-8932 Premier Box Office 01-240-2245, LTB 01-439-3371 and Keith Prowse 01-741-8989.
NEW ALBUM - BEHAVIOUR - OUT NOW

Kennedy Street Enterprises by arrangement with World Service Agency Ltd present
CLANNAD
IN CONCERT plus special guest
EXTRA LONDON DATE BY PUBLIC DEMAND
LONDON PALLADIUM 27 Feb at 8.00pm
Tickets: £7.00 & £6.00 available from Palladium Box Office: 01-437 7373 and usual agents (subject to booking fee).
ON TOUR
Jan 26 MANCHESTER Opera House £5.50, £4.50, £3.50
Jan 27 NOTTINGHAM Royal Centre £5.00, £4.00
Jan 28 HARROGATE Centre £5.00, £4.00
Jan 29 SHEFFIELD City Hall £5.00, £4.00
Feb 1 LONDON Dominion £6.00, £5.00, £4.00
Feb 2 BIRMINGHAM Odeon £5.00, £4.00
Feb 3 NORTHAMPTON Derngate £6.00, £5.00, £4.00
Feb 4 CARDIFF St. David's Hall £5.50, £4.50
Feb 6 CROYDON Fairfield Hall £6.00, £5.00, £4.00
Feb 8 POOLE Arts Centre £5.00, £4.00, £3.00
Feb 9 BRISTOL Colston Hall £5.00, £4.00
Feb 10 SOUTHPORT Theatre £5.50, £4.50, £3.50
Feb 12 HANLEY Victoria Hall £5.00, £4.00
Feb 13 OXFORD Apollo £5.00, £4.00
Feb 15 IPSWICH Gaumont £5.00, £4.00
Feb 18 NEWCASTLE City Hall £5.00, £4.00
Feb 24 STOCKPORT Davenport Theatre £5.50, £4.50
Feb 25 LEICESTER De Montfort Hall £5.00, £4.00
All concerts start 7.30pm EXCEPT Southport, Stockport, London & Croydon at 8pm

MCP Presents
INXS
Plus Special Guests
ODEON THEATRE HAMMERSMITH
SUNDAY 2nd FEBRUARY 7.30 p.m.
Tickets: £5.00,
Available from B/O Tel: 01-748 4081/2, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen.

RED WEDGE IN CONCERT - '86
RED WEDGE
Featuring:
PAUL WELLER
BILLY BRAGG
THE COMMUNARDS
MICK TALBOT
JUNIOR GISCOMBE
LORNA GEE
& JERRY DAMMERS AS GUEST DJ
And at Selected Venues:
DEE C. LEE
GARY KEMP (SPANDAU BALLET)
JOHNNY MARR (THE SMITHS)
SUGGS, MARK, CHRIS AND SHAMUS (MADNESS)
LLOYD COLE AND THE COMMOTIONS
GLEN GREGORY (HEAVEN 17)
STEPHEN DUFFY, TOM ROBINSON AND JOOLS
MANCHESTER APOLLO THEATRE **BRADFORD ST. GEORGES HALL**
SATURDAY 25th JANUARY WEDNESDAY 29th JANUARY
Tel: Box Office 061-273 1112 Tel: Box Office 0274 752000
CARDIFF ST. DAVIDS HALL **EDINBURGH PLAYHOUSE THEATRE**
SUNDAY 26th JANUARY THURSDAY 30th JANUARY
Tel: Box Office 0222 371226 Tel: Box Office 031-557 2590
BIRMINGHAM ODEON THEATRE **NEWCASTLE CITY HALL**
MONDAY 27th JANUARY FRIDAY 31st JANUARY
Tel: Box Office 021-643 6101/2 Tel: Box Office 0632 612606
LEICESTER DE MONTFORT HALL
TUESDAY 28th JANUARY
Tel: Box Office 0533 544444
Available from Box Office and usual agents.
U/B40 Reductions check with Box Office.
CONTACT THEATRE OR SEE LOCAL PRESS FOR DETAILS AT WHICH GIGS SPECIAL GUESTS ARE APPEARING.

NIGHT

Write to Neil Perry, Sounds, 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.

The Red Wedge take their socially aware goodies to Manchester (Saturday), Cardiff (Sunday), Birmingham (Monday) and Leicester (Tuesday).

Sting (pictured opposite) continues his residency at the Royal Albert Hall, while AC/DC finish up in Edinburgh (Wednesday, Thursday).

Peel faves Half Man Half Biscuit take schizophrenia to Bristol (Thursday), while Bogshed continue their world domination in Leatherhead (Friday). Cactus World News make their point felt in Oxford (Thursday), Birmingham (Friday), Brighton (Saturday) and Croydon (Sunday).

WEDNESDAY 22

BIRMINGHAM Peacocks (021 643 6751) Alternative TV/The Mission
BRABOURNE Five Bells Killer Rabbits
BRENTFORD Red Lion (01 560 6181) Living Daylites
BRISTOL Old Profanity Showboat (293301) The Adicts
CHIPPENHAM Virgin Goldiggers (656444) Harry The Spider's Coming Out Party
CROYDON Cartoon (01 688 4500) English Rogues
CROYDON Underground (01 760 0833) Dumpy's Rusty Nuts
EDINBURGH Playhouse (031 557 2590) AC/DC
HASTINGS Crypt (444675) Echo Echo
HEDON The Burroughs (897695) General Wolf
LEEDS Adam And Eve's (456724) The Deformed
LEICESTER Polytechnic (555576) Moho Pack
LONDON Battersea Park Road Latchmere (01 223 3549) Dislocation Dance
LONDON Camden Lock Dingwalls (01 267 4967) Nana And Co
LONDON Camden Dublin Castle (01 485 1773) Doc K's Blues Band
LONDON Chalk Farm Caernarvon Castle (01 485 7858) Dirty Work
LONDON Covent Garden Rock Garden (01 240 3961) Colenso Parade/Hirosin Vogue
LONDON Finsbury Park Sir George Robey (01 263 4581) Len Bright Combo
LONDON Fulham High Street Kings Head (01 736 1413) Johnny Pinko
LONDON Hammersmith Broadway Downstairs At The Clarendon (01 748 1454) Prime Time/The Gathering
LONDON Harlesden Mean Fiddler (01 961 5490) Pillow Fights Back/Play The Joker
LONDON Herne Hill Half Moon (01 274 2733) Two Moons/Power Of Heights
LONDON Kensington Gore Royal Albert Hall (01 589 8212) Sting
LONDON Kentish Town Bull And Gate (01 485 5358) Flag Of Convenience/Badlands/Four Came Home
LONDON Malet Street University Of London Union Mergers Bar (01 580 9551) Blyth Power
LONDON Old Bond Street Embassy (01 499 4793) Dogs D'Amour/Khmer Rouge
LONDON Oval Cricketers (01 735 3059) Nightingales/Ted Chippington
LONDON Shepherd's Bush Wellington The Reactors
LONDON Wardour Street Wag (01 437 5534) Chiefs Of Relief
MANCHESTER Band On The Wall (061 832 6625) Wilko Johnson
NEWCASTLE UPON TYNE Riverside (614386) Sandy Russell/Syd Warren Quartet
PRESTON Twang Laugh
ROMFORD Rezz (25566) Dark Asylum
SHEFFIELD University (24076) Larry Miller
SOUTHAMPTON University (556291) Mari Wilson/The Man Upstairs
SUNDERLAND Polytechnic (45512) Trenhouse Ceilidh Band

THURSDAY 23

BIRMINGHAM Railway (021 359 2283) Calling Kyle
BRADFORD Wheatstheat (724163) General Wolf
BRENTFORD Red Lion (01 560 6181) The Reactors
BRISTOL Downstairs At The Tropic (733015) Half Man Half Biscuit
CANTERBURY Alberts Johnny Seven
DUDLEY JB's (53597) FBI
EDINBURGH Playhouse (031 557 2590) AC/DC
HASTINGS Crypt (444675) Ya Ya's
HULL University (42431) Buddy Curtess And The Grasshoppers
LEICESTER Kings Head Optimism Club (872216) 3 Action/Swift Nick/Wellfed/The Anonymous/Dr Bad Vives/Barney Rubble
LEICESTER Princess Charlotte (553956) Makin' Time
LONDON Battersea Park Road Latchmere (01 223 3549) Larks
LONDON Belsize Park Upstairs At The Gypsy Queen (01 485 9988) Bullet Train
LONDON Brixton Hill Fridge (01 326 5100) Divine Nightmare
LONDON Camden Lock Dingwalls (01 267 4967) Blues 'N' Trouble/Smokestack Lightning
LONDON Camden Dublin Castle (01 485 1773) Ian Hunt And Jay Stapely's Living Daylites
LONDON Chalk Farm Caernarvon Castle The Inflatables
LONDON Covent Garden Rock Garden (01 240 3961) Zodiac Mindwarp And The Love Reaction
LONDON Finsbury Park Sir George Robey (01 263 4581) Trimmer And Jenkins Big Band
LONDON Half Moon Herne Hill (01 274 2733) Leona Dare/The Lettuces/Red Harvest
LONDON Hammersmith Broadway Downstairs At The Clarendon (01 748 1454) Mighty Ballistic Hi Power
LONDON Harlesden Mean Fiddler (01 961 5490) Shanty Dam
LONDON Kentish Town Bull And Gate (01 485 5358) Barflies
LONDON Old Bond Street Embassy (01 499 4793) Kau Tau
LONDON Oval Cricketers (01 735 3059) Ya Ya's
LONDON Shepherd's Bush Wellington Driveshaft
LONDON Sydenham Rub A Dub Greyhound Gary Howard
LONDON Woolwich Tramshed (01 855 3371) Glitter Band/Untouchables
MANCHESTER Band On The Wall (061 832 6625) Sheila Jordan/Harvey Schwartz
MANCHESTER Hacienda (061 236 5051) Erasure
MIDDLESBROUGH Centrefold Drum Club Indian Summer
NEWCASTLE UPON TYNE Riverside (614386) Quando Quango
NOTTINGHAM Mint Bar Basking Sharks
OXFORD Polytechnic (68789) Cactus World News
PENZANCE Demelzas (62475) The Adicts

