

FREE - TOP 100 SINGLES COLOUR POSTER

SOUNDS

**THE SISTERHOOD
BAD BLOOD IN THE FAMILY?**

PROPAGANDA

BRUCE DICKINSON THE BANGLES

WIN A YEAR OF VIRGIN RELEASES

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FEATURES

The Sisterhood – The Continuing Saga. And as the splitting **Sisters Of Mercy** continue their legal (and otherwise) wrangles, we wade in for the real truth. Naming names, let's hear it for **Neil Perry** in the red corner with **Wayne Hussey** and **Craig Adams** and for the intrepid **Mr Spencer**, languishing in the blue corner with the **Andrew Eldritch** contingent. **Pages 8 & 9**

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Welcome to Pet Sounds, as we preview the return of Britain's favourite comedy-drama, *Auf Wiedersehen, Pet* this week. Also under the microscope is the new **Dan Ackroyd/Chevy Chase** spoof *Spies Like Us*, and **Planet Suicide**, the latest play from alternative drama group **Wet Paint Theatre**. **Page 15**

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BRIAN ENO has an exhibition of his video paintings and sculptures at London's **Riverside Studios** in Hammersmith from March 26 for a month.

It's his first major exhibition in this country, although he's already had similar shows in Paris and Tokyo and has written works specially for festivals in Stockholm and Venice.

This exhibition – called 'Place 11' – will show new Eno art.

Consisting of "largely abstract works constructed out of sound and light – of flat, mutating video paintings – of sculptures in which video is used as a source of illumination", the show will be open every day from noon to 7.30 (closed Mondays and open Sundays 2pm-9.30pm). Admission is £2 (50p concessions from Tuesday to Thursday).

BLACK SABBATH, aka Tony Iommi and new group, will be playing British gigs in the early summer.

The Sabs guitarist plus former Deep Purple bassist Glenn Hughes on lead vocals, "longtime Sabbath collaborator" Geoff Nicholls on keyboards, Eric Singer on drums and Dave Spitz on bass, start an American tour early next month following the release of their 'Seventh Star' album on Vertigo.



MARTIN DEGVILLE limbers up for Sige Sige's Kilburn spectacular

SPUTNIK BALL

SIGE SIGE SPUTNIK will wind up their first British tour with a London spectacular at "Kilburn Square Gardens", aka The National Ballroom in Kilburn High Road, on March 19. Billed as Sputnik IV – The Next World War, the band will be joined by Colbart Hamilton, 'The Black Elvis 2000', and a demonstration of

Thai boxing which has considerably fewer rules than Queensbury!

All tickets are £5 available now from the box office and agencies.

The band also have an extra tour date, now added at Cardiff New Ocean Club on March 6.

Time For A Chakk Out...



CHAKK, the "electronic skiffle group" who've spent the past year building their own studio in Sheffield and recording an album on which Richard Burgess produces and Sly And Robbie put down the rhythm, step out for a series of dates this weekend.

With a new single out on MCA called 'Imagination' and encouraging reviews from their warm-up gigs, they go public once again at Wolverhampton Polytechnic February 22, Leeds Polytechnic 24, Liverpool University 25, Newcastle Riverside 27, Edinburgh Hoochie Coochie 28, Glasgow Strathclyde University March 1, Dunfermline Johnsons 2, Nottingham Rock City 5, Birmingham Triangle 6, Brighton Polytechnic 8, Bristol Tropic 11, Leicester Polytechnic 12 and Manchester International 13.

There will be a London date announced shortly at which they'll play with dance and mime troupe Trickster.

THE BANGLES will be back to jangle some more at the beginning of next month.

With their Prince-penned single 'Manic Monday' in the charts and their second album 'Different Light' out on CBS next weekend, they'll be returning after European gigs to play Glasgow Queen Margaret Union March 1, Birmingham Powerhouse 4, Manchester International 5, London Kentish Town Town And Country Club 6.

THE MARCH VIOLETS have added another nine dates to the tour they announced a couple of weeks ago – at Stoke Keele University February 27, Sheffield Polytechnic March 14, Durham University 15, Dundee Fat Sams 16, Bradford University 17, Colchester Essex University 19, Woolwich Coronet 20, Liverpool The System 21 and Glasgow Strathclyde University 22.

They'll also be playing Exeter University on February 24 in place of the Colchester gig.

Support at all dates will be The Mighty Lemon Drops.

DIVINE

THE CHURCH OF ENGLAND is the latest organisation to try and break the stalemate over this year's Stonehenge Festival.

The Church's Board Of Social Responsibility is sponsoring a meeting in Salisbury on March 21 to which all interested parties are invited.

So far, this year's festival is shaping up depressingly like last year's banned event. Both the English Heritage, which owns and manages the Stones themselves (though not in the same spirit in which they were

originally handed over by a farmer) and The National Trust have banned any summer solstice from taking place in the vicinity of the Stones.

Local farmers and landowners have also refused to come up with an alternative site and Wiltshire County Council, which is implacably opposed to the festival, has already set aside £1/2 million towards the cost of any potential police action that might be needed to prevent the festival from taking place.

Last year's festival cost more than that to prevent and also

PUBLISHED BY SPOTLIGHT PUBLICATIONS LTD
GREATER LONDON HOUSE, HAMPSTEAD ROAD
LONDON NW1 7QZ

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PHONE 0273 204101 FOR CREDIT CARD HOTLINE

SOUNDS Greater London House, Hampstead Road, London NW1 7QZ Telephone 01-387 6611 Telex 299485 Music G

EDITOR: TONY STEWART
DEPUTY EDITOR: TONY MITCHELL
NEWS EDITOR: HUGH FIELDER
FEATURES EDITOR: SANDY ROBERTSON
REVIEWS EDITOR: ROBBIE MILLAR
PRODUCTION EDITOR: CAROLE UNFIELD
EDITORIAL: GLYN BROWN, BILLY MANN, KEVIN MURPHY, EDWIN POUNCEY

TECHNICAL CONSULTANT: JULIAN COLBECK
CONTRIBUTORS: JACK BARRON, SUE BUCKLEY, GARRY BUSHILL, STEFFAN CHIRAZI, GARY COOPER, ROBIN GIBSON, MARY ANNE HOBBS, ROGER HOLLAND, ANDY HURT, BARRY LAZELL, NEIL PERRY, RONNIE RANDALL, CHRIS ROBERTS, JANE SIMON, MR SPENCER, RALPH TRAITOR

PHOTOGRAPHERS: PETER ANDERSON, DOUGLAS CAPE, LAURA LEVINE, TONY MOTTRAM, ANDY PHILLIPS, CAROLE SEGAL, MARTYN STRICKLAND, GAVIN WATSON

ADVERTISEMENT MANAGER: JON NEWBY
SENIOR AD REPRESENTATIVE: MARC GREGORY
AD REPRESENTATIVE: JANE CARR
ADVERTISEMENT ASSISTANT: MARGARET GREEN
AD PRODUCTION MANAGER: PETER BULLOUGH
TELEPHONE SALES MANAGER: EDDIE FITZGERALD
PUBLISHER: ERIC FULLER
GROUP PUBLISHING DIRECTOR: MIKE SHARMAN
MANAGING DIRECTOR: JACK HUTTON
DISTRIBUTION: 1 BENWELL ROAD, LONDON N7
7AX TELEPHONE: 01-607 6411
TYPESET BY: TABLOID FOTOFEST, 3 WOODBRIDGE HOUSE, WOODBRIDGE STREET, LONDON EC1
PRINTED BY: LSG PRINT DIVISION, THE NEWSPAPER CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA
Subscriptions: £50 UK, US \$100 Overseas. Available from Subscription Department, Morgan-Grampian PLC, Royal Sovereign House, 40 Berrard Street, London SE18 4QH
REGISTERED AT THE POST OFFICE AS A NEWSPAPER

HOOD WINKED

Will the real Sisterhood please stand up?

THE CONFUSION

surrounding the two offshoot bands from the Sisters Of Mercy both calling themselves The Sisterhood had still not been resolved at press time, although it looks as if Wayne Hussey and Craig Adams' outfit will have an uphill struggle to hang on to the name after Andrew Eldritch's Sisterhood project topped the indie charts with their 'Giving Ground' single on Merciful Release.

The fact that Eldritch registered the name The Sisterhood late last year before the single was released places further obstacles in the path of Hussey and Adams' bid to keep the name.

Nevertheless, Hussey and Adams are persevering with plans to play three British gigs - at Camden Electric Ballroom February 27, Leeds University March 1 and Birmingham Powerhouse 2 - as The Sisterhood, although posters

for the gigs will include a disclaimer dissociating the group from Andrew Eldritch's Sisterhood.

Hussey and Adams formed their band soon after leaving The Sisters Of Mercy last September and recruited ex-Artery guitarist Simon Hinckler and ex-Red Lorry Yellow Lorry drummer Mick Brown. They toured Europe last month supporting The Cult but haven't yet signed a deal.

They accuse Eldritch of trying to sabotage his former group members but Eldritch says that the original Sisterhood was a semi-official fan club for The Sisters Of Mercy and their record company Merciful Release.

Eldritch adds that The Sisterhood is now established "as the organ through which friends and affiliates of Merciful Release can co-operate on projects independently of their individual careers".

Thus The Sisterhood single features "the musical bile of Andrew Eldritch and introduces the colossal vocal talents of James Ray And The Performance".

A Merciful Release spokesperson told Sounds: "It saddens us that former associates, having left the Sisters Of Mercy and its label professedly in order to pursue a new and different musical direction, should feel compelled to seek refuge behind the very identity for which they are no longer prepared to accept responsibility and from which they claim to have distanced themselves."

"Our respect for what ex-group members are capable of achieving in their own right in the future demands that we act to stop this pitiful masquerade."

Sisterhood feature - see pages 8 and 9

GENE LOVES JEZEBEL have confirmed their first British tour for a while, to coincide with a new single.

The band, who had a successful American tour last autumn, have completed work on the follow-up to their 'Immigrant' album, and the new work will be out in April.

The single details are still being finalised but the tour starts at University Of London Union on March 6, continuing at Brighton Sussex University 7, Colchester Essex University 8, Swansea Marina 11, Stoke Keele University 12, Bangor University 13, Birmingham Polytechnic 14, Coventry Polytechnic 15, Sheffield Leadmill 16, Manchester Fagins 18, Huddersfield Polytechnic 19 and Newcastle Tiffany's 22.

More dates will be added.

UNDER THE GUN, the South London quartet who used to be Britain's Untouchables until the LA Mob took over, play a Wizz Nightout at Fulham Greyhound on February 21 to celebrate the release of their single, 'My Love Is A River' on Wizz (through Sierra).

They'll be joined by label-mates On The Waterfront from Tilbury and have another London gig at Lee Green Old Tigers Head on the 28th before setting out on a college tour.

Steve Goes Cruising...



STEVE STRANGE unveils the project that's been keeping him busy for the past year with a single next week on EMI and a showcase gig at London's Hippodrome.

Strange Cruise features Steve on vocals with Wendy Cruise (aka Wendy Wu, former singer with The Photos) plus Steve Barnacle bass, Frankie Hepburn guitar, Pete Murray keyboards and Pete Barnacle drums. The band have recorded an album in Germany which will be out in the spring and the first single, 'Rebel Blue Rocker', is one of two songs they'll be playing at the Hippodrome's *Bike Shed Rock Night* on March 5.

Following the demise of Visage two years ago, Steve Strange took a year off before starting work on the idea that has turned into Strange Cruise. More events are being lined up.

LINDISFARNE and The Flying Pickets headline a 'Heroes' concert at London's Royal Albert Hall on March 2.

The concert is part of the Greater London Council's Jobs Year '85 and is billed as "a concert of contemporary music born out of the campaign for employment in the coalfields and elsewhere".

The concert showcases the bands who'll play on a forthcoming 'Heroes' album, produced by the Consett Music Project with local miners' bands including such luminaries as Hank Wangford and North-East acts Prelude, Jock Purdon, Mal Finch, Annie Orwin Band, The Wildon Brothers, Ed Pickford, Eve Bland, Robbie Burns and Mike Elliot.

Tickets are all £3.50 from the RAH box office and the show starts at 7pm prompt.

PRINCE ends his self-imposed silence with a new single on Paisley Park (through WEA) this weekend called 'Kiss'.

It's from his forthcoming album 'Parade' which includes songs written for the Under The Cherry Moon film shot in the South of France last year.

THE RED GUITARS finally lose their indie status by signing their own One Way label to Virgin.

They release their first single in almost a year next week called 'National Avenue (Sunday Afternoon)', preceding an album in the spring.

Dates are being organised for a British tour in April and they attempt to show that they haven't lost any edge by appearing on BBC2's *Red Herring* programme on February 27, which is devoted to that hoary chestnut, pop and politics.

RUN RABBIT, RUN

EXCLUSIVE! Echo And The Bunnymen drummer Pete De Freitas has left, claim sources close to the band

ECHO AND THE BUNNYMEN drummer Pete De Freitas is reported to have left the band after a row with the other three members.

According to sources close to the band in Liverpool, Pete "walked out after a row" in the group just after Christmas and went to New Orleans with Johnno (a guitarist heard on many a Wah! record) and Tim O'Shea, another guitarist with one-time Liverpool band Send No Flowers.

Subsequent transatlantic phone calls have apparently deepened the rift and Pete is now said

to be "no longer in the band", although whether he jumped or whether he was pushed isn't clear.

In a Sounds interview last autumn Pete expressed dissatisfaction with the electronically triggered drum sounds on the 'Bring On The Dancing Horses' single recorded in Belgium with producer Laurie Latham.

He also said that "it wouldn't be The Bunnymen without the four of us", leading to speculation that the future of the group was now in question.

But the band's London spokesperson denied that Pete had left. "There are four Bunnymen at this point in time. There are no changes. Pete is on holiday and the others have been working on ideas in their own studio for the next album."

"The Bunnymen are The Bunnymen. They are a law unto themselves, they always have been and they always will be."

INTERVENTION

resulted in violent clashes between festival goers and police, before summer solstice worshippers retreated to a rain-soaked site at White Horse Hill near Westbury.

But there's no question that attempts to make that a festival at or near Stonehenge again this year. The National Trust says that it has made "considerable efforts" to reach agreement on some kind of limited event "but there are anarchic elements who are not prepared to reach any kind of compromise". As a result,

more injunctions would be sought this year.

The Reverend David Penney, director of social responsibility for the Salisbury diocese, said that all sides, including the various groups who wished to observe the summer solstice at Stonehenge, were invited to the meeting at Salisbury City Hall on March 21.

He confirmed a growing fear that the Government's latest legislative plans on public order could severely restrict individual freedoms.

"The problem of

Stonehenge won't go away, and it has a connection with the problems of inner cities and unemployment which we cannot ignore," he said.

A Stonehenge benefit gig has been lined up at the Hammersmith Clarendon on April 19 featuring Webbcare, Osric Tentacles, The Magic Mushroom Band, Treament and Zodiac Mindwarp And The Love Reaction. Tickets are £3.50 available from Crypt Promotions, The Crypt, Under St Paul's Church, Deptford High Street, London SE8.

HAWKWIND have a new single coming out on Flickknife on March 3. It's 'Zarozinia' from their 'Chronicle Of The Black Sword' LP and the B-side is a live version of 'Assault And Battery' (plus 'Sleep 1,000 Tears' on the 12-inch) recorded at one of their Hammersmith Odeon shows late last year.

There's a live double album from the tour being prepared for later in the year, tentatively entitled 'The Earth Ritual'.

ICEHOUSE emerge from a lengthy spell of self-examination with a new single on Chrysalis this weekend.

Called 'No Promises', it marks the first time that leader Iva Davis has shared the writing credits with Bob Kretchner of the band. Their next album should reveal more about the band's new spirit of co-operation.

WOOLWICH Coronet Theatre is running a series of Something For Everyone gigs next month at which UB40 holders will get in for £1.50. Normal tickets will be £3.50 but students and those on Youth Training schemes who obtain at Greenwich concessionary card will also get in for £1.50.

Gigs already confirmed include Dr And The Medics and The Shop Assistants March 6, March Violets and The Duellists 20, The Red Wedge Cabaret featuring Tom Robinson, Skint Video, Ben Elton, Vicious Boys, Denise Black and The Kray Sisters 27, The End April 3, Winston Reedy and Jah Warrior 17, The Cool Notes May 1.

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JOHN AND JIMI REANIMATED



Lennon and Hendrix both feature in live album releases this week

JOHN LENNON has a live album from his only major American concert after The Beatles – at New York's Madison Square Garden in 1972 – released by Parlophone this week.

The concert, which is also available as a video on Picture Music International, was in aid of the One To One charity for mentally handicapped children and featured John and Yoko with The Plastic Ono Elephant's Memory Band.

The tracks include 'Imagine', 'Instant Karma', 'Cold Turkey' and 'Give Peace A Chance' plus a version of The Beatles' 'Come Together'.

And back in the mists of memorable gigs, Jimi Hendrix has his legendary set from the 1967 Monterey Festival released as an album by Polydor next weekend.

Only half the set has ever been released before and it includes his 'Hey Joe', 'Purple Haze' and 'The Wind Cries Mary' singles, plus versions of Dylan's 'Like A Rolling Stone' and The Troggs' 'Wild Thing'.



THE NIGHTINGALES lead the chorus at a Vindaloo Records Night at North Kensington Bay 63 on February 27.

They are joined by Ted Chippington, who has an album called 'Man In A Suitcase' coming soon, and We've Got A Fuzzbox And We're Gonna Use It who've just put out an EP of the same name.

THE CHIEFS OF RELIEF head out on a British tour next weekend.

They haven't a new single scheduled so they'll be looking for more mileage out of their 'Freedom To Rock' single from last year at Rayleigh Pink Toothbrush February 20, Derby College Of

Higher Education 21, Sheffield Leadmill 22, Colchester The Works 23, Wendover Division One March 1, Stevenage Bowes Lyon House 2, Manchester Ritz 4, Blackburn King Georges Hall 5, London Camden Palace 6.

JOBKERS have finally thrown in the towel, blaming the 'abominable' pressures of the music business mafia.

They've split into two factions and drummer Sean McClusky, bassist Chris Bostock and guitarist Rob Marche are looking for a singer-lyricist to join them. Send a tape and photo to Starcrest Management, 163 Caledonian Road, London N1.

Johannes Quits Dreaming...



TANGERINE DREAM have changed their line-up just before they begin their British tour next month.

Johannes Schmoelling has been replaced by Austrian-born Paul Haslinger, a 23-year-old student from the Vienna Academy Of Music who now specialises in music computer technology. Schmoelling has left to pursue a solo career and run his studio.

Those for whom this is all too disorientating can take comfort from the release of a six-album box set called 'In The Beginning' on Jive, available early March.

It contains their 'Electronic Meditation', 'Alpha Centauri', 'Zeit', and 'Atem' albums from the turn of the '70s plus a previously unreleased studio album from 1973 called 'Green Desert'.

ENID DINE OUT

THE ENID – who threaten to be "in step with trends in the music industry for the first time in their 12½-year career" if predictions about a resurgence of ambient/conceptual albums is true – start a two-month tour of Britain at the end of February.

The new Enid album is 'Salome', and Robert John Godfrey reckons it's "very arty – leaning towards the psychological rather than fantasy". He adds that the lyrics, which cover the "dark and unspeakable aspect of the Salome drama", and bassist Stephen Stewart's "vocalisation", may surprise die-hard Enid fans.

Doubtless they'll be there to voice their opinions at Clare (Suffolk) Town Hall February 27, University Of London Union 28, Leeds University March 1, Workington Carnegie

Theatre 2, Manchester Band On The Wall 3-5, Walthamstow Assembly Hall 6, Liverpool Krakers 7, Newport Crosskeys 8-9, Stoke Shelleys 10, Northampton Derrigate Centre 11, Wolverhampton Polytechnic 12, Leicester University 13, Folkestone Less Cliffe Hall 14, Redcar Coatham Bowl 16, Cleethorpes Pier Hotel 17, Birmingham Powerhouse 18, Preston Paradise Club 19, Swansea Marina 20, Treforest South Wales Polytechnic 21, Coventry General Wolfe 22, Colchester The Works 23, Croydon Underground 25, Dunstable Queensway Hall 27, Cambridge Sea Cadets Hall 28, Dudley JB's 29, Brighton Pavilion 30, Tonypandy Naval Club April 2, Woolwich Coronet Club 3 and Derby Rockhouse 4.

More dates will be added later.

BUDDY CURTESS And The Grasshoppers and The Potato 5 headline The Hot Hop featuring "London's latest and greatest" at Kentish Town Town And Country Club on March 7.

Esposito and The Stargazers complete the bill and tickets are £4 in advance, £5 on the door.

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BEGGARS BANQUET

RECORD NEWS

LANGUAGE, the Merseyside combo who finally split up last year "under the pressure of flirting with the majors", have put their demos on a cassette called 'Sour Grapes (What Went Wrong)' which is available for £2 from Language/D Johnson, 7 Delves Avenue, Spital, Wirral, Merseyside.

THE RAPIERS put a melancholy foot forward for their new single, 'The Closing Theme', on Off Beat this week.

KINDERGARTEN release their second single on Diamond this month called 'World Turned Upside Down'. They'll be touring in March.

KATE BUSH, who made her first live appearance for several years at last week's BPI Awards shindig, takes the title track from her 'Hounds Of Love' album for her new single on EMI this week.

MEAT LOAF, Billy Idol, David Grant and Jaki Graham all have tracks on the soundtrack album to *Car Trouble*, which is released by Chrysalis this week. The film goes on general release at the end of the month.

ZENO, a German trio from Hanover who include Zeno Roth - brother of Uli - on guitar, release their first British single on Parlophone this week. It's called 'A Little More Love' and the band are planning a British tour in the spring to coincide with an album.

DEATH IN JUNE have a cassette of previously unreleased live and studio recordings, together with three songs from 6th Comm, a new outfit featuring P Leagas, available for £4.75 from MOB Tapes, c/o P Leagas, 15 Long Grove, Baughurst, Hants RG26 5NU.

ANTHRAX, the New York heavy rockers, have their 'Spreading The Disease' second album - previously only available here on import - issued by Music For Nations at the end of February.

THE ARROWS, a Canadian sextet whose debut album gave them three hit singles in their own country, release their first single over here this month on A&M called 'Talk Talk'.

CHOC STARS, a "hard-hitting, long-dancing" band from Zaire, have a four-track EP out on Globe Style this month called 'Awa Et Ben'.

WARP 9, who've achieved dancefloor success with such tracks as 'Nunk', 'Light Years Away' and 'No Man Is An Island', have signed to Motown and bring out a single this week titled 'Skips A Beat'.

10,000 MANIACS take another track from their 'Wishing Chair' album as a single on Elektra this week. It's called 'Scorpio Rising'.

FATS DOMINO has a live album called 'The Fat Man - Live' issued on Magnum Force's budget series next month. And their subsidiary label Blue Moon is putting out a live album from Gladys Knight And The Pips called 'Every Beat Of My Heart'.

SQUIRE have their 1980 debut album, 'Hits From 3000 Years Ago', and their 1984 mini-album 'September Girls' re-released by Hi-Lo (through Nine Mile) this month.

THE CONWAY BROTHERS release their debut album on 10 this week called 'Turn It Up', which naturally includes their hit single of the same name.

BOBBY MARDIS, a trainee Los Angeles dentist who has been caught up by the lure of entertainment to the extent of cameo roles in *Dynasty* and *Rocky IV*, tries for instant rock stardom with a single called 'Keep On' on Bluebird/10 this week.

FEAR OF DARKNESS, a Bristol bunch of "multi-coloured mops and a guitar", release a seven-track mini-album called 'The Virgin Land' this week on Embryo (through Revolver and the Cartel).

SPIDER, the Merseyboogie band, return with a new deal with PRT and a single called 'Gimme Gimme It All' this week. The first pressing comes with a free live single and the band will be on tour again next month.

MERRAN LAGINESTRA, an Australian singer who has progressed from playing the "seedy Sydney club scene" to recording in Philadelphia and New York, has her second single released by Siren this week called 'See You Later'. An album is due in the spring.

New ice age...



IN THE absence of any new "marketable" trends to excite the record-buying public, record companies are creating some of their own in an attempt to stimulate sales during a traditionally slack period.

Leading the way is the so-called new age music - generally played by solo acoustic performers - which has grown in America from a cottage industry to achieve multi-million sales, despite virtually no advertising or promotion.

The most successful of the home-grown new age labels is Windham Hill, set up in 1976 by guitarist Will Ackerman (pictured above) and licensed here by A&M, who are staging a hefty promotional push for the first 13 albums in the catalogue.

These include two by Ackerman, three by pianist George Winston (who's just set up his own Dancing Cat label), and two from keyboard player Mark Isham, plus albums from pianist Scott Cossu, guitarist Alex De Grassi, guitarist Michael Hedges, and two albums from the label's first "group", Shadowfax.

There's also an 'Invitation To Windham Hill' sampler which, like all the others, is available as an audiophile or direct metal mastering album, chrome cassette or compact disc.

English new age musicians get their chance on the new Landscape series on Coda Records (through Beggars Banquet) which defines its limits as "Eno to Elgar".

Falling into this category are producer/arranger Tom Newman (who worked on Mike Oldfield's legendary 'Tubular Bells'), musician/producer Tim Cross (whose sessions pedigree includes The Skids and Doll By Doll) and rock-singer-turned-new-age-vocalist Claire Hammill, all of whom have albums out.

Other artists include Stephen Caudel, Dashiell Rae and John Themis.

The other major campaign in your record store this spring is aimed at expanding the market for country music following a recent poll revealing an "enormous potential" which wasn't being tapped.

The "Big Five" major labels - CBS, EMI, WEA, RCA and MCA - have devised a joint strategy to "Discover The New Country". This means each of them will be responsible for specific marketing campaigns involving ten acts per label.

Them lucky ole country boys (and gals) include Rosanne Cash, Exile, Don Williams, Sawyer Brown, The Oak Ridge Boys, George Strait, Alabama, The Judds, Gary Morris and Hank Williams Jr.

All of them have new albums out next month and they'll get the benefit of the biggest country music campaign so far mounted in this country. This will lead up to this year's Country Music Festival at Wembley, which has grown steadily in stature over the years.

WARREN MILLS' 'Tell Me What You Want' single, originally scheduled for release last month by Jive, finally comes out this week.

ERIC MARTIN puts out a single from his self-titled album on Music For Nations this weekend called 'Information'.

HOT CHOCOLATE are back after a two-year break with a single on EMI this week called 'Heartache No 9'.

JONATHAN RICHMAN AND THE MODERN LOVERS have a new single out on Rough Trade this week called 'This Love Of Mine' and they'll get the benefit of the biggest country music campaign so far mounted in this country. This will lead up to this year's Country Music Festival at Wembley, which has grown steadily in stature over the years.

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HEYDAY, a trio who've just signed to EMI, have their first single out this week called 'Come And Go'.

KENT

50 OUT NOW

INITIAL COPIES IN COLOURED VINYL & WITH FREE POSTER

TOUR NEWS

THE LEN BRIGHT COMBO, featuring Eric Goulden aka Wreckless Eric with former Milkshakes Bruce Band and Russa Wilkins, promote their album 'The Len Bright Combo Present The Len Bright Combo By The Len Bright Combo' on Empire with gigs at Brighton The Richmond February 20, Peterborough Glasshouse 23, Battersea Latchmere 25, Cambridge Burleigh Arms 27, Fetcham Riverside 28.



A POPULAR HISTORY OF SIGNS have lined up a series of dates around London at Harlesden Mean Fiddler February 19, Greenwich Tunnel Club 22, Mayfair Embassy 25, Brixton Fringe March 7.

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday February 23

1958 Birthday of David Sylvian (David Ball), in Beckenham, Kent.

1963 The Beatles made their first appearance on national UK television, singing 'Please Please Me' on 'Thank Your Lucky Stars'.

1983 A Chicago jury found the Bee Gees guilty of copyright infringement, after one, Ronald Seltie claimed they based 'How Deep Is Your Love' on an obscure song of his own. The verdict was overturned on appeal, however.

Monday February 24

1942 Birthday of Paul Jones (of Manfred Mann, Blues Band and much else), in Portsmouth.

1965 BBC TV became the latest organisation to ban PJ Proby because of his trouser-splashing exploits on stage.

1969 The Jimi Hendrix Experience (Hendrix, Noel Redding and Mitch Mitchell) played their last gig together, at the Royal Albert Hall.

1980 Pete Briquette of the Boomtown Rats married Jane Aire, former lead singer with the Belvederes, in Dublin.

Tuesday February 25

1943 Birthday of George Harrison, in Wexford, Liverpool.

1945 Birthday of Elkie Brooks (Elaine Bookbinder), in Manchester.

1957 Buddy Holly & The Crickets recorded their first hit single 'That'll Be The Day'.

1959 Birthday of Mike Peters of The Alarm.

1977 Polydor announced the signing of The Jam to a recording contract.

1983 Toto won five US Grammy awards, equalling the highest tally of simultaneous wins by one act.

Wednesday February 26

1928 Birthday of rock 'n' roll legend Fats (Antoine) Domino, in New Orleans.

1944 Birthday of Brian Jones of the Rolling Stones, in Cheltenham.

1947 Birthday of Sandie Shaw (Sandra Goodrich), in Dagenham, Essex.

1979

It was revealed in court that only £30,000 remained of a total £800,000 earned by the Sex Pistols since 1976.

