

BUNNYMAN TO JOIN THE CULT? - PAGE 3

SOUNDS

ELVIS COSTELLO
KING OF THE ROGUES

JOY DIVISION/NEW ORDER RETRO

MÖTLEY CRÜE • SWANS • VIOLA WILLS

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT!

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THE ROLLING STONES showed the rest of the rock world how to plug a new album last week when they staged a public row about whether they will be touring this year.

Flying blearily into Heathrow Airport, Keith Richards told reporters from *The Sun* and *Daily Mirror* (who just happened to be hanging around the passport control desk — how convenient) that Mick Jagger was "preventing" the rest of the Stones from lining up a tour.

"We always tour with a new album," said Keith, an assertion which will surprise

many Stones fans. "But it all depends on Mr Jagger. I can't put a gun to his head but he knows how I feel."

Mick and Keith have been squabbling for nearly a year over Mick's solo album, Mick's solo gig at Live Aid and the Stones' new album, 'Dirty Work', which has been a tense affair, even by the Stones' standards.

Keith apparently would be happy to get out on the road without worrying about the prestige of the gigs but it's believed that Mick is only interested in a tour with the full trimmings and he doesn't believe the time is right for a major tour.

WHAM! RAPPED UP?



WHAM!'s George Michael is to end his management contract with Nomis — run by Wham! bosses Simon Napier Bell and Jazz Summers — because the company is being taken over by the South African-financed Kunick Leisure Group.

In a statement last Friday George said: "This is a personal decision on my part. I have not been able to discuss the position with Andrew (Ridgeley) who has been out of contact while motor racing in France."

Nomis have confirmed that George will be leaving them in three months' time. But they will continue to manage Andrew and after his motor racing season in France he'll be embarking on a movie career by making a film in Hollywood.

This could be the end for Wham! and the nationals have wasted no time in emphasising the growing rift between George and Andrew. But neither George, Nomis or Wham's record company Epic have given any indication that the group have split up.

Indeed, there will be a Wham! single released before George's management contract expires and there's a new album ready to come out later in the year.

But George is also releasing a solo single in a few weeks and is planning to

record a solo album later this year for release in 1987.

George's statement seems to indicate that he does not wish to be associated in any way with Kunick Leisure Enterprises which is owned by Sol Kerzner, the founder of the infamous Sun City complex in the South African black 'homeland' of Bophuthatswana where white South Africans can enjoy the gambling and nightlife that is banned in their own country.

The recent 'Sun City' single organised by Little Steven condemned those artists who play in Sun City — usually for enormous fees — and therefore give a spurious credibility to the South African regime.

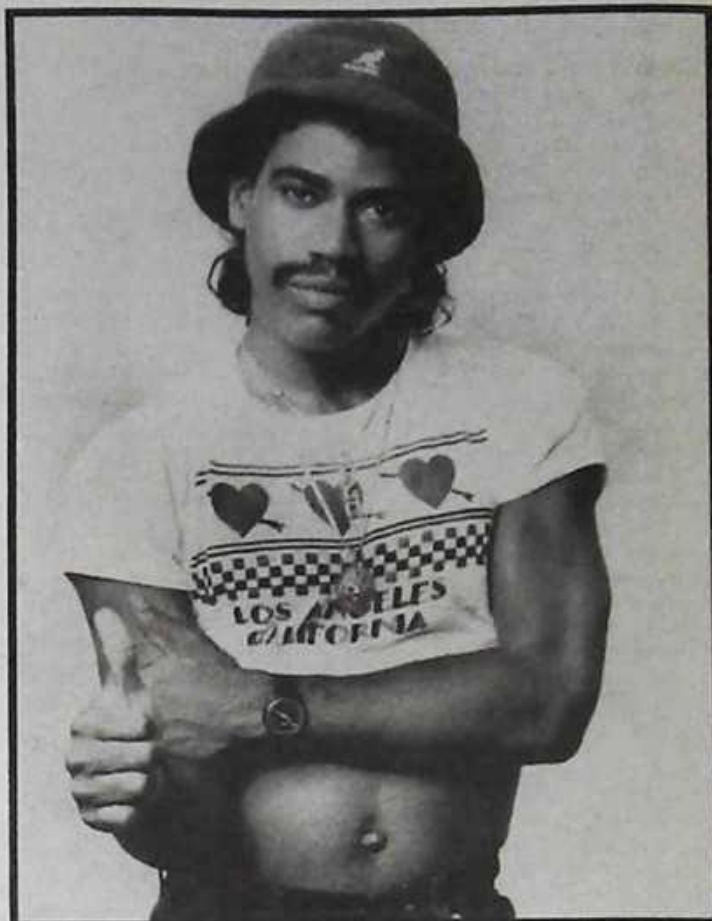
George Michael did not take part in the record but he has already demonstrated his political conscience by appearing at benefits for the striking miners, CND and of course the starving Ethiopians at Live Aid.

Last year Kunick took over top rock promoter Harvey Goldsmith's Allied Entertainments Group and earlier this year it was announced that Goldsmith and Allied were going into partnership with Nomis and injecting £5 million into the company.

This deal is due to be ratified by Kunick at a meeting next week and it will be interesting to see if George's action effects the deal in any way.

It will also be interesting to see if Harvey Goldsmith's South African connections have any effect on his promoting business. Some of the major acts he has promoted in the past year such as Bruce Springsteen and Bob Dylan may find that dealing with Goldsmith is incompatible with their strong anti-apartheid beliefs.

BLOW FLIES IN



KURTIS BLOW, whose career has lifted off in America thanks to the *Krush Groove* movie — which isn't due to open over here until the summer, if at all — comes over for his first British gigs in three years next week.