PORTSMOUTH Granny's (824728) Empryre
SALISBURY City Hall (334432) Harvey And The Wallbangers/Park The Tiger
SHEFFIELD Hallamshire Hotel (29787) Spring Heeled Jack

FRIDAY 24

ALDERSHOT West End Centre (21158) Roy Harper/Amancio D'Silva
BATH Moles (333423) The Adicts
BIRMINGHAM Polytechnic (021 387 6164) Cactus World News
BRADFORD University (33466) The Noble Kind
BRENTFORD Red Lion (01 560 6181) GB Blues Band
BRENTWOOD Hermit Club (218897) Rough Justice/Blind Mice
BRISTOL Showboat Foreign Legion
BRISTOL Tropic (49875) Rave To The Grave/Baggiping
DUDLEY JB's (53597) Mighty Lemon Drops
HASTINGS Crypt (444675) Sarean Quarter
KIRKLEVINGTON Country Club (780093) Makin' Time
LEATHERHEAD Riverside Club (375713) Bogshed/Ut
LETHWORTH Plinston Hall (627003) The Grip/Thin Ice
LIVERPOOL University (051 709 4744) Capricorn
LONDON Brixton Hill Fridge Club (01 326 5100) Zazoo
LONDON Camden Lock Dingwalls (01 267 4967) Matt Fretton Rhythm And Brass/The Boys Wonder
LONDON Camden Dublin Castle (01 485 1773) Juice On The Loose
LONDON Fulham High Street Kings Head (01 736 1413) Boogie Bros Blues Band
LONDON Harlesden Mean Fiddler (01 961 5490) Hank Wangford Band
LONDON Herne Hill Half Moon (01 274 2733) Major 5/Panic Bros/Official Secrets
LONDON Kensington Gore Royal Albert Hall (01 589 8212) Sting
LONDON Kentish Town Bull And Gate (01 485 5358) Irma And The Squirmers
LONDON Lower Clapton Road Dougies (01 985 9192) Len Holmer Brass/Bachaks Soca Band/Ebony Steel Band/Calyponians/Lord Cloak/Tiger/Luckie M/Messiah Sound
LONDON Malet Street University Of London Union (01 580 9551) Mark Stewart
LONDON Mile End Road Queen Mary College (01 980 4811) Moho Pack
LONDON Northampton Square City University (01 250 0955) STA
LONDON North Finchley Torrington (01 445 4710) Little Sister
LONDON Oval Cricketers (01 735 3059) John Otway
LONDON Oxford Street 100 Club (01 636 0933) Jazz Afrika/Savajazz
LONDON Stoke Newington Three Crowns (01 254 2266) Blyth Power
LONDON Wardour Street Marquee (01 437 6603) Kau Tau
LONDON Wimbledon William Morris (01 543 3931) Full Moon
LUTON California Summer House
MANCHESTER Band On The Wall (061 832 6625) Fourth Generation
MANCHESTER Gallery (061 832 3597) Ignition/Broken English
NEWCASTLE UPON TYNE Redhouse (610921) General Wolf
NEWCASTLE UPON TYNE Riverside (614386) Mesh/Another Russian Winter/All The King's Men
SHEFFIELD University (24076) Guest Stars
SUNDERLAND Bunker Amebix/Generic/Old Codgers
SUNDERLAND Polytechnic (45512) MK Big Band/Sylvia Griffin And Her Real Gone Guys
TREEFOREST Polytechnic Of Wales (405133) Zoot And The Roots
WALSALL College Of Technology Roulette/Task
WINCHESTER Theatre Royal (63210) Harvey And The Wallbangers/Park The Tiger

SATURDAY 25

ALDERSHOT West End Centre (21158) Spliff Riff/Master Blaster
AMERSHAM Iron Horse (7704) Burnessance
AYLESBURY Wellhead Inn (622733) Summer House
BANBURY Stadium Chicken Shack/Armpit Jug Band
BATH Moles (333423) Soul Searches



BILLY BRAGG seeing double

BIRMINGHAM Railway (021 359 2283) Panacea
BRENTFORD Red Lion (01 560 6181) John Otway
BRIGHTON Polytechnic (681286) Cactus World News
BRISTOL Old Profanity (293301) Glee Club
BRISTOL Tropic (49875) Dennis McCalla/Kobra
CARDIFF University (396421) Buddy Curtess And The Grasshoppers/Rent Party
CROSSKEYS Crosskeys Institute (270301) Larry Miller Band
DUDLEY JB's (53597) DT's/Geraint Watkins
EDINBURGH Playhouse (031 557 2590) Griff Rhys Jones/Mel Smith
GRANTHAM Leisure Centre English Dogs/The Prey/The Six
GRAVESEND Red Lion (66127) Ashmata
GUILDFORD University Of Surrey (509223) Andy Kershaw/The Higsons/The Larks
HIGH WYCOMBE Nags Head (21758) Lazy
HULL University (42431) Capricorn
KINGSTON Dolphin (01 546 1630) Dumpy's Rusty Nuts
LEEDS Trades Club (620629) The Mekons/Olulu Olulu/The Buttercookies
LONDON Camden Lock Dingwalls (01 267 4967) Savajazz/Lovely Money
LONDON Camden Dublin Castle (01 485 1773) Big Town Playboys
LONDON Clerkenwell Close Horseshoe (01 253 6068) Joolz/Slade/The Leveller/Jenny Eclair
LONDON Fulham High Street Kings Head (01 736 1413) Blues 'N' Trouble
LONDON Harlesden Mean Fiddler (01 961 5490) The Rapiers
LONDON Herne Hill Half Moon (01 274 2733) Blyth Power/Beat The System
LONDON Islington Pied Bull (01 226 8180) Guest Stars
LONDON Kensington Gore Royal Albert Hall (01 589 8212) Sting
LONDON Kentish Town Bull And Gate (01 485 5358) Hank Wangford
LONDON North Wembley Dog And Duck Cuddly Toys
LONDON Oval Cricketers (01 735 3059) Geno Washington And His Ram Jam Band
LONDON Peckham Walmer Castle (01 703 4639) Freakshow/One Way Craze
LONDON Whitechapel Lord Nelson (01 790 6148) The Reactors
MANCHESTER Apollo (061 273 3775) Red Wedge
MANCHESTER Cornerhouse Basking Sharks
MANCHESTER Gallery (061 832 3597) Ausgang/Silent Prayer
MANCHESTER Polytechnic (061 273 1162) Rhonda
ST ALBANS Horn Of Plenty (36820) Thin Ice
ST NEOTS Kings Head (74094) Filthy Rich
SHEFFIELD Leadmill (754500) Quando Quango
STOCKTON Dovecot Arts Centre (611625) These Tender Virtues/The Screaming Silence
WENDOVER Wellhead Inn Summer House
WEST BROMWICH Coach And Horses (021 588 2136) Tusk
WHITLEY BAY Esplanade Rock Club (2525018) Black Rose
WINCHESTER Theatre Royal (63210) Harvey And The Wallbangers/Park The Tiger
WISHAW Heathery Bar (72957) The Cut/Trident

SUNDAY 26

BRENTFORD Red Lion (01 560 6181) Amazing Rhythm Burglars (lunchtime)
CARDIFF St David's Hall (426111) Red Wedge
CROYDON Underground (01 760 0833) Cactus World News
DUDLEY JB's (53597) DT's
FETCHAM Riverside Club (375713) Fire And Ice
GLASGOW Rock Garden Trident
LIVERPOOL Empire (051 709 1555) Griff Rhys Jones/Mel Smith
LIVERPOOL Everyman Bistro Ministry Of Love
LLANHAREN Rugby Club (222209) Larry Miller
LONDON Battersea Park Road Latchmere (01 223 3549) Johnny G
LONDON Camden Lock Dingwalls (01 267 4967) Sunday Showcase
LONDON Camden Dublin Castle (01 485 1773) Big Town Playboys
LONDON Covent Garden Africa Centre (01 836 1973) 4D Man/King Baah/Brady
LONDON Sir George Robey Finsbury Park (01 263 4581) Under The Gun
LONDON Greek Street Le Beat Route (01 734 6308) Run To Zero/Dance Don't Dance/Sarean Quarter/4D Man
LONDON Hackney Cherubs (01 739 4962) Heavy Metal Disco
LONDON Kensington Gore Royal Albert Hall (01 589 8212) Sting
LONDON Kentish Town Bull And Gate (01 485 5358) Beautiful Strangers
LONDON The Mall ICA (01 930 0493) John Giorno
LONDON North Finchley Torrington (01 455 4710) Juice On The Loose
LONDON Oval Cricketers (01 735 3059) Barflies (lunchtime)/Meantime (evening)
LONDON Oxford Street 100 Club (01 636 0933) Little John's Jazzers
MANCHESTER Band On The Wall (061 832 6625) Norman Beaker Band
MIDDLESBROUGH Polytechnic (45589) Ausgang/Rebel Radio
PLYMOUTH Ziggys (266103) The Adicts
STOKE ON TRENT Roxy Rollers (274984) Stormlord
ULCOMBE Who's A Thought It Johnny Seven
WINGHAM The Anchor Aunt Fortescue's Coming Out Party