1982 Jax and Geordie of Killing Joke abruptly departed from the band to go to Iceland.

Thursday February 27

1951 Birthday of Steve Harley, in South London.

1957 Birthday of Adrian Smith of Iron Maiden, in London.

1960 Birthdays of Paul Humphreys of OMD, in Liverpool.

1967 Pink Floyd recorded their first single, Syd Barrett's tale of a transvestite kleptomaniac, 'Arnold Layne', at Sound Techniques in Chichester.

1977 Canadian mounties made a night raid on Keith Richard's Toronto hotel room, seizing heroin and cocaine and arresting Keef, who was to be charged with possession with intent to traffic.

Friday February 28

1966 Liverpool's Cavern Club, home of Merseybeat, closed its doors with debts of over £10,000.

1970 Led Zeppelin played in Copenhagen as The Nobbs, because of a threatened suit from Eva Von Zeppelin if they used her family name in Denmark.

1977 Glen Matlock was fired from the Sex Pistols to make way for Sid Vicious.

1978 The Damned broke up, as they were to do more than once. As we know, they're still here.

Saturday March 1

1945 Birthday of Roger Daltrey, in Hammersmith, London.

1958 Birthday of Nik Kershaw, in Bristol.

1969 Jim Morrison of The Doors was arrested onstage at the Diner Key Auditorium in Miami, for alleged indecent exposure.

1972 John Lennon was threatened with deportation from the US when his immigration visa ran out, starting a long legal battle and a concerted campaign in his support.

1980 Patti Smith married former MC5 guitarist Fred 'Sonic' Smith, in Detroit.

LES AMAZONES DE GUINEE, an all-girl band from Guinea who are all traffic wardens when they're not playing, come over for their first British gigs at Camden Shaw Theatre from February 26 until March 1.

THE WEDDING, who have just reissued their 'Tomorrow I Set Sail' single, have lined up a gig at Camden Palace on March 13.

HAMMERFIST, a heavy rock quintet from Liverpool/South Wales, play Liverpool Munro's March 4 and Wrexham Kings Arms 27.

THE GOTHAM CITY WRECKERS play Epsom Playhouse February 23, Tolworth Leisure Centre 28, East Sheen The Bull March 1.

THE PRIMITIVES, a Coventry quartet who'll have a single out in the Spring, play Hammersmith Clarendon February 20, Portobello Road Acklam Hall March 13.

ZODIAC MINDWARP AND THE LOVE REACTION loosen up for their guest slot on the Doctor And The Medics tour next month with gigs at Deptford Crypt February 21, Cricklewood Hotel 22, Brighton Savannah (supporting The Leather Nun) 24, Kentish Town Bull And Gate (ditto) 25, Fulham Greyhound (ditto) 28, Kentish Town Town And Country Club (supporting The Violent Femmes) March 3, Kilburn National Ballroom (supporting Psychic TV) 13.

THE POP ICONS have switched their Harlesden Mean Fiddler date to February 26. They also have an additional tour date at Southampton Riverside 21.

ANTZ AVENUE, the blues trio, have an extra date on tour at Hayes Royal Standard February 25.

PENDRAGON have added more dates to their British tour at Manchester Gallery March 13, Liverpool University 18, Bangor University 21, Warrington Lion 22.

ROCKO LEE, formerly of One The Juggler, takes time off from helping Mick Ronson with his latest project to play a gig at London's Marquee on February 25.

JOY, the Preston band, emerge from eight months hibernation with a new line-up to play Wigan Pier February 19, Preston Paradise (with Danielle Dax) March 7.

TERRY AND GERRY, who have a new single due next month, play gigs at Bristol University February 21, Nottingham Rock City 24, Middlesex Polytechnic 27, Woolwich Thames Polytechnic 28.

HULA celebrate the release of their '1000 Hours' double album at University Of London Union (with Dif Juz) February 21, Sheffield University March 1.

THE ESCAPE CLUB have a couple more dates lined up at London Marquee March 4 and Brighton Savannah 11.

EUGENIE ARROWSMITH, who has just released her first single on 10 Records called 'Dancing In My Heart', takes her six-piece band out to play at Kensington Roof Gardens February 24.

SAREAN QUARTER, the Kent contemporary pop band, have more dates at Woolwich Tramshed February 25, Lime House Buccaneer 28, Deptford Crypt March 14.

FAIR EXCHANGE, the Oxfordshire 'hard rock melodic blues band', celebrate their third anniversary with a gig at Thatcham Silks February 24 followed by Northampton Old Five Bells March 2, East Sheen The Bull 14, Slough Pied Horse 26.

INTO A CIRCLE, who have just made the indie charts with their first single, 'Rise', have lined up a British tour with gigs at Hastings Crypt February 19, Croydon Underground 20, Hammersmith Clarendon March 1, Ayr Darlington Hotel 6, Aberdeen Venue 7, Glasgow Strutz 9, Manchester Fagins 11, Preston Paradise 12.

HEAVY ON YOUR EARS LIGHT ON YOUR POCKET



CHEAP TRICK AT THE BUDOKAN

32595 40-32595

I WANT YOU TO WANT ME
AIN'T THAT A SHAME



SURVIVOR EYE OF THE TIGER

32537 40-32537

AMERICAN HEARTBEAT
EYE OF THE TIGER



NILS LOFGREN AND GRIN

32717 40-32717

SOFT FUN PIONEER MARY
LIKE RAIN



MOLLY HATCHET NO GUTS, NO GLORY

32718 40-32718

FALL OF THE PEACEMAKERS
ON THE PROWL



BLUE OYSTER CULT SPECTRES

32715 40-32715

I LOVE THE NIGHT
R U READY 2 ROCK GODZILLA



JUDAS PRIEST SCREAMING FOR VENGEANCE

32712 40-32712

YOU'VE GOT ANOTHER THING COMIN'
(TAKE THESE) CHAINS



JOURNEY DEPARTURE

32714 40-32714

ANY WAY YOU WANT IT
I'M CRYIN'

NICE PRICE MORE SOUNDS LESS POUNDS!



THE ADAMS, HUSSEY STORY

BIG THINGS, little things. Steel-cold sky, under which torrents of maniacally-driven automobiles flow like molten lava, past the ultra-flash shops and the shivering hookers.

Paris in the winter, tonight playing host to The Cult-Sisterhood mystery trip. Tickets ready, please.

Cut to The Eldorado, like a scruffy, scaled down Lyceum. Wayne Hussey walks up to his mike and whispers, "Jesus loves The Sisters", and a thousand or so young Parisiennes get very excited.

You can see it in their eyes: we love you too.

This is the sixth gig The Sisterhood have played, ever.

During the fog-end of last year the magnificent machine that was The Sisters Of Mercy ground

to a halt amid recriminations, rumours and bitching. The Sisters' vocalist Andrew Eldritch claims, among other things, the rights to the name 'The Sisterhood', and brought out a single under that name recently.

With the rise of this Sisterhood – namely Wayne Hussey and Craig Adams from The Sisters, Mick Brown from Red Lorry Yellow Lorry and Simon Hinkler from Artery – the temporary madness that always occurs after the death of something much-loved has only just started.

As The Cult hurtle into their set, Craig, Wayne and I return to their dressing room in the depths of the building: Simon and Mick are nowhere to be seen. Craig is, mischievous and quiet, Wayne elfin-like and eager to talk. The spectre of Andrew Eldritch hangs over us. Well, what about...

"The Sisters' split needs to be documented once and for all," says Wayne, with the air of one about to embark on the telling of a children's story. "As far as Craig and I were concerned, we'd resigned ourselves... we'd not been enjoying it for a while, but we'd resigned ourselves to sticking it out, and maybe it would've got better. But in fact it was getting worse. I went to

Hamburg for a month with Andrew to try and write songs for the second Sisters album, and we came back with all my ideas rejected and Andrew's very skeletal.

"We got to doing the second album and Andrew said, I'm not singing any of your songs. That's what it boils down to. Craig walked out of rehearsals and a day later I did. He was listening to things like Fleetwood Mac, Stevie Nicks, Foreigner, and there was us listening to Motorhead or whatever. And it showed."

But did The Sisters achieve what they set out to?

Wayne: "That was part of the problem, we'd done it, we'd done what we wanted to achieve. In doing that we'd lost the original essence of it... we'd lost the joke of it. Because that's what it was originally meant to be. A joke."

A joke?

"A joke, yeah."

But I thought that...

"... It was a culmination of all the f***ing rock and roll clichés."

Wayne allows himself a grin. I think he's enjoying my bemusement.

But ultimately it came over as original.

"That was the problem. We started taking ourselves too seriously, thinking we were more important than we were. In terms of rock and roll history we thought we were more important than we were. I think Craig would vouch for that." (He does.)

But The Sisters were a great rock and roll band.

"They were a great rock and roll band, there's no doubt about that. But I believe that was down to our acknowledgement of our heritage more than anything else."

Was all of it completely contrived?

"It was, it was!"

That cold and clinical?

"Yes."

"The Sisters Of Mercy were a conglomerate of everything that's gone before," continues Wayne. "I defy anyone to say they're totally original. It was definitely contrived. You saw me out on stage tonight, playing with the audience. It has to be contrived."

So is the very action of standing on stage and playing contrived?

"Yes, it is. Because you have all these visions of people who have gone before you."

So where does Wayne Hussey come into this? How much of it is you?

"Predominantly, it's you. But it's your interpretation of everything else. Someone once said to me that the holes in my jeans were well placed. Well contrived holes! Ha!"

IS THERE room in The Sisterhood for ideas that would never have occurred to you before?

"Well, we only got Simon three weeks before this tour started. But our songs are good in the first place. We're going to play more than The Sisters ever did. If we wrote a song it would take us three f***ing days because we had to program the drum machine. This is a new band, we'll never cover our old stuff, that would be a mistake. We've got more songs. I'm a songs man."

So what's in a name?

Wayne: "Andrew wanted to start making songs as himself, and kill The Sisters. By doing that he wouldn't've come out on top, because as far as most people were concerned The Sisters were Andrew Eldritch. Craig and I are proving that it wasn't."

"The Sisterhood was the name of a group of friends who followed us about. I think it's a wonderful name, not because of the old association, but because of the imagery you can actually use with it."

"The thing about Eldritch..." Wayne pauses, and looks around the room. "... is, he's dried up. I personally think he's been one of the best rock lyricists over the last few years, but now he's dried up. I still respect him. Whatever he does, I reserve judgement."

'Sisters Of Mercy – Trans-Europe Excess' says the roadie's sweatshirt. Have you read *Hammer Of The Gods*?

"It's our tour bible. Instead of a tour itinerary we all got a copy of that book. I asked Jimmy Page to produce our next record."

And? What did he say?

"No."

The Sisterhood are graceful, careful in their songs. The face of The Sisterhood is warmer than its mother's ever was. Wayne is thinking again.

"The potential of this group is enormous. The songs are more

ANDREW ELDRITCH is currently at number one in the indie charts with his band **THE SISTERHOOD** while **CRAIG ADAMS** and **WAYNE HUSSEY** have just finished a European tour with their band... **THE SISTERHOOD**. Confused? Yes, so were we so we assigned a special investigative team of two reporters and two photographers to the case. **MR SPENCER** and **MARTYN STRICKLAND** get behind the **ELDRITCH** beard. **NEIL PERRY** and **GREG FREEMAN** go French with **ADAMS** and **HUSSEY**



THE SISTERHOOD A FAMILY FEUD

melodic, more accessible in a broader sense. It's about the very fact that you're here. If this were The Sisters you wouldn't be here!"

Why not?

"Because it was part of the psychology of The Sisters Of Mercy. You'd have made the effort, not us."

So why am I here now?

"Because you have to play the game. There are ways of playing the game and keeping your dignity. Not playing the game means copping out. The common accusation of selling out is bullshit. You first sold out when you formed a group! You're in a group and you want to sell records."

"Being in a group is 75 per cent being aware of the business, and that's one thing I learnt from The Sisters. No disrespect to you, but the only reason I'm talking to you is because we need a feature in *Sounds*, we need that exposure at this time."

I hadn't assumed I was here for any other reason.

"It would be different if you were a mate but you're not, I don't know you. Do you want to share a hooker?"

No, it's OK. Are you a star?

"I've got it in me, but that's not the point. It's unfortunate in a way that I've got a music background already."

It's also very useful.

"It's very useful. But it's a hindrance as well, people shouting for 'Temple Of Love' or whatever. But that won't last long. One thing that I don't want to happen again is one person becoming the centre of attention, because this is much more of a group in that respect."

But you've done all the talking this evening...

"Of course, but that's delegation of responsibility. It's important that this comes over as a group. It will take time, as always. But we are strong in our resolve to do it."

THE MORNING after, and photographer Greg and I are sitting in the hotel foyer at an optimistic eight for The Sisterhood's photo shoot. Nothing stirs, except for Ian Astbury who stumbles over to us looking as rough as I feel.

"Do you know, they confiscated 17 knives and two loaded pistols at the gig last night! God, think what got in..." He is happy. He loves touring with The Sisterhood.

"Wayne? Ah, salt of the earth that boy, salt of the earth."

The photos are taken, and it's off to the airport for us and a long haul on the coach to Lyons for the bands. They pull faces at us from the back window. Games, jokes rule... Wayne's personal philosophy seems razor sharp and muddled all at once, and left me not a little confused, but no matter.

None of it's particularly important, because I believe The Sisterhood are going to be one hell of an electrifying rock experience, because their music touched me. Because...

THE ELDRITCH STORY

A TELEPHONE call. Hot news!

Scandal growing deeper by the minute. The dark man speaks to a London contact, pauses, then returns to the breakfast table with a fetching grin on his face.

This is uncharacteristic. All those present are tickled pink.

I ask him, Why are you smiling?

"Because I'm happy," replies the mouth with the beard, the eyes with the glasses and the face with a hat that stays on in the wind, and I almost choke on my Frosties.

Andrew Eldritch is happy, the rest of us are just confused.

Let's get this straight...

Following the demise of The Sisters Of Mercy last June, the singer has been spending time in Germany and the USA, absorbing his surroundings and even taking a drive in the original Monkeemobile as part of an Elektra video shoot.

Upon his return to Leeds, Andy set about putting into action three new projects; the first of these being the formation of a new Eldritch band (as yet unnamed) with Patricia Morrison, previously of The Gun Club, featuring on bass guitar, plus the ever faithful Doktor Avalanche (ie a large metal box) on drums.

An album will eventually come out on Andrew's own Merciful Release label, through WEA, to whom all three former Sisters remain contracted.

PROJECT NUMBER Two has already emerged in the form of The Sisterhood (scandalous!), whose records are issued independently by Merciful Release.

The group comprise "An ever-changing collection of people, co-ordinated and backed by Andrew Eldritch". They have a single available, called "Giving Ground" (moody, but not crushingly so), on which newcomer Lucas Fox deals with percussion alongside one James Ray - source of all vocals on the release, contrary to popular opinion.

Eldritch produced the Sisterhood record, and also handled bass, guitar, strings and keyboards. Again, Doktor Avalanche provides the drums.

There's currently a great deal of confusion regarding this project, and understandably so. To worsen matters, a new 12-inch EP called 'This Corrosion', will soon be in the shops, featuring the same line-up but with the addition of a mysterious and so far undisclosed American



vocalist.

Andrew appears saddened at finding his old chums, Craig Adams and Wayne Hussey (both ex Sisters Of Mercy) claiming rights to the Sisterhood tag. He wishes them every success, but not while they persist in using this particular name.

"Legal action is eagerly anticipated against imposters," Eldritch whispers, licking his lips.

Third Project: Andy has just announced his first signings to Merciful Release, namely James Ray And The Performance, a Newcastle band whose debut single will surface early in March.

Meanwhile, the thin man studies me from across the table. He looks marginally healthier than on previous sightings, perhaps as a result of his having made a conscious decision to get in shape following words of warning from various doctors.

Despite this, ultra high-tar cigarettes - upon which he sucks from dawn 'til dusk - remain his

primary source of nourishment.

"They don't appear to have done me too much harm, as yet," says Andrew, lighting another fag. "I've seen what the insides of my lungs look like, and they're not actually too bad, although I wouldn't be at all surprised to keel over in a year's time from cancer. I certainly wouldn't whinge about it."

Doesn't the possibility bug you?

"It's not something I worry about, but it would be sort of untimely."

I ask him if his sense of humour is running rampant.

"My sense of irony is, certainly," he answers, before pressing his knuckles into place and re-creating perfectly the sound of cracking walnuts, which impresses me no end.

Presumably you're no longer fearful of these machines, I ask, indicating the nearby cassette recorder.

"I'm used to thinking very hard

before I open my mouth."

Have they ever worried you? "No, because I never regret anything I say, although I usually think it could be paraphrased better by the person who's tackling it at the other end, that it could be illustrated better, or even that a different typeface could be used."

Do you have fun reading your quotes?

(Silence...)

Do they make you smile?

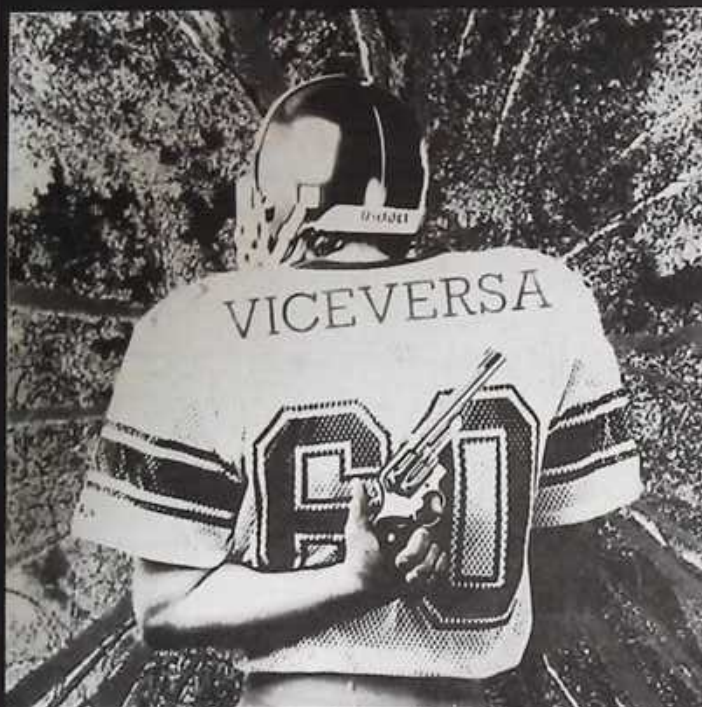
"Yeah, yeah. What I find remarkable is that I often repeat what I've said five years previously with exactly the same words. I'm not sure whether this consistency is the result of an admirable single-mindedness, but I'm increasingly aware that I haven't changed very much at all."

I've noticed you have favourite words, one of these being oblivion...

CONTINUES PAGE 37

SAMSON

Featuring
BRUCE DICKINSON



VICE VERSA

c/w
LOSING MY GRIP

Between June 1979 and August 1981 SAMSON were one of the bands at the forefront of the N.W.O.B.H.M.

The line up at the time was Bruce Dickinson (vocals), Paul Samson (guitar), Chris Aylmer (bass) and Thunderstick (drums).

VICE VERSA originally featured on the "Head On" album which was released June 1980.

Due to the demise of the original record company, "Head On" was deleted two years later. At the fans' request for original material of Bruce and Samson, VICE VERSA is now available once again. This collector's item has been specially re-mixed by Paul Samson and Jo Julian.

This is the first time LOSING MY GRIP has been available with a Bruce Dickinson vocal.

Available Monday 24th February
and as a limited edition 12"
Picture Disc.



Taken from the forthcoming album "Head Tactics".

J A W S

EDITED BY GLYN BROWN

BACKSLAPPERS

THEY SMILE in your face — all the time, they wanna take your place... yupola, kiddiwinks, last week saw the real and true this year's version of the Backslappers of the Pop Industry (BPI, for short) awards ceremony. It was fabulous, and as more and more star-like celebs graced the floor of the wondrous Grosvenor House, my eyes bulged wider and wider until one of them... but that's a gratuitous medical detail that no one, I'm sure, is really interested in — apart from me, of course, and I'm obsessed with it.

What I'm striving to relate is the fact that, on this moonlit night, the stars were out in clouds. Not just that, but they'd all been limboing up on the Method (swivel them hips, baby, and project, project!) or studying with **John Betjeman** (sick), and did they come up with some stuff! Did you eorole **Paul Young** whisper to **Noel 'Biscuit Head' Edmonds** just before he announced the winner of the Best British Female Artist Award, "I can't win this one somehow, can I?" Did you hear Biscuit Head mumble back, "Leave it to me, old son." No, you did not, and why? Because it never happened, slowcoaches! (And just as you thought we were getting into a libel suit, Jaffa Cakes...)

Mr Norman 'Teacake' Tebbit appeared, wearing a rabbit suit (I'm afraid he changed for our pictures) and smiling at everyone, particularly **George Michael** and **Andrew Ridgeley** of the band **Wham!** Mr Tebbit was to hand over an award for overseas endeavour (or some such biscuits) to the twosome, and to **Mr Elton**



"Well, I never wanted one, anyway."

BPI pics: LFI

'Hair Piece' **John** — this last, for his journeyings to Russia, though the last time he went to Russia was 1979 and he's been to South Africa since then. Mr Tebbit gave us the usual about "I'd prefer to listen to a dog evacuating its bowels than listen to a note of pop music" (only he didn't use quite those words), but funniest of all was **Mr Dave Stewart's** acceptance of his award for Best British Producer. After jerking his hand hastily away from the clammy grasp of Biscuit Head Edmonds, Dave told us all that he'd like to try something experimental



"I'm takin' it ter me local gents' urinal ter soak up sem atmersphere."

next, involving a mixing desk and a gentlemen's urinal. Mmm, yes please.

After that? Not much, I guess. **Bob Geldorf** (or Geldorf, as everyone likes to call him) handed back his prize, presumably because **Fifi** would only desecrate it otherwise (oh sorry, his wife's called Paula, no?) and **Kate Bush** got three awards and zilch in the way of floggable plastic (**Sade**, too — who wins these things?). That's the way the biscuit crumbles, shortcakes. Tune in next week for more of less.

MORTICIA WAX



"You scurvy little git."
"I could say the same to you, Mr Michael."

RAP IT UP



Out every Saturday

FOLLOWING IN the great tradition of 'Back Home', 'Blue Is The Colour' and 'Score, Canaries, Score!', the history of the football song has chucked up another epic in the shape of 'Rap Of Honour' by (wait for it) The Toffee Rappers (sleeve above).

Yes, they're Evertonians, living up to

the finest moments of Blues music, though never quite matching the subliminal art of 'Here We Go' by Howard Kendall and The Blue Notes. 'Rap Of Honour' features rattles, flamenco guitar, piano and 'tactics', plus some quite appalling lyrics. A must for lovers of football and culture alike.

Pic: Ron Wollton

THE SINGLE FILE

SO WE gather together all our staff and our freelancers in a locked room and we say, 'Since you had so much fun with the albums, write down your all-time top 30 singles and we'll analyse yer inner psyches.'

We take away these lists after a suitable interval (of some days), we put them into Spotlight's research department to undergo painstaking evaluation and cataloguing, and we end up with something our publisher could profitably study for years – and still not understand us.

Analysis – you really want it? Then turn to the chart for instant confirmation of the mark made on the team by punk, with the Sex Pistols in at three places in the top five. The Clash and Elvis Costello bike into the top ten, too, to make the years '76-78 some of the most momentous for these scribblers. Other places in that section go to the obvious immortals with Bowie and Marvin Gaye. Joy

Division, Jonathan Richman and Roxy Music showing where our hearts are.

The Mary Chain zoom in high from their newbie situation – they're neat at number 14 – but how Glen Campbell dragged 'Wichita Lineman' into 15th place only certain people – whose fingernails are being surgically removed – can reveal.

Surprises? That The Beatles limp in at 57, maybe, or that T Rex make only 39, while Prince gets out of breath at 88 – but these are the writer's surprises, and on reflection it's amazing we reached even this amount of consensus in such a vast and subjective area. Welcome and more unexpected sightings – Suicide, Timmy Thomas – just confirm what we already knew: that your *Sounds* hacks have more fingers on more pulses than the pen-pushers on all the other rags put together.

All write!

Lord WAISTREL

MY DEAR old chum, Peter Holt, has unveiled the revolting truth behind the odious Pet Shop Boys.

Apparently their name is New York homosexual slang for yet another so-called 'Gay' outrage – to wit, men who enjoy being tortured or otherwise hurt by animals. (I thought the bod who sold me my last llama kept looking at me a mite strangely!)

There is, of course, a certain humour in the idea of all these desperately trendy DJ's unwittingly praising this peculiar perversion – not to mention the thought of panic-stricken record company execs signing up streetwise boys from the Bronx to make sure their latest signings haven't got names that are secretly as camp as a row of tents.

Is 'A-ha', perchance, a Norwegian code-word for vile necrophilia? Does 'Billy Ocean' translate as 'kindly lick my nether regions, big boy'?

Thank the Lord Peter Holt is here to tell us! But why, I wonder, hasn't dear old Peter revealed the sick truth behind pop's latest obsession – whipped cream?

Yes, brace yourself for another Waistrel exclusive and ask yourself why all our so-called pop heroes are all madly availing themselves of gadgets for making said whipped cream.

I can reveal that the gas cylinders that cause the cream to froth up so pleasantly are actually full of nitrous oxide – known to you more common types as 'laughing gas'! A quick burst of the fumes makes the

user go 'giggly and light-headed' for up to five minutes at a time... although the sight of exotic pop types strolling into chemists *en masse* and demanding £60 worth of the cylinders – cost per unit, 25p – is causing many a raised eyebrow in cynical pharmaceutical establishments!

Still, next time you see your favourite pop star falling about like some pathetic extra from *Carry On Nurse* or *Saturday Superstore*, at least you'll know why!

Personally, I would rather sniff Lady Theresa Manners' discarded stockings.

There is apparently an LA police slang phrase for this entertaining activity currently riding very high in the pop charts. It is... Nana Mouskouri!

Toodle pip!

Post-script: I have just returned from New York and the first annual Rock 'n' Roll Hall Of Fame Ceremony.

More than 1,000 music biz types – you know, all tinsel and tat and runny noses – packed into the normally liveable Waldorf Astoria to watch the likes of Keith Richard dole out 15 awards to rock 'immortals' like Chuck Berry and Fats Domino. The thing that bothered me most was the call for the affair to become an annual ceremony.

Hell's teeth, if they start giving out 15 *per annum* then it's obvious that the whole thing will become a gigantic exercise in expensive nepotism.

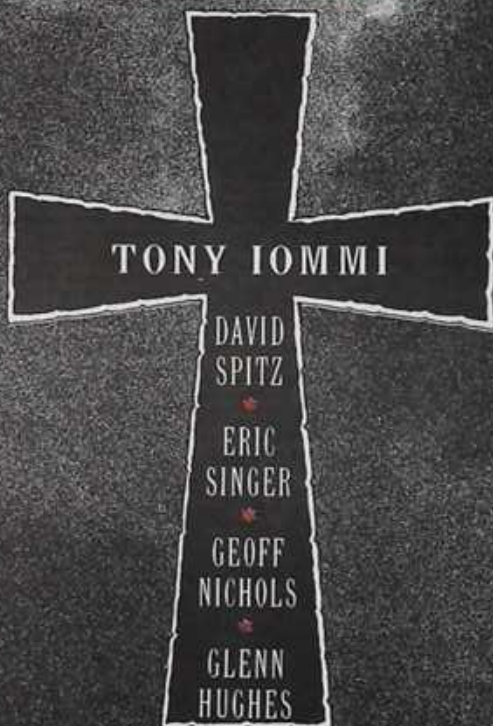
All sorts of vermin – from Neil Kinnock to Mötley Crüe – could get nominated.

And that would never do!!!

BLACK SABBATH

FEATURING

TONY IOMMI



"SEVENTH STAR"

COLOSSAL NEW ALBUM
CASSETTE AND COMPACT DISC

PRODUCED BY JEFF GLIXMAN



Life is much better in music.



phonogram

COLLECTOR'S CORNER

Record collecting can be an expensive hobby as those indie rarities gather healthy price tags. **Dave Henderson** goes rummaging in the attic for that ol' Moors Murderers single and other gems



unheard seven-inch. Rumours of a cool thousand being offered for their first recorded work, featuring Chrissie Hynde and Steve Strange, no less, have been mooted (but that's a case somewhere out on its own).

The top end of the market seems to be around £130 for a never released cut of the Pistols' 'God Save The Queen' on A&M - which is the same sum that would secure you the long deleted Bowie album 'Man Who Sold The World' with a near legendary drag sleeve.

More in the pocketable bracket, the sporadic record fairs which tour the nation and end up in

places like Peebles Town Hall will give you the chance to grasp The Cure's 'Jumping Someone Else's Train' for 12 quid or Orange Juice's 'Simply Thrilled Honey' on Postcard for a mere £15.

But do people actually pay out for such tracks? Surprisingly, yes.

At the bottom end of the market you can usually pick up most of the primal stuff for a quid each, with The Adverts' 'One Chord Wonders' and even X-Ray Spex's 'Identity' for two.

The real rarities in the post-punk boom were on the very small labels, though, and Postcard and Zoo releases are pretty difficult to find - they'll usually go from anywhere



Michael Portland

RECORD COLLECTING in the UK is probably lower on the scale of social disease than flashing. Seen creeping around market stalls, junk shops or decrepit dust infested hellholes, many a mac-wearing bore has been spotted picking up a battered Zappa double or an ancient Freddie And The Dreamers 45.