Kurtis, who made the Top 20 with his 'America' album which includes his hit single 'If I Ruled The World', headlined the infamous *Krush Groove* concert at New York's Madison Square Gardens in December at which one person was murdered and seven others stabbed. The streets around the Garden were reported to resemble a John Carpenter film set.

But the film, which is based around the streets of New York and the rise of Run-DMC, may not even get a showing over here despite playing to full houses across America. Warners, the film's distributors, are reported to be dubious about its commercial prospects and have already put back its release to the summer at the earliest.

Kurtis distances himself from the mayhem surrounding his *Krush Groove* gig with a single called 'King Holiday' on Club (through Phonogram) this weekend which also features Whitney Houston, El DeBarge, Stacey Lattislaw, Lisa, Teena Marie, Stephanie Mills, New Edition, James 'JT' Taylor, The Fat Boys, Grandmaster Melle Mel, Run-DMC and Whodini.

All proceeds from the single are going to the Martin Luther King Centre For Non-Violent Social Change.

For the tour, Kurtis will be joined by his two DJs, AJ Scratch and Davy DMX. They start at Newcastle Riverside March 7 and then play Glasgow Strathclyde University 8, Nottingham Rock City 9, Liverpool University 10, Manchester Hacienda 11, Luton New California Ballroom 12, Peterborough Tropicana 13, Telford Ice Rink 14, Leicester Polytechnic 15, London Kentish Town Town And Country Club 16 (two shows).

THE ART OF NOISE, the first and only defector from the ZTT label, have latched onto Duane Eddy's classic '60s hit 'Peter Gunn' for their new single on China (through Chrysalis) which comes out on March 10.

What's more, they've even prevailed on the man with the twang to pluck along with them. An album called 'The Visible Silence' is due in the spring.

NEW ORDER, who have a single due out in mid-March called 'Shell-Shock', have lined up gigs at Wolverhampton Civic Hall February 27, Bradford St Georges Hall 28, Warrington Spectrum Arena March 1, Brighton Centre 28, Poole Arts Centre 29. They'll also be appearing live on *The Tube* on March 21.

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 LINFIELD

EDITORIAL: GLYN BROWN, BILLY MANN,

KEVIN MURPHY, EDWIN POUNCEY

TECHNICAL CONSULTANT: JULIAN COLBECK

CONTRIBUTORS: JACK BARRON, SUE BUCKLEY, GARRY

BUSHILL, STEFFAN CHIRAZI, RICHARD COOK, GARY

COOPER, PAUL ELLIOTT, ROBIN GIBSON, DAVE HENDERSON,

MARY ANNE HOBBS, ROGER HOLLAND, ANDY HURT, BARRY

LAZELL, NEIL PERRY, RONNIE RANDALL, CHRIS ROBERTS,

RON ROM, JANE SIMON, MR SPENCER, RALPH TRAITOR,

JONH WILDE

PHOTOGRAPHERS: PETER ANDERSON,

DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, JAYNE

HOUGHTON, LAURA LEVINE, TONY MOTTRAM,

ANDY PHILLIPS, CAROLE SEGAL, MARTYN STRICKLAND,

GAVIN WATSON

ADVERTISEMENT MANAGER: JON NEWBY

AD REPRESENTATIVES: RALPH BOON, JANE CARR

ADVERTISEMENT ASSISTANT: MARGARET GREEN

AD PRODUCTION MANAGER: PETER BULLOUGH

TELEPHONE SALES MANAGER: EDDIE FITZGERALD

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Depart eve March 7th. Return am 10th March

CRAMPS

LIVE IN BELGIUM, SUNDAY APRIL 6th
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ELTON JOHN

LIVE IN BRUSSELS, SATURDAY APRIL 26th
£99 INCLUDES: Ticket for concert, 1st Class Hotel,
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YOKO ONO, who begins her Worldpeace tour in Brussels this week, plays the only British date of her European schedule at Wembley Conference Hall on March 21.

She'll be backed by a band consisting of Phil Ashley keyboards, Benny Gramm drums, Jimmy Ripp guitar, Mark Riviera saxophone and keyboards, Steven Scales percussion and Leigh Foxx bass.

Tickets are now on sale price £7.50 and £8.50.

WENDY O'WILLIAMS comes back with an album called 'Kommander Of Kaos' on Zebra (through Cherry Red) this weekend.

Trouble with indie magazine *The Catalogue* over an "offensive" advertisement and her removal from a *New From London* TV show because of "vulgarity contained in the live performance" suggests that Wendy has gone back to her raunchy image again.

HULA, whose '1,000 Hours' double album has drawn consistent if occasionally bemused approval from the critics, will be supporting Depeche Mode on their upcoming British tour.

They'll be releasing a single on Red Rhino called 'Freeze Out' on March 21 and plan to put out another album in the late spring.

They also have a home-town warm-up for the tour at Sheffield University on March 1 which they say will also feature their idea of "an ideal disco".

ELVIS COSTELLO and Junior Giscombe are lined up to appear at a benefit concert at Plymouth Theatre Royal on April 27 in aid of the local Broadreach House drug rehabilitation centre.

The concert has been organised by Lenny Henry, who recently visited the centre, which claims a 75 per cent success rate.

He's also lined up Jools Holland, Nigel Planer and Ade Edmondson for the gig and is hopeful of appearances by Paul Weller and Pete Townshend.

MADONNA, who flew into London for a secret visit last weekend - so secret that only the national press knew about it! - is trying to stop some of her vinyl past from catching up with her.

Her lawyers are taking action to try and prevent producer Otto Von Werner from releasing a single called 'Years Of The Gods' recorded in 1982 before she became famous.

Werner has already pressed up 10,000 copies of the single for sale in America.

GENE LOVES JEZEBEL have cancelled the Swansea date on their upcoming tour, but they've added gigs at Nottingham Rock City March 17, and Preston Paradise Club 23.