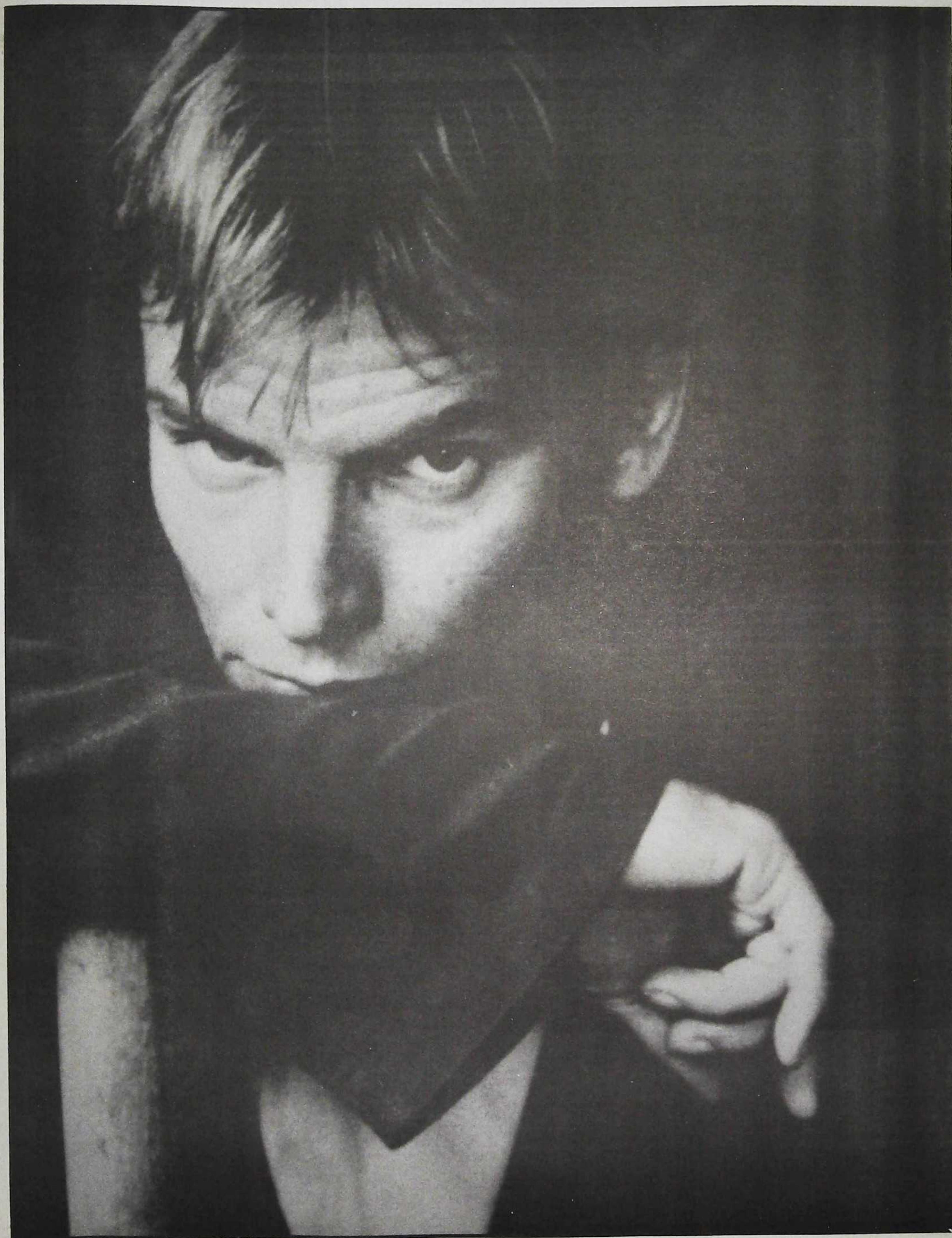
MONDAY 27

BIRMINGHAM Odeon (021 643 6101) Red Wedge
CHIPPENHAM Goldiggers (656444) Feargal Sharkey
LEEDS Adam And Eve's (456724) Belle And Sebastian
LONDON Battersea Park Road Latchmere (01 223 3549) 35th Of May
LONDON Camden Lock Dingwalls (01 267 4967) Blast/Splendid Boats/Crack Of Dawn
LONDON Camden Dublin Castle (01 485 1773) The Money
LONDON Fulham High Street Kings Head (01 736 1413) Mandrake
LONDON Greek Street Le Beat Route (01 734 6308) Passion Play/Popular Front/Screaming Marionettes/Billie Londo
LONDON Harlesden Mean Fiddler (01 961 5490) The Hunger Union
LONDON Kentish Town Bull And Gate (01 485 5358) Ventilators
LONDON Old Bond Street Embassy (01 499 4793) Takako And Crazy Boys
LONDON Putney Half Moon (01 788 2387) Eavesdropper
LONDON Wardour Street Marquee (01 437 6603) Tygers/Spitz
LONDON Wardour Street Wag (01 437 5534) Slim Gaillard
MANCHESTER Band On The Wall (061 832 6625) Jazz Foundations
NEWCASTLE UPON TYNE Riverside (614386) Ausgang/The Venetians/The Scream Idols

TUESDAY 28

BIRMINGHAM Odeon (021 643 6101) Feargal Sharkey
BIRMINGHAM Railway (021 359 2283) Twice Bitten
DUDLEY JB's (53597) King Spiders
LEICESTER De Montfort Hall (544444) Red Wedge
LONDON Battersea Park Road Latchmere (01 223 3549) Fire Next Time
LONDON Brixton Loughborough Hotel The Surfadelics/The Trudy/The Beach Burns
LONDON Brixton Old White Horse (01 487 3440) The Surfadelics
LONDON Camden High Street Camden Palace (01 387 0428) Heza Sheza
LONDON Camden Lock Dingwalls (01 267 4967) Snakes Of Shake
LONDON Camden Dublin Castle (01 485 1773) Jumping Jehosaphats
LONDON Coronet Street Bass Clef (01 729 2476) Guest Stars
LONDON Fulham High Street Kings Head (01 736 1413) Word Of Mouth
LONDON Harlesden Mean Fiddler (01 961 5490) Del Fuegos
LONDON Kentish Town Bull And Gate (01 485 5358) The Wolves
LONDON Kentish Town Polytechnic Of North London (01 475 5495) Potato Five
LONDON Old Bond Street Embassy (01 499 4793) Savajazz
LONDON Woolwich Tramshed (01 855 3371) Sub Rosa/Purple Worm/Cutting Edge
MANCHESTER Band On The Wall (061 832 6625) Groundhogs
WOLVERHAMPTON Polytechnic (28521) Dumpy's Rusty Nuts

SHIFT



TOUR NEWS

GEOFF MANN, Madrigal, and The Dream are all playing a charity gig for War On Want at Portsmouth Poly on January 23.

SAREAN QUARTAR, the Kent-based pop band, play some selected dates at Hastings Crypt Club January 24, Woolwich Tramshed 25, London Beat Route 26, London Limehouse Buccaneers 28.

MARK STEWART AND THE MAFFIA, who released their debut album 'As The Vener Of Democracy Starts To Fade' before Christmas, play Leeds Poly on January 23 and London University Union 24 to promote it.

SEVENTH SEANCE present 'a multi-media spectacular' called The Divine Nightmare at Brixton Fridge, London on January 23. The show will also include dance from The Cholmondeley Dance Theatre, performances by Julie Asterisk, Ian Hinchcliffe and David Aylward and fire and pyrotechnics by Paul Furwell.

THE OCTOPUS RISE, a new three piece, are playing Southend Shambles (Pier Hill) 25, Southend Focus 27.



THE POTATO 5, the Dammers acclaimed ska band, who are shortly bringing out a seven inch version of their 12-inch single 'Ska Explosion', play Kentish Town North London Poly on January 28 and Brixton Fridge 31.

PREYER, a heavy metal five piece who have built up a following in their native Wales, now try to establish themselves in England. They play Hereford Market Tavern January 23, Llanharan RFC February 9, Bristol The Crown St Nicholas Market 14 and St Austell The Bugle AFC 15.

THE GRIP, a 'highly combustible' trio (!) who get their kicks from winning baboon juggling contests add extra dates to their 'New Year Rock' tour at Nottingham Mardi Gras January 23, Letchworth Plinston Hall 24 and Stoke Shelley's February 6.

CHARIOT and Elixir are two bands lined up to play a charity rock concert organised by Alice's Restaurant, the London based pirate radio station. The concert, in aid of the Kings College Hospital Scanner Appeal, takes place at The Wellington, Shepherd's Bush Green, London, on February 27. Tickets are £2 on the door but advance tickets priced £1.50 are available from PAR Services, 299A Heathway, Dagenham, Essex RM9 5AQ.

THE GREAT UNWASHED play the remainder of their 'No Soap' tour at Gillingham Southern Belle January 23, Rochester The Crown 24.

BLYTH POWER, the 'famous railway enthusiasts' named after a diesel locomotive, are on a short tour before recording their second single 'The Junction Signal'. They play University Of London Union January 22, Stoke Newington The Three Crowns 24, Central London Poly 25, Leeds Adam & Eves (with Alternative TV) 29, Bradford 1 in 12 Club 30, Woolwich Thames Polytechnic February 7.

JOHN GIORNO, the New York poet who has influenced rock personalities like Patti Smith and Frank Zappa with his own blend of poetry and music, makes a one-off performance at the ICA on January 26. Giorno's topics include alcohol, drugs and sexual imagery to an accompaniment of synthesizer, drums, and guitar, a sample of which has recently been released on the Sounds acclaimed 'A Diamond Hidden In The Mouth Of A Corpse'. Tickets are £4 from the ICA, The Mall, London SW1.

THE MAGIC MUSHROOM BAND are out on the road again to play High Wycombe Nag's Head January 25, Bracknell South Hill Park February 6, Hammersmith Clarendon 20, and a Greenpeace Benefit gig at Aldershot West End Centre 21.

GEMS, the London pop band who supported Gary Glitter on his December tour, finish their mini-tour before the release of a debut single in February. They play Sheffield University January 23, Stoke On Trent College Of Higher Education 24, Wolverhampton Polytechnic 25 and Sheffield Sarby Hall 31.

THE BARFLIES play a string of London dates at Battersea Kentish Town Hull & Gate 23, Bethnal Green The Gate 24, New Cross Royal Albert 25, Kennington Oval Cricketers 26, East Sheen The Bull 29, Lewisham The Club 31.

HEIST, the heavy funk four piece from London, have a few dates lined up in London before the release of their single 'Same Way' on February 7. They play Dingwalls on January 21 and The University Of London Union 24 with Mark Stewart & The Mafia. The single is available as a 12-inch only on NV Records (through The Cartel).