But there is a new breed of collector. The mid-'70s indie boom sparked a whole new generation of indie and major label rarities and now the odd classic disc can change hands for double - and sometimes treble or more - figures.

For example, try and grab a copy of The Moors Murderers' virtually



around a fiver upwards.

But, most surprisingly, it's Generation X - who spent all their recording life on Chrysalis - who are the most constantly sought after. Even with their erratic 'Greatest Hits' package, which has just been released, their 'Your Generation', 'Wild Youth', 'Ready Steady Go' etc sell for at least a fiver apiece.

With a host of different sleeves and coloured vinyl originally available and the current interest Tony James (Sputnik), Billy Idol and Mark Laff (Twenty Flight Rockers) are causing, you can probably understand why.

Only question is, whatever happened to Gen X guitarist Derwood in all this?

Dave Henderson wraps up warm before tackling Birmingham's three-minute heroes, the **Great Outdoors**

THE OUTDOOR LIFE



contained within it a tingling jingle-jangle guitar sound spiked with passionate vocals.

'World At My Shoes' sneaked out at the tail end of last year through the Upright label and immediately smacked of forgotten classic leaving me keen for more.

Great Outdoors come from Birmingham and wallow in a kind of understated enthusiasm. They have every right to smile, though, because their debut album, 'Making Allowances For The Jargon...', is a masterpiece of tuneful melodies thrown against a skilful and versatile guitar with powerful vocals sparring for attention. To be truthful, some of these songs are almost pop. Whatever, it's real heart-

THE FIRST time I heard Great Outdoors was a local record shop. The lavish sleeve

12.555.1

★ 1 LOVE MISSILE FI-11

★ 2 HACK ATTACK

MARTIN DEGVILLE

TONY JAMES

NEAL X

KAY MAYHEW

CHRIS KAWANAGH

★ DEBUT 7" AND EXTENDED 12"

Reviewed by
Jonh Wilde

SWINDLE OF THE WEEK

SIGUE SIGUE SPUTNIK

'Love Missile F111'

(Clubsnow/Parlophone) I

wanted to hate it, honest,

but... when you think about

it, this record hardly exists.

Sure, it's there, solid plastic,

hype and all - but this music

barely lives. 70 per cent

Vega/Rev, ten per cent Bolan,

ten per cent Moroder, ten per

cent puffed up egotism, and

then there's nothing left. The

"shoot it up" line should

ensure a Frankie-style

potboiler of a backlash (they

hope), it will doubtlessly drag

the Suicide beat chartwards

and Sputnik are ensured their

15 minutes right now. It

might be fun for that short

breath, but "Love Missile"

barely hints at anything more

enduring. The best thing is

that some gormless A&R

hack thinks he's got his

greasy mits on the next

Pistols when all that's there is

some surrogate sex (Jack

Barron), a minced-up glam

nightmare and, fingers

crossed, the last laugh's with

us. A safe debut.

JAMES BROWN 'Sex

Machine EP' (Boiling Point/

Polydor) Re-released again

to meet the latest Godfather

resurgence. The 12-inch gives

you "Sex Machine", "Get On

The Good Foot", "Get Up Offa

That Thing" and "Papa's Got A

Brand New Bag", and all that

remains to be said about it is

that there's nothing more

erotic on record ever - that

scream, that immoral funk, all

full-lunged and fiery with a

sex afterglow. Lasciviousness

itself, so swoon.

GENESIS P-ORRIDGE AND

THE ANGELS OF LIGHT 'Je

T'Aime' (Sub Rosa) Never a

teaching baby-sitter or nursery

teacher, Genesis finally

makes a sweaty-thigh record.

Making Jane Birkin's

interpretation look like a

gallant skip through the

buttercup fields Mills And

Boon-style, this persuades

me to reach for my zipper and

my closest friend forthwith.

Who said orgasms are like

little deaths? Well, of course

they are and, what's more,

this houses the most

authentic hasty-heaving

gasps since Barry White's

"Never Never Gonna Give

You Up". Faster, Val, faster.

On import, £3.50 or

thereabouts from Rough

Trade type places.

VIOLA WILLS 'Dare To

Dream' (Streetwave)

CATHLEEN 'Baby Me'

(Another Side) PRINCE

CHARLES AND THE CITY

BEAT BAND 'We Can

Make It Happen' (PRT)

Smooch and stroke someone

(slow) to the first - a crushing

sex pot of velvet couch Hi-

NRG, wooing them in

clubland even as we slobber.

Cathleen, meanwhile,

seemingly of Belgian origin

and sumptuous soft-sigh

charms is spilling all over the

shop with a Yello-ish whack

of unfussy pop-electro.

Should get your punished

limbs twitching and heart

melting, but beware of those

jagged middle bits from

nowhere.

Prince Charles, on the other

hand, boasts the wobbliest,

wickedest bass throb of the

week, snagged in a tidal wave

of snarling funk, with ice and

glass cutting edge. Shake

hard.

PUSSY GALORE 'Feel Good

About Your Body EP'

(Adult Contemporary)

TOMMI STUMPF

'Seltames Glück' (What's

So Funny About...)

Two aural fallouts, some genuine

and utter nervous nihilism.

These make Creation Records

look like an irate grocer with

soggy satsumas in hand. The

first, a heady brother of

Washington sluttish, slaggish

scum-surfing, is much more

than scruffy. The most

poisoned, pus-ridden songs

of the week, so fast it goes

backwards. Ridiculously

great.

Stumpf gets the Conny

Plank blurred blizzard

treatment on these three inky

black Swansland swamps of

beatbox bedlam. In fact,

there's moments in 'Der

Letzte Idiot' on the flip that

make the fearless Swans look

like Walter Softie's hamster.

20th century Düsseldorf

debris stripped to the waste,

giving itself a sore head, and

a hellish dish of ruination. In

a word, straitjacket.

WE'VE GOT A FUZZBOX

AND WE'RE GONNA USE

IT 'XX Sex' (Vindaloo)

That pop strumpet Jack

Barron advised me to listen to

this with a jar of Vaseline at

hand and the curtains drawn.

The man's a prophet. More

Hagar The Womb than

Rezillos, these scrape along

belligerently, the ladies

breathing a dogged sarcasm

into it all, the gatecrashing

melodies mugging the senses

with a Bash Street Kids

sensitivity. Guaranteed, no

Kevin Keegan haircuts.

TUXEDOMOON 'No Tears

EP' (Crambo) So the

world's most sourpuss label

(English Division) stops

scowling to resurrect some

bibulousness from those

winds of 1978. Still legendary

and larger than love, this

sounds as hot-wired as the

hour it sprang from the

womb. Stuttering and

jittering from the 22-calibre

slug of terrorist electronics

('New Machine') to the

thunderous torch song

swathe ('Litebulb Overkill')

and back again, this is

enduring noise indeed. Makes

you wonder why Winston

Tong's voice these days opts

for the alternative chicken-in-

a-basket circuit.

Mmmmmmm... curious

fellow.

CHAKK 'Imagination

(Who Needs A Better

Life)' (Fon/MCA) As

previewed on last week's

Lives pages, Chakk's most

villainous funk-spleen yet,

heralding them as new teen

heroes and dance-floor

Jehovahs. The only white

funk in the pile this week that

isn't grinding for a Negro

inflection, their spur is all

flesh-writhing and no floral

decoration. Not to be trifled

with so bludgeon yourself

before they do.

A RIOT OF COLOUR

'Skink/Newtown' (No

label) Free flexi, ring 01-624

7249 (evenings) for details.

This shapely sliver of drum-

machine, zip-gun garage pop

is not radical, imposing or

important but the ghost of

Arthur Lee lurks in here

somewhere and wants

encouraging, as does their

sense of the unlikely. Get

rough with me, gorge-heads,

get drunk as a fiddler's bitch,

breeze back and tickle me

with kisses. Promising. Kiss

me just there.

SIMPLY RED 'Jericho'

(WEA) Kick 'em harder when

they're down, that's what I

say. And this is, believe me,

so down it's scraping at the

tiles under the barrel.

Hucknall's blessed with an

able range of notes forever

nudging at the point of

emotion but never quite), an

unfortunate fizzog and curl-

mop, plus nil songwriting

prowess. Like everything

since The Hit, this flops about

like fat flesh. I've seen more

soul in a shell-fish. A

disgrace.

TDA 'The Faces Of

Freedom 1, 2 + 3' (MOP/

Some Bizzare) ZOS-KIA

'Rape/Black Action' (All

The Madmen) Maelstroms,

mad maelstroms,

First: Leon Brittan funks it

up for the last time, they

promise, as if. Self-described

as "the first international

electro record, made up of

individual artists working

together as a tight knit funk

collective in South London" -

which is a mite mystifying,

but their hiss and swoosh

dispenses with the fussy self-

indulgence blighting the

American form just now,

going for the jugular with

SINGLE OF THE WEEK

BLUE AEROPLANES 'Lover & Confidante Plus Other
Stories Of Travel, Religion And Heartbreak' (Fire) Some
bastards out there need to be slapped sensible. Think. There's
all those slimy, asinine A&R fools off on their time
management courses, with expense accounts for brain cells
and snow sailing merrily up their beaks... running wild, like
vultures seizing on carrion, doing extreme damage to pop like
never before.In some other galaxy, there's the odd child of the gutter
howling wildly and raising hell like this. Bristol's saints in slime,
Blue Aeroplanes, are a peculiar warp of a soul... beer and
skittles on the leafy graves of Tom Verlaine, surrealist André
Breton, Luke Dice Man Rhinehart, Screaming Jay Hawkins, WH
Auden, early Fall, Jackson Pollock and Velvets.More insistent and ambitious than last year's 'Action
Painting', they've spat out this hefty great lump of phlegm with
a long streaky title - pop and poetry sinking into the haystack
for a sizeable slice of how's-ya-father. Four slabs of shudder-
pop, best of all the pristine Velvetene 'Breakin' In My Heart',
making almost every major record release this week look very
ill indeed.So all you A&R sorts with your padded anoraks, Eurythmics
bomber jackets, Kickers with rainbow laces and dork
mentalities... you all need a lead pipe across the bridge of
your nose for all your sins. Swine.snippets of Commons
speeches and a spiteful,
obsessive beat.Second: Sublime elf-
disgust in Zos-Kia's re-
released classic. The true
story of the rape of singer
Min in the Australian
Outback, her stabbing
distress is set against the
bleakest and most harrowing
of musical backdrops. Garry
Bushell's least favourite
record of all time - which
isn't the only thing it has
going for it. Disturbing,
unsettling, but essential.MINT JULEPS 'Only Love
Can Break Your Heart'(Stiff) For the song alone,
Neil Young's most touching
moment ('After The
Goldrush') given the gospel
tinged treatment. Surprisingly
rigid at times, this, ebbing a
little too reasonably when it
needs to become a gale force
but I keep flinging it on,
cradling the speakers and
crooning delicately along -
which must mean something.
Second thoughts, absolutely
brilliant, let's not sit on the
fence here. Deserved hit.ANNA DOMINO 'Take
That' (Operation

Afterglow) PAUL HAIG

'Love Eternal' (Operation

Afterglow) Two pieces of

punny but not pale bittersweet

glories. Domino's swarthy

swoon has the edge,

crystalline and starry-eyed,

and note the B-side 'Koo Koo'

with its shivery and

shimmery loose bits. Haig,

meanwhile, is still not quite

the man in form but this is his

most durable for ages - a

decidedly East-European trek

to the outskirts of a teasing,

tantalizing melody. The press

release proclaims this as "his

shining hour" and, by jimmie,

they could be right. Someone

should sign these trouble-

makers up, or pray for

miracles.

SCATTERED ORDER

'Escape Via Cessnock'

(Ink) AFTER THIS 'Fields'

(Operation Afterglow)

FRONT 242 'No Shuffle'

(Operation Afterglow) Ink

makes a welcome return to

this ongoing carnival with

Scattered Order's scatty,

sassy noise collage. Rough is

not a swear-word in their

book and they roam through

a random mess of rhythm

scrapes, instilled with

antipodean saltiness.

Scintillating stuff.

After This have been

described as the psychedelic

James Brown but, as they

center closer, they resemble

more a synth Smiths, all

sarky and steamy - these

dizzying dancefloor swoops

accelerating to a frantic finish.

Front 242 aren't left waiting

for the night-bus either, quick
marching past Propaganda in
the outside lane in this race
for the pure modern pop
rapture. They could do it, too,
the rascals; there's enough
itchy Euro-swirl flirtation
buzzing about here to charm
my Y-fronts off, so why not
yours, you shy little devil. Oh,
I almost forgot, sexy as hell!REVOLTING COCKS 'No
Devotion EP' (Wax Trax)

Killing Joke's 'Psyche'

shagging the living daylight

of Wagner. No, I'm

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL



THE AUF Wiedersehen crew: back on your screens this Friday

PET SHOP BOYS...

"BARRY, BARRY... excuse me, Barry." A scrimmage of short-handed scribblers press *Auf Wiedersehen, Pet's* Barry (aka actor Timothy Spall) against the bar in the viewing theatre, trying desperately to glean a few morsels of humour from his lips. The first series of the show was a massive hit, with even the repeated screening late last year conjuring up the kind of viewing figures that lesser mortals would be proud of.

Would they do a second series? After all, the last episode neatly packed up their collective bags and sent them fleeing back to Blighty.

But subsequent, public demand was loud and hearty. Jimmy Nail, who plays Os, had a pop hit with 'Love Don't Live Here Anymore'; Dennis and Nev turned up on Gerry Marsden's Bradford Fire Appeal version of 'You'll Never Walk Alone' and Gary Holton...

Well, Gary Holton, the ex-Heavy Metal Kid, went out in a blaze of less than praiseworthy press concerning his private life. And, even after his untimely death, the rag brigade plundered his past for distasteful snippets and half truths.

Could writers Dick Clement and Ian La Frenais ever resurrect that off-the-wall mix of British cultures set within the confines of the less-than-burgeoning building trade? If today's showing of episode one (which will be networked on ITV on Friday February 21 at 9.00 pm) is anything to go by, the answer's a definite yes.

The initial return of the seven covers the story of their antics over the two years, following the last

series and their departure from Germany, and leads them to Wolverhampton where the ever honest and straightforward Barry is in the process of getting wed. The only problem is his house, which isn't quite ready for the big occasion just yet...

With typical *Auf Wiedersehen, Pet* zeal, La Frenais and Clement bring the team back together from the four corners of the country. The whimsical rapport returns immediately and the character of each individual develops through a string of everyday misadventures.

For the uninitiated, the first episode will reveal the main characteristics of each personality and, as the new series develops through various subplots, the tension of working and non-working life is played off through both humorous anecdote and dry, witty prose.

Auf Wiedersehen, Pet is both drama and comedy rolled into one. For those living a little too close to some of the situations, it may even prove a little too realistic for comfort, but if we can't laugh at ourselves, then there's little hope for any of us. Being screened mid-evening on Fridays, this new series goes out at numb brain time. Realistically, you couldn't ask for more after a hard week than a few cans of beer, a take-away curry and the sight of seven English brickeys skinny-dipping in the wrong Spanish swimming pool.

Y viva!

DAVE HENDERSON

PLANET SUICIDE

Wet Paint Theatre

(The Victoria, Mornington Crescent)

A WET Paint Theatre production swivels on blood, guts and sweat. Chris Ward's *Planet Suicide* is a vivacious blitz of social issue and condemnation towards the world outside, as determined by the general rules of punk dissatisfaction. But to label, categorise and tuck away Wet Paint as punk subversives banging their heads against the walls of reality would be wrong, because there always seems to be an underlying belief in humanity, even though it refuses to express itself that simply in *Planet Suicide*.

The 'theatre' is a small pub back room tucked away in Camden's Mornington Crescent. The closeted nature of the room makes you become almost personally involved in the embittered world of four variably spiced punk characters.

Intruder, played somewhat hurriedly by Paul Lyne, is the leader of the group - an angry young man taking the world on his shoulders, a Scarface of the Kings Cross amusement arcades and a nice nasty in the truest sense.

He has a girlfriend with masochistic tendencies called Kizzie, who is carrying his baby, a junky brother who finances his habit by offering himself for guinea-pig experiments, a yes-man in Bonner and a Thalidomide sister who works in a Soho freak strip show. Heavy stuff.

The early scenes are awkward, the shifts of dramatic dialogue from common thug prose to deep speeches doing little to suspend disbelief. But towards the end, when the characters are allowed to flow, *Planet Suicide* becomes touching, sensitive and finally excellent. Alix Cragg, as the Thalidomide sister, is a sufficiently striking performer to induce definite emotional discomfort.

Planet Suicide fails to make its point as clearly as it could because it attacks too many subjects within its duration. But it's a caustic and valuable piece of drama all the same.

RON ROM

SPIES LIKE US

(Warners)

STARRING CHEVY Chase and Dan Ackroyd and directed by John Landis, (*Into The Night*, *Trading Places* etc). *Spies Like Us* should have been one of the year's great comedies but, somewhere along the line, something went wrong.

Ackroyd and Chase play a pair of complete dodos who are unwittingly enlisted by the CIA as decoys and sent to the Pakistan/Russian border, where they become involved in a madcap US military scheme to start the Third World War by detonating a Russian missile targeted on the US.

Spies Like Us is a spoof on the Reagan Administration's obsession with spies and Star Wars, and comes over like a cross between old Hope and Crosby *Road* movie (Bob Hope even makes a cameo appearance) and an up-dated *Dr Strangelove*. Its anti-war sentiments bravely fly in the face of current Hollywood trends in commie-bashing, and it says all the right things, but the bottom line is that it just isn't consistently funny.

JIM KITE

'THEY HIT YOU HARD
& SEND YOUR SENSES TO HEAVEN'

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SIMPLE MINDS

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☐ c The Sex Pistols' 'Never Mind The Bollocks' ☐
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☐ a Mike Oldfield ☐ b Gong ☐ c The Adverts ☐

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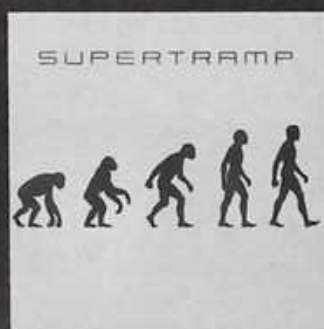
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INFO RIOT

EDITED BY BARRY LAZELL

ANOTHER CLEARING-up session this week, as we still have quite a bit of relevant feedback from readers on various items, to pass on to the pedantic ones among you (all right, most of you!)

Simple Minds, first of all, where most of the omissions so far pointed out were more in the way of details (ie identifying live versions, etc.) than anything else. Nonetheless, thanks are due to **John Murray MacLeod** of Edinburgh, 'Unkle Fester' of Romford, **Peter Jones** of Clwyd, **Clive Smith** of Crawley, and **Derek Murray** of Hamilton, Lanarkshire, for their additional info. Let's have a look at it:

Firstly, virtually everybody pointed out that in addition to its normal seven-inch incarnation, the Arista issue of 'I Travel' on **ARIST 372** had a limited edition (probably 5000) which shrink-wrapped the single with a free transparent flexi-disc containing the tracks 'Kaleidoscope'

and 'Film Theme Dub', unavailable elsewhere on UK release. This package carried the catalogue number **ARIST 372-C**. An even rarer French 12-inch pressing of the time used the two tracks from the flexi as the B-side of 'I Travel' but omitted the UK flip 'New Warm Skin' (**ARIST 12372**).

On the reissue of 'I Travel' (**ARIST 448**), the B-side 'Thirty Frames A Second' was a live version. Its 12-inch equivalent was slightly different from as I described it, with the dance mix of 'I Travel' becoming the A-side, and the flip having the abovementioned live 'Thirty Frames', plus a live cut of 'I Travel'.

For the previous single, 'Celebrate' (**ARIST 394**), I showed the three-track 12-inch listing for the seven-inch. The smaller format did not (for once) have 'I Travel' on it! **John MacLeod** also makes the point that the very first Arista single 'Changeling' has a live version of

TRAVEL LOG

The Simple Minds discography, revisited

'Premonition' on the flip, never repressed elsewhere.

Moving on to the Virgin singles, the 12-inch version of 'The American' (**VS 41012**) had an extended version of the song as the A-side. Similarly, the 12-inch A-side of the next release (**VS 43412**) had an extended A-side version of 'Love Song'.

It seems likely that **VS 451** was only issued in seven-inch form as a double-pack single, with the four songs as mentioned (though 'Premonition' and 'League Of Nations' were live versions.) The 12-inch version was slightly different, still carrying four tracks, but replacing 'Premonition' with a live version of 'In Trance As Mission' (**VS 45112**).

'Someone Somewhere (In Summertime)' (**VS 538**), had seven-inch pic disc and poster bag editions, both severely limited, as well as the standard seven-inch release. The 12-inch version of 'Waterfront' (**VS 63612**), meanwhile, had only one track on the B-side like the seven-inch, and 'If You Want My Love' wasn't it! I don't have a copy of this, so I presumably saw it listed somewhere when I was putting the discography together, and believed the listing. In fact, I can't trace this song as an album track either, so I think we'll quietly forget about it.

Derek Murray enclosed some additional detailed info on three of the band's later singles, so rather than paraphrase it, I might as well quote him:

"There was a picture disc version of 'Speed Your Love To Me' (**VS 649**), while the 12-inch (**VS 64912**) had an Extended mix of 'Speed Your Love' on side one, with the seven-inch version plus 'Bassline' (which incidentally is an instrumental version of 'White Hot Day' from the 'Sparkle In The Rain' album) on side 2.

"On the next 12-inch, **VS 66112**, both the tracks, 'Up On The Catwalk' and 'A Brass Band In Africa', are extended versions; 'Catwalk', in fact, is totally remixed. 'Brass Band' is an elaboration of the 'Shake Off The Ghosts' track on the 'Sparkle In The Rain' album.

"It should be noted that the flipside of **VS 81712** is 'Alive And Kicking' (instrumental). There was an additional 12-inch pressing of this, with both 'Alive And Kicking' tracks on the A-side, and 'Up On The Catwalk' (live at Burrowland, 5/1/85) on the B-side. It came in a special gold mirrored effect sleeve, and had the catalogue number **VS 81713**."

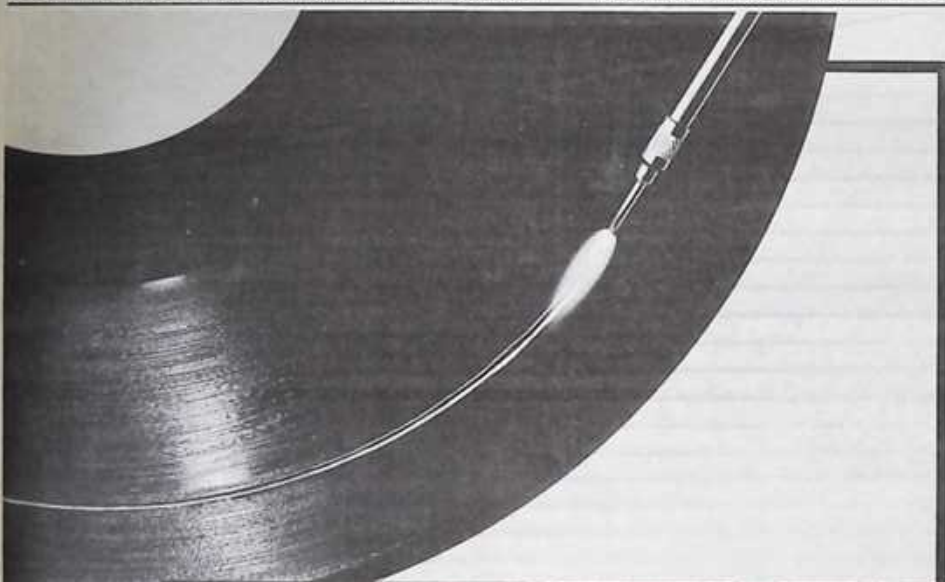
Some album notes: 'Sparkle In The Rain' (**VS 2300**) had a limited-edition white vinyl version; 'Once Upon A Dream' (**V 2364**) was pressed as a picture disc in a special sleeve surround, and 'New Gold Dream' (**V 2230**) was imported in a limited US pressing in gold vinyl with the song lyrics on the album sleeve.

Several of our correspondents also drew attention to some overseas releases which round off the picture. An

American compilation album on US **Self** titled 'Themes For Great Cities' (**TEES 102**) drew together mostly tracks 'Sons And Fascination' and 'Sister Feelings Call'. Virgin in West Germany, meanwhile, issued 'I Travel' on a 12-inch with a rare full-length version of 'New Gold Dream' on the B-side, a track only available in the UK on the compact disc version of the album. The 12-inch number is Virgin **600 796-213**.

The US, meanwhile, put out one further 12-inch to really whet fans' and collectors' appetites. **Derek Murray** again: "The American A&M 12-inch release of 'Promised You A Miracle' (**SP 12057**), which may have been put out only as a promo over there, is of great importance to British fans. Apart from having a fantastic sleeve, it features 'Promised You A Miracle' (remix version) / 'Promised You A Miracle' (dub version) / 'The American' - neither version of 'Miracle' having been released here, where we only got the standard seven-inch version, and the slightly extended (4:49) 12-inch version. The US remix is far superior to the British mix, and is 5.56 - over a minute longer. Release this version, Virgin - it knocks the original for six!"

Finally, another footnote. **John MacLeod** notes that the LP track 'King Is White & In The Crowd' from 'New Gold Dream' is also available in a slightly different form on a cassette-only release on Touch, entitled 'Feature-Mist'.



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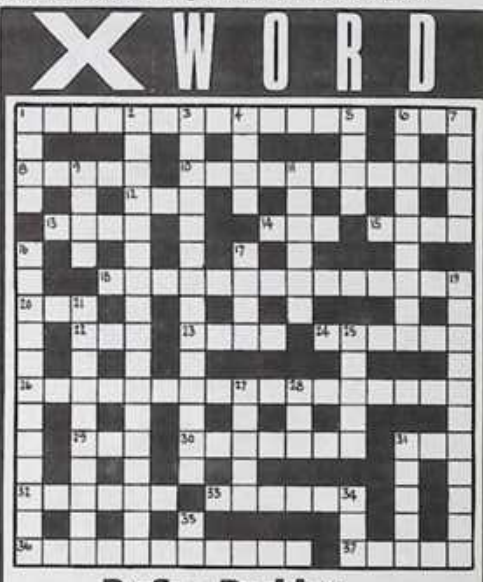
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By Sue Buckley

ACROSS

1. Biking, religious lady goes down Desolation Ave. (3,7,3) 6. It crept in for Mud and scratched Ted (3) 8. Russian, but not a commie? (5) 10. They're ignited by Snowy (5,6) 12. Perry/Dorsey/Brenda/John (3) 13. Creedence Clearwater send back the idol (4) 14. Dunbar/Stone/Wicked (3) 15. see 31. 18. As given by an expiring WASP (3,4,7) 20. Paul shouted up to this (3) 22. A genuine metal band... at least in embryo (3) 23. They fancied their best friend's girl (4) 24. ... and part of a yankee one became a classic axol (6) 26. Stop! says royal sounding leather couch or American cigarettes (12,5) 29. Who don't fool Quo? (3) 30. Junk/Bass/Club (7) 31. and 15. Stevie W's tribute to Ellington (3,4) 32. Kossoff saw 'em drift in wind (6) 33. Possessive Smokey song that might have maddened Madness? (2,4) 36. What are they made of Annie? (5,6) 37. Wonder's were in the key of life (5)

DOWN

1. Peter, the bush doctor (4) 2. A Saxon village might provide XTC with inspiration (7,10) 3. Where and what Twenty Flight Rockers perform? (5,5,4) 4. Bell's rice stew (4) 5. ... and Rodgers' broken line? (4) 6. This could describe Somerville or a Parisian revolutionary in 1871 (9) 7. A sample of Rory Gallagher's early talent (5) 9. Any old, old butterfly? (4) 11. A touch of Mexican madness from ZZ? (2,4) 16. Elliott Ness' fave band? (12) 17. State the Beatles got back into (1,1,1,1) 19. Listening to what he's churning out, Mark's definitely in 'em! (4,7) 21. This could describe Iron Maiden's robot? (10) 25. AKA 'Pearl', the singer? (5) 27. Family of brothers who guessed they'd always love you... ask that lady (5) 28. Gramm/Reed (3) 31. She was desperately sought (5) 34. French plural for jazzier McCann (3) 35. Styx's Roboto? (2)

LAST WEEK'S ANSWERS

ACROSS

5. Brand 8. My Cleopatra 9. Show 10. Lita Ford 13. Free 15. Uncle Sam 17. Nobody 18. USA 19. Jim 22. Burning Heart 25. Shot In The Dark 27. Pills 29. Nebraska 31. As

DOWN

1. My Sharona 2. Glow 3. Todd Rundgren 4. Fall 5. Brothers 6. Rio 7. Door 11. Flag 12. Del Amitri 14. Ebb 16. Co 20. Waiting 21. Feargal 22. Battle 23. God 24. Ships 26. Sky 28. Si 30. BB



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BANGLES

SINGLE GIRLS



IF YOU'VE been asleep for the last couple of years you probably won't know The Bangles.

You may have seen them miming on *Wogan* recently, and wondered just who exactly these tuneful gals are.

Vicki Peterson, Susanna Hoff and Michael Steele make up the constantly active front row of this alluring LA four piece, and drumming dynamo Debbie Peterson completes the collection.