They also point out to London fans that their only metropolitan gig on the tour is at the University Of London Union on March 6.

PAUL WELLER has wound up his Respond label after four years. The last remaining artist on the label, Tracie Young, is just about to sign a new contract which will be announced shortly.

BUNNY HOP



Steve Rapoport

Heaven up here? Bunnyman Pete De Freitas rumoured to have joined The Children Of God

A BIZARRE allegation that Echo And The Bunnymen's drummer Pete De Freitas has "flipped his lid" has been made following last week's report in *Sounds* that he has mysteriously gone missing.

The claims come from informed sources in Liverpool ("nothing personal but my name will be shit if anybody finds out I told you," said one) and the meat and potatoes of it is this:

De Freitas has apparently been travelling America with members of a religious sect - possibly The Children Of God. As a result of his association with them, De Freitas reportedly tried to hire a pair of helicopters with the intention of painting love and peace signs on the twin towers of the World Trade Centre in New York.

On the surface, this sounds like a typically Liverpoolian attempt to wind up the London press, but when we contacted the Bunnymen's London publicist Mick Houghton for confirmation or denial he replied coyly, "Yes, I've heard stories like that as well." At the end of a "strictly off the

record" conversation, he said, "I'd rather not make any comment about it."

Houghton did reveal that Ian McCulloch and Will Sergeant are currently working in the Bunnymen's new studio in Liverpool on songs for their eagerly awaited LP and "are getting on better than they have done for years". So it seems that whether De Freitas is in or out, Echo And The Bunnymen will continue.

When we contacted the Bunnymen office in Liverpool a week ago we were given basically the same PR story we reported in last week's issue - that De Freitas was on holiday and that his sister was planning to join him. It was also revealed, however, that De Freitas has been spending a lot of money but, at that point (and despite us leaving an urgent message for him to contact us), Bunnymen manager Mick Hancock was unavailable for comment.

What makes this story even more surprising is that Pete De Freitas is generally considered to be the most level-headed of the four Bunnymen; cool, quiet, and not given to emotional excess.

This story will, no doubt, continue next week.

CULTURE CLUB, who've been stumbling around in a dazed condition since waking up with the house on fire, return with a single on Virgin this weekend called 'Move Away'.

The track is from their new album, 'From Luxury To Heartache', due out at the beginning of April. And while all the talk at the moment is about their Willie Smax-directed video, there is even talk of gigs later in the year to consolidate their return after a year of silence punctuated only by scurrilous rumours.

LED ZEPPELIN have not reformed. Not yet anyway. Reports that they'd been recording together in a studio near Bath have been denied.

In fact Robert Plant has been recording tracks for a new Honeydrippers project.

TSHALA and Mory Kante are the new headliners for the Camden Festival dates at the Kentish Town Town And Country Club on March 18 and 19 respectively.

This follows the surprise break-up of The Malopets a couple of weeks ago. Support groups will be Abacush and Dirty Money on both nights.

BIG COUNTRY have added five more dates to their British tour at Poole Arts Centre March 30, Guildford Civic Hall 31, Belfast Maysfield Leisure Centre May 1, Dublin SFX 2, 3. They've also rescheduled Nottingham Royal Concert Hall to April 1, Sheffield City Hall to April 2 and Manchester Apollo to April 3 from their original March dates.

KING KURT's oh-so-subtly titled 'Big Cock' album has already been banned by W H Smith despite an "alternative" cover specially designed to placate them.

"Displaying the LP would lower the tone of our shops," said a spokesperson for the store, which has consistently refused to stock such subversive material as *Private Eye*.

King Kurt also found their Hull University gig last week picketed by the SWP and a local vegan society (complaining that the band were throwing live animals at the audience).

But they'll be playing a special April Fools Day gig in London at a venue to be disinfected and announced shortly.

INDIAN SPRING



THE REDSKINS finally release their debut album on Decca on March 7 called 'Neither Washington Nor Moscow'.

And having spent the past two years touring for a variety of causes such as the miners' strike, anti-apartheid and anti-rate capping, they've lined up a series of dates for no cause except their own.

But they'll doubtless be as strident as ever at Aberdeen Ritzy March 6, Glasgow Queen Margaret Union 7, Manchester International 8, Liverpool Pickwicks 10, Stoke Shelley's 11, Canterbury Kent University 14, York University 17, Newcastle Riverside 18, London Kilburn National Ballroom 20. More dates will follow.

ARTO LINDSAY, Jah Wobble and Loose Tubes are among the groups presenting their "music of ideas" at the next Harp Rock Week at London's ICA at the end of March.

Under the defiant banner *Unthemely Behaviour - The Week With No Name*, the aim will be "to soothe and stimulate those brows furrowed by a diet of drum machines and synthetic pop".

The opening night on March 25 has still to be finalised but Jah Wobble, Alterations and Keith Tippett are confirmed for the 26th, Arto Lindsay And The Ambitious Lovers, King Baah and Research for the 27th, Annie Whitehead, Maggie Nicols And Peter Nu and Kintone 28, 4-D Man, Billy Jenkins and Kahondo Style 29, Loose Tubes and Pinski Zoo 30.

Tickets are £4 per night plus an ICA 60p day pass.

MATHILDE SANTING returns for a five-night series of shows at London's ICA from April 1-5.

Her last British appearance was at an ICA Rock Week last summer, since when her 'Water Under The Bridge' album has continued to boost her reputation as one of Holland's best singer-songwriters.

THE HOUSEMARTINS, who release their second single 'Sheep' this week, have added more dates to their *Twisting Roadshow* with His Latest Flame at Shrewsbury Rowton Castle Club March 6, Brighton Pavilion (switched from Sussex University) 16, London Hammersmith Clarendon 20, Aylesbury Division One Club 22.