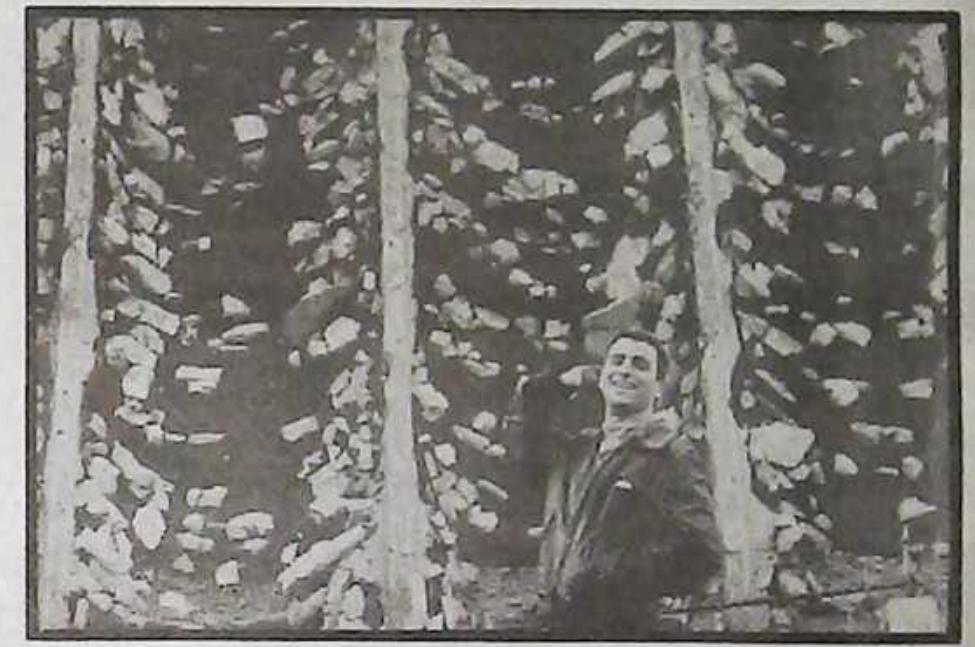
RED HARVEST are out on the road to promote their debut single called 'The Sound And The Fury' on Trumpet Records (via Backs). They play Norwich Premises Arts Centre (with Dig Vis Drill and Henry Normal) January 22, Norwich Gala (with Sneakin' Suspicion, Gudvil, Ian Fox) 24, London Rock Garden (with Sad Among Strangers) 30, Norwich Santanas (with Jasmine Minks) February 3, Norwich Gala (with The Avons, Big & Beautiful, Under A Glass Bell) 7, Norwich Premises (with The Cabinet, and The Nivens) 14, London Clarendon (with Winston & The Churchills) March 12.

KAU TAU, who feature on Rusty Egan's album 'Freedom To Rock' to be released next month, and who are currently recording their own debut album, play a headline gig at the London Marquee on January 24.

BLUE SIEGE, who release their mini album 'Ruins No Longer Remain' at the beginning of February on Pride Communications via Probe Plus and the Cartel label, have a tour lined up for the new year. Dates are: Liverpool The System January 24, Middlesbrough Teeside Poly 25, Middlesbrough Rumpoles 26, Middlesbrough Blaizers 27, Blackburn Harveys Disco Bar 28, Blackpool Prince Of Wales 29, Leicester The Cooler 30, Wrea Green The Institute February 1, Southport The Mad Hatter 4, Sunderland Poly 5, Preston Raider's 6, Liverpool Council Benefit 8.

THE MINT JULEPS, the Stepney Green singers who will shortly be releasing a new single, finish their current mini-tour with a gig at Brentford Watermans Arts Centre on January 26.

QUANDO QUANGO, who have released a debut album 'Pigs And Battleships', play Newcastle Riverside Club January 23, Stafford College Of Further Education 24, Sheffield Leadmill 25 and Portsmouth Polytechnic February 6.



THE DAVE HOWARD SINGERS, whose Dave Howard recently escaped a near fatal car crash in Toronto, have flown back to Britain to support Divine at Walthamstow Assembly Hall on January 29.

HOT PORK LUNCH No. 35



CHART

UK 50 SINGLES UK 50 ALBUMS

- 1 2 THE SUN ALWAYS SHINES ON TV A-ha Warner Brothers
- 2 1 WEST END GIRLS Pet Shop Boys Parlophone
- 3 21 WALK OF LIFE Dire Straits Vertigo
- 4 6 SATURDAY LOVE Cherrelle With Alexander O'Neil Tabu
- 5 19 BROKEN WINGS Mr Mister RCA
- 6 17 YOU LITTLE THIEF Feargal Sharkey Virgin
- 7 4 HIT THAT PERFECT BEAT Bronski Beat Forbidden Fruit
- 8 11 RUSSIANS Sting A&M
- 9 22 WHO'S ZOOMIN' WHO Aretha Franklin Arista
- 10 7 GIRLIE GIRLIE Sophia George Winner
- 11 3 SAVING ALL MY LOVE FOR YOU Whitney Houston Arista
- 12 25 ALICE I WANT YOU JUST FOR ME Full Force CBS
- 13 33 IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics RCA
- 14 13 LEAVING ME NOW Level 42 Polydor
- 15 34 SUSPICIOUS MINDS Fine Young Cannibals London
- 16 9 WRAP HER UP Elton John Rocket
- 17 5 DRESS YOU UP Madonna Sire
- 18 36 SYSTEM ADDICT Five Star Tent
- 19 24 RING OF ICE Jennifer Rush CBS
- 20 8 SEPARATE LIVES Phil Collins & Marilyn Martin Virgin
- 21 26 TORTURE King CBS
- 22 10 WE BUILT THIS CITY Starship Grunt
- 23 — ONLY LOVE Nana Mouskouri Carrere/Philips
- 24 18 DON'T LOOK DOWN Go West Chrysalis
- 25 50 SPIRIT OF '76 Alarm IRS
- 26 12 WALKING IN THE AIR Aled Jones EMI
- 27 46 THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley Polydor
- 28 16 SPIES LIKE US Paul McCartney Parlophone
- 29 20 DON'T YOU JUST KNOW IT Amazulu Island
- 30 30 THE POWER OF LOVE Jennifer Rush CBS
- 31 — PULL UP TO THE BUMPER Grace Jones Island
- 32 14 SEE THE DAY Dee C Lee CBS
- 33 48 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 34 — IMAGINATION Belouis Some Parlophone
- 35 — LIFE'S WHAT YOU MAKE IT Talk Talk EMI
- 36 28 AFTER THE LOVE HAS GONE Princess Supreme
- 37 — BORDERLINE Madonna Sire
- 38 32 A GOOD HEART Feargal Sharkey Virgin
- 39 — CUT ME DOWN Lloyd Cole & The Commotions Polydor
- 40 42 DAYS LIKE THESE Billy Bragg Go! Discs
- 41 23 SAY YOU, SAY ME Lionel Richie Motown
- 42 — ONE NATION Masquerade Streetwave
- 43 43 TAKE ON ME A-ha Warner Brothers
- 44 15 I'M YOUR MAN Wham! Epic
- 45 — THE PROMISE Arcadia Parlophone
- 46 41 IS IT A CRIME Sade Epic
- 47 — LEADER OF THE PACK Twisted Sister Atlantic
- 48 38 SHE'S STRANGE Cameo Club
- 49 44 BECAUSE Julian Lennon EMI
- 50 — IF I RULED THE WORLD Curtis Blow Club

- 1 1 BROTHERS IN ARMS Dire Straits Vertigo
- 2 — THE BROADWAY ALBUM Barbra Streisand CBS
- 3 8 HUNTING HIGH AND LOW A-ha Warner Brothers
- 4 2 LIKE A VIRGIN Madonna Sire
- 5 18 THE DREAM OF THE BLUE TURTLES Sting A&M
- 6 5 WORLD MACHINE Level 42 Polydor
- 7 10 ISLAND LIFE Grace Jones Island
- 8 4 NOW THAT'S WHAT I CALL MUSIC 6 Various EMI/Virgin
- 9 3 PROMISE Sade Epic
- 10 32 FEARGAL SHARKEY Feargal Sharkey Virgin
- 11 6 THE SINGLES COLLECTION Spandau Ballet Chrysalis
- 12 14 WHITNEY HUSTON Whitney Houston Arista
- 13 27 BE YOURSELF TONIGHT Eurythmics RCA
- 14 7 HITS 3 Various CBS/WEA
- 15 13 JENNIFER RUSH Jennifer Rush CBS
- 16 17 NO JACKET REQUIRED Phil Collins Virgin
- 17 33 FINE YOUNG CANNIBALS Fine Young Cannibals London
- 18 12 THE LOVE SONGS George Benson K-Tel
- 19 15 GO WEST Go West Chrysalis
- 20 25 THE FIRST ALBUM Madonna Sire
- 21 21 HOUNDS OF LOVE Kate Bush EMI
- 22 22 ONCE UPON A TIME Simple Minds Virgin
- 23 9 ICE ON FIRE Elton John Rocket
- 24 19 GREATEST HITS VOLUMES I & II Billy Joel CBS
- 25 11 THE LOVE ALBUM Various Telstar
- 26 24 EASY PIECES Lloyd Cole & The Commotions Polydor
- 27 16 THE GREATEST HITS OF 1985 Various Telstar
- 28 20 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 29 35 BORN IN THE USA Bruce Springsteen CBS
- 30 56 LUXURY OF LIFE Five Star Tent
- 31 23 THE CLASSIC TOUCH Richard Clayderman Decca
- 32 30 BITTER SWEET King CBS
- 33 42 QUEEN'S GREATEST HITS Queen EMI
- 34 36 SONGS TO LEARN AND SING Echo & The Bunnymen Korova
- 35 47 HEART AND SOUL Barry White K-Tel
- 36 37 MISPLACED CHILDHOOD Marillion EMI
- 37 38 AFTERBURNER ZZ Top Warner Brothers
- 38 43 RECKLESS Bryan Adams A&M
- 39 49 PRIVATE DANCER Tina Turner Capitol
- 40 54 THE BEST OF INCANTATION Incantation Coda
- 41 34 LOVE HURTS Elaine Paige WEA
- 42 26 GOLD Barbara Dickson K-Tel
- 43 — ROCK A LITTLE Stevie Nicks Parlophone
- 44 28 LEAVE THE BEST TO LAST James Last Polydor
- 45 — ALCHEMY Dire Straits Vertigo
- 46 39 THE SINGLES 81-85 Depeche Mode Mute
- 47 29 STREETSOUNDS EDITION 15 Various Streetsounds
- 48 — HIGH PRIORITY Cherrelle Tabu
- 49 58 THE COMPLETE MIKE OLDFIELD Mike Oldfield Virgin
- 50 — WHO'S ZOOMIN' WHO Aretha Franklin Arista

Compiled by MRIB



EURYTHMICS: Whaddya mean, we look too cheerful?