Just think, with *Wogan* in their pocket, your parents may have sussed these stunning songsters

before you. Go to your room immediately!

Last year's critically acclaimed album *'All Over The Place'* set the scene for The Bangles but, after a brief UK jaunt last year and the surprising chart failure of the two LP-culled 45s (*'Hero Takes A Fall'* and *'Going Down To Liverpool'*), you could be forgiven for asking just why The Bangles are suddenly such hot news again.

The kind of response they got at Bristol (the fourth date on a larger than life European tour) suggests there's much more. Live, The Bangles are awesomely, a riot of teen American anthems thrown bare and delivered with passion and real love. It's smiley-smile time as The Bangles rip through leaving a trail of sweat in their wake.

And why are they so happy? How come they manage to get their message over so perfectly? The first album obviously did the trick, as Vicki Peterson is happy to recall in cool Californian tones.

"It did just what we wanted in that it broke through to other markets that hadn't heard us before. We had a club following and a lot of good press in LA but we had to go further than that."

"It sold little by little," adds Susanna in a quicker, more excited voice, "and, with the new record, we've already equalled those sales in the States in just two weeks."

The success of the first album in this country was mirrored by the overwhelming reception the London crowds gave The Bangles last time

around. On that wave of the interest in the American guitar bands, The Bangles managed to step right into the spotlight.

Vicki: "We'd been warned about the response of UK audiences, about them being very conservative, so we were really surprised at how wonderful the response was. And this time it was just about the same. We thought the interest might have died down because we weren't in vogue anymore, but it hasn't."

The material the UK audiences haven't yet had time to digest is from the group's outstanding second LP *'Different Light'* which, although already available in the States, won't reach our turntables until March. A triumphant, accomplished collection of 12 songs, it sees The Bangles straddle new peaks of pop pleasure. Not only raunchy, rocky and full of melody, it's also crammed with potential hit 45s.

Susanna: "We had that sort of Top 40 programmer thing on our mind when we went into the studio but, in the end, I don't think we've had to compromise our sound at all. The band has just grown up as people while we've been playing together."

THERE ARE some marked differences from the first album. The tell-tale Beatles references have all but disappeared, the harmonies have developed and new sounds and directions have been brought in to give a fuller sound.

Susanna: "We were obviously influenced by The Beatles because they were so big in America when we were growing up, but more recently we've gone back to the records we used to listen to in the '70s when we were at Junior High. Things like Joni Mitchell, Bonnie Raitt and Jackson Browne, all those kind of singer/songwriters. Well, they're definitely a part of my musical heritage, anyway."

"I think the prettier side, the folkier side, came out on this album. There's a lot of mid-tempo, very singy-songy type songs."

By that, Susanna probably means commercially attractive material, and she's right. There must be four or five possible singles apart from the already rising Prince-penned *'Manic Monday'* which all you rampant *Wogan* fans will already have in your collections.

But just how did that Prince connection come about?

Susanna: "I'd met and talked to Prince before at Bangles shows. He used to turn up and he really liked the group. I saw him on a 'plane, which is what all the papers are picking up on, and we got talking about how we wrote songs and how he wrote songs and that was about it."

"He's a really prolific writer and when we were in the studio working on the new album he got in touch and said he had a couple of songs for us. I picked up a cassette of them and *'Manic Monday'* was just perfect for the LP."

"He came down to see us rehearse it and he really loved what we did with the song."

Vicki: "We're really pleased with it, too. We made a few changes and did it our way but I think you can still tell that it's a Prince melody. I think he liked the fact we used a little bit of licence with it."

Like you, I'm sure Prince will approve of a lot more on *'Different Light'*. There's a cover of Alex Chilton's *'September Gurls'* on which Michael takes the main vocal, and a number one cert with *'If She Knew What She Wants'* - which leaves you collapsed on the floor. And there's the strangely odd *'Walk Like An Egyptian'*, a cover of an L. Sternberg song, that changes tempo and features several new ways of pronouncing Egyptian.

Vicki: "*'Walk Like An Egyptian'* was one of many songs brought in by our producer as a possible track for the album. He'd bring in things that other people at the label thought would be good for us and we'd just crack up after four seconds."

THE BANGLES have come a long way. Having started out with The Three O'Clock and The Dream Syndicate they've moved far and away from those days when they used to put singles and Xerox's into plastic sleeves in a draughty garage. But has any of that sparkle disappeared?

Susanna: "The pressures are different now. When you're at the bottom the only direction is up. It's a different kind of pressure when there's all this money tied up in things."

"As we've gone along we've always just set ourselves a series of small goals and most of them we'd never really expected ourselves to make."

So with all that behind them, the possibility of a chart topping single or two this year and a marvellous album ready to hit the racks, what's the next goal for The Bangles?

Susanna: "Well, we'd love to have number one singles... all over the world."

Vicki: "Yeah, we want to be Abba! Won't some of you have to grow beards?"

Vicki: "Well, I'm working on that. I suppose we'll have to get married to each other, too."

Hmm. Let's just stick with the number one singles, eh girls?

The week starts here as Monday's children THE BANGLES hang loose with an impressed DAVE HENDERSON while TONY MOTTRAM closes in

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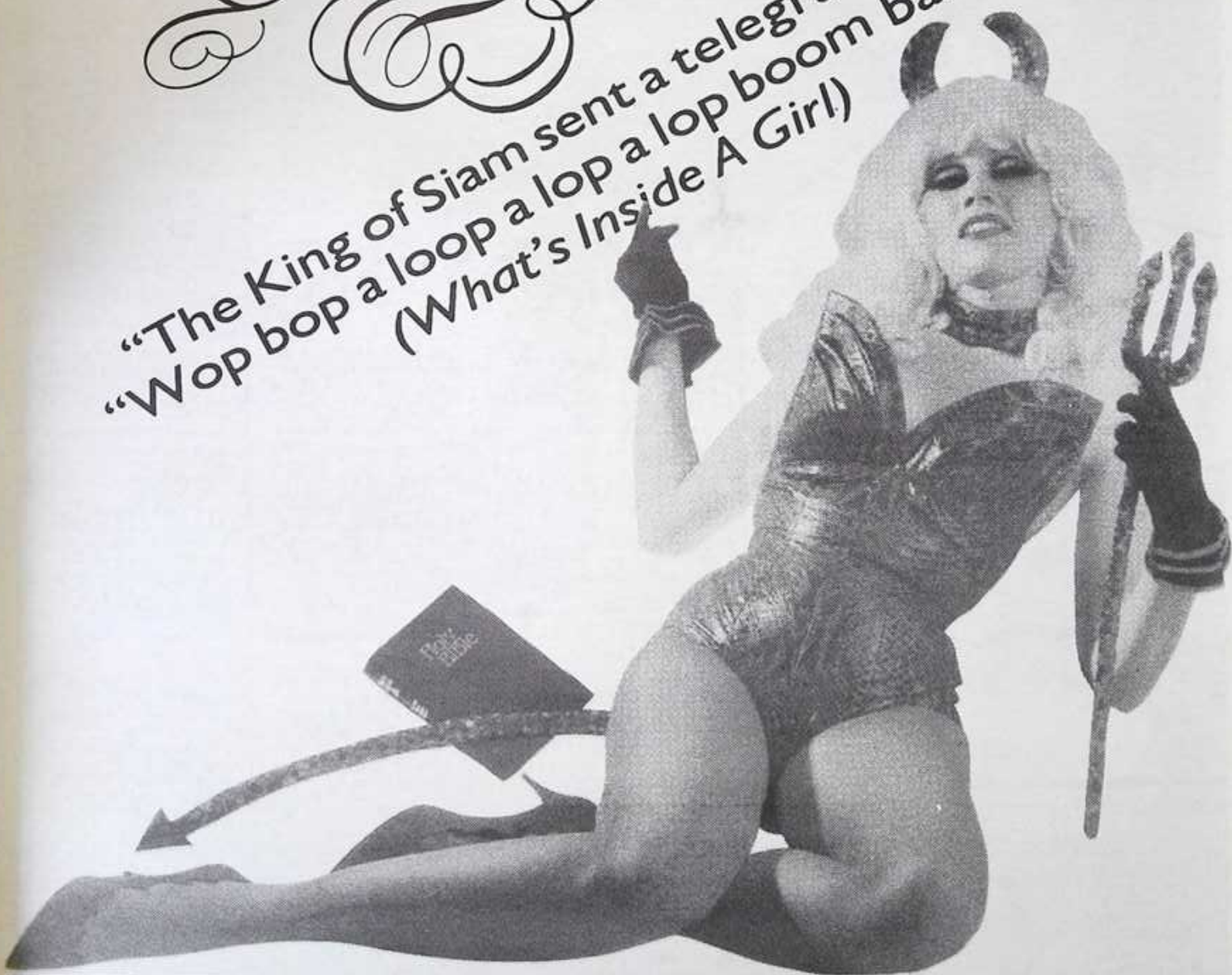
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27th MANCHESTER Apollo
29th WOLVERHAMPTON Civic
30th HULL City Hall



THE POP MACHINERY CRANKS ON

POP AND slander: A fun 40 for a generation doing the crawl after the Marie Celeste.

1. This week's number one is the same as many past and many future. The taxi driver says, "Do you wonder where you're going?" and through no blur whatsoever - it's crystal clear - my neck whispers "Sometimes".

2. On the plane to *The Tube* some of Propaganda's session musicians chat up the hostesses, who love it. There's much giggling and standing up and sitting down again. This is called stupid old unhip rock 'n' roll.

When Claudia Brucken-Morley walks to the lavatory at the back, she wiggles like an anorexic Monroe (that's a conceit; there's a lot of it about) and a male voice grizzles, "Wooh, does she always move like that?". She smirks. This, however, is not called stupid old unhip rock 'n' roll; this is called avant-garde activist pop. Because they say so.

3. Heathrow, go-between says, "And you've met Chris before, haven't you?" Claudia deigns to mutter "Yes" and looks at me with an expression I personally would normally reserve for a saucer of undead fried lugworms. It's six and a half hours before she speaks to me.

4. Newcastle Airport. I'm kind of sulking by now and lose myself in a bookshop while a lot of pissing about goes on. When I emerge three taxis have arrived and I'm standing a yard away from the open back door of the middle one, in which Claudia sits. Logically enough the thousands of tiny muscles in my left leg prepare to move towards it. Claudia slams the door, stares straight ahead, and the taxi pulls away. I ask my brain what I should think about this. It can't decide between "uh huh" and "don't be so paranoid", but suggests I stick around in case the food is good.

5. Tyne Tees Studios. Boys in one dressing room, girls in the other. And the rest of us can go shimmy, admire the canteen or Paula Yates' mastery of the disinterested yawn.

6. The weekend starts here!!

7. Propaganda's music is quite good, their image is top-class, the irony of their name is...

8. Michael Mertens is a big, friendly, hairy, German chap. Susanne Freytag is a lovely girl with an inner radiance. When she asks where the knives and forks are I have to go out of my way to fetch them. I have to.

9. I don't think Claudia liked my jokes. I write jokes to pay the rent. I suppose Claudia makes a fair bit of money, and people who make a fair bit of money don't like you making jokes about them in case it means they don't make an even fairer bit of money the next time they're inspired to create art.

10. Here is an example of a joke - Hell hath no fury.

11. Pop stars still think they are sacred. If you criticise Paul Weller you get phone calls from one of his (boot) boys' brigade. If you even dare to patronise an unknown local group by saying they have "room for improvement" or "potential" you get a long-winded, self-righteous and usually anonymous (the courage!) letter.

A lot of people write a lot of things about Propaganda: expansive boorish theories slither off the pedestal of My Own Ego And Why It Matters To Something As Vital As The Hit Parade (subtle: wouldn't it be good if I could impress Paul with my writing, maybe he'd give me a job, me and him we're like that). So no one ever has a bitchy immature go at Propaganda, as they might at any other average pop group who had just two minor hits and a competent engineered album to show for all their sand-blasted double-glazed manifestos.

When I first interviewed Claudia for *Sounds* (May 1985), I wrote a stream of starchy-eyed puppy shit which managed to mention Graham Greene, Coleridge, Polanski, Baudelaire, Poe, and "her wonderful laugh".

Today Claudia is not doing much laughing, and I am not doing (too) much shit.

Today is probably no different at all to the way things were when people interviewed Jefferson Airplane in 1969 or whatever.

After hours and hours of soundchecks (if ever anything put the L in pop and the "dis" before illusion, it's soundchecks): a blank interview, a concept.

Magnificent.

12. Concept says it's OK to do it now, but how long do you need? Blank says Oh not long really. In girls' dressing room. Blank pulls up chair which places him side by side with the almighty Claudia and brushing knees with (the perfectly sociable) Susanne and Michael. By now Claudia is polite if aloof. It soon becomes evident that nobody in the room has a clue about pop theory, motivations, causes and effects, because these things do not physically exist.

How surprised Propaganda must be that they have been made into a concept. And how pleased!

Blank develops lazy slouch and automatic bland question-roller. Funny how often you have to ditch all the interesting questions because the pop stars are just so thick, or coy, or busy.

13. "Busy" is something you say

you are when you don't want to do anything.

14. What this muck (written on rice paper, for your pleasure) is about:

a. there's more to life than pop music.

b. Propaganda are no better or worse than the rest of the ritual riders.

c. very few have anything to say, but some are better than others at pretending they do.

d. it's a business: rough real ideals mean nothing and smooth fake ideals print money.

e. Britain's top pop group at this point in time is a group called Dire Straits. It is 1986.

15. It's just dandy that you can win George Michael's bed in your daily paper but when you mention "punk" people rattle their expense accounts and ask you if you saw *EastEnders*.

16. Blank: This rough version of 'Jewel' you're doing tonight has a kind of "punk feel", doesn't it? Were you very influenced by this punk thing? Do you think it's a shame it's sort of petered away?

Concept: "Oh yeah. Sure."

B: What did you like about it?

C: It was the reason we liked music. Some things went out.

B: But what did you like about it?

Claudia: "Ha! When we come to the ten year anniversary of punk, why don't we talk a bit about punk?"

B: Because it's all slipped back to how it was before then. Isn't there a danger with a group like yourselves who gradually sound wider and wider and fuller and fuller and cleverer and cleverer that...

C: "Ah yeah, but maybe we don't use that a bit on the second album, you know? The first record set ourselves out, what we are able to do, but certainly we will get harsher."

B: What else can you tell us about the new material you're working on? Will it be surprising?

C: "It's too early to tell."

B: What themes will it have?

C: "I think it will be more harsh."

B: Yes, but what will be the... or...

message? What will you be saying?

Claudia: "It's difficult to say really."

Michael: "Maybe they start to be more personal. Maybe... it depends."

We're not really ready to talk about it because there are some estimates that we have to conquer. It's not ready to make statements... ha ha!"

Also, we talk about their recent world tour - like, what countries they've been to and stuff. It's pretty racy. Maybe I'll tell it to *Monotony Maker*.

17. Is your aim simply to entertain?

Alt: "Oh yes, yes."

What else as well?

Michael: "Well I mean - one of our ideas is that we are entertainment and you can enjoy us, but it should be something... on a quality level. You can find very easy entertainment where

you forget everything after you've left the concert, which isn't what we are about."

Your adverts (crucial to the ethos) always boom out with grand claims...

"Always for us, yes."

Will that continue through this year?

Michael: "It's too early..."

Claudia: "...to say, jo."

(Thinks: My God, weren't you better briefed than this?)

18. How do you feel in retrospect about your album of remixes, 'Wishful Thinking'?

Susanne: "It was made for the discos in America. They were asking for it."

Michael: "But I mean it was funny - they didn't release it there, you know?"

Claudia: "Ah yes, but now it is."

(Translation: Shut up Michael you dumkoff)

Michael: "It was made for them and now they say no they didn't really like it. Everybody else loved it, you know?"

Yes indeed: you can verify that by walking into any second-hand shop.

19. Does winter affect your emotions?

Claudia: "You mean for our music or for our private lives?"

Whatever. The way you answer shows me...

Claudia: "Oh!"

Michael: "Well, I change the clothes I wear..."

Claudia: "Moodwise!"

Susanne: "There is snow in winter."

Lou Reed: "I love you, Susanne."

Claudia: "Let's not talk about the weather, please."

20. Some interesting lines from *Stendhal's Love* -

"... This kind of imagination is quite compatible with slowness and even scarcity of ideas. It is conducive to constancy. It is to be found in most of those poor young German girls who die of love and consumption..."

"... Goethe, or any other German genius, values money at its true worth..."

21. Propaganda get a lot of bad press in Germany because a. they are from Düsseldorf and b. people are jealous of their British success.

22. Some interesting lines from Lucy Lippard's *Pop Art* -

"There is still a great hue and cry about the public being put on by a diabolic artist-dealer-critic-collector cartel... observers mistook the hard-sell techniques of the prototypes as representative of the artist's goals, and Pop was a sitting duck for much philistine and some genuinely witty adverse comment."

23. On a day when I do my job weakly and badly, consistently refraining from hazard and not once summoning up the guts to say to Claudia, "Look, are you in a strop, with me or what?", Propaganda do their job very, very well. The actual interview and photographs are briskly tolerated, the multiple sound and vision checks for 'P-Machinery', 'Frozen Faces' and

'Jewel' get increasingly slick. Costumes. Make-up. Autographs.

Claudia the showperson practises all day removing her jacket while walking backwards and forwards at the climax of 'P-Machinery'. At 5.45pm with the cameras rolling she gives it completely wrong but of course nobody knows what was supposed to happen so she bats just half an eyelid and acts as if nothing's awry.

A bottle of champers at the airport and away. A Paris TV show on Sunday. Meet the professionals.

Baby's got soul.

24. Are you achieving what you were launched to achieve?

Claudia: "Yes, but it should be seen as a long-term development. I mean - it's good that you can irritate people with our music. You can shock them when they expect something avant-garde and we didn't give it. For us, we want to use. It's a good thing to always turn things different. There's a definite opportunity we have that people have to accept through our name."

You used the phrase "irritate" - do you think it's valuable to irritate?

"Yeah. Hmm."

To what effect?

"What?"

To what aim? (Come on, come on...)

"To make people act different or whatever."

You have quite a stern and aggressive stage manner now, wouldn't you agree?

Claudia: "We've realised by being on tour that you can be affected by all this rock and roll behaviour which we... try not to so much. It couldn't work with Propaganda. With us, you know, we are not rock and roll girls..."

25. Do you think your fans fall in love with your glamour?

Claudia: "Well, yes, it happens."

And do you find that strange, as a human thing?

(A few titters. All nod.)

Michael: "And then you get love letters and... people admiring you, you know? And it's... so unreal."

Did you idolise stars when you were younger?

Claudia: "Oh yes... and I think it's good. Kind of a dream."

Susanne: "An impulse... Like for a special person."

Claudia: "It just... gives you joy for the heart or whatever."

And the fact that there's a distance and it's sort of impossible - is that why it is?

Susanne: "It depends on how it's built up, how it's created."

Michael: "Everybody thinks because you're on the stage you're not a normal living person... an astral body... I don't know..."

Susanne: "There... on stage... it's... I don't agree really because I'm in this position now where people look at

CONTINUES ON PAGE 24

In the frozen musical wastes of '86, Claudia Brucken-Morley thinks of PROPAGANDA as "being a life long thing". CHRIS ROBERTS is thinking more along the lines of a life sentence as he throws a well-aimed spanner into the works. Cold snap from DOUGLAS CAPE

PROPAGANDA

FROM PAGE 23

me and think I'm special but I don't think I am."

Michael: "You have to be aware and conscious about it, not just look at it like a normal fact of life."

26. There's an American around, the singer from the group Del Fuegos. He's asking which beer he should drink.

27. What other magical qualities do you think pop music uniquely has?

Michael: "Idealistically, it would be that it gives everybody a chance to have a space for their fantasy, because in normal civilisation you don't have it. You go to school and you go the ways

which are prepared for you, and there's a lot of potential within everybody which is not ... which there is no room for. Pop music gives you an idea that there is something ... and maybe you start to make up your mind after that. But this is quite idealistic because in reality it's gone. We try to - to point this out, but it's not very easy. Because - it's a business. We have to see that."

28. Read 27 again and weep.

29. I look directly at Claudia and say, "Do you dislike criticism?"

She says nothing.

Michael: "What!"

Claudia: "If we dislike criticism ... oh ..."

Susanne: "It's ... I had a slugging off of being too polite. That's for me, in England. Sometimes, I've learned, people mean different things what they say."

30. Derek Forbes, formerly with Simple Minds, is playing bass for Propaganda while he works out his new band, World Service, with Billie Currie of Ultravox. This is a rock news exclusive.

31. What will you be doing in 1999?

Claudia: "Well, if I still liked the music I would like to do music. Oh ja ... I think about Propaganda being a lifelong thing ... you can't say how long because if you enjoy working you go on. If you stop you stop."

Michael: "Or maybe it changes drastically into something else. Maybe being Propaganda but not a pop group anymore. There are still ideas about working in film or video which aren't developed yet."

32. Raul Dorper isn't here, he's back in Germany. Is he being phased out?

Michael: "What do you mean - phased out?"

Is he (former Krupps protagonist) drifting away from what you've become?

"No no no, it's just because of this live thing. He's not an instrument player, he writes the lyrics and gives ideas. We don't want to establish an effect of pretending. We don't say there aren't tapes."

Does he prefer working in a bank? Susanne: "I think so."

Claudia: "Ha ha - the choice between being a bank man and signing autographs."

What's the worst thing about your job?

Claudia: "Well, at the moment I don't see it very much as a job. I see it as a drama, with me ..."

Michael: "The worst thing is the flying."

Claudia: "God!"

33. Claudia: "1986 will be very different, that's for sure ... we have

possibilities, you know! We are just saved by our name."

34. The recurring American lout and his band troop through the corridor after an honest industrious set. "Hey!" he yells. "Which one of you is Susanne?" "Me," says a puzzled Susanne. "Hey, we know who your boyfriend is! We heard how you got where you are!"

Susanne ignores them and Claudia adopts a "haughty" pose (not a great effort). No, I think, I couldn't possibly use that. Besides the stupid Yank got the names the wrong way round.

35. Propaganda promised to be something.

36. Some interesting lines from *The Olive Tree* by Aldous Huxley: "The propagandist's purpose is to make one set of people forget that certain other sets of people are human."

37. Pop as we know it - a glutinous residue - is unworthy of examination beyond appreciation of beauty. If not beautiful or filthy, it's nothing. Propaganda - a visionary building block for an incestuous, impure and faintly grotesque business; calculating and smartly-dressed yet still thicker than sewage and half as articulate. A disrespectful memory of something that shook the world. A dream within a nightmare.

38. And the little one said roll over, roll over ...

39. Bleeding, Screaming. Having a meeting with the accounts department.

40. On the plane back The Damned that jovially with Midge Ure. Jools and Paula slump like miserable buggers. I prise my way out of the Gents as Claudia emerges from the Ladies.

"It was difficult!" she says, and very nearly laughs.

Certainly was.

"Ah, I'm glad you found it difficult too!"

It's almost as if all is forgiven. Go back to your seats.



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THE COSTELLO SHOW 'King Of America' (F-Beat ZL70946) ***1/2
AND THERE'S the downfall, and the lie. Abdication and relocation isn't always the map to the treasure, and a crown of thorns is a poor substitute for laurels. Oh, Costello will admit he's embarrassed by this love affair with the candyland where the *Mayflower* ran aground, but still he can't shake off the fascination.

When you're lookin' at me, you're lookin' at country — is that what you're saying? But, on this collection of misses, hits and heartpourings, the strain of confused nationality takes away more than it can add.

More Willie Nelson than the plaintive wolfnote he's wrung me with before, the voice dozes in a stock Southern ack-sayent, coasting next to top American session men who are slick because, face it, they must do what they're doing here a dozen times a day. The knock-downs and drag-outs of the slower songs say almost nothing, and when the pace does pick up its feet, only 'Lovable' charges out an unrestrained slap bass charm.

As 'Eisenhower Blues' lets Tom Canning play his rumpy-tumpy indigo bar piano till his fingers fall off, I ask myself if Costello has peaked and is doing no more than papering the cracks, playing by numbers like the other musos here. I still have the right to expect something fresh, but the maudlin sentiment of much of this is a man muddled by a

magnificent obsession.

Declan Patrick Aloysius McManus is out of time and place, torn in two, feeling he should somehow still do the things you do when half your roots are Celtic. It's in treading those green paths that he finds his way, and gems sparkle in the grass like emeralds. I caught my breath to 'Little Palaces', a heartsick Pogues-folk for a land where Prince William's stuck on walls and rats have the run of the bedrooms. When the mandolin rings bitterly and the veneer fades, the hate and spittle is justified, blanking out the pointless and tired rebellion of 'Don't Let Me Be Misunderstood'. This voice was made to rasp in London and Liverpool and Dublin, not lead beery reminiscences in downtown LA.

'American Without Tears' finds a Cajun accordion flirting in waltz time, tangible and heart-plucking in the winsome chorus: is it sacrilege, when the verses spangle so well, to say the words sometimes make a wall to shut away the melody?

It all sounds harsh, and Declan couldn't give a toss what this girl thinks, but an exiled monarch is a crying shame. *'He thought he was the King of America/But it was just a boulevard of broken dreams.'* Ah, so that's what it was. As the final track 'Sleep Of The Just' eases, aching and incandescent, through my soul, I don't know if I should forgive at once or mourn the longer.

GLYN BROWN

CROWN STUDY

THE SILOS 'About Her Steps' (Record Collect RC-21)*****

I LOVE it. Eight tracks direct from New York that revitalize the taste buds and show that not all American bands are trying hard to emulate The Bangles or The Rain Parade. The Silos draw some of the same influences but the end result is mighty different.

Imagine The Velvet Underground, in their dingy denims and shades, thrown into a studio with Gram Parsons period Byrds ('Sweetheart Of The Rodeo') or even The Flying Burrito Brothers circa their first two albums. This is classic stuff: moody, mellow and perfectly arranged. All this and more than a hint of melody.

The Silos are simple stripped-down symphony punctuated with pedal steel, violin and viola. Brimming with commercial edge, The Silos are potential pop stars, and even in this all too brief selection, it's easy to detect that they have the foresight

and longevity of a Talking Heads, the tense nervous veneer of Television and the tuneful panache of a Joni Mitchell lyric.

After all the regular doom and despondency that the East Coast has recently brought us, The Silos sound fresh, stylish and invigorating. Essential.

DAVE HENDERSON

THE CHILLS

'Kaleidoscope World' (Creation CRELP 008)***1/2
SOMETHING HAPPENED

The setting was about as far away as Superman could urinate — New Zealand — at a time when the fat woman of fame wore the glam-rags of Spandau and Duran in Britain. That 'something' was The Chills, a band whose musical breath froze into crystals on the looking glass through which a myriad neo-psychadelic groups would stare with dilated pupils several years later.

The Chills came to England late last autumn, parading their blue guitar afterburn. At

the concert I concertina'd myself into, among a shoe polish tin of, uh, drunken Kiwis, I thought they were simply okay, just another band. Pinch me, please. For 'Kaleidoscope World', subtitled 'Eight Songs From Eight Members From Eight Phases Of The Chills', is by far and away the finest record Creation have been involved with, apart from the Mary Chain and Meat Whiplash's solitary single.

This compilation culls some of the feverish sweat and aching bones The Chills have scorched into a handful of indie Flying Nun releases. You can find the periods and commas of the band's history on the liner notes. The important thing is the carving knife running gently up your spine, The Shiver, which lies in singer/guitarist Martin Phillips' ability to transform the everyday — unemployment, death and romance — into the strange by wrapping it in a womb of pink frost.

If at the dawn of tomorrow

The Chills still exist, I will be listening closely. Because though a long straw from perfect, 'Kaleidoscope World' spurts with enough mystery dreams to paint the future. Something is missing — you.

JACK BARRON

CHARLIE SEXTON
'Pictures For Pleasure' (MCA 5629)***1/2

CHARLIE SEXTON is being touted as the precocious (first pro gig at age eleven) genius whose time has come. He's had his past restated as publicity wallpaper, the hype that money can't buy: Joe Ely's guitarist at 13, studio gigs with Dylan and various Stones, touring with The Clash. More cred than American Express!

This Sexton solo debut LP is a vinyl marriage made in a marketing man's heaven: Charlie's cult status on one side of the altar, bratpack producer Keith Forsey (*Breakfast Club*, *Idol*, *The Furs*) on the other. For the

punter waiting for a testament to Sexton's fretful prowess, however, 'Pictures For Pleasure' may prove less of a gas.

Taking the single cut, 'Beat's So Lonely', as a prime example of the album's pros

and cons, it's evident that Forsey has (quite logically) gone for the market he understands best, the big one. For people galvanised by post-Springsteen radio fodder, the throbbing bass and 'sexy' growls (halfway

ROOM WITH A

THE ROOM 'Nemesis' (Red Flame/Ink Records RF47D)*****

THIS BAND were one of my great discoveries in 1985. In a year when we had every reason for cynicism and sceptical ennui, they put that certain gleam and love back in my eyes. So when the rotten bastards decided to draw stumps halfway through the summer, I was less than pleased.

'Nemesis' is actually a posthumous double album retrospective bringing together The Room's two last

albums. And as such, it is a godsend for both you and me.

'Clear' was their second LP release, marking a seductively quiet pause after the outstretched ambition of their first, 'Indoor Fireworks'. Its six tracks dally in a rather restrained tastefulness which never quite achieves the intimacy to which it aspires.