DAVID BOWIE has the title track of the *Absolute Beginners* film released as a single by Virgin next week.

Bowie also has a leading role in the movie, which has been adapted from Colin MacInnes' 'vogue novel' and turned into a "true musical in the Fred Astaire-Ginger Rogers tradition".

The video for the single is based on another '50s artifact - the *You're Never Alone With A Strand* cigarette advertisement which flopped disastrously when people identified Strand cigarettes with the loneliness of the man in the ad.

Other music for the film has been supplied by Ray Davies, Sade, The Style Council, Working Week and Eighth Wonder. The soundtrack album will be out around the film's release in the spring.

THE RED WEDGE goes for laughter as well as the Labour Party this week when *Skint Video*, Sensible Footwear, Craig Charles and Mark Miwardz begin a 17-date Red Wedge Comedy Tour.

Most of the venues will be colleges which will also be open to the public, and there will be guest stars turning up along the way, not to mention local Labour MP's and candidates plus other officials on hand to answer your most intimate political questions.

Tickets are being kept at a budget-busting £2 with concessions at £1. Three of the dates will be benefits in aid of musicians co-operatives, The National Union Of Mineworkers and the striking Festiniog slate quarry workers. And any proceeds left over from the

tour will be donated to causes chosen by the acts themselves.

They start at Central London Polytechnic on February 28 and then take their long-running political joke to Portsmouth Polytechnic March 1, Crawley Thomas Bennett Community School 2, Cardiff Polytechnic Of Wales 3, Birmingham Aston University 4, Preston Lancashire Polytechnic 5, Leicester (venue to be confirmed) 6, Sheffield Polytechnic 7, Manchester Polytechnic 8, Leeds University 10, Huddersfield Polytechnic 11, Newcastle Polytechnic 12, Edinburgh Assembly Rooms (with Robbie Coltrane) 13, Liverpool University 14, Wolverhampton Polytechnic 15, Swansea Leisure Centre 16, Yorkshire (venue tbc) on March 9.

'BOURNE LEADER



OZZY OSBOURNE, currently on his sell-out British tour, will headline this year's Donington '86 Festival on August 16.

By then he'll have toned up his show to America in stadium proportions during a major tour there in the summer. His 'The Ultimate Sin' album is already on course having crashed straight into the British Top Ten and the American Top 20.

Five other acts will support Ozzy who was third on the Donington bill only two years ago - an indication of the limited number of guaranteed festival headliners on the rock scene at present.

The rest of the bill will be announced later but tickets are already on sale for £14 by post from Aimcarve Ltd (to whom cheques and postal orders should be payable), PO Box 123, Aldridge, Walsall, West Midlands W29 8XY.



DAX LIVE

DANIELLE DAX, poised on the edge of "impending delicacy and ever-increasing success", begins a series of dates next week.

She'll be previewing material from her third album which she's been hard at work recording with David Knight over the past few months.

The gigs are at Manchester Fagins March 5, Liverpool Crackers 6, Preston Paradise Club 7, Sheffield Leadmill 8, Croydon Underground 13, Brighton Escape Club April 1.

THE POGUES, who release their Elvis Costello-produced EP 'Poguetry In Motion' on Stiff this weekend, have sold out their St Patrick's Day bash at Hammersmith Palais and will now bravely ignore their hangovers to play a second night on the 18th.

They also have a couple of provincial gigs lined up at Newcastle Mayfair March 13 and Leeds University 15.

Their EP features three new Shane songs plus a Country Jem Finer instrumental called 'Planxty Noel Hill' dedicated to the Irish traditional musician who has publicly taken exception to the Pogues' musical attitudes.

STATUS QUO guitarist Francis Rossi was fined £600 at Uxbridge Magistrates Court on February 14 after pleading guilty to possessing 1.12 grammes of cocaine.

Police found two sachets of the drug in the glove compartment of Rossi's BMW at a long-term car park at London's Heathrow Airport.

Ironically, they only found the drug because of loopholes in the airport's security system. Rossi's car had been broken into and a radio stolen. The robbery was discovered before Rossi returned and police who checked the car found the drugs, kept watch on the car and arrested Rossi when he returned for it on January 1. They then searched his house but nothing more was found.

Rossi's solicitor told the court that Rossi had bought the drug shortly before Christmas "to keep awake and alert" in the recording studio where he had been working for 12 hours a day.

But he found that it had a bad effect on him so he left the remainder in his car and "just forgot about it". He had resolved "never again to use drugs in any form".

SWEET 'N' SOUR



SIUXSIE AND THE BANSHEES have a new single out on their own Wonderland label (through Polydor) this weekend. Titled 'Candyman' it comes from their upcoming album and is topically concerned with "the abuse by adults of the trust placed in them by children". But the band have pulled out of this Friday's

edition of *The Tube* because doctors have decided that Siouxsie is still not fit to perform live after the knee injury that left her performing most of her recent British tour in a wheelchair.

The band point out that they never confirmed their advertised appearance on *The Tube* but hope that they will appear late in March.

THE MINT JULEPS have announced some London March dates. They'll be appearing at a GLC Working Women's Evening at the Piccadilly Theatre on March 9, Hoxton Bass Clef 11, Brixton Fridge 17 and a double headliner at Brixton Black Music Fair and Hackney Saxon Youth Centre 21.

They to play Warrington Spectrum March 22 (with The Inspirational Choir) and Dalston Crown And Castle 23, Royal Albert Hall (with Joan Baez) 26, Sydenham Rub-A-Dub 27, Brixton White Horse 28, Derby Assembly Rooms (with The Inspirational Choir) 29, Wood Green Trade Union Centre 30, South Bank Jubilee Gardens 31.