SOUNDS TRACKS

Dave Henderson

BRINGING HOME THE BAIT Live Skull Homestead LP
 BURN'T WEENY SANDWICH The Mothers Of Invention Reprise LP
 WHISTLING IN THE DARK Easterhouse Rough Trade 45

Kevin Murphy

THE OLD AND THE NEW ACR Factory
 AMERICAN TRILOGY Elvis Presley Live & Kicking
 RISE Pil Virgin 45

Jack Barron

RISE Pil Virgin 45
 FALL Trip Tumble Tape
 THE EYEBALL THAT EXPLODED The Torn Tearducts Sob preview tape

Chris Roberts

HEROES Blondie Chrysalis live b-side
 DIVA Soundtrack DRG LP
 I'M IN LOVE WITH A GERMAN FILM STAR The Passions Polydor 45

Tony Mitchell

FIELD WORK Ryuichi Sakamoto/Thomas Dolby 10 tape
 BLUE KISS Jane Wiedlin IRS 45
 DO RE MI Do Re Mi Virgin tape

Hugh Fielder

GUITAR, VOCALS Richard Thompson Hannibal
 THE DUKE PEACOCK STORY VOL 1 Clarence 'Gatemouth' Brown Ace
 SMALL BLUE THING Suzanne Vega A&M

Sally Gethin

DAYS LIKE THESE Billy Bragg Go! Discs
 FALLING DOWN THE MOUNTAIN INXS from 'Listen Like Thieves' LP Mercury
 LIVING IN AMERICA James Brown Epic

Robbi Millar

THE ULTIMATE SIN Ozzy Osbourne pre-release tape
 RISE Pil Virgin 45
 RUSSIANS Sting A&M 45

REGGAE TENS

PRE-RELEASE

- 1 SOME GIRLS WICKED AND WILD Hya Nya The Hya Nya
- 2 PREMIER PLAZA Charlie Chaplin Techniques
- 3 LOVER KILL ME John Wayne Kingston 11
- 4 DEATH TRAP Edi Fitzroy Jammys
- 5 TRANQUILISER Horace Ferguson Gorgon
- 6 MUST GIRLIE GIRLIE Tiger Taurus
- 7 PLAY WITH ME Frankie Paul Aqua
- 8 HOLLER FOR ME Lyncal Sunset
- 9 YOU GO YOUR WAY Tristan Palmer Cornerstone
- 10 JAH JAH CALL YOU U-Roy Ujama

DISCO

- 1 NATURAL MYSTIC Bob Marley Daddy Kool
- 2 KOOL NUH Aswad Simba
- 3 ONE DANCE WON'T DO Audrey Hall Germain
- 4 SELECTOR HIM GOOD Little Clarkie Jah Tubbys
- 5 THE CREATOR Aisha Airwa
- 6 BABY MOTHER Mike General Levy Roots
- 7 SWEET REGGAE MUSIC Nitty Gritty Unity
- 8 MUSIC LESSON The Original Wailers Tuff Gong



STEEL PULSE: under wraps

- 9 SPIN YOUR ROLL Potato Five Gaz's
- 10 THIN LINE BETWEEN LOVE AND HATE B B Seaton Bi Bi

ALBUMS

- 1 CLASH Tenor Saw And Coco Tea Hawkeye
- 2 STRUGGLING The Mighty Diamonds Live And Learn
- 3 BABYLON THE BANDITS Steel Pulse Elektra
- 4 TASTE OF CARIBBEAN TECHNOLOGY Mad Professor Ariwa
- 5 COUNTRY LIVING The Gladiators Heartbeat
- 6 TEN TO ONE Various Artists Jammys
- 7 MISSING CHANNEL The Dub Syndicate On-U-Sound
- 8 FEVER Tenor Saw Crystal
- 9 REGGAE GREATS Jacob Miller Island
- 10 WILDLIFE John Holt And Dennis Brown Tads

Compiled by Daddy Kool 94 Dean Street London W1

WHERE'S LORD LUCAN HIDING?

- 1 IN THE PENALTY AREA AT Highbury
- 2 IN A CHARITY BOX IN CARDIFF
- 3 OPENING THE BATTING FOR AUSTRALIA
- 4 IAN PAISLEY'S MOUTH
- 5 SHACKED UP WITH KENNETH NEWMAN AND MARY WHITEHOUSE IN A THREE WAY LOVE NEST IN KNIGHTSBRIDGE
- 6 THE HUMOUR DEPARTMENT AT NME
- 7 ON STAGE AT A SISTERS OF MERCY GIG
- 8 BRISTOL ROVERS TROPHY ROOM
- 9 IN CYRIL SMITH'S TROUSERS
- 10 IN SWANSEA CITY'S SAFE

Compiled by Pete/Tony Anti Wide Boy League

ATTACK

HOT METAL 60

SINGLES

- 1 — SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 2 — LEADER OF THE PACK Twisted Sister Atlantic
- 3 1 RUN TO THE HILLS Iron Maiden EMI
- 4 — THROWING STONES AT THE WIND Pallas Harvest
- 5 2 HEART OF LOTHIAN Marillion EMI
- 6 7 NINETEEN Phil Lynott Polydor
- 7 9 WHITE WEDDING Billy Idol Chrysalis
- 8 8 LAVENDER Marillion EMI
- 9 10 ANIMAL (F*** LIKE A BEAST) WASP Music For Nations
- 10 4 RUNNING FREE Iron Maiden EMI
- 11 16 TEARS ARE FALLING Kiss Vertigo/Phonogram
- 12 15 MARKET SQUARE HEROES Marillion EMI
- 13 14 BLIND IN TEXAS WASP Capitol
- 14 11 SLEEPING BAG ZZ Top Warner Brothers
- 15 3 CHRISTMAS TIME Bryan Adams A&M
- 16 5 BURNING HEAT Survivor Scotti Brothers
- 17 6 SMOKIN' IN THE BOYS ROOM Mötley Crüe Elektra
- 18 17 KAYLEIGH Marillion EMI
- 19 19 WINTER WONDERLAND Stryper Enigma/Stiff
- 20 13 THE BIG MONEY Rush Vertigo/Phonogram



AC/DC: current faves

ALBUMS

- 1 3 AFTERBURNER ZZ Top Warner Brothers
- 2 2 RECKLESS Bryan Adams A&M
- 3 4 LIVE AFTER DEATH Iron Maiden EMI
- 4 1 MISPLACED CHILDHOOD Marillion EMI
- 5 5 COME OUT AND PLAY Twisted Sister Atlantic
- 6 12 ELIMINATOR ZZ Top Warner Brothers
- 7 15 ON A STORYTELLER'S NIGHT Magnum FM
- 8 6 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 9 8 DONE WITH MIRRORS Aerosmith Geffen
- 10 18 FLY ON THE WALL AC/DC Atlantic
- 11 7 VITAL IDOL Billy Idol Chrysalis
- 12 14 THE LAST COMMAND WASP Capitol
- 13 10 POWER WINDOWS Rush Vertigo/Phonogram
- 14 11 CLUB NINJA Blue Öyster Cult CBS
- 15 9 FUGAZI Marillion EMI
- 16 20 TWITCH Aldo Nova Portrait
- 17 13 REAL TO REEL Marillion EMI
- 18 16 7800° FAHRENHEIT Bon Jovi Vertigo/Phonogram
- 19 17 THEATRE OF PAIN Mötley Crüe Elektra
- 20 — SOLDIERS UNDER COMMAND Stryper Enigma/Stiff
- 21 — RUN FOR COVER Gary Moore 10
- 22 30 BAT OUT OF HELL Meat Loaf Cleveland International
- 23 25 RIDE THE LIGHTNING Metallica Music For Nations
- 24 27 BEST OF HANOI ROCKS Hanoi Rocks Lick Records
- 25 19 WORLD WIDE LIVE Scorpions Harvest
- 26 21 OUT FOR THE COUNT Y&T A&M
- 27 28 ASYLUM Kiss Vertigo/Phonogram
- 28 — TO MEGA THERION Celtic Frost Noise
- 29 — WHEN MIDNIGHT COMES Surgin Music For Nations
- 30 — DOUBLE TROUBLE LIVE Molly Hatchet Epic

IMPORTS

- 1 1 SURRENDER Joshua SMS
- 2 — LE MANS Le Mans Columbia
- 3 — SWEET PAIN Sweet Pain Combat
- 4 — WELCOME TO THE CLUB Kick Axe Pasha
- 5 2 MAXIMUM DESTRUCTION Destructor Auburn
- 6 — FIGHT TO SURVIVE White Lion Victor Japan
- 7 4 CALIFORNIA'S BEST METAL Various New Renaissance
- 8 5 DIVINE RIGHT Divine Right Greenworld
- 9 — SEDUCE Seduce Psychomania
- 10 — FIRST STOP Shelter Polydor

Compiled by Spotlight Research



EASTERHOUSE: eggstatic

INDIE ALBUMS

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

Compiled by Spotlight Research

CAT

- 1 WHEREVER I LAY MY CAT Paul Young
- 2 ONCE KITTEN, TWICE SHY Ian Hunter
- 3 CAT'S THE WAY (I LIKE IT) K C & The Sunshine Band
- 4 ALL AROUND MY CAT Steeleye Span
- 5 ALRIGHT MEOW Free
- 6 MOGGY MAY Rod Stewart
- 7 CAT BUY ME LOVE The Beatles
- 8 MANX FUR THE MEMORY Bob Hope
- 9 NUTBUSH KITTY LIMITS Ike And Tina Turner
- 10 CARELESS WHISKER George Michael

Compiled by The Pussy Lovers Grove Park

BEER

- 1 AMSTEL STANDING Elton John
- 2 STELLA LUGOSI'S DEAD Bauhaus
- 3 LABBATT'S THE WAY I LIKE IT KC And The Sunshine Band
- 4 MY HEM-E-LING Chuck Berry
- 5 PALE ALE SHELTER Tears For Fears
- 6 HARPBREAKER Dionne Warwick/Led Zeppelin
- 7 STOUT TO THE TOP The Style Council