'In Evil Hour', however, was just that. The Room's great album. Their moment. Slip into waters which lap with the rhythm of songs as precise and as intense as 'Shirt Of Fire', 'Friendly



ELVIS COSTELLO: would the next five wives please step forward...

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RT RECORD DIVISION

'twist Bowie'n Bruce) of 'Beat's So Lonely' will provide orgasmic satisfaction; but those fans of axe heroics out there are likely to sulk somewhat as a jittery, dis-busting solo by Sexton gets submerged in the general drum heavy mush. This is not a guitar album.

Even the sexy thrusts of PJ Proby's 'Hold Me' don't get the super-slinky emphasis they deserve; the guitar humming is there but the mix cries out for a Ted Templeman or a Tom Werman to bring the power up. Presumably, though, this trembling-lip pop route is the one Sexton has chosen in preference to being a guitar eclectic, so the twanging hordes will have to content themselves with the odd burst of fret flash that sneaks through. Get the picture?

SANDY ROBERTSON

BELTANE FIRE 'Different Breed' (CBS 26582)***

TEETHING TROUBLES persist, but Beltane Fire are at least turning a tentative hand to something that's a touch different to everyday meat 'n' potatoes rock. Barring a few splashes of U2, The Alarm and Big Country, it's the overall sound of 'Different Breed' which is its strong point. Producer Alan Shacklock instils each song with colours and textures that help bring to light subtleties which are lost to overdrive in live performances.

Fluid and precise guitar runs merge perfectly with a tugging double bass, although Shacklock isn't able to whip the vocals into a more easily digestible shape. Clint A Bradley's distinctive but jarring voice is still my main bone of contention with BF.

With this nagging distraction taxing the patience, it becomes difficult to appreciate those finer qualities and really warm to Beltane Fire. Their music

BLUE SUEDE BRUISE

THE CRAMPS 'A Date With Elvis' (Big Beat WKA 46)**1/2**

WHAT'S WRONG? Something's wrong. Uhh... yeah. It's not loud enough. Let me turn it up. Now I feel it better: tremolo squeeze drone outta the guitar, fanatically dumb drumbeat below, sick sputtering Fawkes cracking out somewhere in the middle (naw, Lux never sings over the top). It's the same old Cramps, snarling for Jesus to spit down on them.

I have to dock some of the full gold twinkle-rating over a couple of things. 'Kizmiar' (hyuk) is an unworthy sneer at psychedelica (why bother?), funny once but luckily stuck at the start of side two so you can skip over it easily enough. And the winking tots who chirrup the 'People Ain't No Good' chorus sound like they've strayed in from a Frank Zappa jailbait porn-opera. When The Cramps' own death rattle is so inimitable, they don't have to stoop to that level.

But the rest is all gutbucket thunder, raised on the touch of glory. Only these supremely accomplished ghouls could pull off the distended 'jam' of 'Cornfed Dames'.

Maybe they'll never make a perfect LP. Like our own hallowed Fall, they're grounded on a sound that hardly changes but has been minutely refined over a long time – and still hangs on to its stumblebum heart. No mimics could whip the bloodshot caterwauling of 'Aloha From Hell', 'How Far Can Too Far Go?' and 'Can Your Pussy...?', though thousands of idiots try. But sometimes even The Cramps try and sound like The Cramps, and for a moment we're all too aware of the greasepaint and props in this theatre of the absurd.

The moment passes. After all, if you believe in the baleful spirits of this driven music, sinners, you will surely be saved. Tonight our eyes pop and our bones are rubbed red and raw. Bo Carter, Canon Alberic and Robert Johnson would have been mighty glad to keep this date. These devils, they command.

RICHARD COOK



THE CRAMPS: if Percy Thrower's reading this...

could develop a truly evocative depth, given time and imagination, but Bradley must stop hammering it up.

PAUL ELLIOTT

ANNETTE PEACOCK 'I Have No Feelings'

(Ironrecords Ironc 4)****1/2

THE PEACOCK ace was always her self-indulgence. "I rap with the trees," she'd tell us. "They don't deceive me." And, after all, there's a logic in that.

Now heartbreak has invaded and she indulges each wild vocal whim (and

there are a head case full) with a surreal will. Erratic, scatty, this mixmaster blends jazz ("Pooh!" grunt the buffs), blues ("Hardy!" they hiss) and ecstatic exotica ("That's more like it...") – me). Expose yourself to the stark coolnotes and, if the breeze of it opens you up till you hum like a top then you, too, can enjoy the feel of ice in your palms and a bird sitting on your head. Savour it, anyway, because that's how people will treat you.

I wallow in Annette's hot fudge American drawl and her circus tricks on the

percussion side. I find some of her cadences unbearably moving, while her cynicism and depression exhilarate me strangely (perhaps because I share these fine qualities) and her anorexic presentation – often a track is a boney matter of the voice and the keyboard – is the charm in a soul who sighs, "If love could save the world/A Christ would die again". Bottles get hummed across, sticks get tapped, and humour turns its lonely trick on 'A Personal Revolution': "No nookie till the nukes are gone/Till our future's safe and sound/I said, no nookie till the nukes are gone!... I leave it to your discretion/After all, it is a personal decision."

Enter this work, I challenge you, and don't be afraid when your lover comes in just as Annette shrieks sonically, "We're all sandwiches!". The queen of outness? Far.

GLYN BROWN

ORIGINAL SOUNDTRACK 'Krush Groove'

(Warner Brothers 925 295-1)****

FROM the much touted rappin' extravaganza *Krush Groove*, which has opened in the States to the kind of response that Bill Haley received with *Rock Around The Clock*, Warner Brothers release a compilation album that will give you most of the rap/hip hop news that's fit to

hear.

With everyone from Chaka Khan to Debbie Harry in tow, 'Krush Groove' is a comprehensive study of the rap phenomenon that swept America following the success of the Sugarhill stable. But the more established acts like Run-DMC, The Gap Band, The Fat Boys and Sheila E are just the tip of the iceberg. The real stars of the show are the three outfits whose street roots are still intact.

The two Def Jam outfits, LL Cool J and The Beastie Boys, illustrate perfectly how the American dance scene is moving in new directions while still retaining the medium's power and emotion, while the magical Kurtis Blow takes top honours with his masterful 'If I Ruled The World'.

The future of US dance music looks pretty healthy...

DAVE HENDERSON

THE GO-BETWEENS 'Metal And Shells' (PVC Records PVC 8942 US Import)***

WHILE WE await the latest reel in The Go-Betweens' saga I will tell you a true story:

On Lamu, an island off the Kenyan coast, I once trembled in awe. I was sitting in a hut on stilts with a one-eyed black youth named Chicago Boy; our minds were

out of joint having just ingested a kilo of ghaat, an Arabic brain buster. As the setting sun lit a fire behind the clouds and the muezzin in the nearby mosque began his ancient chant of pain and pleasure, the tape recorder with its Talking Heads cassette was switched off, and we gasped at the perfect human noise...

Some years later in a friend's London flat, The Go-Betweens' 'Before Hollywood' was placed on the turntable and time was suspended again. For here was the most melodically and lyrically incisive unveiling of glamour since Talking Heads.

And now, on the dismal eve of a new GB's album, comes this US compilation squiring songs from 'Before Hollywood' and the subsequent 'Spring Hill Fair'. It makes clear that somewhere between the two these Australians went from being the erect hairs on the nape of God's neck to the wax in a cripple's ears.

Yet The Go-Betweens have the necessary talent and another opportunity to wipe the fluff off their lenses and create a new celluloid narrative...

In Lamu, later that night, Chicago Boy forced his tongue down my throat. I sidestepped and he left with an Australian.

JACK BARRON



THE ROOM unlock the door one last time

VIEW

Enemy' and 'Crying Red'. Enjoy. In the bittersweet warmth and implicit threat of 'Naive', Jackson's poetry and intuitive style at last found their match in just the right degree of instrumental grace and fire. His voice takes a cumulative toll upon the senses. His lyrics are intelligent, but naturally so.

The good news is that Dave Jackson and his perennial companion and bassist Becky are soon to launch a new band, Benny Profane. This time?

ROGER HOLLAND



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THE GROOVE STRIPPED BARE BY THE BOLSHEVIKS EVEN...



DECCA



PHRANC INCENSE

PHRANC 'Folksinger' (Stiff SEEZ

THE CARDS are immediately slammed on the table: Phranc, the typical Jewish lesbian American folk singer. That established from the outset, she gets on with the real business of giving voice to her idiosyncratic view of the world.

Descended rather more from Baez than Mitchell or Carly Simon, there is sufficient Loudon Wainwright about the LA flat-top to prevent tedium from setting in. Phranc has developed a far more acute sense of humour and self-deprecation than Joe/Jo Public, avoiding the slide towards either extreme of intransigent heterophobia or whining whimp, all too familiar among many gay music makers.

'Folksinger' is a very American and specifically Californian document, and many of its references will mean jack shit to most folk this side of the pond. The list of female American basketball players, golfers and swimmers of the paeen 'Amazons' only comes into focus through more international references such as wanting to 'live with Martina'

However, the compassion of 'Mary Hooley', 'The Lonesome Death Of Hattie Carroll' and 'Lifeflower' transcends borders, and 'Amazons' and 'One O' The Girls' precludes alienation. So well stated that any reference to the artist's sexual predilections is irrelevant. Phranc hits that perfect beat.

ANDY HURT

**STEEL PULSE 'Babylon
The Bandit' (Elektra EKT
30)***1/2**

BABYLON The Bandit opens with 'Save Black Music', melodically one of the album's best points, lyrically rather curious, drawing a parallel between the adoption of black music by whites with the shipment of slaves to the plantations. But surely the cross-pollination of musical forms is crucial to the development of the strain? Convince me that George Clinton and Michael Jackson have not been influenced by white rock musicians. And would electro have taken the form it has if Soul Sonic Force hadn't lifted Kraftwerk's Trans Europe Express' beat for heart?

Ironically, it appears that Steel Pulse have themselves not exactly remained untainted by Babylon, keeping abreast of the latest technological gimmickry and mellowing/commercialising their sound considerably. This is essentially a mood disc record to a residual reggae beat, and what's so wrong with that? Light, pleasant pop tunes like 'School Boy's Crush (Jailbait)'

and 'Sugar Daddy' cruise along while retaining a traditionally enlightened approach to womankind.

'Not King James Version' sets an old chestnut Rasta subject to one of the better melodies, while the laid-back 'Don't Be Afraid' takes the songwriting honours, indicating their intended direction perhaps? Nice, insubstantial stuff. I can't see them covering Pat Pow's 'This Is Reggae Music' with any great conviction.

ANDY HURT

VARIOUS ARTISTS 'An Invitation To Windham Hill' (Windham Hill WHA 1)

★★★★₄
AND THIS used to be such a nice neighbourhood. Irishmen in brown suits staggered from the corner pub; a genial tramp merrily abused the African shopkeepers and generously invited local women to 'suck my dick'; one vagrant was even murdered across the road. Alas, no more . . .
Sailboards, cheese plants in the window and snowdrifts of polythene-wrapped Habitat brochures (you put their desks together and six

ANDY HURT

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Abstract The purpose of this study was to determine the effect of a 12-week, low-intensity, supervised walking program on the physical and psychological health of sedentary, middle-aged women. The study was a randomized, controlled trial. The subjects were 40 sedentary, middle-aged women who were randomly assigned to either a supervised walking program or a control group. The walking program consisted of 12 weeks of supervised walking, 3 times per week, for 30 minutes per session. The control group consisted of 20 women who did not participate in the walking program. The physical and psychological health of the subjects was assessed at baseline and at 12 weeks. The walking program had a significant positive effect on the physical and psychological health of the subjects. The walking program significantly improved the subjects' physical health, as measured by the 6-minute walk test, and their psychological health, as measured by the Beck Depression Inventory and the State-Trait Anxiety Inventory. The walking program also significantly improved the subjects' quality of life, as measured by the SF-36. The walking program was well tolerated and had no adverse effects. The results of this study suggest that a 12-week, low-intensity, supervised walking program can improve the physical and psychological health of sedentary, middle-aged women.

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LIVES

FEARGAL SHARKEY Sheffield

SCARED? ME? Of course I'm bloody scared! My aversion to heights has me breaking out into a cold vertiginous sweat when I'm sent to observe tonight's proceedings from the front row of a balcony in the City Hall. Far below, a squeaky chant of "Fear-gal, Fear-gal" drifts weakly to my ears. I shut my eyes and try to tell myself it's a nightmare.

Thankfully, no one chooses to test the resilience of the balcony by dancing on it when Sharkey appears. Like a mischievous child he dashes onto the stage, kicks over a saxophone, involves the saxophonist in a tug-of-war spinaround dance with the aid of his victim's lapels, and breaks into and destroys the well-rehearsed choreography of his backing songstresses.

His irrepressible excitement oozes from the stage and it becomes clear that there's to be more here tonight than mere kicks from the pre-teens from the post-teenage kickster.

The music comes with pop's usual safety catches flicked off. Pop is the exception, and excellent songs are to the fore, including some straight and true jazz and blues which his band handle excellently and in which Sharkey's voice rarely loses its evocative edge in even the most passionate moments.

PETE MARCHETTO

THE DEADBEATS Brixton Fringe Tattoo Convention

WANDERING IN, I was greeted by Lal Hardy, tattooist extraordinaire and the man with the diamond smile - really!

But not too much else initially: the Dismal Blast Of Snowy Cold (Shakespearean part of review over) had forced many of those travelling from the north to cancel their journey. Which was a shame!

There were tattooists aplenty doing their work on youngsters and oldsters of every variety; arrayed ranks of video screens flickering with the tattooists and the tattooed. There was a bored looking unicyclist - I can't imagine what his connection was with tattooing. And although empty - too empty

SWANS Brighton

OH... MY... this isn't seduction, this is rape. Purveyors of the most physically intense music I have ever heard live, Swans are an aural illusion of contrasts which simply shouldn't work. One of the all-time loudest bands, their silences are perfect, and the slowest rock ever performed leaves one hyped-up to terminal speedfreak level. Quite extraordinary.

Michael Gira often speaks of Swans as being sexual in effect yet on record this quality is hardly noticeable. An implacable figure in a headscarf, before the set he disports himself of his shoes and socks.

His bare feet, all ten toes intact, along with newest recruit organist Jarboe's uncovered right shoulder, are the only patches of unexpected flesh to be seen. Swans are hardly titillating in any conventional sense. And Michael's controlled but scrambling-on-the-cliff-of-hysteria voice, intoning lyrics about hanging himself or being stuck in the belly with a knife, is not the sweetmeat of pulp romance.

So why did I, for one, walk out of the club erection in hand and no immediate home for it? The aphrodisiac lies somewhere in Swans' chemistry of sheer brutal volume and crushing rhythm. And all one can do is stand agog and occasionally sway; dancing doesn't seem a natural response.

Like virtually all groups, these New Yorkers build their noise idea from the twin drums of Ron Gonzales and Ted Parsons outwards, but that's where any similarity ends. For both Jarboe and bassist Al Kizys grind with the beat. Only guitarist Norman Westerberg sometimes scuttles across it with grey sleet feedback.

Swans are ruthlessly precise and tonight boosted their music to 135 decibels, a level which is just short of that which destroys ears. Each song was akin to having a giant hand squeeze your heart harder and harder till the blood surged to the extremities of your body, be they your fingers or genitals.

In a larger hall their visceral potency might be dissipated, but in the tiny Zap Club Swans flew like a hummingbird of the senses and were so damn purgative and so exciting I could hardly believe it.

"We were nervous and played much too fast," reckoned Westerberg afterwards. Slow life is here.

JACK BARRON



SWANS' Michael Gira: a ray of hope for ugly ducklings everywhere!!

Steve Double

SWAN IN A MILLION

at first - the place soon started to fill up.

I only caught the first group, The Deadbeats. Very neat and seedy - dig two Buddy Hollies and two Big Boppers up from their warm, soggy homes and give them some new threads, and you'll get an idea of what they look like. They even did a song about the theme of the night! The (female) singer looked a bit uncomfortable at first - and it was cold - but after changing into a Lash Lariat (female) outfit with whip (bisexual) she seemed to get more excited.

To be perfectly Frank, Hank, songs which move in the area of shoo-by-wah-doo-by/yum yum yip aren't *de rigueur* in the Tibetan Household. But still, a hand for The Deadbeats. And an even bigger hand for the Convention: next time it'll be massive...

TIBET

TEN DAYS THAT SHOOK THE WORLD/ SISTER CROW/THIS YABIS

Birmingham
APOLOGIES TO Land Of The Giants, the fourth band on

this showcase bill of talent from Leicester. I missed them. But then so did most of the gig-going population of Birmingham, judging by the sparse audience in Peacocks tonight. Curled up in front of Dynasty, they also missed This Yabis performing a passable imitation of The Smiths on speed, Sister Crow making unjustified apologies for "being terrible" and Ten Days That Shook The World devoting half an hour to an attempt to shake up the 'crowd' - and failing.

None of the bands were particularly bad. Their only

crime lay in the fact that they were all rather ordinary. Instead of challenging any musical boundaries they stayed safely within the confines of their chosen pigeonholes, seemingly content to preen their feathers, borrowed for the occasion from more original bands on the indie circuit.

Leicester hasn't got a very good record for producing good groups and, on the basis of tonight's performance, none of these are yet ready to take over The Swinging Laurels' crown.

GEOFFREY S KENT

VICIOUS CIRCLE Sheffield

UPSTAIRS At the Hallamshire, people have been known to go elsewhere when stricken with the desire to swing a cat. That leaves Hull's Vicious Circle with an itchy bitsy problem.

Not content with any old tabby, they've got a tiger by the tail, a tiger that roars its protests in a series of ensnaring riffs, a tiger that mutilates in a brash yet clever red-in-tooth-and-claw assault that pauses in its frenzy only when in search of a new line of attack.

Fronting the trio of ex-Luddites is one Lee Potter, a sardonically fanatical preacher of some peculiar sect set beneath a hat, the material of which bears a prophetic resemblance to uncut vinyl. With hectic composure, Potter crack-acts his tales of alienation, paranoia, docility and fear, seemingly blind to the writhing mass of bodies that blur the borderline between stage and dancefloor.

During 'Brother Bellyful Charity' he invades the audience with a fly-swat in search of imaginary insect food with which to further distend a gross imaginary gut. 'No Rest For The Wicked?' has him seeking to flee an assailant locked within his own brain.

It's an insanity too realistic to seem insane, the perfect answer to posters who sing of a broken heart with faces split by foolish grins. More.

PETE MARCHETTO



TOPPER and band: here come the new Q-Tips (same as the old Q-Tips...)

Greg Freeman

STAX ATTACK

TOPPER HEADON Camden Palace

INSIGNIFICANCE. WHY am I watching the Topper Headon band? Because he was in The Clash. Does this sound like The Clash? Is he a great drummer? Not particularly. Once everyone becomes acquainted with these facts, Topper and co may well have a future - they already have a past in the form of a Stax soul repertoire, new creations merging comfortably with Pickett, Temptations and Booker T.

A four-piece select squad opens with a lacklustre 'Time Is Tight', their effectiveness increasing 100 per cent as the ranks are doubled by the addition of a horn section of middle-aged men with mid '70s footballer haircuts.

By the time a cabaret-suited singer from Boston, Massachusetts (whose name I'd probably have known had I caught it) zaps on to put the whole shebang into focus, things are beginning to cook and Topper's novelty value is thankfully wearing off rapidly, the man in the red and black hooped rugby shirt radiating marginally less charisma than Dave Clark.

Nine guys (three black, six white) with a great future as regards playing college gigs, Q-Tips revisited with a vengeance. They sure got soul, but they haven't quite got the heart to match.

ANDY HURT



MICHAEL STIPE leads the hoarse to water

Ted Cordingley

BLOND DATE

THE GOLDEN PALOMINOS Boston, Massachusetts

JACK BRUCE was supposed to be there, but he took ill in Tel Aviv and didn't show.

Richard Thompson, who plays guitar on the band's debut album, 'Visions Of Excess', was not even invited — he was the victim of record company budget politics.

Johnny (Rotten) Lydon was never expected to show — and didn't — yet drew a steady stream of cat-calls from hardcore devotees all afternoon.

Michael Stipe, the Palominos' star vocalist, said he was "on vacation" from REM until September, when they hope to corral Tom Waits to produce the next REM album. But for today's Palominos show Michael was there in spirit mostly, pacing around backstage, finely tuning his mascara, while Syd Straw (the ultimate country/rock crooner — Emmylou Harris with a

boot up her butt) sang her heart out. Add Jody Harris's kick-ass guitar and you have, well... loads of potential.

Anton Fier is the genius behind this electric mix, and the band's founder and drummer. If he ever lassoes this disparate bunch of avant-garde cowpokes into the same corral at the same time we could be in for one hell of a hoedown.

As it stands the Palominos entice, entertain and ultimately evade; the album is a gem but its brilliance is hinted at only when Michael Stipe steps from the shadows for the last four songs. His presence is a campfire on a cold Georgia night, and the band falls in line behind his casual confidence. Stipe brings warmth, cohesion and inspiration to the stage just in time to save the show, leaving us with the feeling that this band will go far once it decides what it wants to be.

CHARLES DODSON

BIG AUDIO DYNAMITE Porchester Hall

LAURA LIGHTS my cigarette. Laura is kind. I think about this while we stand here forever, attending the bang bang bang. There are some truly horrible people here. We ignore them. Big Audio Dynasty cannot crack anything either, with their visual extras and their bobbing up and down, and their rather frustrating quietude.

Their choice of mastheads is as impressive as fog. The focal point is a huge screen showing James Bond, James Coburn, James Modesty Blaise, all that cack. These films are not French, which means they are not stylish. Mick Jones works very hard but looks more like two champion jockeys than one mean spy. He says: "What's wrong with you lot in the middle? You all critics or something?"

Oh no lovey, we just get a real kick out of being surrounded by fat youths disguising their desperation as commitment.

It's a boring show. From a group so crassly well-named, one expects thunder, cacophony, aggro, and (naturally) the bang bang bang. But the heart bleats. The pop sensibilities of

'Bottom Line' and 'Medicine Show' can't jitterbug with joy when there's a straitjacket on their size and volume, their free will.

As a finale, Mick, Don and The Others roll over a dishevelled version of '1999'. Rarely was "paar-dyl" howled so malapropos: I spy J Lydon keeping a straight face in the balcony. Some of us are too apathetic, right? If this is left, if this is a thrilling new brave alternative, I'll have another cigarette and get seriously into Brahms.

CHRIS ROBERTS

FRIENDS OF GAVIN Dingwells

MY GUT reaction to this mob is the same one I felt when I saw King at the Wag Club a couple of years back. They're hard to actively dislike, harder still to love, but they're on their way and nothing is going to stop them.

And there's a soupcon of the silly-booted ones in Gav and co, with other more substantial ingredients such as boring-as-hell REM and 'Ham Pal' Clash being garnished by number one Gavin's red neckerchief, denim jacket and subdued spiky-top Alarm regalia.

Regardless of the musical and theatrical clichés on which they evidently thrive,

FOG have sewn up a watertight route to a perpetual stream of bank statements filled with the very sweetest of sentences that go "EEEEEEEEEE" by attracting a criminally disproportionate number of attractive women. If these are the friends of Gavin, why do the putative posters even bother to rehearse?

ANDY HURT

THE VELVETONES Hull

IN HULL'S excellent Tower, it's back to the good old days of the Depression via The Velvetones, seminal swingers, smart and casual in sound and style.

If they have a failing then it's simply the minor gripe that the entire quintet is a touch on the ugly side, but the price of seeing their five repulsive fizzes is a small one to pay for the warped pleasure of watching them perform their peans to small-time hoeds.

Vocalist Mike O'Brien, with a neat line in the ludicrous and a messy line in stubble, pickpockets most of the attention with one part mock sincerity to nine parts sincere mockery. With a manic tenderness, he sends up The Velvetones' chosen style, with overblown mimes that

might have gotten him his head blown off for his trouble 60 years back, while the rest of the hoodlums are content with laying down a tight and witty sound that reflects the '20s in all their scheming glory.

PETE MARCHETTO

COLOMBIAN VOLCANO APPEAL

Royal Albert Hall
WHEN The volcano Nevado Del Ruiz erupted last November, it buried the town of Armero and 25,000 of its inhabitants. Yet over the four months leading up to the disaster, experts had given clear warnings of the impending eruption and made urgent requests for action to the Colombian authorities who found the time to move over 20,000 cattle to safety but would only advise the citizens of Armero to protect themselves by covering their mouths and noses with wet scarves!

This event is expected to realise some £200,000 for the victims of the Armero

THE MEKONS/BOGSHED Fulham Greyhound

THIS IS IT? Phil Bog windmills his bod and squirms his throat into a ludicrous parking space between Mark E and Morrissey, and thrum, thrum, thrum they go. Been practising, I'll bet. Bogshed (dully enjoyable until one's legs give way) are only aesthetically pleasing due to ugliness and absurdity — a crazy scribble in the margin of the post-Fall blotter.

One song scrabbles in a spastic corruption of funk; another sounds like a toilet-trained Membranes in the back of a squad car. Others — give them their due — sound nothing like the Mems at all, merely marching at deafening volume to the beat of a drunken, skin-crawling insect. But no spark. "Right, This one's called 'Packed Lunch To School'," groans Phil, and they scramble some more eggs. Now where did that soundman go? Who cares?

The Mekons, these days, have their eternal enthusiasm represented by a countrified whoop rather than the cheese-grater grimace of yore. "Yes, it's ten years since Johnny Rotten invented punk rock himself," announces Big John Mekon, and the ruminations of a decade are immediately forgotten.

And 'Where Were You' (now fiddle-drenched) is no more relevant than their new crop of urban cajun waltzer rides, 'Last Dance' snatching the honours from tonight's semi-shambles. Tom Mekon still looks worried, after riding the Mekon monster all the way. So what unassailable heights is he shooting for?

"We're going to do a song that, um... we don't know," he grins. And confused Mekons induce 'Good Year For The Roses' with some straining, while people grow sweetly maudlin at the bar. Strange times and trashed mental furniture, like all the best parties. I'll be back.

ROBIN GIBSON

OMD Birmingham

IT'S EASY to forget just how many hits OMD have knocked out over the years. 'Joan Of Arc', 'Talking Loud And Clear', 'Electricity'... and that's only the start of a list that's as long and as familiar as your arm. It's equally easy to dismiss their fluffy electro-pop as strictly lightweight, daytime Radio 1 fodder: harmless, conforming to a formula that's as old as boy-meets-girl and twice as predictable.

That kind of criticism, however, is meaningless when placed side by side with the fact that OMD actually make the formula work. Using energy and enthusiasm

as their tools, they overcome the barrier which they impose upon themselves through their reliance on a battery of studio effects. Of course, the audience is on their side, shallow suburban dreamers who know all the words to all the songs; but it's the band who take the lead. They are the hosts at this teenage party and they're not going to let you leave until they're sure you've had a good time.

To be honest, I didn't expect to enjoy this gig. It was more duty than desire which brought me to the Odeon. But I'm glad I came. It was good, squeaky clean fun. And, as that was the whole point of the affair, you can't really fault the band without being a miserable SOB.

GEOFFREY S KENT

A CERTAIN RATIO/THE JAZZ HIPSTERS Sheffield

WITH AN appealing sine-wave variation from light to dense, tense to intense instrumentation, The Jazz Hipsters take to the Leadmill stage with a sound that's hypnotic, dark and moody, but with a host of elements that suggests this support slot ain't gonna present us with an entirely new hors d'oeuvre. At first it doesn't click, but there's an unmistakable hook to that bass. Then there's those slightly naive "oooh-oooh-oooh"s and the sporadic appearance of that melodica...

In contrast, ACR currently take their cues from Weather Report. Unfortunately, the outlook is cloudy. At first it seems that there's a storm brewing but it soon settles down to a light drizzle as ACR demonstrate that their hearts are already sold on jazz-funk but they're still saving their souls for a lucrative escape from Factory.

The idea, apparently, is that we should breathe a mournful sigh as we boogie, weeping at songs tinged with chart greedy sadness with our feet barely touching the ground. It's a tricky proposition and far too much like hard work.

PETE MARCHETTO

THE APARTMENTS Kentish Town Bull And Gate

AN ESPECIALLY cold evening visits and although we can be fairly certain that morning will eventually follow, there's no sign of this particularly savage parting blast of winter shuffling on its merry way. My hands are cold, my feet are freezing and, as I've just lost my long flowing locks — if Paul Walsh can do it, so can I — to Savage Sid The Demon Barber Of Roseberry Avenue,

WHAT'S LAVA GOT TO DO

disaster — but although such concerts can, at present, rely upon a great ground-swell of fashionable support, some people are going to have to try harder than this if they wish to sustain the phenomenon. Not the organisers, not the technicians, but the artists!

This boom in aid is simply the last link in a long chain which begins with fancying Nick Rhodes. And if the entertainers who wish to help others are to continue to do so successfully, then they had better realise that their function in the process is to entertain. A few more nights like this and the bottom is going to drop out of this market.

Working Week's extrapolation from the raw

essence is a fusion which sucks in these miserable British climes, and not even the ideologically hysterical can summon up a dance; while Jimmy Somerville's vocal gymnastics just cannot lift the mundane and pulseless Communards. What about that perfect beat, boy? And as no one could have expected much in the way of fun and joy from the 'headlining' but dull Chrissie Hynde and her dour songs, the ultimate responsibility for the evening rested with Pete Townshend and Annie Lennox.