MENTAL AS ANYTHING - the latest Australian top tip - fly over for a couple of London gigs this week to promote their 'Fundamental As Anything' album on Epic.

Catch them before you blink at Harlesden Mean Fiddler February 26 and The Marquee 27.

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FEBRUARY			
FRIDAY 21st	HULL, ADELPHI	THURSDAY 6th	OXFORD, POLYTECHNIC
SATURDAY 22nd	SCUNTHORPE, BATHS	FRIDAY 7th	LONDON, DEPTFORD - THE CRYPT
TUESDAY 25th	LEEDS, ADAM & EVE'S	SATURDAY 8th	CARDIFF, NERO'S
THURSDAY 27th	MANCHESTER, UNIVERSITY	MONDAY 10th	SOUTHAMPTON, RIVERSIDE
FRIDAY 28th	PORTSMOUTH, GRANNY'S	TUESDAY 11th	STOKE, SHELLEY'S
		FRIDAY 14th	LIVERPOOL, THE SYSTEM

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27th March 1st 3rd CHERELLE & ALEXANDER O'NEAL	20th THE HOUSEMARTINS
Mar 1st BALAM - THE ANGEL	22nd CERTAIN RATIO
2nd HERCULES	23rd JONATHAN RICHMAN AND THE MODERN LOVERS
23rd JOHN MARTIN	23rd CARMEL
2nd VIOLET FEMMES	24th/25th TWISTED SISTER
5th BURNING SPEAR	26th HUSKER DU
5th INCANTATIONS	27th BIG COUNTRY
5th PREFAB SPRUIT	27th TANGERINE DREAM
6th BANGLES	28/29th JAMES TAYLOR
6th GENE LOVES JEZEBEL	29th THE BLOODFIRE POSSE
7th BAD CAFE	29th METEORS
7th GUANA BATZ	3rd HALF MAN HALF BISCUIT
8th RED LORRY, YELLOW LORRY	5th ACCEPT
8th-May 12th ROWAN ATKINSON	8/10th SHEILA WALSH & ALVIN STARDUST
7/8/9/10/14/15/16/21/22/23/24	11th JENNIFER RUSH
LISA MINELLI	12th KLEER
12th PSYCHIC TV	18/19th JAMES BROWN
13th MARCH VIOLETS	18/18th TEMPTATION
15th MAKIN' TIME	17th DEPECHE MODE
18th STEEL PULSE	34th NEW YORK JAZZ EXPLOSION
18th ALAN VOGA	12/13th Q&O
17th DEPECHE MODE	15th IMAGINATION
17th FOSTER & ALLEN	26th MARILLION
17th THE POGUES	
18th SIGUE SIGUE SPUTNIK	

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METALLICA

"MASTER OF PUPPETS"

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BACKTRACKS



SPEAR OF DESTINY give a slightly more contemporary flavour to back catalogue plunderers *Old Gold* for their latest 12-inch Gold series of EPs. 'The Wheel' and 'Flying Scotsman' from the 'Grapes Of Wrath' album and 'Prisoner Of Love' and 'Liberator' from the 'One Eyed Jacks' album have been picked from Kirk Brandon's repertoire. Among the first ten releases in the series are Mtume's 'Juicy Fruit' (unavailable for some time) which shares a record with a couple of SOS Band tracks, four remixes apiece from Herbie Hancock (pictured above right), Heatwave and The Isley Brothers and a groovy compilation of Rodney Franklin's 'The Groove', Musique's 'In The Bush', Bobby Thurston's 'Check Out Groove' and Frantique's 'Strut Your Funky Stuff'.



TUXEDOMOON have their 1978 'No Tears' 12-inch reissued by CramBoy (through Nine Mile) this month.

JOHN HOLT, Dennis Brown and Mikey Dread have some of their classic reggae albums issued by Trojan on cassette this month for the first time. There are two Holt cassettes - '2000 Volts Of Holt' (ZCTRL 134) and 'Twenty Golden Love Songs' (ZCTRL 192) - plus Mikey Dread's 'Dread At The Controls' (ZCTRL 178), Dennis Brown's 'Money In My Pocket' (ZCTRL 197) and 'The Upsetter Collection' by The Upsetters And Friends (ZCTRL 195).



SAMSON have their 1980 single 'Vice Versa' featuring Bruce Dickinson on vocals reissued on Capitol this week. Unavailable for the last three years it's also available as a picture disc coupled with 'Losing My Grip', which is available for the first time with Bruce's vocals.

THE NEW YORK DOLLS have the four tracks they recorded as demos on their ill-fated visit to Britain in autumn 1972 - cut short after drummer Billy Murcia OD'd and then suffocated on a cup of black coffee being poured down his throat to revive him - released on a 12-inch EP by Kamera (through The Cartel) this week. The tracks - 'Personality Crisis', 'Subway Train', 'Looking For A Kiss' and 'Bad Girl' - have only been available on sundry compilations and obscure German singles before.

THE LATE RICK NELSON (as opposed to the earlier Ricky Nelson) has his 'Garden Party' period filmed for a 'Golden Greats' album on MCA this month. It's part of a series that includes The Inkspots, who cover the Windsor Davies And Don Estelle classic 'Whispering Grass' (1), The Mills Brothers (showing there's more to harmony than hairspray) and crooner Al Hibbler trying to impersonate Nat King Cole.

PLAY DEAD, who disbanded at the beginning of the year after a musical map-reading argument, have a 12-inch EP of their first two singles - 'Poison Take A Hold' and 'TV Eye' - originally issued in 1981, out again on Jungle this month. The band, three of whom are starting up another project called The Beastmaster Generals, will also be putting out a swansong single later in the spring.