INDIE SINGLES

- 1 1 DAYS LIKE THESE Billy Bragg Go! Discs
- 2 2 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 3 10 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 4 3 TINY DYNAMINE Cocteau Twins 4AD
- 5 5 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 6 6 BLUE MONDAY New Order Factory
- 7 4 REVOLUTION The Cult Beggars Banquet
- 8 18 LET THEM EAT BOGSHEDED Bogshed Vinyl Drip
- 9 8 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 10 22 REVOLUTION Chumba Wumba Agitpop
- 11 19 DRINKING AND DRIVING The Business Diamond
- 12 11 THE BATTLE CONTINUES Conflict Mortarhate
- 13 13 DESIRE Gene Loves Jezebel Situation Two
- 14 15 NO PLACE CALLED HOME The June Brides Intape
- 15 27 UPSIDE DOWN The Jesus And Mary Chain Creation
- 16 14 IT WILL COME The Woodentops Rough Trade
- 17 28 ALL DAY LONG The Shop Assistants Subway Organisation
- 18 12 SPIRITWALKER The Cult Situation Two
- 19 9 NEEDLE GUN Hawkwind Flicknife
- 20 17 CRUISER'S CREEK/LA The Fall Beggars Banquet
- 21 32 RAIN The Cult Beggars Banquet
- 22 — LA RAIN Rose Of Avalanche LIL
- 23 20 BRAINBOX The Three Johns Abstract
- 24 21 V2 That Petrol Emotion Noise A Noise
- 25 7 SLAMMERS King Kurt Stiff
- 26 25 GREEN BACK DOLLAR The Men They Couldn't Hang Imp/Demon
- 27 37 BUBBLING Aswad Simba
- 28 33 FLAG DAY The Housemartins Go! Discs
- 29 35 WALK ON GILDED SPLINTERS The Flowerpot Men Compost
- 30 16 SUB-CULTURE New Order Factory
- 31 39 LIKE AN ANGEL Mighty Lemon Drops Dreamworld
- 32 — WHISTLING IN THE DARK Easterhouse Rough Trade
- 33 31 CRAWFISH Johnny Thunders & Patti Palladin Jungle
- 34 44 MAKES NO SENSE AT ALL Hüsker Dü SST
- 35 23 PEARLY DEWDROPS' DROPS Cocteau Twins 4AD
- 36 — RISE Into A Circle Arcadia
- 37 38 KEEN That Petrol Emotion The Pink Label
- 38 43 BAR ROOM BOP - CHAMPS ELYSEES The Adicts Fall Out
- 39 30 EDIE The Adult Net Beggars Banquet
- 40 45 RESSURECTION JOE The Cult Beggars Banquet
- 41 — DEEP IN THE MIND OF THE PURPLE THINGS Purple Things Media Burn
- 42 29 WHIMPEEZ Peter And The Test Tube Babies Trapper
- 43 24 THE WIND OF CHANGE Robert Wyatt With The SWAPO Singers Rough Trade
- 44 34 THE PERFECT KISS New Order Factory
- 45 36 AIKEA-GUINEA Cocteau Twins 4AD
- 46 40 DON'T TURN AWAY Beki Bondage Communique
- 47 41 FOUR A'S AT MAIDA VALE Marc Riley With The Creepers Intape
- 48 49 THE HOP Theatre Of Hate Stiff
- 49 46 PLUNDER THE TOMBS Fur Bible New Rose
- 50 26 TOWER BLOCK ROCK Twenty Flight Rockers ABC

BIRD

- 1 BIRD IT ON THE GRAPEVINE Marvin Gaye
- 2 HIT THAT PERFECT BEAK Bronski Beat
- 3 SQUAWKING IN THE AIR Aled Jones
- 4 HAPPY STORK Captain Sensible
- 5 POWER OF DOVE Jennifer Rush
- 6 HAWK ON THE WILD SIDE Lou Reed
- 7 THE ROOK OF LOVE ABC
- 8 JUST LIKE STARLING OVER John And Yoko
- 9 LOVE ON THE COCKS Neil Diamond
- 10 I CROW HIM SO WELL Elaine Paige and Barbara Dickson Bubbling under ...
- 11 LARK CHRISTMAS Wham!
- 12 MATERIAL GULL Madonna
- 13 DOVE AND PRIDE King
- 14 DRAKE IT EASY Eagles
- 15 HOLDING OUT FOR A HERON Bonnie Tyler

Compiled by The Bird Fanciers of Grove Park

- 8 BECKS IN THE USSR The Beatles
- 9 DON'T GO BREAKING MY HARP Elton John/Kiki Dee
- 10 GUINNESS ALL YOUR LOVIN' ZZ Top

Compiled by Sevy, Squalo and The Viscount, Inverness

BAND AID

SX APPEAL

WESTONE SPECTRUM SERIES SX GUITAR

£235.00

QQ V½

WESTONE HAVE always stood for economy and quality as opposed to severe originality of design, which may well be one of the reasons they offer such diversity of styles. Take their new platoon of Spectrums for instance. There's seven guitars and four bass guitars to choose from, so there's certainly no lack of choice.

Retailing at £235, the Spectrum SX seems a wee overpriced, and I say this because its sound does not do justice to its tremendous appearance. With a humbucker and two single coil Magna Flux pick-ups, you'd think it would at least

have the range of an Ibanez Artist, not to mention the clout of one of those cheaper Yamaha models currently available.

Unfortunately it has neither; what it does have however, is that rather staunch, lukewarm Dave Edmunds sound with a fair bit of sustain. Quite nice really, very wholesome, very rich and very inviting, but after a while, very grating.

With a five way selector switch and a coil tap on the master volume control, some variations on the aforementioned sound are available. Moreover, for metallic Gang Of Four enthusiasts, this guitar will prove itself to be crucial in the dampened strings, left-hand thrash department. Andy 'I haven't slept in 37



SX: smart bridge move

years but I'm going to attempt playing 'Route 66' backwards anyway' Gill will be pleased.

The body itself is maple (as is the whole of the guitar) and it resembles a sharper, partially slimmer version of a Strat without a scratchplate. As a result of its contouring, the top and back edges have a large radius curve making the guitar very comfortable both to hold and play.

The bolt-on maple, almost Habitat neck is rather pleasant and I have to say, its action is rather akin to that of a good Fender. A good Westone move methinks, as their earlier necks were notoriously bulky. The finish is like glass, and because it's the same colour as the body, it looks futuristically ace. Only problem being that you can't see the dots or where you are that clearly. Still, I can't see this as being a major problem so let's talk headstock.

Again, the same colour as the body and neck and a

rather groovy shape too. Only one irritant - a locking top nut.

It does have its good points I suppose; when one plays with a locking top nut, one doesn't go out of tune as often as Jimi Hendrix. Anyway, so far as these devices go, this one's a good 'un. Smooth, accurate and perhaps slightly ahead of a lot of its rivals.

While on the subject of hardware, the locking top nut works very well in conjunction with its mate at the other end of the SX, the Bendmaster FT tremolo arm. FT for fine tuning, which is precisely what you get. A black plated tremolo arm does its job very well and ensures supreme tuning throughout Ritchie Blackmore romps, frolics and throw-ups. As good as a Strat tremolo any day.

Finally, we come to the bridge, which along with the guitar's overall appearance, has to be the instrument's

greatest attribute. It enables you to gauge the strings exactly where and how you want them without having to dither around with pesky little allen keys.

On a raised section of the assembly are the guitar's fine-tuners, which are very substantial and easy to operate. Terribly smooth, and terribly Steinberger. Someone obviously knows what they're doing.

So far as action and playability are concerned, the Westone SX is faultless, and if you're after relentless good looks, then look no further.

However, if you're after relentless good sounds that lend themselves to versatility, you may well be advised to have a look at the model FX which, at £299, is the flagship of the Spectrum range.

It may, therefore, have everything including a demon sound.

Still, each to his own.

DAVID MARX

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

SOUNDS CLASSIFIEDS

- Sounds Classifieds are read by 725,000 people everyweek* That's now over 153,000 more readers EVERY WEEK than Melody Maker
- If you want to form a band, this is the place to do it. And it couldn't be cheaper!
- Fill in the coupon today - you'll be reaching more musicians for fewer notes!
- All classified advertisements include V.A.T. @ 15%.

*Source: Target Group Index 1985

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

MUSICIANS SEEKING BANDS.

TEL: NU-LINE 01-602 9407. S2675

VOCALIST REQUIRED by unusually original band now forming. Examples Devoto, Eno, Matt Johnson, Calvert, Ferry, Ring Steve, Hornchurch 51654. S4522

FEMALE BASS for special band (London) Cocteau/Banshees. Commitment essential. Write /Photo to. Box no. 677. S4757

RHYTHM, LEAD and bass. 01-223 8845. S4759

FEMALE VOCALIST, M/F GUITARIST wanted for group reforming. Must live the London area and be aged 18-23, tastes mainly Cure, Siouxsie, Dedication over experience. Phone Steve 01-888 5679, before 7pm. S4760

BASSIST AGGRESSION Rhythm Slaughter. Sonic Y, Hendrix, Suicide. Dudley 50105. S4762

DRUMMER REQUIRED to complete band. Phone Colin 021-378 4308. S4764

THE ENGLISH Roses require shit hot singer and drummer, must be dedicated into Clash, Spear, Lords, loads more, no wimps. Andy 051-526 8831. S4765

DRUMMER AND Violinist needed for remarkable band, Velvet Underground, New Order. Must be young, East London based. Graeme 01-536 0181. S4767

LEADS BASSIST wanted Feel-good, Prowlers, Messiahs, Twentyish fast. Leeds 784918. S4768

DRUMMER (REPLACEMENT) Space/new age band, "Taking Off". Based in Kidderminster. Alan, Cradley Heath 60368 or 15 Brook Street, Kidderminster, Worcs. S4787

LATE BEATLES Influenced male singer wanted. Please write: M. Harris, 23 Milton Road, Egham, Surrey. S4788