Townshend dawdled through a set of indifference and self-indulgence. Annie Lennox got the biggest cheer of the night and gave the briefest performance! Two

SHOW NO MERSEY!

my ears are vulnerable in the extreme. Barman, a whisky, in a dirty glass if you please; musicians, strike up a cheery tune...

No such luck. The Apartments deal in doubt and misery, misgivings and regret – that sort of thing. Observations from the room at the top of the house across the street. Sketches upon a theme of human fragility.

"Is that poison ivy or an English rose?" But why do such songs lodge so readily within my heart and my mind? Am I really a raving manic depressive, or is it simply that I am able to empathise with the persistently melodramatic weep and identity of Peter Walsh's rambling songs?

His voice spans the arches of his imagery, rising and falling upon all the right cues. And The Apartments shape a subdued and gloomy atmosphere and medium, out of which we begin somehow to derive comfort, strength and good cheer. Their rituals of sorrow have a place in my life.

ROGER HOLLAND

STITCHED BACK FOOT AIRMAN

Kentish Town Bull And Gate

THE STINGING, peppery abandon and hopeless, tasteless shirts with which the aptly-named Stitched Back Foot Airman stretched to thrill an expectant/blinded Half Man Half Biscuit audience give me a bit of a thrill. As others lurk around me, breakneck bottles in hand, oysters are being opened onstage, a pearl in nearly every one. Three savoury, organised pop vivisectioners are rehearsing the pub rock rut and runtishly hitting an unexpected groove.

SBFA have access to that certain New England eloquence and singularity which The Smiths pioneered and, nowadays, the fairly witless Raymonde aspire to. But SBFA are renegades: they twist, turn and shimmy, swapping instruments so that while 'Sinking Ships' is crystal clear, floating, firm footed (waterwalking, in fact) pop, it's not a predictable laundry basket process.

At times they're Copeish, at others veering towards a fresh-faced version of Beefheartish verve; at another they turn in a reggae motif based around 'Chain Gang'. Versatile but not clever-dicks, they've got many ideas, a basic tension, and a knowledge of the quickest. Even as a mere soundtrack to a hazy, beery wait, SBFA went down a storm.

ROBIN GIBSON

WITH IT?

minutes of simulated soul callisthenics is not going to bring people back again, dearie.

Only the excellent David Gilmour and the persistently magnificent drumming of Simon Phillips (in the cheap seats we had a great view) rose above the general torpor. Unlike surprise guest Mike Oldfield, Gilmour allowed his guitar to fill the auditorium with a succession of huge rock sensations, while Phillips backed almost everybody with a uniformly high standard of hitting things. Give these men cigars, because they at least appreciate the need to reward the public's goodwill with a good time.

ROGER HOLLAND



MORRISSEY plots revenge on the rat who sprinkled his shirt with itching powder

Steve Double

THE MACC LADS

Fulham Greyhound

SO THIS is your Northern sense of humour, eh? This is what sends football mobs on the rampage, causes men to make crude passes at women and gays to be harassed. It all comes under "a good laugh".

That's the danger. The Macc Lads do seem funny at first. A fat boozy leather-clad singer wearing a Sun T-shirt, belting out old Sham 69 rip-offs, yelling "Eh up! Let's sup!" and swearing for all he's worth. But when all these 'lads' can rant on about his beer, 'fairies' and 'slags', then you begin to realise why there's so much prejudice and violence around.

I wondered why the band saw fit to cross my name off the guest list before I arrived. Could it be that 80 per cent of their live material is the most sexist, inane twaddle still left north of Watford? I pity the poor girls who live there.

"Are there any fat women in the audience tonight?" they'd yell. Or: "There isn't any difference between Miss Macclesfield and a tampon – they're both stuck up c***s". And all to a tedious R&B/punk rhythm. Any objections from the audience were ruled out by "F*** off, you bunch of southern whooters!"

Now that rock has become often introverted, intellectual, even psycho-analytical, the plebs strike back. They think they're being fashionable and funny. They're weak but dangerous.

Apparently, these 'lads' are at "the very forefront of a movement of quite staggering potential!" Yeah Holland, it makes my flesh creep.

SALLY GETHIN

THE BLUEBELLS/HIS LATEST FLAME/HEAVEN SENT

Glasgow

PROVING THAT charity/benefit concerts didn't die in '85, the above were only three of a host of acts to turn up in support of 'unemployed workers centres' throughout the city. Having already witnessed Heaven Sent perform on two rather tired and less inspiring occasions, I

wasn't surprised to find everything gel for them on this turn.

But if the name suggests an affinity of some sort with Haig's Rhythm Of Lifers, perhaps lyrics like "Ali-bali Ali-bali-bee/Sittin' on my grandfather's knee", their stony faced and stony broke look, and comparisons with Everything But The Girl will kill off any further hints of homegrown plagiarism.

Containing ex-members of

FROM MANCHESTER WITH LOVE: THE SMITHS/THE FALL/NEW ORDER/THE LLOYD COLLECTION

Liverpool

DISHEARTENING, CATCALLS and beer cans filled the air as dissatisfied Smiths fans vented their frustration on The Lloyd Collection, who were about to perform 'Maggie's Farm'. They wanted Morrissey's music but apparently did not care six pounds for his politics.

This is often the way when we hope to marry chords to causes. The list of well-intentioned 'guest appearances' grows ever longer, the doltish crowd become impatient for their heroes, and the significance of the event becomes lost in the sort of shambolic scenes that brought the Manchester package to a sorry end.

Four hours earlier, New Order had put in a scintillating set. I can't think of another group who understand so completely the meaning of the word 'euphoria'. From their simplest chord change to the most aggressive drum and bass attacks, New Order strum your heartstrings and leave you gasping.

Two moments of pure joy stand out in a gem-studded repertoire that included most of 'Low-Life' and much of 'Power Corruption And Lies'. There was the prolonged, agonising intro to 'Sunrise', where we waited spellbound for the guitar and drums to come crashing through the hypnotic keyboard chant and blast the song into action. When it came it was a merciful release, most of the assembly going quite rabid. Nothing, though, compared with the reaction when it sank in that 'Love Will Tear Us Apart' was being heard live for the first time ever on these shores. Is there any point in trying to describe it? Just imagine what it was like. New Order left the stage to an ovation.

On came The Fall to roars of approval, a phenomenon I find eternally confusing. Every Fall song sounds like 'Borstal Breakout' by Sham 69, and this was no exception. And how that ugly little gargoyle Mark E landed the sylph-like Brix...

So to The Smiths, founders of the feast. Here we had an emotionally charged audience, thus far pleased and now primed-up for some classic Morrissey-Marr. They wanted, in short, to dance. They wanted Morrissey to tread the boards, bare his chest and croon. "The Devil... for idle hands makes work." Or 'How Soon Is Now', or 'Hand In Glove'. Instead it was 'Reel Around The Fountain', 'William It Was Really Nothing' and a motionless throng.

Things perked up when 'This Charming Man' was dedicated to Derek Hutton, but by then the festive atmosphere had been defused. The crowd's thirst for odd, wristy dancing went mostly unquenched, and suddenly The Smiths were gone. Instead of an encore, The Lloyd Collection trotted onto the stage.

Anyone interested in Morrissey's principles in organising the package can purchase 'Maggie's Farm' now. In the meantime... thanks Manchester, it was a lovely gesture.

KEV SAMPSON

Sophisticated Boom Boom. His Latest Flame continue to suffer from a failure to erase nagging doubts and forced pop. A new wardrobe, a new sound, but not without traces of the drawl that went before. In their favour it should be noted that they have a more than competent debut single due out on Go! Discs, and have come a long long way in terms of musicianship.

And so to tonight's headliners, who've obviously

come down with a rare tropical disease which knots tongues firmly in cheeks. This good, hard, rockin' outfit called The Bluebells turned back the clock and knocked 'em dead – or asleep at least – with note imperfect renditions of 'You Can Make Me Dance, Sing Or Anything', 'Sweet Jesus', 'Cath' and 'Orange County'. A must if you're over 40. Pub rock. The next big thing?

JOHN DINGWALL

SEXTON BREAK

CHARLIE SEXTON

Marquee

IT IS indeed ten years since that primary punk explosion – and yes, this anniversary merits some sort of passing nod. But the prevalent wallowing nostalgia serves only to emphasise both the essential failure of the original loose movement and the immutably imperialist scantiness of the modern pop culture. And I suspect that those who now flock to abase themselves at the feet of a decaying icon are seeking only to stress that hey, look, ten years ago we were really cool and trendy! We knew what was what!

Ten years ago, perhaps. But that was then and this is now, and although the pop undergrowth is stirring anew and showing signs of recovery, the eyes of the music scene are turned resolutely inwards upon its own creations.

Tonight's young pretender from Nowhere, Texas snatches his haircut from both Springsteen and Prince, and immerses himself in the lie of rock 'n' roll godhead. Charlie Sexton is only 17. Most of his riffs are older than he is. And although his encyclopaedic knowledge of guitar hero posturing is impressive for his years, Sexton has an awful lot to learn; and he has been flung so far ahead of himself he is unlikely to mature.

Charlie Sexton is an aberration – the product of the sensationalisation of his youth and little more than a crude smudge of make-up across the well-worn face of rock careerism and traditionalism. He plays guitar, and he covers the Pistols' 'Silly Thing'. But he hardly proves to be an emergent guru. If I have seen the future of rock 'n' roll, then it is boring and contrived. Meet the new boss, same as the old boss.

ROGER HOLLAND



CHARLIE SEXTON pulls another worn riff out of the Ark

Greg Freeman


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It's a busy week for the capital, with dates from Jah Wobble (Wednesday), The Redskins (Thursday), New Model Army (Tuesday) and a one-off from Mr Mister at the Marquee (Thursday).

Elsewhere Simple Minds play Birmingham National Exhibition and The Housemartins fly to Glasgow (Thursday) Aberdeen (Saturday) and Stockton (Tuesday).

WEDNESDAY 19

BATH *Speakeasy* The Glee Club
BELFAST Plaza The Outcasts
BIRMINGHAM Peacocks (021-643 6751) A Witness/Bee BB
BRAMBORNE Five Bells The Sleazybeats
BRENTFORD High Street Red Lion (01-571 6878) Living Daylights
BRIGHTON Escape Club (0609566) Zoot And The Roots
BRIGHTON Old Vic (24744) Psychotic Reaction
BRIGHTON Richmond (603974) Karen D'Ache
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BRISTOL Colston Hall (291768) OMD
CARDIFF New Ocean Club (1485600) King Kurt/Picture Frame Seduction
CROYDON Carlton (01-688 4590) English Rogues
CROYDON Underground (01-760 0833) The Grip
DUDLEY JB's (53597) Horrendous Shirts
DUNSTABLE Wheatthorpe (62571) Bordeaux
EDINBURGH Brunton Theatre Watch With Mother
GREATSTONE Seashore Playing By Numbers
HASTINGS The Crypt (753633) Tools You Can Trust
HERSHAM Molesey Road Youth Club Throbs/Third Man
HUDDERSFIELD White Lion (22407) Inside Information
LEEDS Adiem And Eve's (1456724) Peter And The Test Tube Babies/Joyful Mania
LEEDS Coconut Grove (455718) Dick Morrissey And Tim Mullen/George Melly
Ald John Chilton's Feetwarmers
LEEDS University (1459071) Mista In Routs
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LONDON Camden Dublin Castle (01-485 1773) Deaf Heights Cajun Aces
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LONDON Fulham Palace Road Greyhound (01-385 0526) The Bridge/The Dazzles/The Trudy
LONDON Fulham Kings Head (01-736 1413) Big As The Ritz/Hoi Poloi
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LONDON Hammersmith Clarendon (01-848 1454) Sleeping Partners/The Hole In The Wall Gang
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LONDON Kentish Town Bull And Gate (01-485 5358) The Quest
LONDON Kings Cross New Merin's Cave (01-837 2097) The Last Supper/Say So
LONDON Lee Green Old Tigers Head (01-851 6373) Under The Gun/Bandits At 4
O'Clock
LONDON Malet Street London University (01-580 9551) The Decembrists/
English Scheme
LONDON Old Bond Street Embassy (01-499 4793) Steve Lewis/John Benson
LONDON Oval Cricketers (01-735 3059) Jamie Wednesday/The Hut Band
LONDON Oxford Street 100 Club (01-636 0933) Sunwind/Broken Bones
LONDON Putney Hall Moon (01-788 2387) Bob Kerr's Whoopie Band
LONDON Stockwell The Plough Tally Man
LONDON Wardour Street Marquee (01-437 6603) The Wild Strawberries
LONDON Wardour Street Wag Club (01-437 5534) Workers Playtime/Hour In The
Shower/STA
MANCHESTER Band On The Wall (061-832 6625) Wes McGhee's Texas Allstars
MANCHESTER Hacienda (061-236 5051) Cabaret Voltaire
MORRIS HORTON Black Horse Maroon Dogs
NEWCASTLE Riverside (614388) Cabaret Voltaire
NORWICH East Anglia University (505401) Pallas
NOTTINGHAM Colliers Bar (472311) The Catherine Wheel/Zero Zero
PLYMOUTH Eastlake Street Monroes Club Felt/Martin Bates
PORTSMOUTH Guildhall (824355) Feargal Sharkey
SEDFIELD Devonport Youth Centre New Emotion
ST ANNES ON SEA Savoy The Turnpike Cruisers
TIPTON Walsingham High School Heart Party (Live Aid)

THURSDAY 20

BETHERSDEN Royal Standard Contraband
BIRMINGHAM Railway (021-359 2283) Tapan Zee
BRADFORD 1 In 12 Club (734519) The Napalm Stars
BRADFORD Wheatthorpe (724163) Lady
BRENTFORD High Street Red Lion (01-571 6878) The Support Band
BRIGHTON Richmond (603974) Len Bright/Comba/Quase Dance
BRIGHTON Zap Club The Screaming Blue Messiahs
BRISTOL Old Profanity Showboat (293301) Zoot And The Roots
BRISTOL Tropic Club (49875) The Blue Aeroplanes/Press
BURTON Blue Post They Must Be Russians
CAMBRIDGE Ye Olde Manors Arms James Hogg
CARDIFF Great Western Hotel Statues Of Us
COLCHESTER The Works The Cherry Bombz
COLCHESTER Crypt (573174) The Moguls
COLNE Kings Head Inside Information
CRAWLEY Leisure Centre (37431) OMD
CUMBERNAULD Corbys Bar Trident
DEAL Black Horse Hotel Sontix
DERBY Sherwood Forester Just Blue
DOVER Louis Armstrong (204759) Maroonedogs
DUDLEY JB's (53597) Karrier
DUNFERMLINE The Warehouse Watch With Mother
FOLKESTONE Pullman Wine Bar (52 524) Gizmo
FOLKESTONE Toff's Aargh Hideos
GLASGOW Rooftops The Housemartins/His Latest Flame
GRAVESEND Prince Of Wales The Balance
GRAVESEND Red Lion (66127) Pallas/Burnessence
HERNE BAY Soco's Julia Francis
HIGH WYCOMBE Kings Head (21738) Xorn
KIDDERMINSTER Revolution Club The Beastie Boys
LANCASTER Supperhouse Club The Tier Garden
LEICESTER Princess Charlotte (503956) Shark Taboo/Ye Gods/Little Fish
LIVERPOOL Krackers Club (051-708 8815) The Mighty Lemon Drops
LIVERPOOL School Lane Bluecoat (051-709 5297) Kahondo Style
LONDON Battersea Latchmere (01-223 3549) Trimmer And Jenkins Big time
Show Band
LONDON Belingham Bonnies (01-689 3293) People In The Park
LONDON Brixton Old White Horse (01-274 5533) Lack Of Knowledge
LONDON Camberwell Father Red Cap (01-703 9208) Rib Dot Lay
LONDON Camden Carnarvon Castle (01-485 7858) Strange Frontiers
LONDON Camden Dublin Castle (01-485 1773) Living Daylights
LONDON Camden Lock Dingwells (01-267 4967) The Godfathers/The Whiplash
Girls/Underneath What
LONDON Covent Garden Rock Garden (01-240 3961) Hackney 5-O/Blood
Brothers
LONDON Dean Street Gossips George Flame And The Blue Flames
LONDON Finsbury Park St George Robey (01-263 4581) Alternative TV
LONDON Fulham Kings Head (01-736 1413) Shev And The Brakes
LONDON Fulham Palace Road Greyhound (01-385 0526) The Gems/The Sirens
LONDON Hackney Brookly's Walk Chats Palace (01-986 6714) Chats Ratz
LONDON Hammersmith Clarendon (01-848 1454) The Primitives/The Dreams/
And Now The Screaming Start/At Nation Mours
LONDON Hammersmith Odeon (01-748 4081) Ozzy Osbourne/Ratt
LONDON Harlesden Mean Fiddler (01-961 5490) The Violent Femmes
LONDON Kentish Town Bull And Gate (01-485 5358) Red Hot And Blue/Riverside
Trio
LONDON Kentish Town North London Polytechnic The Elephant Men
LONDON Kilburn National Ballroom (01-328 3141) The Redskins
LONDON Kings Cross New Merin's Cave (01-837 2097) After Hours
LONDON Malden Road Gypsy Queen (01-485 2052) Cayenne
LONDON Malet Street London University (01-580 9551) Eugene Arrowsmith
LONDON Mile End Queen Mary College (01-980 4811) Skint Video
LONDON Morningside Crescent Camden Palace (01-387 0428/9) Gary Glitter
LONDON Oakwood Trent Park Golf Club Hot 'N' Cold
LONDON Old Bond Street Embassy (01-499 4793) Kantau/Busta Jones
LONDON Oval Cricketers (01-735 3059) The Questionnaires/Tom Ingram
LONDON Oxford Street 100 Club (01-636 0933) Broken Bones
LONDON Peto Place Diorama (01-487 5598) Birds Of Tin
LONDON Playford Prince Alfred Eddie Vincent
LONDON Portobello Road Acklam Hall Easterhouse
LONDON Putney White Lion (01-785 3081) The Swing Masters/Barb Jung And
Michael Parker/Lucinda Sieger
LONDON Stockwell The Plough Antz Avenue
LONDON Sydenham Greyhound The Diabolites
LONDON Thames Boat Trip Seducer (Boat Waves Westminster Pier 8.00pm. Info
01-661 7329)
LONDON Turnell Park Boston Arms (01-272 3411) See You In Vegas
LONDON Wardour Street Marquee (01-437 6603) Mr Mister
LONDON Wardour Street Wag Club (01-437 5534) Diana Brown And The Brothers
LONDON Woolwich Tramshed (01-855 3371) How Lloyd Langton/Mournblade
MANCHESTER Band On The Wall (061-832 6625) Dick Morrissey And Jim
Mullen
MANCHESTER Gallery (061-832 3597) Peter And The Test Tube Babies/All Over
The Carpet
MANCHESTER International (061-224 5050) Christy Moore
NEWCASTLE Riverside (614388) Cabaret Voltaire
NORTHAMPTON Black Lion (39472) Uncle Eric's Backstairs Creepers
NOTTINGHAM Mard's Gras (862368) Tredgar
OXFORD Pennyfarthing (246007) Aunt May
OXFORD Playhouse (247133) Harvey And The Wallbangers
OXFORD Polytechnic (68789) Rouen
POTSMOUTH Chequers Inn Streetbeat
PORTSMOUTH Polytechnic (819141) Pendragon
RAYLEIGH Pink Toothbrush (770003) The Chiefs Of Relief/My Life Story/The
Burning Idols
ROMFORD Recz (25566) Harlequin Falls
ROTTERHAM Assembly Rooms The Dropouts/Skin-Deep/Internal Sabotage
RUGBY Reverberation Club Species/Crystal Attic
SHREWSBURY Oak Hotel The Bodines

STOCKTON Dovecot Arts (611625) Hard Wax Sax Quartet
SWANSEA Marina Club (54131) King Kurt/Picture Frame Seduction
WAKEFIELD Henry Boons That Uncertain Feeling
WEST BROMWICH Coach And Horses (021-588 2136) The Trevor Button Band
WHITSTABLE Harbour Lights Sam Spoons And The Psychedelic Penguins
WOKINGHAM Angles (78912) Cameras In Paris
WOLVERHAMPTON The Queen's (22839) Contempt/The Basement

FRIDAY 21

ABERDEEN The Venue (22255) Hipsway
ANERROTH Queens Drive Smokeys (72338) The Eternal
BIRMINGHAM Odeon (021-643 6101) Christy Moore
BLAIRGOWRIE The Gig (2802) Regulation Cut
BRENTFORD High Street Red Lion (01-571 6878) Little Sister
BRENTWOOD Hermit Club (218897) The Pharaohs/Vulture Squadron
BRIGHTON Sussex University (598114) Doctor And The Medics
BRIGHTON Zap Club Farenj Warriors
BRISTOL Kings Arms The Glee Club
BRISTOL University (735035) Zoot And The Roots
BRISTOL Yesterdays (297690) English Jazz Quartet
BURNLEY KT's Inside Information
BURNLEY Prince Albert (24288) The Suffs
BURNWORTH Greyhound The Dream Factory
CASTLEFORD Bradley Arms Factory
COVENTRY General Wolfe (688402) The DT's
CRAWLEY Leisure Centre (37431) Feargal Sharkey
DUDLEY JB's (53597) Tempole Tudor
EDINBURGH Preservation Hall Camera Shy
EGHAM Royal Holloway College (4453) Rent Party
EXETER St Georges Hall Pendragon/Mother's Ruin
EYPE Eyesmouth Hotel District Six
FETCHAM Riverside Club (37571) The Darch/The Risk
HAULSHAM Crown Tredgar
HARROW Highbury Basement (01-427 1084) Renegade/Curfew
HULL Adelphi Club (48216) The Guana Bats/Cathouse Combs
KEIGHLEY Victoria Hall (602401) Harlequin
KINGSTON The Grey Horse The Dirty Blondes
LEEDS Haddon Hall (751115) The Immigrants
LEEDS The Shaftesbury Never Forever
LEICESTER International (20471) Wildman And The Acid Groove
LEICESTER Princess Charlotte (503956) The Fiberts
LIVERPOOL Krackers Club (051-708 8815) Cabaret Voltaire
LIVERPOOL Mard's Gras The Eye Dance
LIVERPOOL School Lane Bluecoat (051-709 5297) Mark Springer
LIVERPOOL System Club (051-236 7816) Politiburo/Dementia
LONDON Action Bumbies Evil I
LONDON Brixton Fringe (01-326 5100) Exposito
LONDON Camberwell Father Red Cap (01-703 9208) Steve Waller
LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose
LONDON Camden Lock Dingwells (01-267 4967) Wilko Johnson/Steve Hooker's
Shakers
LONDON Covent Garden Rock Garden (01-240 3961) Brilliant Reactions
LONDON Deftford Croyd Zodiac Mindwarp And The Love Connection/Purple
Worm
LONDON East Ham Ruskin Arms (01-472 0377) Geneva
LONDON Finsbury Park St George Robey (01-263 4581) The Annie Whitehead
Band/Aid Lab
LONDON Fulham Kings Head (01-736 1413) Boogie Bros Blues Band
LONDON Fulham Palace Road Greyhound (01-385 0526) Under The Gun/On The
Waterfront
LONDON Gloucester Avenue LMC (01-722 0456) Makeshift
LONDON Greenwich Union Club (01-858 0895) The Cherry Bombz/Queerboys/
Bazooka Joe
LONDON Hackney Brookly's Walk Chats Palace (01-986 6714) The Mekons/The
Thirst
LONDON Hammersmith Clarendon (01-748 1454) The Wigsville Spliffs/The
Delatx/The Rapids/Red Hot And Blue
LONDON Hammersmith Odeon (01-748 4081) Ozzy Osbourne/Ratt
LONDON Hampstead Westfield College (01-435 7141) Rouse
LONDON Harlesden Mean Fiddler (01-961 5490) Swimming Pool Q's
LONDON Heme Hill Half Moon (01-274 2733) Strangers And Brothers/Josi
Without Colours/Final Diners
LONDON Kentish Town Bull And Gate (01-485 5358) The Jumping Jehoshaphat/
Floyd
LONDON Kings Cross New Merin's Cave (01-837 2097) Pride Of Passion/
Pretentious
LONDON Malet Street London University (01-580 9551) The Enid/Hula/Dif Juz
LONDON Middlesex Polytechnic The Mighty Lemon Drops
LONDON North Finchley Torrington (01-445 4710) Living Daylights
LONDON Oval Cricketers (01-735 3059) The Groundings
LONDON Oxford Street 100 Club (01-636 0933) Temi/Paz
LONDON Palmers Green Fox (01-886 9674) The Straws
LONDON Putney Half Moon (01-788 2387) Deaf Heights Cajun Aces/Electric
Bluebirds
LONDON Stockwell The Plough Shaky Wick
LONDON Stratford Tom Allen Centre (01-555 7289) Apartments/Shaman
LONDON Wandsworth Continental The Amazing Rhythm Burglars
LONDON Wardour Street Marquee (01-437 6603) Pallas
LONDON West India Dock Road Buccaneer (01-515 2048) The Clockwork Orange
LOUGHBOROUGH Morris Club Gilt Edge
MALVERN The Lomo Harlequin
MANCHESTER Band On The Wall (061-832 6625) Cornerstone
MANCHESTER Gallery (061-832 3597) Tarzan's Milkmen/Learning Process
NARBERTH Queen's Hall King Kurt/Picture Frame Seduction
NEWCASTLE Riverside (614388) East Side Terpedoes
NORTHAMPTON Regent Club Norma Lewis
NORTHAMPTON Roadmenders (21408) Peter And The Test Tube Babies
OXFORD Jericho Tavern (54502) Meantime/The Late Greats/Richard Chapman
OXFORD Pennyfarthing (246007) Out Of Reach
PENZANCE Dementia's Holy Trinity
ROEHAMPTON Whitecliffs College Summerhouse
SALFORD Wilsons (061-736 8541) Harvey And The Wallbangers
SHREWSBURY Park Lane Fringe The Bodines
SOUTHAMPTON Riverside Club (436840) The Pop Icons
STAFFORD College Of FE (44544) Black Symbol
STROUD Assembly Hall How Lloyd Langton/Mournblade
SWINDON Link Centre Izzy The Push
SWINDON Pentagon Club The Hamsters From Hell
UXBRIDGE Brunel University (39125) The Flaming Mussolini
WEST BROMWICH Coach And Horses (021-588 2136) Briar/Breaking Point
WOKINGHAM Angles (78912) The Steve Whalley Band

SATURDAY 22

ABERDEEN The Venue (22255) The Housemartins/His Latest Flame
AYLESBURY Civic Centre (86009) King Kurt
AYLESBURY Civic Centre OTFH Club (86009) Wild Willy Barrett
AYLESBURY Wendover Wellhead Inn (622733) One Thousand Violins
BATH Moles Club (33423) The Man Upstairs
BIRKENHEAD Stairways (051-647 6544) Cinema
BRENTFORD High Street Red Lion (01-571 6878) The GB Blues Company/Rout
JACKSON
BRIDGEWATER Arts Centre (422700) Wolfen/Rough Justice
BRISTOL Tropic Club (49875) Mercury
BRISTOL Yesterdays (297690) Zoot And The Roots
BUDLEIGH Satterton Bicton Main Hall Lough

LLOYD-LANGTON GROUP.

A SPECIAL GUEST
MOURNBLADE
U.K. TOUR '86'

14 FERRYFARTHING OXFORD
15 ABIGAIL WOKINGHAM
16 TRAMSHED THEATRE WOOLWICH
17 STROUD SUBSCRIPTION ROOMS
18 RAGS HEAD HIGH WYCOMBE
19 BRITON RICHMOND CLUB
20 KEE CLUB NORFOLK

THATCH

1 SCHIFFER WOLVERHAMPTON
2 ASHTONHAMPTON
3 BRAY YARMOUTH TIFFANY'S
4 100 CLUB LONDON
5 PEACOCKS BIRMINGHAM
6 KINGS GRAB NOTTINGHAM
7 CENTRAL PARK BRONX ON DRINK
8 STAIRWAYS CLUB LIVERPOOL
9 MOVIE LION HOUSE STREANER
10 TIFFANY'S NEWCASTLE
11 LIXE CLUB YORK

KOTLAND DATES TO FOLLOW...
VANISHING TOUR PROMOTIONS
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THRASHING DOVES

WEDNESDAY 26th FEBRUARY

marquee

90 WARDOUR STREET
LONDON W1

SPECIAL GUESTS

BIG SPENDING GENERALS

DOORS 7p.m.