POCO's 'Pickin' Up The Pieces' album, widely regarded as one of the definitive country rock albums, returns from that great prairie in the sky for a reissue on Edsel (ED 161) this month. It was the first release by the band, who included Richie Furay and Jim Messina from Buffalo Springfield. While dusting off the masters in the CBS vaults Edsel also found some other hidden treasures from the turn of the '70s which they are re-releasing as well. There's 'Johnny Winter' from the whiter-than-white blues guitarist (ED 163) which established his reputation in short order; Sly And The Family Stone's 'There's A Riot Going On' (ED 165) which heralded a major change in the direction of black music in 1971, although it was less than universally approved at the time; Randy California's sideline project from Spirit, 'Kapt Kopter And The (Fabulous) Twirlybirds' (ED 164); Bobby Womack's brief mid-'70s renaissance 'Home Is Where The Heart Is' (ED 172) and The Flamin' Groovies' second album from 1968, 'Supersnazz' (ED 173).



TANGERINE DREAM, who are about to celebrate their 19th anniversary with a British tour, have their origins packaged up into a six-album box set called 'In The Beginning...' on Jive Electro (TANG 1) this week. Those with an interminable taste for The Tangs can plough their way through the Pink Floyd-inspired 'Electronic Meditation' (1970) and 'Alpha Centauri' (1971) before bracing themselves for their 1972 double album ambient symphony 'Zeit'. The shape of Tangs to come is clearer on 'Green Desert' (1973) and the set is completed by the previously unreleased 'Atem' album recorded in late '72 which was shelved when their new direction emerged.



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RECORD NEWS



THE GOLDEN HORDE, the quirky Dublin outfit, have teamed up with cult writer Robert Anton Wilson for a mini-album called 'The Chocolate Biscuit Conspiracy' which gets released this week on ID Records after picking up rave reviews on import.



TIPPA IRIE and Pato Banton have teamed up for a four-track EP on UK Bubbler (through Greensleeves) this month featuring two duets - 'Walk Pon The Spot' and 'Double Trouble' - plus a solo song from each artist.

SEVENTH AVENUE, an energetic foursome whose rippling pectorals and sweat-stained T-shirts make even our own Kevin Murphy look a wimp, release a new single this week on Record Shack (through PRT) called 'Love's Gone Mad'.

FRONT 242, "the meanest, hardest, most enigmatic dance band in Western Europe" who've only been available on import, remedy that with a 12-inch four-track EP on Operation Afterglow this week called 'No Shuffle'.

LARRY AND THE ACTORS, Skintite Savage, Lost Boys, Allez Allez and Gerbils In Red Wine are among the dozen North Eastern combos who are featured on the 'Twelve Go Mad In Durham' compilation which is coming out on the Durhambeat label next week.

THE EDGE, currently looking for a piano player, release a single next week on Volume titled 'Little Girl Blue' and are lining up a tour to follow.

COLIN LLOYD TUCKER, formerly with Plain Characters and The Gadgets and now carving out his own career, releases a double A-sided single titled 'Head'/'Sex Slave' on DJ Records (through Rough Trade) this week which features Blockheads Charley Charles, Norman Watt Roy and Davey Payne and heralds the arrival of the "body poppading" dance craze.

BLUE FOR TWO, a Swedish duo of Freddie Wadling (co-founder of The Leather Nun) and keyboard player Henryk Lipp, will be releasing their debut album called 'Essential Sex' on Radium (through Rough Trade) next month.

CLICK CLICK, Party Girls, Karma Sutra, Corpaella and The Twitch are among 15 Luton bands gathered together for a compilation cassette called 'Dump It On Parliament'. It's available from Dave, c/o Box A, 33 Guildford Street, Luton, Beds, for £1.70 and all proceeds will be donated to those who've been fined for taking direct action against Nirex, who plan to dump nuclear waste at Elstow.

OUTSKIRTS, whose 'Blueline' single was covered by Let's Active on their first album and who have just been touring in Germany with The Bangles, have a new single out on Glass this weekend called 'Take Good Aim' from their 'Heaven's On The Move' mini-album.

CHELSEA have a single called 'Shine The Light' issued this week on Communique (through Backs).



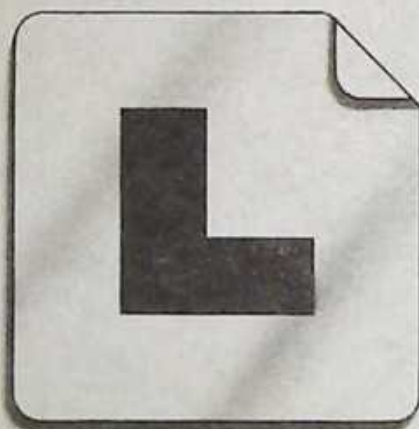
VAL YOUNG, who describes herself as a "sexy and strong woman of the '80s", has a single released by Motown this week called 'If You Should Ever Be Lonely'.

JOHN WILSON, singer, songwriter and brother of Mari, has a single called 'That's What I Want' out on Legacy this week.

BRENDA AND THE BIG DUDES, "the most successful black act to emerge from South Africa" with eight platinum discs to show for their eight releases out there, test the multi-racial market by releasing a single called 'Bongani' on Family (through EMI) this week.

FIELD MARSHALL SLUG, who've decided to base themselves in Cambridge, put out their first single called 'Glam Bang' on AMP this month.

JOHN AVERY of Hula releases a solo album on Final Image (through Red Rhino) this week called 'Nighthawks' which consists of piano music soundtrack for a play by Sheffield theatre group Forced Entertainment.