GUITARIST, DRUMMER, Bassist wanted! by Vocalist/Lyricist to form/join indie band. Likes Birthday Party, Virgin Prunes etc. Manchester 061-681 4904 before 8pm. S4791

DRUMMER REQUIRED for modern rock/pop band in Cambridge area. Backing vocals essential. Paul, Fowlmire 569. S4799

SURBITON AREA Recording Projects need young musicians - Pete 01-399 3990. S4800

BASS AND Sax wanted to complete line up. London based. Phone now. Kevin 01-997 2269, Sue 01-989 7574, Andy 01-368 6563. S4807

GUITARIST (18) seeks Singer/Lyricist for song writing partnership. Influences Bowie, Floyd, Beatles, U2, Ambition rather than experience. Pete 0625-532797 (South Manchester). S4808

WANTED GUITARIST to join Vocalist, Bassist to form band 19 or under, no experience needed. Must be dedicated, ambitious, raunchy, Pistols type. Berlin, 4 Peak View, South Normanton, Derbyshire DE55 2BB. S4809

KEYBOARDS WANTED for 80's band. Influences U2, Simple Minds, Cult. Must be professional and competent. Dan 0203-618013. S4810

MARSHLANDS require Bassist and Drummer for Atmospheric sound of mood and melody. Phone Steve 01-290 1830 eves. S4811

DEADBEATS NW/Kent trash rock band require Guitarist/Drummer/Damned/Ramones/Hanoi etc/Lea, Greenhithe, 846036 anytime. S4812

I'M A SONGWRITER (I think), I've got some great ideas (I'm still thinking), what I don't got is an enthusiastic ambitious keyboard player to help me develop these ideas prior to forming a rock/pop band. As I resemble a wart-hog I won't be in the band, I'll write the songs. Anybody? Lee, Dartford 25303. S4852

VOCALIST WANTED powerful voice into Hanoi, Stones, R&R. Must have own equipment. M/Cr area. 775-4719 after five, Phil. S4853

MUSICIANS to join Guitarist for cult band, Islington area only. Justin - 01-278 3719. S4856

ROCKABILLY DRUMMER is looking for other Rockabillys to form a band. No experience needed just a love for rockabilly music. Ring Chris 0978-357745 or 352438 N. Wales. S4855

LEAD GUITARIST wanted into Hanoi, Stones, M/Cr area. Plenty confidence. Phone Martin 748-9089. Must have own gear. S4854

RHYTHM, LEAD, and BASS, 01-223 8845. S4863

LONDON BASED Band, high power Rock 'n' Roll need urgently Vocalist Management Sponsorship, phone Richard 04948 15543. S4864

VOCALIST REQUIRED for named Midland band playing modern American rock. Ring Chris, Arcade Music Rugeley (08894) 70695 shop hours. S4813

FEMALE PERCUSSIONIST /Drummer for Womens band. Manchester 061-881 4893. S4814

VOCALIST AND KEYBOARDS with writing ability and professional attitude required for 80's rock band, Stafford 0785-44612 Stoke-on-Trent 0782-273491. S4815

BASSIST WANTED MC5 Linkmen Iggy Dolls. Ring Edward 01-373 1332. S4816

BASSIST AND KEYBOARDS needed to join Vocalist/Guitarist Drummer in South East London Rock Band. Tel: Dave 01-236 9649 (work) 01-690 9858 (home). S4817

V-SOX REQUIRE BASSIST FOR GIGS + RECORDING MORGAN → 01-609 7504 [BURNEL, KAHN, SHAKESPEARE, S-MINDS, BAUHAUS, CURE, TALK TALK] S4857

MAJOR INDEPENDENT LABEL with a history of Gold and Platinum acts require the faces and sounds of 1986. Please send tape + photos to: Box no. 678 S4818

WINTER WARMER FEBRUARY PROMOTION

All Band Aid Classified ads to be in this office by the following times:

February 8th Issue - Noon-Tuesday January 28

February 15th Issue - Noon-Tuesday February 4.

February 22nd Issue - Noon-Tuesday February 11.

MUSICIANS WANTED HEAVY ROCK

15p per word (inc VAT)

YOUNG ENTHUSIASTIC Guitarist interested mostly Rock Music. Wishes to join or form band. Preferably North London area. Tel: 01-886 2548. S4769

LARRY MILLER requires 2nd Guitarist, hard image, Rhoads, Jake E Lee, type. Phone Reading 752268 or 411947. S4770

ROCK SINGER seeks serious hard working "melodic heavy rock band" who are goin' places. Have own material and ideas, transport and equipment. Karl 01-953 3687. S4771

DRUMMER WANTED for solid rock band, gigging now. Phone Tadley 6614 or Wallingford 39014. S4772

KEYBOARD PLAYER (18-25) urgently required for South London based "Metalodic" rock band with pro outlook. Good gear and backing vocals essential. Own transport preferred. Mike - 01-393 2115 evenings. S4773

YOUNG BASSIST wants to join rock band. Phone Alex 01-346 0205. S4819

SIRENS KISS need Vocalist for original Hard Rock band aiming for the top. Phone John (01) 675 7757. S4820

GLAMOUROUS BASSIST WANTED! Glam/Metal tarts only! (female/male) 01-289 1911. S4821

DRUMMER EXPERIENCED urgently required by powerful S.E. London metal band. Gigs waiting. Phone Marc on 01-690 4555 or 01-850 0526. S4822

FIERY MUSICIANS for exceptional Vocalist, Kingston area. 01-546 4890 evenings until 8.30. S4823

DYNAMIC FRONTMAN required by band into Bon-Jovi, Crue, Van Halen etc. Image and ability essential. Warwickshire West Midlands area. Phone 05642-2578. S4824

GUITARIST EXPERIENCED seeks rock band. Influences include Moore, Lifeson, Scorpions, Hackney area. Call Mick 01-249 5297 evenings. S4825

BASSIST REQUIRED for three piece metal band. Vocals, image essential. Gigs, Tour. Mike 01-452 0902. S4826

EX-NAMED BASSIST seeks musicians/band for real heavy metal. C/o Barbara 01-221 2588 eves. This phone works!!! S4827

CLASS HEAVY METAL BAND urgently requires Vocalist for 3rd album, U.S. and European gigs. Send tape, photo and details to Box no. 679. S4865

MUSICIANS WANTED PUNK

15p per word (inc VAT)

CHAOS REQUIRE Drummer and Lead Guitarist for Conflict, GBH style noise, phone Dino 01-907 4725. S4776

DRUMMER WANTED Leicester-shire area. Fast not thrash. No pros or time wasters. Ring Leicester 602082 after 5pm. S4828

OIL DRUMMER required for North East's leading (only) Oil Band. Must have own kit talent and big bank balance very helpful. Newcastle/Durham/Darlington area. Oil The Revival 0388-517441. S4829

WANTED: DRUMMER, loud and fast, to join Guitar and Bass with own material and rehearsal room. Influences include Killing Joke, Dead Kennedys, Boozie and curries. Phone Jase, Edinburgh 229-8287. S4830

ENTHUSIASTIC SINGER, S.E. London, M/F, Ramones, Dead Kennedys, MOB, Andrew 01-699 2051. S4831

SKINHEAD, REGGAE BANDS Wanted for Compilation Album

Also: Oil Records presents

OIR 004 - This is Oil (A Streetpunk Compilation)
OIR 003 - Condemned 54 (Battle Scared mini album)
OIR 002 - Section 5 (We Won't Change mini album)
OIR 001 - Complete Control (Bricks, Blood 'N' Guts mini album)

Coming soon, debut albums by Victoria Ramount, Intensive Care, All Oil Records thru Revolver/Contact

3 Machen Street, Grangeclown, Cardiff CF1 7NT S4777

MUSICIANS WANTED ELECTRONIC/POP

15p per word (inc VAT)

WANTED NOW! Musicians. Drummer, Bass, Keyboards, Guitar, Percussion to form the X Influence. D.C. Funk, (Go-Go) Hip-Hop, Electro Direction. New sound. Interested. Contact Micki X. Tel: 01-609 9288. S4778

MUSICIANS AVAILABLE

15p per word (inc VAT)

BAND SEEKING MUSICIANS. TEL: NU-LINE 01-602 9407. S2695

SINGER ENTHUSIASTIC but inexperienced wants to join band/musicians for melodic pop/rock. Phone Jenny 01-539 4299 evenings. S4832

MIKE & TINA: Backing Vocalist available, also forming own band. Sounds interesting! (Straits/Marillion/Nena/Heart) Bookham 54580 eve (6pm+) and weekends (Mike). S4833

VERY AMBITIOUS Bassist available. Influences Doors, Waits, Heep, Frampton. Will consider anything! Call Nick Heath, Hayes 77968 (evenings). S4834

GOOD GUITARIST, 19 original/open-minded, influenced by commercial rock, (Crue, Cult, Idol) with image. North Herts area. Ring Pete Kimpton 833247 anytime. S4835

SHIT HOT, Rhoads/Moore style guitarist available. Excellent image-gear. Dedicated pro-minded London based bands only. 051-426 7357 Brian. S4836

EXPERIENCED DRUMMER/Songwriter ambitious, dedicated seeks ambitious modern band eager for success. Tel: Sheffield 342561. S4858

GUITARIST 24 desperate to play. L. Feat, Zappa, material, Crimson Doors, You name it. Phone Medway 53370 for the great unknown. S4859

BANDS AVAILABLE

15p per word (inc VAT)

COMEDY OF ERRORS require agent for club/college and other rock gigs. 041-332-1360. S4861

CLASSIFIEDS

BANDS WANTED

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AACHEN MUSIC requires bands for promotion albums. Demos to 406 Gibbet Street, Halifax, West Yorkshire. S4837

BANDS, MUSICIANS, SOLOISTS

of ALL kinds urgently needed. Lots of work waiting in ALL areas.