ADMISSION £3.00

S H I F T

CARDIFF Nero's (45987) *The Mystery Girls*
CHATHAM Deane's Youth Centre *New Emotion*
CHESTERFIELD Sheffield Road Transport Depot (204985) *DC10/The Threads/The Silence*
COVENTRY General Wolfe (58402) *Deja Vu*
COVENTRY Warwick University (417220) *Battle Of The Bands National Final*
CUCKFIELD Kings Head Karen D'Ache
CROSSKEYS Institute (70301) *Red Hot Pokers*
DUDLEY JB's (53597) *Swimming Pool Q's*
EASTLEIGH College Of FE (614444) *Checkpoint Charlie And The Keep Left Signs (Live And)*
ELLESMERE PORT Ellesmere Arms (051-339 3044) *Western Promise/Ministry Of Love*
EXETER Arts Centre (219741) *District Six*
HIGHWYCOMBE Nags Head (21758) *Huw Lloyd Langton/Mournblade*
HULL Adelphi Club (48216) *Teethmarks In The Bathroom Door/Hang The Dance*
LEEDS Eagle Tavern *The Prowlers*
LEICESTER International (20471) *Frankie And The Firebeats*
LEICESTER Kings Head *Widman And The Acid Groove*
LEICESTER University (556282) *The Colourfield*
LONDON Acton Bumbles *The Shrew Kings*
LONDON Acton High Street George And Dragon Irish Mist
LONDON Bolsover Street Central Polytechnic (01-636 6271) *Frank Sidebottom*
LONDON Britton Fringe (01-326 5100) *Dance Exchange*
LONDON Britton Old White Horse (01-673 8228) *The Wolfhounds/Gol Service/Hangman's Beautiful Daughters/The Mighty Lemon Drops*
LONDON Camberwell Green Father Red Cap (01-703 9206) *Gerry McAvoy*
LONDON Camden Camden Castle (01-485 7858) *Wolfe Witcher (Lunch)*
LONDON Camden Dublin Castle (01-485 1773) *Big Town Playboys/The Panic Brothers*
LONDON Camden Lock Dingwalls (01-267 4957) *Zoot And The Roots/The Atlantics*
LONDON Chiswick Town Hall *High Frontier/Nan Tuck Five/The Rave*
LONDON Clerkenwell Close Horseshoe (01-253 6068) *Barb Jung And Michael Parker/Carol Grimes And Maciek Hrybowicz/Liz Lochhead/Zolan Quobble*
LONDON Commercial Road Lord Nelson (01-790 6148) *The Reactors*
LONDON Covent Garden Rock Garden (01-240 3961) *Bill Hurley's Big Beat*
LONDON Crickwood Hotel *Zodiac Mindwarp And The Love Reaction*
LONDON East Sheen The Bull (01-836 2345) *Major Flood/Fushia Shock*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Izzy Quail And Friends (Lunch) Juice On The Loose/Irma And The Squirmers (Live)*
LONDON Fulham Kings Head (01-736 1413) *Deep Sea Divers*
LONDON Fulham Palace Road Greyhound (01-385 0526) *1000 Mexicans/Love That Bang*
LONDON Gloucester Avenue LMC (01-722 0456) *Act Of Love/The Teeth Fairies*
LONDON Green Lanes Chas And Daves *The Inflatables*
LONDON Greenwich Borough Hall *Christy Moore*
LONDON Greenwich Tunnel Club *A Popular History Of Signs/Take Five*
LONDON Hackney Amhurst Road Club *Markand African Culture*
LONDON Hackney Brookside's Walk Chats Palace (01-586 6714) *Jamie Wednesday/The Palokas*
LONDON Hammersmith Clarendon (01-748 1454) *The Stingrays/Frenzy/Roches And The Sarnos/The Flags/A Certain Ratio*
LONDON Hammersmith Odeon (01-748 4081) *Feargal Sharkey*
LONDON Harlesden Mean Fiddler (01-961 5490) *Raymond Froggatt*
LONDON Herne Hill Hall Moon (01-274 2733) *Mood Six/In Spite Of All That/Get Ready*
LONDON Kentish Town Bull And Gate (01-485 5358) *Meantime*
LONDON Kings Cross New Merin's Cave (01-837 2097) *Poisoned By Alcohol/Evil I*
LONDON Kings Road Hand And Flower Strange Frontiers
LONDON Leicester Square French Centre *Le Palais*
LONDON Liverpool Road Red Bull Boogie Bros Blues Band
LONDON Oval Cricketers (01-735 3059) *Wilko Johnson/The Shakers*
LONDON Oxford Street 100 Club (01-636 0933) *Keith Smith's Hefy Jazz/George Chisholm*
LONDON Peto Place Diorama (01-487 5598) *Furious Pig/UT/Stab Saxophone Quartet*
LONDON Putney Half Moon (01-788 2387) *Deaf Heights Cajun Aces/Balham Alligators*
LONDON St John's Street George And Dragon *Important Notice*
LONDON Stratford Tom Allen Centre (01-555 7289) *The Chelmondeley Sisters*
LONDON Wardour Street Marquee (01-437 6603) *Pallas*
LONDON West India Dock Road Buccaneer (01-515 2048) *Loose Talk*
LUTON Blackwells Arms *Uncle Eric's Backstairs Creepers*
MANCHESTER Band On The Wall (061-832 6625) *Lynne Banford Band*
MANCHESTER Gallery (061-834 0474) *Rumble Fat Band*
MANCHESTER Polytechnic (061-273 1162) *The March Violets*
MANCHESTER University (061-273 5111) *Sophia George*
MASSHAM The White Bear *That Uncertain Feeling*
NOTTINGHAM Oskar J Spielbergs (41321) *The Catherine Wheel/Zero Zero/Scarlet Uprising*
OXFORD Pennyfarthing (246007) *John Otway*
PRESTON Jolly Roger *Spirit Syndrome*
READING Bulmershe College (663357) *Buddy Curtiss And The Grasshoppers/Rent Party*
SHEFFIELD Leadmill (545001) *The Chiefs Of Relief*
SHERBORNE Milborne Port Medley Cottage English Jazz Quartet
STEVENAGE Gordon Craig Theatre (354568) *Harvey And The Wallbangers*
SUDBURY Gamborough KGB
WARRINGTON Lion (20047) *Pauline Gillan*
WEST BROMWICH Coach And Horses (021-588 2136) *No Faith/Bad Boys/Goats Don't Shave*
WISHAW Heatherly Bar (72957) *Chasir*
WITNEY Rugby Club *Trouble Down Below/Black Flak And The Nightmare Fighters*
WOKINGHAM Angles (789912) *The La Verne Brown Band*
WOLVERHAMPTON Scrapies (53754) *Blues Merchants*



NEW MODEL ARMY, out on manoeuvres

LONDON Fulham Kings Head (01-736 1413) *The Laverne Brown Band*
LONDON Fulham Palace Road Greyhound (01-385 0526) *Crime Of Passion/The Scheme*
LONDON Greek Street Le Boat Route (01-734 6308) *Well Well Well/Xanthusia/Hiro's In Vogue/Tom And The Joiners*
LONDON Hammersmith Clarendon (01-748 1454) *Conflict (Anti-Apartheid)*
LONDON Hammersmith Odeon (01-748 4081) *Feargal Sharkey*
LONDON Hammersmith Palais (01-748 2812) *Sophia George/Eek-A-Mouse*
LONDON Harlesden Mean Fiddler (01-961 5490) *Opal/Tortilla Flats*
LONDON Islington George And Dragon (01-253 3831) *Flex-Able*
LONDON Islington Hare And Hounds *Deaf Heights Cajun Aces*
LONDON Kentish Town Bull And Gate (01-485 5358) *Fire Next Time*
LONDON Leytonstone Plough And Harrow (01-539 1683) *The School*
LONDON N22 High Road Fishmongers Arms *Curly Maple And The Flame Tops*
LONDON North Finchley Tormington (01-445 4710) *Stan Webb's Chicken Shack*
LONDON Oval Cricketers (01-735 3059) *Zoot And The Roots (Lunch) Meantime (Live)*
LONDON Oxford Street 100 Club (01-636 0933) *Little John's Jazzers*
LONDON Putney Half Moon (01-788 2387) *Al Rapone Zydeco Band*
LONDON Stockwell The Plough Mr Clean
LONDON Wardour Street Marquee (01-437 6603) *Savage*
LONDON Wimbledon Theatre *Christy Moore*
MANSFIELD Courtland Club *Just Blue*
NEWBRIDGE Memorial Hall (243019) *Bamboo*
OXFORD Jericho Tavern (54502) *Wild Willy Barrett*
PETERBOROUGH Key Theatre *Glasshouse (62437) The Len Bright Combo*
PLYMOUTH Mayflower Saloon *Club District Six*
PRESTON Chesham Arms *Spirit Syndrome*
WATFORD New Penny Club *The Dunes*
WATFORD Pumpshouse Blues Club (01-907 5072) *Hoggies Jump Band*
WEST BROMWICH Coach And Horses (021-588 2136) *Tokyo Road*
WOKINGHAM Angles (789912) *Prime Time*

LONDON Oval Cricketers (01-735 3059) *Jackie Leven Band*
LONDON Putney Half Moon (01-788 2387) *The Albion Band*
LONDON Wardour Street Marquee (01-437 6603) *Well Well Well*
LONDON Wardour Street Wag Club (01-437 5535) *Team Ten*
MANCHESTER UMIST (061-236 9114) *The Geoff Mann Band*
NEWCASTLE Riverside (436840) *Tools You Can Trust/The Scream/Devil Mothers*
NORWICH Santanas 1000 Violins
SOUTHAMPTON Riverside (436840) *Peter And The Test Tube Babies*
STOKE Shelley's (322209) *Pauline Gillan*
SUNDERLAND Club Annabelle *The Lost Boys*
THATCHAM Silks (65562) *Flex Exchange*
WEST BROMWICH Coach And Horses (021-588 2136) *Red Shoes*
YORK Lynx Club Zoot And The Roots

TUESDAY 25

BIRMINGHAM Peacocks (021-643 6751) *The Mekons*
BRENTFORD High Street Red Lion (01-571 6878) *Roy Hill/Famous Places*
CARDIFF Chapter Arts Centre (498712) *Statues Of Us*
DUDLEY JB's (53597) *Dave Reeves Pic*
EXETER Arts Centre (219741) *DVB/Cloud 9*
HAYES Royal Standard Antz Avenue
LEEDS Adam And Eve's (456724) *The Guana Batz/Mission Impossible*
LEEDS Polytechnic (430171) *Actionstrasse*
LEEDS University (N39071) *Blue Oyster Cult*
LEICESTER Helix Bar Will Disley
LEICESTER Princess Charlotte (553956) *Rockin' Ronnie And The Bendy Ruperts*
LONDON Battersea Latchmere (01-223 3549) *Len Bright Combo*
LONDON Britton Fringe *Christy Moore*
LONDON Camden Dublin Castle (01-485 1773) *Jumping Jehosaphats*
LONDON Camden Lock Dingwalls (01-267 4967) *The Shop Assistants/Children On Stun*
LONDON Covent Garden Rock Garden (01-240 3961) *October Nine/Safe As Houses*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Poormouth*
LONDON Fulham Kings Head (01-736 1413) *Deaf Heights Cajun Aces*
LONDON Fulham Palace Road Greyhound (01-385 0526) *4D Man/King Baah/Brady*
LONDON Greenwich Tunnel Club (01-658 0837) *The Boss*
LONDON Hammersmith Clarendon (01-748 1454) *Flare Up/Noise Like Noise*
LONDON Hammersmith Odeon (01-748 4081) *OMO*
LONDON Harlesden Mean Fiddler (01-961 5490) *Respect/Justice*
LONDON Kentish Town Bull And Gate (01-485 5358) *The Leather Num/Zodiac Mindwarp And The Love Reaction*
LONDON Kentish Town North London Polytechnic *No Pearls... No Passion*
LONDON Kings Cross New Merin's Cave (01-837 2097) *Sam Hain/This Eyes*
LONDON Leicester Square Comedy Store *Scab Candy/ApeXimp*
LONDON Mile End Queen Mary College (01-980 4811) *New Model Army/Ghostdance*
LONDON Mornington Crescent Camden Palace (01-387 0426/9) *Sacristi*
LONDON Old Bond Street Embassy (01-499 4793) *Lack Of Knowledge/A Popular History Of Signs*
LONDON Oval Cricketers (01-735 3059) *The Alibi/Objay Dal*
LONDON Oxford Street 100 Club (01-636 0933) *The Meteors*
LONDON Putney Half Moon (01-788 2387) *Meantime*
LONDON Putney Zentas (01-785 2101) *35th Of May/ESP*
LONDON Wardour Street Marquee (01-437 6603) *One The Juggler*
LONDON Warwick Road Princess Royal *Eddie Vincent*
LONDON Wapack Tramshed (01-855 3371) *The Recruits/Sacran Quarter/Invisible Sandwiches*
MANCHESTER Band On The Wall (061-832 6625) *District Six*
OXFORD Polytechnic (65789) *Pendragon*
PORTSMOUTH Milton Arms *The Dark Ravens Of Dance*
REDCAR Goatham Bowl Pallas
SHEFFIELD Driffeld Cuck Hall (890166) *Today*
STOCKTON Ouseval Arts (611625) *The Housemartins/His Latest Flame*
STOKE Shelley's (322209) *King Kurt*
SWINDON Cornflower *Izzy The Push*
WOLVERHAMPTON Polytechnic (28521) *Contempt/JATO/Closedown*

MONDAY 24

BATLEY Klokus Club *Boilerhouse/Civilised Society/The Hive*
BIRMINGHAM NEC (021-780 4141) *Simple Minds*
BIRMINGHAM Odeon (021-643 6101) *Ozzy Osbourne/Ratt*
BRENTFORD High Street Red Lion (01-571 6878) *Wolfe Witcher*
BRIGHTON Savanna Club *Zodiac Mindwarp And The Love Reaction/The Leather Nun*
DUNSTABLE Wheatheaf (62571) *Smokestack*
EDINBURGH The Jaltouse Watch With Mother
EGHAM Royal Holloway College (4453) *The Man Upstairs*
EXETER University (263263) *Buddy Curtiss And The Grasshoppers*
KINGSTON Grey Horse *Dumpy's Blues Band*
LEEDS Adam And Eve's (456724) *Session 4/The Coolroom/The Revelation*
LONDON Battersea Latchmere (01-223 3549) *Wild Willy Barrett*
LONDON Bellingham Bonnies (01-698 3293) *Akasha*
LONDON Camden Lock Dingwalls (01-267 4967) *Public Heirs/Save Us/Fe Fi Fo/Split Screens/Bloodsport*
LONDON Camden Dublin Castle (01-485 1773) *Electric Bluebirds*
LONDON Covent Garden Rock Garden (01-240 3961) *Pig/As We Speak*
LONDON Elephant And Castle New Moon Club *The Shrew Kings*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Jamie Wednesday/Floyd (Anti-Apartheid Benefit)*
LONDON Fulham Kings Head (01-736 1413) *The Escape Committee*
LONDON Fulham Palace Road Greyhound (01-385 0526) *The Connection/The Sound Service*
LONDON Gloucester Avenue LMC (01-722 0456) *Theatre Of The Voice*
LONDON Greek Street Le Boat Route (01-734 6308) *Swimming To France/INC/Jump Trbe/Zuteks*
LONDON Hammersmith Clarendon (01-748 1454) *The Right Stuff/Two Lost Sons*
LONDON Hammersmith Odeon (01-748 4081) *OMO*
LONDON Harlesden Mean Fiddler (01-961 5490) *The Gams/Back To Back*
LONDON Kentish Town Bull And Gate (01-485 5358) *On The Waterfront*
LONDON Kibson National Club *Christy Moore*
LONDON New Cross Goldsmiths College (01-492 1456) *John Otway*
LONDON Old Bond Street Embassy (01-499 4793) *Subway Joe/Before The War/The Raining/Turji*

SUNDAY 23

ATHERTON George The Sixth *Reckless Hearts*
BALLOCH Lamingtons *Abel Ganz*
BIRMINGHAM NEC (021-780 4141) *Simple Minds*
BIRMINGHAM Odeon (021-643 6101) *Ozzy Osbourne/Ratt*
BRENTFORD High Street Red Lion (01-571 6878) *The Amazing Rhythm*
**Burglars/Footloose (Lunch) Vienna (Live)
BRIGHTON Escape Club (606906) *Wilko Johnson/The Shakers*
BRIGHTON Richmond (602974) *Peter And The Test Tube Babies*
CAMBRIDGE Emmanuel College (65411) *Stormed*
CARDIFF St David's Hall (426111) *OMO*
CORRY Jucy Lucy's *Uncle Eric's Backstairs Creepers*
DERBY Playhouse (363279) *Harvey And The Wallbangers*
DUDLEY JB's (53597) *Walk A Thin Line*
FETCHAM Riverside Club (37571) *The Bolshoi/Savage Opera*
HAREFIELD Horse And Barge *Moloko Plus*
HULL Spring Street Theatre (23638) *Pentangle*
LANCASTER Free Trade Hall (61538) *The Inca Babies*
LEICESTER Princess Charlotte (552956) *Maurice Colman (Lunch) Swimming Pool Q's (Live)*
LONDON Battersea Arts Centre *October Nine*
LONDON Battersea Latchmere (01-223 3549) *Johnny G*
LONDON Camberwell Green Father Red Cap (01-703 9206) *Steve Walter (Lunch) Mick Clarke (Live)*
LONDON Camden Dublin Castle (01-485 1773) *Big Town Playboys*
LONDON Camden Lock Dingwalls (01-267 4967) *The Deltas/The Rapids/Outer Limits/Paleomenos/An Other*
LONDON Cardiff Governor General Rock Shelter (01-498 3865) *Long Well/Cross Laron*
LONDON Covent Garden Rock Garden (01-240 3961) *Solid Ground/The Actors*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Izzy Quail And Friends (Lunch) The Hank Wangford Band (Live)***

THE SISTERHOOD

FROM PAGE 9

"Yeah, it's a good word, oblivion."
 Another being Napalm ...
 "That's an excellent one as well."
 Do you like words in general?
 "Yeah, I was brought up with a great many of them."

"I've stopped being defensive, I feel no need to be defensive about anything I do. I'll explain actions to people, I'll explain thoughts or ways of doing things but never to win over or persuade, purely to inform."

ANDREW ELDRITCH

AT THE time of their disintegration, The Sisters Of Mercy were within inches of surging through the great Gallup barrier which stands slap bang between the mainstream and the obscure.

Their album, 'First And Last And Always' went Top 20. Had the last few singles crept just a little higher, they would've made the national Top 40, which would have given the group's then fast growing status the extra boost it needed.

"We came close," Andrew recalls. "Our failure to crack it wasn't anything to do with us. I think the band did everything required, although we weren't prepared to package ourselves in the way certain other acts were."

"I'm proud to this day that there were people sufficiently worried by The Sisters Of Mercy not to let them do things which the Alarms, Smiths and Cults of this world have been allowed to do. I'm proud that we made music which will stand up alongside anyone else's on the radio, but not be allowed on the radio."

"The best gig was at The

Lyceum, supporting The Gun Club," Andy continues. "Everything seemed to click. We had some good moments on the road, but we were always hard pressed to give anybody tour anecdotes."

"The tabloids asked us once for a few, but none of ours were remotely interesting and involved large amounts of vomit, so we said, Look, do you want the vomit anecdotes or not? They said no, which left us with very little else."

Why so much vomit?
 "None of it mine, I hasten to add, but everyone else's from time to time, although to be fair to him Wayne has an amazing capacity for consumption of alcohol, it's quite astounding."

Do the achievements of The Sisters Of Mercy satisfy you?
 "Yeah, but that's not to say it couldn't have gone further. I don't regret anything that happened."

Andrew has suffered certain withdrawal symptoms ...

"We spent so much time on the road that the dry-ice actually became a natural environment," he grins, "and I know this sounds like really stupid, but I find it hard to walk down the street in daylight without having bursts of smoke going off around me. It feels weird, like I'm undressed."

Are you ever lacking in self confidence?

"Not inasmuch as I know I can always muster it at the drop of a hat. It's a resource everyone has,

and I don't regard myself as having more of it than anybody else, I've just trained myself to call on it more reliably, and quicker."

"I've got a reasonably good idea of what I want to do and how I want to do it, and I really no longer seem to end up in situations where I'm at a loss."

Have you ever cracked a joke only to find no one laughs?

"Frequently, and even when people don't laugh I laugh some more. And also, interestingly, it wouldn't worry me even if I knew a joke wasn't funny; I would freely give myself the right to be as wrong as I choose, anytime."

You don't find people laugh just because you're who you are?

"No, because I generally say things with a reasonably straight face, and I don't require people to respond through my laughter - I hardly have what one would call an infectious laugh."

"I've stopped being defensive, I feel no need to be defensive about anything I do. I'll explain actions to people, I'll explain thoughts or ways of doing things, but never to win over or persuade, purely to inform."

THE NEW band, whichever name it emerges under - and it could even be The Sisters Of Mercy, should this prove necessary - looks like being very much Andrew Eldritch Plus Support.

Has Andy always felt destined

to become a solo performer?

"No," he growls, "and I still don't like the idea very much. That's not the way it's going to be, because I do like working with other people."

You don't object to sharing the limelight?

"Of course not, it's actually very hard getting people to share the limelight, because as soon as they realise what's involved - it's the same old musician with power against responsibility equation, and we're all familiar with this - they want the power but not the responsibility that goes with it."

The voice of James Ray on 'Giving Ground' sounds remarkably like your own.

"Well, it could be suggested that on the first single, this has been a deliberate contrivance; it's certainly sung in a way that I can relate to."

Does this quietly spoken, courteous yet frightful young man ever worry he'll end his days without a friend in the world?

"I don't think that would turn out to be the case," he assures me, "but even if it did I wouldn't mind, because I know what I have to do, and I'm going to do it, and if no one else is along for the ride, that's OK."

Zooming in on the mouth, the beard, the glasses and the hat that stays on in the wind, I push my bowl to one side and think to myself, Andrew Eldritch is going to be a star.

HOT PORK LUNCH No 40

DAN PEARCE



CHART

UK SINGLES UK ALBUMS

- 1 1 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING Billy Ocean Jive
- 2 8 ELOISE The Damned MCA
- 3 4 SYSTEM ADDICT Five Star Tent
- 4 2 BORDERLINE Madonna Sire
- 5 5 LIVING IN AMERICA James Brown Scotti Brothers
- 6 10 THE CAPTAIN OF HER HEART Double Polydor
- 7 28 CHAIN REACTION Diana Ross Capitol
- 8 3 THE SUN ALWAYS SHINES ON TV A-ha Warner Brothers
- 9 12 BURNING HEART Survivor Scotti Brothers
- 10 18 HOW WILL I KNOW Whitney Houston Arista
- 11 13 RISE Public Image Ltd Virgin
- 12 6 ONLY LOVE Nana Mouskouri Carrere/Philips
- 13 15 SHOT IN THE DARK Ozzy Osbourne Epic
- 14 14 LIFE'S WHAT YOU MAKE IT Talk Talk EMI
- 15 9 SANCTIFY YOURSELF Simple Minds Virgin
- 16 34 RADIO AFRICA Latin Quarter Rockin' Horse
- 17 25 DON'T WASTE MY TIME Paul Hardcastle Chrysalis
- 18 38 STARTING TOGETHER Su Pollard Rainbow
- 19 20 IMAGINATION Belouis Some Parlophone
- 20 30 TURNING AWAY Shakin' Stevens Epic
- 21 10 THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley Polydor
- 22 11 WALK OF LIFE Dire Straits Vertigo
- 23 36 AND SHE WAS Talking Heads EMI
- 24 22 IF I RULED THE WORLD Kurtis Blow Club
- 25 19 PULL UP TO THE BUMPER Grace Jones Island
- 26 17 SUSPICIOUS MINDS Fine Young Cannibals London
- 27 16 BROKEN WINGS Mr Mister RCA
- 28 21 SATURDAY LOVE Cherelle With Alexander O'Neal Tabu
- 29 — STRIPPED Depeche Mode Mute
- 30 32 IF YOU'RE READY (COME GO WITH ME) Ruby Turner Jive
- 31 23 YOU LITTLE THIEF Feargal Sharkey Virgin
- 32 47 I'M NOT GONNA LET YOU Colonel Abrams MCA
- 33 — IF YOU WERE HERE TONIGHT Alexander O'Neal Tabu
- 34 24 IN A LIFETIME Clannad RCA
- 35 37 THE SWEETEST GIRL Madness Zarjaz
- 36 27 MY MAGIC MAN Rochelle Warner Brothers
- 37 29 IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics RCA
- 38 49 STAGES ZZ Top Warner Brothers
- 39 42 ONE DANCE WON'T DO Audrey Hall Germain
- 40 44 PAIN Betty Wright Cooltempo
- 41 — MANIC MONDAY Bangles CBS
- 42 31 DON'T LET ME BE MISUNDERSTOOD The Costello Show F-Beat
- 43 — MOON OVER BOURBON STREET Sting A&M
- 44 26 WEST END GIRLS Pet Shop Boys Parlophone
- 45 — LADIES Mantronix 10
- 46 35 ALICE I WANT YOU JUST FOR ME Full Force CBS
- 47 — THIS TIME Bryan Adams A&M
- 48 — THE POWER OF LOVE Huey Lewis & The News Chrysalis
- 49 — SMOKIN' IN THE BOYS ROOM Mötley Crüe Elektra
- 50 46 SIDEWALK TALK Jellybean EMI America

- 1 1 BROTHERS IN ARMS Dire Straits Vertigo
- 2 2 WHITNEY HOUSTON Whitney Houston Arista
- 3 16 ROCKY IV Soundtrack Scotti Brothers
- 4 2 HUNTING HIGH AND LOW A-ha Warner Brothers
- 5 6 WORLD MACHINE Level 42 Polydor
- 6 44 DANCE HITS Various Towerbell
- 7 5 THE BROADWAY ALBUM Barbra Streisand CBS
- 8 — THE ULTIMATE SIN Ozzy Osbourne Epic
- 9 10 ISLAND LIFE Grace Jones Island
- 10 11 ALBUM Public Image Ltd Virgin
- 11 4 THE DREAM OF THE BLUE TURTLES Sting A&M
- 12 7 LIKE A VIRGIN Madonna Sire
- 13 18 LITTLE CREATURES Talking Heads EMI
- 14 8 ONCE UPON A TIME Simple Minds Virgin
- 15 26 NO JACKET REQUIRED Phil Collins Virgin
- 16 9 BE YOURSELF TONIGHT Eurythmics RCA
- 17 — JONATHAN KING PRESENTS THE BEST OF ENTERTAINMENT FROM THE USA Various Stylus
- 18 12 THE FIRST ALBUM Madonna Sire
- 19 14 LUXURY OF LIFE Five Star Tent
- 20 13 FINE YOUNG CANNIBALS Fine Young Cannibals London
- 21 17 GO WEST Go West Chrysalis
- 22 21 PROMISE Sade Epic
- 23 15 FEARGAL SHARKEY Feargal Sharkey Virgin
- 24 19 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 25 35 SUDDENLY Billy Ocean Jive
- 26 22 ALCHEMY Dire Straits Vertigo
- 27 28 HOUNDS OF LOVE Kate Bush EMI
- 28 49 WELCOME TO THE REAL WORLD Mr Mister RCA
- 29 24 PRIVATE DANCER Tina Turner Capitol
- 30 25 EASY PIECES Lloyd Cole & The Commotions Polydor
- 31 36 ROCK A LITTLE Stevie Nicks Parlophone
- 32 31 QUEEN'S GREATEST HITS Queen EMI
- 33 23 JENNIFER RUSH Jennifer Rush CBS
- 34 27 NOW THAT'S WHAT I CALL MUSIC 6 Various EMI/Virgin
- 35 34 HITS 3 Various EMI/Virgin
- 36 38 THE UNFORGETTABLE FIRE U2 Island
- 37 29 THE SINGLES COLLECTION Spandau Ballet Chrysalis
- 38 20 HIGH PRIORITY Cherelle Tabu
- 39 37 LIVE UNDER A BLOOD RED SKY U2 Island
- 40 43 RECKLESS Bryan Adams A&M
- 41 32 THE CLASSIC TOUCH Richard Clayderman Decca
- 42 50 WHO'S ZOOMIN' WHO Aretha Franklin Arista
- 43 — STEVE MCQUEEN Prefab Sprout Kitchenware
- 44 33 THE LOVE SONGS George Benson K-tel
- 45 30 MACALLA Clannad RCA
- 46 39 GREATEST HITS VOLUMES I AND II Billy Joel CBS
- 47 45 LOVE OVER GOLD Dire Straits Vertigo
- 48 46 BORN IN THE USA Bruce Springsteen CBS
- 49 42 THE BEST OF INCANTATION Incantation Coda
- 50 47 AFTERBURNER ZZ Top Warner Brothers

Compiled by MRIB



DAVID BYRNE: oh no, not the comfy chair

SOUNDS TRACKS

Jack Barron

SHE We've Got A Fuzzbox And We're Gonna Use It Vindaloo 45
THE SHRUBS DETONATE A Bedroom Demo Cassette
BARK BARK BARK The Three-Headed Dogman's Teeth Private Cassette

Neil Perry

WILDCHILD Zodiac Mindwarp And The Love Reaction Feed 12 inch
PHOENIX The Cut Beggars LP Cut
STEAL YOUR FACE Motörhead Bronze LP Cut

Billy Mann

SHALL WE GIVE BILLY MANN THE SPRINGSTEEN INTERVIEW? The Boss CBS
I CAN'T THINK OF ANYBODY ELSE WHO BRUCELL TALK TO The Underling CBS
GO AHEAD THEN, TELL BRUCE HE'S OK The Boss CBS

Kevin Murphy

SWEET MURDER The Blow Monkeys RCA ace cut
WICKED WAYS The Blow Monkeys RCA gem
FLAT BROKE The Riverside Trio Northwood LP

Edwin Pouncey

MASTERS Frank Zappa/MOI Barking Pumpkin boxed set
YOU WILL BELIEVE IN GHOSTS Rocky And The Aliens ORB double LP
THE HAUNTER OF THE DARK HP Lovecraft Lava (spoken word) LP

Glyn Brown

HEAVEN IS A PLACE Blow Monkeys RCA track
THE POLICE HAVE BEEN WONDERFUL Chumba Wumba Forward Sounds
CAUGHT Anna Domino Operation Afterglow LP track