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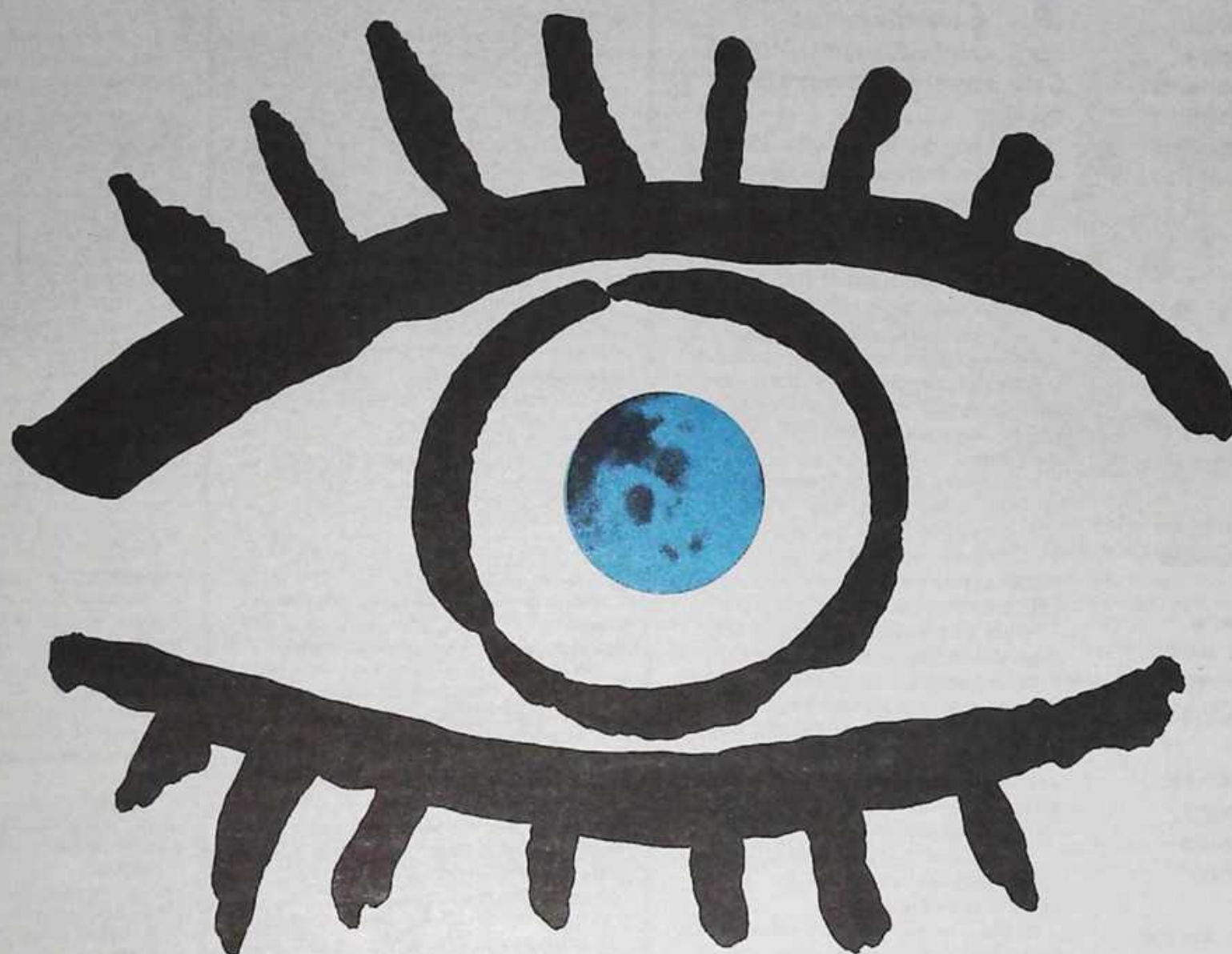
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MASTERS OF

Nikki: "It's boring out there, y'know? TV's boring, radio's boring, press is boring. We're trying to bring a smile to a lot of people's faces."

A lot of people don't find much to smile about in plodding heavy metal and blunt sexism.

"A lot of people do. As long as we can make one person smile, then there'll be four happy people in this band."

But with some of the things you've said, for every one person smiling there's going to be three getting pissed off.

Tommy: "Look, are you here to give us shit or what? I don't get this. These are really stupid questions. Give us something the readers wanna hear. Nothing against you, but we're getting beat-up here!"

Nikki: "We don't consider ourselves to be plodding, unintellectual rock 'n' roll, so let's, like, drop that right here and go on to more positive things."

How about self-parody?

PAUL ELLIOTT confronts MÖTLEY CRÜE, men with a taste for reckless living, sexual weirdness and putting bounties on making it with gummy old grannies. PETER ANDERSON gets it in the can



Nikki keeps his cool . . .

PROBABLY THE classic slags-to-riches embodiment of lipglossed LA metal, Mötley Crüe have, if nothing else, spunk.

Breaking the seal on the 1984 Donington festival was an occasion on which many bands would've bottled out – or been bottled off. The Crüe simply gritted their teeth, soaked up the brunt of the crowd's hostility and came out winners.

They also scraped through the pressures of that infamous car-smash incident of late '84 (singer Vince Neil was the driver, Hanoi Rocks' drummer Razzle was the casualty) with gutsy resilience.

But spunk? Yeah, MC ooze the stuff, although it can frequently be the stimulant for many of the less attractive elements of the Mötley persona; namely over-preened egos, childish affection and ugly sexism . . .

Nikki Sixx, bassist, main man and the band member with the most embarrassing name (guitarist Mick Mars comes a close second), and Tommy Lee (drummer and doe-eyed fiancé of *Dynasty* and *TJ Hooker* actress Heather Locklear) have in the past projected a strangely self-centred outlook on life.

Their focus is purely themselves and their somewhat ridiculous and insular rock 'n' roll lifestyle.

So when we met at WEA's offices on the eve of their first full-blown British tour, initial attempts to get underneath the hardened bigotry of their established public image were generally stonewalled by the pair.