Tel: 091-416 1773

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ANDYS GUITAR CENTRE - American & Vintage secondhands, also amps, effects, etc. Pro guitar & amp repair workshops, customising, making GUITARS & AMPS BOUGHT ANY CONDITION. 27 Denmark Street, WC2. 01-836 0399 & 01-379 3491. Open 6 days. B347

GUITAR STRINGS - Mail order service, leading makes at competitive prices. Free catalogue from: Highly Strung (SO), 153 Vale Road, Ash Vale, Aldershot, Hants. S3689

FENDER SQUIRE "57" Strat, excellent sound. M/N. Phone Reigate 43557. S4779

MAYA GUITAR Gibson ES175D copy. Excellent condition £125. Tel: Wigan 36697. S4843

GUITAR SOLO Transcriptions. Beat It, Jump, Panama, Every string/fret position accurately described. £2 each + stamp. Others Available. Keith Wellings, 20 Highbury Grove, Islington, London N5. S4844

FENDER ACOUSTIC F3 good condition, case £45. Fender Acoustic 12 string excellent condition £70. Phone Jon 01-977 9164. S4845

GIBSON FLYING V sunburst, immaculate. Includes case. £425. 01-802 0236. S4846

KEYBOARDS

15p per word (inc VAT)

YAMAHA CLAVINOVA CVP3 One month old, mint condition, fully guaranteed complete with flight case, absolute bargain £800. Oxford (0865) 511830. S4839

ROLAND MC202 £105. Korg Polysix £445, immaculate complete. Ring Cardiff 32751 evenings. S4840

KORG 800 Polyphonic synthesiser with hard case, as new, practically never used, cost £570, fast sale £425. Phone Phil (0278) 785072. S4841

KEYBOARDS WANTED for writer/singer to produce music for existing material. (View to future demo). Influence Robert Palmer, Simple Minds, U2. Call Simon, Slough 34447 after 7pm. Mon to Fri. S4842

ROLAND DRUM Machine CR8000 £220 ono. Roland SH2 mono synth £220 ono. Korg Poly 800 £480 ono. Multivox MX3000 Poly synth £ offers. 100 Watt Vox amp £ offers. All home use only. Phone Mike 01-907 4755. S4862

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Tele (USA)	£295	(19" rack mounted)	
Tele 2419 & trem	£360	Boomer DM 1100 Delay	£279
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57 Vintage Precision	£375		

FINISH	PRICE	FINISH	PRICE
Popular strat RWR MN	£219	Europe programmable effects	
Strat 2418 & trem	£220	SDP10P	£375
Tele	£199	SDP400	£375
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FINISH	PRICE	FINISH	PRICE
MAIN WEST END AGENT		SECOND HAND GUITARS	
Superb range incl		Gibson Les Paul Custom with case	£895
TS180 54 Vintage Strat	£299	Rickenbacker 340 semi	£799
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TLCS35 59 Les Paul Custom	£350		
(John Sykes model) w/ case	£350		
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LBK60 Custom Bass	£240		

FINISH	PRICE	FINISH	PRICE
Epiphone Emperor	£525	Acoustic Guitars	
Epiphone Casino	£325	Fender F3	£85
Epiphone Riviera	£350	Fender F250	£165
Epiphone Sheraton	£350	Fender F265	£165
BC Rich Stealth	£199	Fender F200	£119
BC Rich Eagle bass	£350	Fender Newporter	£145
Quantum headless bass	£229	Fender Catalina	£185
Hohner Steinberger bass	£225	Fender Redondo	£155
Hohner Steinberger (active) bass	£249	Yamaha F6110	£115
		Ibanez AE10	£245
		Ibanez AE450	£225
		Ibanez 345TV	£239
		Yamaha GC100	£99
		Gibson Hummingbird	£595
		Apollone Acoustic	£165
		Pignini Electric	£295
		Takamine EF301	£299
		Takamine EF360S	£295
		Takamine EC132 Cutaway	£339
		Electric Classic	£395
		Marlin Acoustic	£595
		Gibson Hummingbird	£595

FINISH	PRICE	FINISH	PRICE
RS430	£275	Ovation Guitars	
RS440	£275	Ultra Acoustic	£265
RS525	£325	Ultra Electric	£425
RS530	£320	Celebrity Acoustic	£195
(all with locking trem)		Celebrity Electric	£295
RS135 (left hand)	£239		
RS315	£225	Drum Machines	
RS335	£275	Dr110 Dr rhythm	£160
RS1000	£275	TH606 Drumbox	£175
AR120	£250	King Superdrum	£175
Lee Ritenour semi & case	£550	King Superpercussion	£175
Am700 semi	£275		
RB630	£195	SG200	£160
RB720	£175	SG300	£220
RB760	£345	SG200	£120
RB850	£315	BB300 bass	£180
RB950	£295		
MC924	£495		

FINISH	PRICE	FINISH	PRICE
Westone Thunder 1A	£165	BOSS MICRORACK	
Westone Thunder 1 Bass	£139	Digital delay	£160
Westone Thunder Jet Bass	£149	Phaser	£160
Westone Thunder 1A Freeless Bass	£175	Comp/Limiter	£160
		Graphic EQ	£125

FINISH	PRICE	FINISH	PRICE
BOSS		BOSS	
BOSS TW1 Touch Wah	£55	BOSS DS1 Distortion	£50
BOSS CS2 Compressor	£55	Ibanez Super Metal	£45
Ibanez Digital Flanger	£109	Ibanez Super Tube	£45
Ibanez Digital Stereo Chorus	£109	Ibanez Flanger	£35
Arja Metal Pedal	£32	Ibanez Metal Screamer	£38
Arja Flanger	£28	Arja Phaser Pedal	£27
Arja Distortion	£27	Arja Overdrive Pedal	£27
Loco Compressor	£24	Arja Metal Master Pedal	£31
Ibanez BI-stage Phaser	£30	Arja Stereo Delay	£35
Ibanez Comp. Limiter	£32	Arja Compressor	£35
Korg BX Tuner	£29	Arja Stereo Flanger	£40
Ibanez Digital Delay	£125	Cry Baby Wah	£39
		Arja Stereo Chorus	£40

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Sonor Signature. Large sizes	£1050	
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Yamaha 9000 5 piece. Red	£999	
Silencerland chrome 4 drums	£299	
Gretsch 4 drums. Chrome	£399	
Sonor 5 piece black	£699	
Ludwig 5 drums. Stainless steel	£699	
Rogers walnut. Drums only	£299	
Sonor Signature. Ebony	£1399	
Sonor Phonic 8 piece (concert toms) oak	£750	
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Sonor Signature. Barbinger	£1299	
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Hayman 3 drums	£80	
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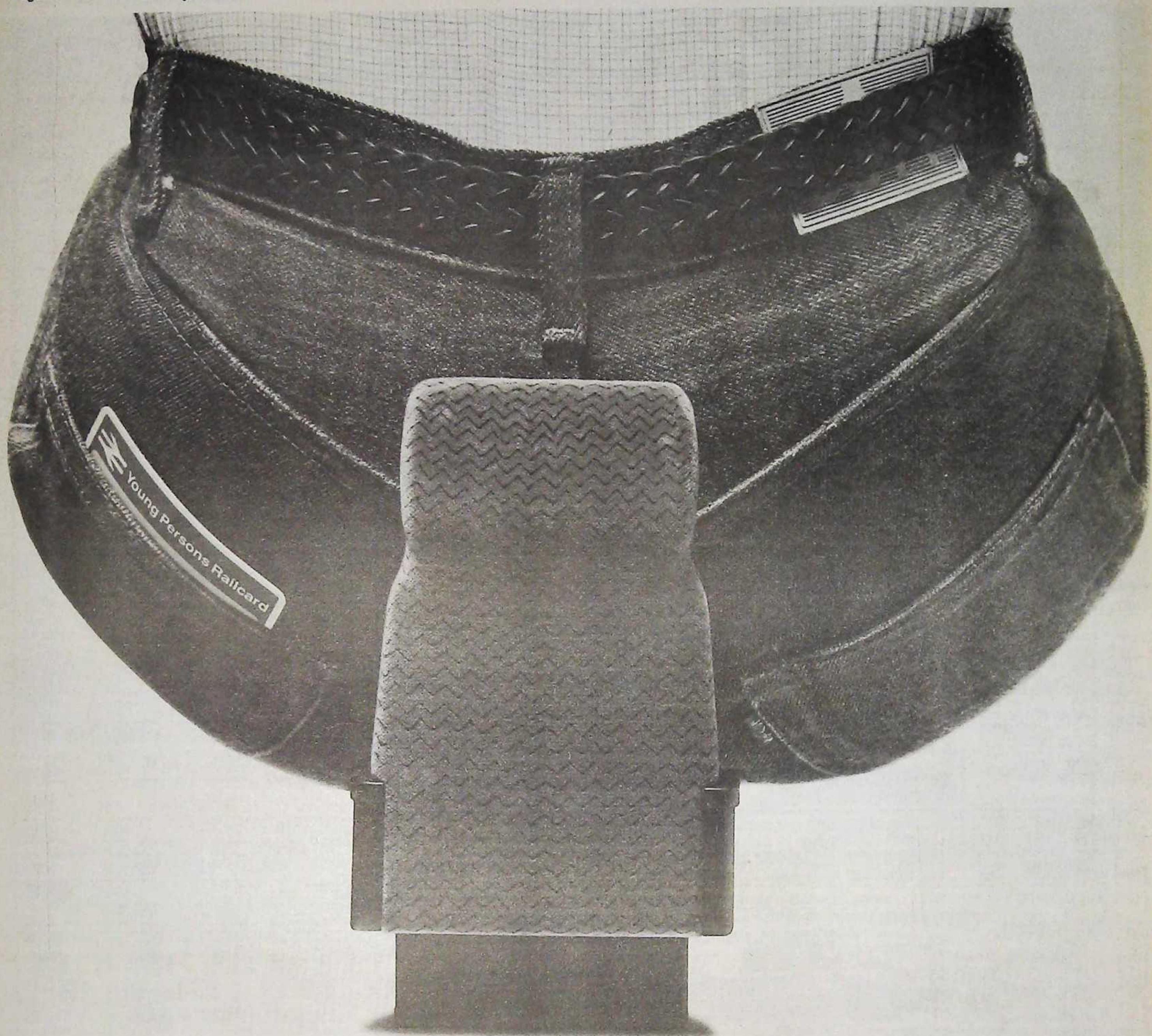
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