Carole Linfield

MANIC MONDAY The Bangles CBS
AND SHE WAS Talking Heads EMI
OUR HOUSE Madness Siff

REGGAE TENS

PRE-RELEASE

- 1 TRIBUTE Hopeton Lindo Aqua
- 2 SEND ANOTHER MOSES The Willow Studio 1
- 3 AIDS King Kong Firehouse
- 4 WHO CONTROL THEM Michael Prophet Techniques
- 5 RUN FOR COVER Papa Biggy Taxi
- 6 BANG A WRANG Anthony Red Rose Firehouse
- 7 GET READY Burning Spear Studio
- 8 NEVER GONNA GIVE YOU UP Leroy Sibley Thunderbolt
- 9 HOW YOU GONNA CROSS RIVER JORDAN Nitty Gritty SMP
- 10 REVIVAL TIME Chalice CTS

DISCO

- 1 STOP THAT TRAIN Ben Sherman On U Sound
- 2 NATURAL MYSTIC Bob Marley Daddy Kool
- 3 SELECTOR HIM GOOD Little Clarke Jah Tubby
- 4 THE USER Horace Andy Music Hawk
- 5 SHORT MAN Mother Nature Ariwa
- 6 STEP ON MY CORN King Kong Firehouse
- 7 HAVE TO GIRLIE GIRLIE Tonto Irie Unity
- 8 COOL NUH Award Simbad



CULTURE: club tropicana

- 9 BIP BIP BIP BOP BOP BOP Trevor Notch Mango
- 10 CONVICTION OR CRIME Black Uhuru RAS

ALBUMS

- 1 BOBY BABYLON Freddie McGregor Studio 1
- 2 TURBO CHARGE Nitty Gritty Greenleaves
- 3 JAMAICA JAMAICA Brigadier Jerry RAS
- 4 WAKE UP Dennis Brown Natty Congo
- 5 COUNTRY LIVING Gladiators Alligator
- 6 TASTE OF CARIBBEAN TECHNOLOGY Mad Professor Ariwa
- 7 STILL ALIVE Frankie Paul Jammys
- 8 HOTTEST HITS VOLUME 3 Various Artists Treasure Isle
- 9 IN CULTURE Culture Music Works
- 10 LIVE AT SUNSPASH Skatalites Synergy

Compiled by Daddy Kool, 94 Dean Street, London W1

SILLY BAND NAMES

- 1 INSPECTOR TUPPENCE AND THE SEXY FIREMEN
- 2 AN UNCERTAIN TRUMPET
- 3 IT AND THE PUNGENT SMELLS
- 4 THE POPULAR WOBBLES
- 5 THE HUMID OYSTERS
- 6 THEY CAME FROM PLYMOUTH
- 7 THE HAMSTERS FROM HELL
- 8 THE BARCELONA BUS COMPANY
- 9 AN ACOUSTIC MONKEY
- 10 PLEASE RETURN MY DOG
- 11 SAMMY SAWDUST AND THE FUNNEMEN
- 12 IRMA AND THE SQUIRMERS
- 13 DOC SAUSAGE AND THE BLOW-OFFS
- 14 THE OVERTHEHILLBILLIES
- 15 FOURTEEN ICED BEARS
- 16 THE PINK ITALIANS
- 17 HAPPY BIRTHDAY DAYE
- 18 HUGHBERT THE TREE
- 19 MARSHMALLOW OVERCOAT
- 20 THE STITCHED-BACK FOOT AIRMAN

Bubbling

MY GIRLFRIEND'S BAND

A T T A C K

HOT METAL 60

INDIE SINGLES

SINGLES

- 1 1 SHOT IN THE DARK Ozzy Osbourne Epic
- 2 2 BURNING HEART Survivor Scotti Brothers
- 3 4 SMOKIN' IN THE BOYS ROOM Motley Crüe Elektra
- 4 — STAGES ZZ Top Warner Brothers
- 5 3 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 6 6 VOICES Russ Ballard EMI America
- 7 5 LEADER OF THE PACK Twisted Sister Atlantic
- 8 — GIMME GIMME IT ALL Spider PRT
- 9 14 RUN TO THE HILLS Iron Maiden EMI
- 10 7 THROWING STONES AT THE WIND Pallas Harvest
- 11 11 THE WORLD WAITS FOR YOU Fastway CBS
- 12 10 CAPTAIN BLOOD Beltane Fire CBS
- 13 13 MARKET SQUARE HEROES Marillion EMI
- 14 18 SLEEPING BAG ZZ Top Warner Brothers
- 15 8 NINETEEN Phil Lynott Polydor
- 16 12 HEART OF LOTHIAN Marillion EMI
- 17 9 LAVENDER Marillion EMI
- 18 15 WHITE WEDDING Billy Idol Chrysalis
- 19 17 BLIND IN TEXAS WASP Capitol
- 20 16 RUNNING FREE Iron Maiden EMI



THE CHERRY BOMBZ: please, save me the worm

INDIE ALBUMS

- 1 1 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 2 2 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 3 4 LOVE The Cult Beggars Banquet
- 4 6 RUM, SODOMY AND THE LASH The Pogues Stiff
- 5 7 LIVE II — HORRIBLE MUSIC FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND The Meteors Dojo
- 6 5 THE OLD AND THE NEW A Certain Ratio Factory
- 7 3 WORLDS APART Subhumans Blurg
- 8 8 LIFE'S A RIOT WITH SPY VS SPY Billy Bragg Gol Discs
- 9 9 FRANKENCHRIST Dead Kennedys Alternative Tentacles
- 10 — KALEIDOSCOPE WORLD Chills Creation
- 11 17 DREAMTIME The Cult Beggars Banquet
- 12 11 THE SINGLES 81-85 Depeche Mode Mute
- 13 15 HATFUL OF HOLLOW The Smiths Rough Trade
- 14 21 TREASURE Cocteau Twins 4AD
- 15 29 POWER CORRUPTION AND LIES New Order Factory
- 16 25 FALSE ACCUSATIONS The Robert Cray Band Demon
- 17 12 LOW-LIFE New Order Factory
- 18 22 GARLANDS Cocteau Twins 4AD
- 19 10 MANIPULATE Ausgang FM
- 20 13 1979-1983 Bauhaus Beggars Banquet
- 21 — BATTLE SCARRED Condemned '84 Oll!
- 22 16 THIS NATION'S SAVING GRACE The Fall Beggars Banquet
- 23 24 THE CHRONICLE OF THE BLACK SWORD Hawkwind Flicknife
- 24 19 NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Imp/Demon
- 25 18 THE CLOCK COMES DOWN THE STAIRS Microdisney Rough Trade
- 26 — CLOSER Joy Division Factory
- 27 27 STOMPIN' AT THE KLUB FOOT VOLUME 2 Various ABC
- 28 14 WE WON'T BE YOUR F***ING POOR Various Mortarhate
- 29 20 VENGEANCE New Model Army Abstract
- 30 23 THERE ARE EIGHT MILLION STORIES The June Brides Intape



FASTWAY: roaring boys

ALBUMS

- 1 1 MISPLACED CHILDHOOD Marillion EMI
- 2 6 AFTERBURNER ZZ Top Warner Brothers
- 3 — KAIZOKU-BAN Accept Portrait
- 4 2 DOUBLE TROUBLE LIVE Molly Hatchet Epic
- 5 4 RECKLESS Bryan Adams A&M
- 6 10 THEATRE OF PAIN Motley Crüe Elektra
- 7 7 LIVE AFTER DEATH Iron Maiden EMI
- 8 — WAITING FOR THE ROAR Fastway CBS
- 9 17 FUGAZI Marillion EMI
- 10 13 ELIMINATOR ZZ Top Warner Brothers
- 11 — DIFFERENT BREED Beltane Fire CBS
- 12 20 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 13 5 FLY ON THE WALL AC/DC Atlantic
- 14 3 BLACK AND WHITE Terraplane Epic
- 15 19 CLUB NINJA Blue Oyster Cult CBS
- 16 — BAT OUT OF HELL Meat Loaf Cleveland International
- 17 12 DONE WITH MIRRORS Aerosmith Geffen
- 18 — LIVE '84 '85 Venom American Phonograph
- 19 15 RIDE THE LIGHTNING Metallica Music For Nations
- 20 11 COME OUT AND PLAY Twisted Sister Atlantic
- 21 18 INVASION OF YOUR PRIVACY Ratt Atlantic
- 22 8 SOLDIERS UNDER COMMAND Stryper Enigma/Stiff
- 23 29 VITAL IDOL Billy Idol Chrysalis
- 24 9 DELIRIOUS NOMAD Armoured Saint Chrysalis
- 25 14 ON A STORYTELLER'S NIGHT Magnum FM
- 26 23 ERIC MARTIN Eric Martin Music For Nations
- 27 27 THE LAST COMMAND WASP Capitol
- 28 22 POWER WINDOWS Rush Vertigo/Phonogram
- 29 30 BACK WITH THE BOYS Bernie Tormé Raw Power
- 30 — DENIM AND LEATHER Saxon Parlophone

IMPORTS

- 1 1 FIGHT TO SURVIVE White Lion Victor Japan
- 2 2 FIVE TRACK EP Cherry Bombz Yahoo
- 3 6 SURRENDER Joshua SMS
- 4 — JEFF PARIS Jeff Paris Mercury
- 5 — LIVING IN THE STREETS The Innocent Red Label
- 6 7 POISON DOLLYS Poison Dollys Invasion
- 7 — YOU BETTER BELIEVE IT Rosy Vista Noise
- 8 — METAL MASSACRE 7 Various Metal Blade
- 9 3 CONFRONTATION Face To Face Epic
- 10 8 SWEET PAIN Sweet Pain Combat

Compiled by Spotlight Research

- 1 1 GIVING GROUND The Sisterhood Merciful Release
- 2 — HOT GIRLS IN LOVE The Cherry Bombz Lick
- 3 10 LIKE AN ANGEL Mighty Lemon Drops Dreamworld
- 4 2 DAYS LIKE THESE Billy Bragg Gol Discs
- 5 3 WHISTLING IN THE DARK Easterhouse Rough Trade
- 6 14 ONCE MORE Wedding Present Reception
- 7 7 OUT FROM THE VOID Antiseptic Endangered Musik
- 8 4 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 9 — SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 10 5 KOOL NOH Aswad Simba
- 11 27 ALL DAY LONG The Shop Assistants Subway Organisation
- 12 9 BLUE MONDAY New Order Factory
- 13 19 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 14 6 BITTERSWEET New Model Army Quiet!
- 15 20 RELIGIOUS PERSUASION Andy White Stiff
- 16 — TIME IS MONEY (BASTARD) Swans K.422
- 17 15 TINY DYNAMINE Cocteau Twins 4AD
- 18 37 OUR VOICE IS TOMORROW'S HOPE Liberty Mortarhate
- 19 16 SUB-CULTURE New Order Factory
- 20 — HOW I LEARNED TO LOVE THE BOMB TV Personalities Dreamworld Dream

- 21 12 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 22 13 BIBLES OF THE BEATS Age Of Chance Riot Bible
- 23 22 LET THEM EAT BOGSHED Bogshed Vinyl Drip
- 24 28 IT WILL COME The Woodentops Rough Trade
- 25 26 UPSIDE DOWN The Jesus And Mary Chain Creation
- 26 38 RAIN The Cult Beggars Banquet
- 27 8 REVOLUTION Chumba Wumba Agitpop
- 28 23 INCUBUS SUCCUBUS X-Mal Deutschland 4AD
- 29 29 SLAMMERS King Kurt Stiff
- 30 17 THE BATTLE CONTINUES Conflict Mortarhate
- 31 30 FLAG DAY The Housemartins Gol Discs
- 32 11 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 33 24 V2 That Petrol Emotion Noise A Noise
- 34 33 SOME VELVET MORNING Rowland Howard & Lydia Lunch 4AD
- 35 43 DAY AND NIGHT Balaam And The Angel Chapter 22
- 36 41 BUBBLING Aswad Simba
- 37 21 SPIRITWALKER The Cult Situation Two
- 38 25 FLOWER Sonic Youth Blastfirst
- 39 35 THE PERFECT KISS New Order Factory
- 40 — AIKEA-GUINEA Cocteau Twins 4AD
- 41 — HERE COMES THE MAN Boom Boom Room Fun After All
- 42 31 CRUISER'S CREEK/LA The Fall Beggars Banquet
- 43 — WHEN THE RAIN COMES Jacobites Glass
- 44 34 KEEN That Petrol Emotion The Pink Label
- 45 18 REVOLUTION The Cult Beggars Banquet
- 46 32 MAKES NO SENSE AT ALL Hüsker Dü SST
- 47 36 LA RAIN Rose Of Avalanche LIL
- 48 44 BABY'S GOT A BRAND NEW BRAIN Styngates Snaffle
- 49 50 WHIMPEEZ Peter And The Test Tube Babies Trapper
- 50 45 DRINKING AND DRIVING The Business Diamond

Compiled by Spotlight Research

USELESS

- 1 ANNEKA RICE
- 2 GILES BRANDRETH
- 3 MAGGIE PHILBIN
- 4 STEVE BLACKNELL
- 5 RICHARD STILGOE
- 6 PATRICK MOWER
- 7 SUZANNE DANIELLE
- 8 LIONEL BLAIR
- 9 SHARON DAVIES
- 10 JONATHAN KING

Compiled by Eustace

TREE

- 1 ON THE BEECH Cliff Richard
- 2 THE GIRL IS PINE Paul McCartney And Michael Jackson
- 3 DON'T YEW JUST KNOW IT Amazulu
- 4 THANKS FOR THE MEMORY Bob Hope

SUCCESS STORIES

- 1 DE LOREAN CARS
- 2 LEAR FAN JETS
- 3 LAKER AIRWAYS
- 4 BAY OF PIGS
- 5 FOUR TRACK CARTRIDGES
- 6 SINCLAIR CS
- 7 THE HIT
- 8 REVOLUTION
- 9 JOHNSON MATHIEY BANKERS
- 10 NASA SHUTTLE

Compiled by PJ Proby's seamstress

- 5 SAVING ALL MY LOVE FOR YEW Whitney Houston
- 6 IF YEW LEAF ME NOW Chicago
- 7 OAKY COKEY Black Lace
- 8 BARK AT THE MOON Ozzy Osbourne
- 9 SAPPY TALK Captain Sensible
- 10 I CAN'T GO FOR THAT Hall And Oaks

Compiled by Rick, Keith and Tony, Grove Park Telephone Exchange

BAND AID

ZILDJIAN, ROLAND HOLD COURT



SIMON PHILLIPS: demoing Zildjian to over 1,000 people at Windsor

WITH THE opening of Frankfurt but days away, two more major instrument firms staged big UK events to promote their products last week.

The approaches of Zildjian and Roland differed widely, but both proved highly effective in reaching their chosen audiences.

Zildjian and UK distributors FCN co-hosted a massive clinic at Windsor Blazers club on Sunday February 9, starring top endorsee Simon Phillips with Big Country's Mark Brzezicki making his debut as a Zildjian clinician. The talents of Vinnie Colaiuta, who has played with Frank Zappa, Joni Mitchell and, more recently, Nik Kershaw, were also displayed courtesy of wide-screen video.

The Zildjian clinic was aimed very much at public consumption, and tickets for the event were completely sold out, with over 1,000 people attending. The biggest percussion clinic ever held in the UK also attracted a host of big name drummers, including Ringo Starr, Martin Chambers (Pretenders), Ian Moseley (Marillion), Robbie French (UFO), Budgie (Banshees), Paul Thompson (ex-Roxy), Steve White (Style Council), Dave Mattacks, Preston Hayman, Ted Maccenna, and Wayne Sheehy (Cactus World News).

'Big Daddy' Armand Zildjian flew over from the States especially for the clinic, and to judge by the wide grin on his face, was well pleased with the interest shown by British musicians in his company's products!

Wednesday 12 saw Roland's UK trade seminar taking place at the prestigious Nomis complex behind London's Olympia. This move of venue from the traditional Ealing hotel signified the importance with which Roland now treat the creation of the correct environment for hi-tech demonstrations, and invitations to dealers and press were curtailed

appropriately.

The products, which we've already raved about in our NAMM reports and Frankfurt preview, were brought to life in no uncertain manner by the exemplary demo team of Ike Ueno (bass guitar synth and programming), percussionist Tommy Schneider using the Digital Drum Kit reviewed on this page, and keyboard maestro Micky Yoshino, who'd all flown in from Japan the day before.

There seemed little doubt among those assembled that Roland really are back with a bang in 1986 with a genuine new range of products rather than a bunch of cosmetically rehashed oldies. The Roland philosophy that no one type of technology should be relied upon to create all the sounds musicians want (an obvious dig at Yamaha and FM) was amply born out by the quality of new instruments using traditional analogue sounds with digital control, digital sampling or 'structured adaptive synthesis' (the latter being Roland's answer to FM).

Products to look out for – and, more importantly, to hear – must include the JX-10 synthesiser (£1,899), MC-500 Microcomposer (£799), RD-1000 MIDI Digital Piano (£2,499), S-10 and S-50 Sampling Keyboards (prices TBA) and the amazing little TR-505 MIDI Rhythm Composer, which at £225 could well be one of Roland's biggest sellers this year.

TONY MITCHELL



DDR-30: 'brain' of Roland's kit



ROLAND DIGITAL DRUM KIT: a very serious contender

and we review Roland's entry into the electro-kit market

ROLAND DIGITAL DRUM KIT £1,599, COMPRISING: DDR-30 BRAIN £999.00 PD-10 BASS DRUM PADS £175.00 FIVE PD-20 DRUM PADS £85.00 EACH QQQ VVV

IT SEEMS that almost everybody wants to have a bash at the electronic drum kit market, and with Roland being such a huge name in the world of musical equipment, it was almost inevitable that they would be in there too. I was more than curious to try out the Roland, if for no better reason than that they made the now legendary TR-808 drum machine, with a sound and character so unique that, even today, it still appears quite frequently on a number of well known records.

Having tried and tested quite a lot of electronic kits – most of which inevitably get compared to but never seem to quite outshine Simmons – it was interesting to see how a large manufacturer like Roland would approach the subject.

And what they've produced is a very sophisticated-looking and, at first glance, quite complex digital drum brain they call the DDR-30, with full MIDI interface and a set of hi-tech space age looking pads that complement the Roland guitar synth very nicely indeed.

Before we get into the complexities of the DDR-30 brain, let's take a look at the pads. Visually they are incredible, very attractive and finished in a metallic sort of grey. All of the five snare/tom pads in this set up are exactly the same, and very solid. All are six-sided but of overall triangular shape, the bass drum pad being identically shaped but of larger dimensions. The manufacture of these pads is excellent and they are very well finished indeed.

First of all, let's check out the playing surface of the pads, which seems to be the one big problem that all electronic drum companies are constantly battling to eradicate. The Roland drum pad surface is of a shiny black plastic material which at first one would assume to be just like the hard playing surfaces of the original Simmons pad. But when you begin to play on the Roland pads, you find they do have a certain amount of give in them and, although it is still quite a hard pad to strike, the slight amount of give makes you feel you are playing on a rubber surface.

It is a very durable surface with a good response and excellent stick bounce. Although it does not have a natural drum head feel, it is very comfortable to play on. Sound response is also excellent with good sensitivity so that you can achieve even faint rolls.

Something I wasn't too fond of on these pads was that each of the three corners of the triangle has a sort of

plastic cap affair which appears to hold the pad together and I found them a little off-putting.

Each pad has XLR socket outputs. The brain only has XLR inputs so the jackouts on the pads are a thoughtful extra for other triggering functions.

As Roland do not manufacture drum stands, these kits are supplied without any stands at all but each of the snare/tom pads can be fitted to a Tama L bar type stand via the chunky and very effective clips that they have mounted on their side.

The bass drum pad is a bigger and chunkier version of the snare/tom pad, supplied with thick sturdy spurs that are fitted and directed straight out in front of the pad holding it firmly in place. This pad has a sturdy metallic foot plate to which the drum pedal can be attached and which also helps keep the pad firmly in place by use of two screw-sprung spurs in its base.

In the middle of the pad is a circular area upon which the bass drum beater strikes. This area is made of the same material as the snare/tom pads, yet in this case it feels very hard and you do not notice as much give. Overall, I like the pads: their appearance is great, although as far as playing surfaces go, and as with most electronic kits, there seems to be some room for improvement.

The actual brain of this kit, known as the DDR-30, is very compact and professional looking, well manufactured and finished in a semi matt black with a bright green read-out display. As well as housing the display, the front panel consists of neat push-button controls for drum setting, instrument and patch selection and edit facilities, as well as facilities for inserting a memory cartridge on which sounds can be stored.

The rear panel of the unit consists of six separate drum sound inputs, six separate outputs and stereo output sockets, and there are two foot pedal inputs to make selection of different sounds easier while playing. Also on the back panel are all the MIDI in, out and thru sockets.

The DDR-30 features six drum voices – bass drum, snare and four toms – and up to eight different sounds per voice giving you a total of 48 sounds. In addition, this unit will memorise up to 32 combinations of the six drum sounds giving you 32 instant kits!

The display on the front of the unit gives you all the information you need to know in the various modes the unit may be in. Selection of your different drum sets is easy, either by push buttons on the front of the unit or by use of the foot pedals, and just as easily, you can discover what particular drum sounds you have in that set with the use of the instrument select button.

Running through the different pre-programmed sounds is simply a matter of selecting your instrument then running through the

patch numbers. The relevant sound can be allocated to the particular drum set you want by selecting your drum set, your instrument and patch number and simply pressing the Set Write button.

The sounds pre-programmed into the machine are very good indeed, ranging from hard and soft natural sounding bass drums to mere synthetic type sounds. Snare and tom sounds are excellent, from loose, bassy sounds to tight, high pitched drum sounds with some tom sounds being very like timpani.

Although all the pre-programmed sounds are very good, all 48 can be edited to create the sounds of your choice. Each drum sound carries 16 parameters which can be respectively edited with the alpha dial situated on the front panel. The 16 parameters are divided into four groups: voice, pitch, equaliser and gate.

In order to edit, you call up the drum sound you wish to edit and then press the Edit button for either of the four main parameter groups. For example, you could take a snare sound and press the Voice button and the display shows the name of the first parameter and its value, then by using the forward and back buttons you can switch to any of the four other parameters in the voice group and adjust their value with the alpha dial. When editing is complete, you simply press, in this case, the Voice button again to lock your sound into the memory.

Although it appears quite complicated, this is a fast and simple method of editing and gives you quite a lot of control over your sound. Once you have programmed the overall sound you like and want it stored in the memory proper and not just as in edit mode, you simply press the Edit Write button.

All sounds stored in the machine can be stored on to memory cartridges known as M-16C. Each of these cartridges has the capacity to hold twice as much information as the internal memory.

Finally, there are four more select buttons on the front panel, one for helping you adjust the sensitivity of your pads, the second for sound copying to cartridge and back, the third for selecting your cartridge mode and the fourth to put you into MIDI mode which enables you to play the digital drum sounds from a keyboard or to trigger the sound through a MIDI rhythm machine. Or you can even play a MIDI synthesiser via your drum pads, which opens up a whole new world of interesting options.

This really is a nice kit, with good digital sounds, easy to use and with a very attractive sturdy design and well manufactured. The MIDI capabilities are extremely welcome too. I am not sure if completely new sounds are available from Roland on sound cartridge, but this would also be a welcome and good idea.

BOGDAN WIZLING

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100 SINGLES

SOUNDS SEX PISTOLS



SOUNDS ALL-TIME TOP 100 SINGLES

- 1 THE SEX PISTOLS
- 2 DAVID BOWIE
- 3 THE SEX PISTOLS
- 4 MARVIN GAYE
- 5 THE SEX PISTOLS
- 6 THE CLASH
- 7 JOY DIVISION
- 8 JONATHAN RICHMAN AND THE MODERN LOVERS
- 9 ELVIS COSTELLO AND THE ATTRACTIONS
- 10 ROXY MUSIC
- 11 JAMES BROWN
- 12 TALKING HEADS
- 13 FRANKIE GOES TO HOLLYWOOD
- 14 THE JESUS AND MARY CHAIN
- 15 GLEN CAMPBELL
- 16 JIMI HENDRIX EXPERIENCE
- 17 THE SPECIALS
- 18 THE PATTI SMITH GROUP
- 19 JUDY CLAY AND WILLIAM BELL
- 20 ALICE COOPER
- 21 JEFFERSON AIRPLANE
- 22 THE RIGHTEOUS BROTHERS
- 23 ECHO AND THE BUNNYMEN
- 24 JOY DIVISION
- 25 IKE AND TINA TURNER
- 26 THE POLICE
- 27 THE BYRDS
- 28 OTIS REDDING
- 29 SMOKEY ROBINSON AND THE MIRACLES
- 30 THE ROLLING STONES
- 31 FUNKADELIC
- 32 BLUE OYSTER CULT
- 33 AL GREEN
- 34 SPARKS
- 35 THE BEACH BOYS
- 36 THE CLASH
- 37 MARVIN GAYE
- 38 THE FALL
- 39 T. REX
- 40 DIANA ROSS
- 41 DAVID BOWIE
- 42 ARETHA FRANKLIN
- 43 THE VELVET UNDERGROUND
- 44 PUBLIC IMAGE LIMITED
- 45 THE CLASH
- 46 T. REX
- 47 LOU REED
- 48 THE TEMPTATIONS
- 49 LOVE
- 50 BALHAUS
- 51 TALKING HEADS
- 52 THE BYRDS
- 53 THE DOORS
- 54 ARETHA FRANKLIN
- 55 JIMI HENDRIX EXPERIENCE
- 56 ALEX DE NOISE
- 57 THE BEATLES
- 58 THE DAMNED
- 59 THE JACKSON FIVE
- 60 BRAY SLEDGE
- 61 CREDENCE CLEARWATER REVIVAL
- 62 THE RAMONES
- 63 THE DOORS
- 64 PINK FLOYD
- 65 THE CURE
- 66 SMOKEY ROBINSON AND THE MIRACLES
- 67 IAN DURY AND THE BLOCKHEADS
- 68 GANG OF FOUR
- 69 THE POP GROUP
- 70 DAVID BOWIE
- 71 JIMI HENDRIX EXPERIENCE
- 72 LOVE
- 73 THE JAM
- 74 DAVID BOWIE
- 75 THE PATTI SMITH GROUP
- 76 SUICIDE
- 77 THE SUPREMES
- 78 THE DOORS
- 79 THE KINKS
- 80 THE ROLLING STONES
- 81 DIONNE WARWICK
- 82 RICHARD HELL AND THE VOIDOIDS
- 83 THE ONLY ONES
- 84 ELVIS PRESLEY
- 85 THE SEX PISTOLS
- 86 THE BUZZCOCKS
- 87 JAPAN
- 88 PRINCE
- 89 SCRITTI POLITTI
- 90 THE FLAMIN' GROOVIES
- 91 GENERATION X
- 92 THE HUMAN LEAGUE
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- 94 THE PRETENDERS
- 95 JIMMY THOMAS
- 96 THE KINKS
- 97 SISTER SLEDGE
- 98 SIOUXIE AND THE BANSHEES
- 99 THE SUPREMES
- 100 HUSKER DU

- Anarchy In The UK
Heroes
God Save The Queen
I Heard It Through The Grapevine
Pretty Vacant
(White Man) In Hammersmith Palais
Love Will Tear Us Apart
Road Runner
- Watching The Detectives
Virginia Plain
Get Up I Feel Like Being A Sex Machine
Psycho Killer
Relax
Just Like Honey
Wichita Lineman
Voodoo Chile
Ghost Town
Because The Night
Private Number
School's Out
White Rabbit
You've Lost That Lovin' Feelin'
The Killing Moon
Transmission
River Deep Mountain High
Every Breath You Take
Eight Miles High
(Sittin' On) The Dock Of The Bay
Tracks Of My Tears
Jumping Jack Flash
One Nation Under A Groove
(Don't Fear) The Reaper
Let's Stay Together
This Town Ain't Big Enough For Both Of Us
Good Vibrations
Complete Control
(Sexual) Healing
Cruiser's Creek
Get It On
Remember Me
Space Oddity
I Say A Little Prayer
Waiting For The Man
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White Riot
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Walk On The Wild Side
Ball Of Confusion
Alone Again Or
Bela Lugosi's Dead
Road To Nowhere
Mr Tambourine Man
Riders On The Storm
Until You Come Back To Me (That's What I'm Gonna Do)
Purple Haze
Close (To The Edit)
Help!
New Rose
I'll Be There
When A Man Loves A Woman
Bad Moon Rising
Sheena Is A Punk Rocker
Hello I Love You
See Emily Play
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Sex And Drugs And Rock 'n' Roll
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She Is Beyond Good And Evil
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Down In The Tube Station At Midnight
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Visions Of China
1999
Woodbeez (Pray Like Aretha Franklin)
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Your Generation
Don't You Want Me
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- EMI
RCA
Virgin
Motown
Virgin
CBS
Factory
Beserkley
1976
1977
1977
1969
1977
1978
1980
1977
- Stiff
Island/EG
Polydor
Sire
ZTT
Blanco Y Negro
Capitol
Track
2-Tone
Arista
Sax
Warner Bros
RCA
London
Korova
Tadpole
London
A&M
CBS
Sax
Motown
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CBS
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Fly
Motown
Mercury
Atlantic
MGM/Verve
Virgin
CBS
T. Rex
RCA
Motown
Elektra
Small Wonder
EMI
CBS
Elektra
Atlantic
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