It was a while before they loosened up enough to prove they do have a certain intelligence, sincerity, and a contagious (if coarse) sense of humour.

MÖTLEY CRÜE have become something of a yardstick for the stupidity of other bands. Mark Ellen once said on *Whistle Test* that: "Ratt make Mötley Crüe look like Everything But The Girl", hardly a favourable reflection upon either band.

Did that embarrass them?

Nikki: "As long as they spell our name right and they're talkin' about us then that's all we give a f*** about. It doesn't really matter, they can say what they want. It's only rock 'n' roll . . ."

Don't you wish you commanded a greater degree of respect?

"Well, not from some old fart on TV. The bottom line is that we don't really care about anybody but the fans."

But it's true that many people might be put off by those self-same aspects of your image.

"If they're so shallow that they can't look beyond the cover of a book then it's not my job to chase them. We're just a rock 'n' roll band."

But you've created those impressions yourselves!

Tommy: "You can't be loved by everybody, man. Either they love us or they hate us and that's the way it's always been from the first day on."

Nikki: "And if they wanna hate us, then that's fine, too."

Tommy: "We don't wanna be on some teen idol trip where everybody likes you."

But you've been labelled as virtual *idiots*!

Nikki: "Look, we've sold seven million records in three years, gimme a break. Seven million people can't be thinking we're f***in' idiots."

The 'hate' facet of that love/hate reaction would be considerably reduced if your image developed a shade more intelligence, no?

"We do what we do."

You don't care? OK . . .

Tommy: "Enough of that shit."

Your attempts to spice up albums with some variety, like 'Home Sweet Home', come across as ham-fisted, largely predictable and reeking of artistic immaturity. Why bother?

Tommy: "'Home Sweet Home'? For Mötley Crüe that's predictable?"

Not just for Mötley Crüe. It's predictable in that it's a token sluggish metal ballad.

Nikki: "We're happy with it. Every year we'll do something different. We're always experimenting. There's so much out there to learn, y'know?"

Even so, you've still rigidly stuck to a formula perfected by Kiss ten years ago, right down to the piano on 'Home Sweet Home'. It totally mirrors what Kiss tried out on 'Destroyer' way back in 1976 . . .

Nikki: "F*** it, Barry Manilow did it too! Aerosmith did it on 'You See Me Crying' from 'Toys In The Attic'. It's only rock 'n' roll! Everyone takes it so seriously. So what?"

"We like to drink, we like to get high, we like to f*** and we like to play rock 'n' roll. We don't care about politics or anything."

Yet with an average price of a fiver per album or gig ticket, punters are bound to take their rock 'n' roll seriously!

Nikki: "We take our music seriously. But not all this other shit."

Tommy: "We care about our fans, and we understand that ticket prices are high."

Nikki: "And that's why we've got over a million dollars invested in our stage show in the States. We're even losing money coming to Europe."

Is Mötley Crüe essentially all about entertainment?

Nikki: "It's boring out there, y'know?"

TV's boring, radio's boring, press is boring. We're trying to bring a smile to a lot of people's faces."

A lot of people don't find much to smile about in plodding heavy metal and blunt sexism.

"A lot of people do. As long as we can make one person smile, then there'll be four happy people in this band."

But with some of the things you've said, for every one person smiling there's going to be three getting pissed off.

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Nikki: "We don't consider ourselves to be plodding, unintellectual rock 'n' roll, so let's, like, drop that right here and go on to more positive things."

How about self-parody? Will future Crüe albums have more audible evidence of this?

Nikki: "It depends upon the song. 'Louder Than Hell' is tongue-in-cheek, bratty rock 'n' roll, it's fun. But 'Fight For Your Rights' is about racism – about how we don't believe in it. It doesn't matter what country you come from or what colour you are; people are people."

Have you any long-term plans beyond the confines of Mötley Crüe?

Nikki: "Producing, writing music for movies, we'll try our hand at anything."

Tommy: "Me 'n' Nikki, in a couple of years, we'd like to take a band into the studio and hopefully help them through our knowledge of recording experiences. Just give 'em a kick up the ass and see what it does."

Nikki: "We'd like to do maybe Simply Red or Scritti Politti – something that's not rock, 'cause everyone would expect us to do what Gene Simmons has done with Keel. It's like our next album – that'll shock the f*** out of people. We've learned so much over the past 18 months or so."

"We're a sleazy, street rock 'n' roll band. We'll always take the dirt, and maybe mix some diamonds in with it, but it's never gonna be just diamonds. We're soil, man, that's us, and that's the attraction."

"We've got a little of everything in us. We're definitely . . . uh, we're a mess!"

MANY PEOPLE in Britain won't have been so readily exposed to Mötley Crüe as the fans in America. What have they been missing out on?

Nikki: "A lot of fun."

Tommy: "If you come and see a show, you'll see that's what we do, man, that's what we're good at. You have to come and see us kick some ass! You can't get it from just listening to a record. That's like taking a still photo of somebody and just looking at it – you don't see it doing anything, so how can you really be impressed?"

Tell that to David Bailey or Bill Brandt!

Nikki: "Some of the biggest entertainers in the world have said after our shows, I've never seen anything like this before in my life – it's fantastic! They're *smilin'*, y'know, saying, 'You guys did everything.'"

Tommy: "It's like with 'Home Sweet Home', the lights go down and then the whole place lights up. It's very emotional, more so than on record. On record it's really hard to win someone over, because you're not there to slap 'em in the face and say, Check this out!"

Nikki: "If you wanna be entertained, if you really wanna get your money's worth and have a good night out, go see the Crüe."

"Hey, look at that!" Tommy interrupts, his lips smacking over the page three pressed against an inside window by Vince Neil. "Goddam!"

Nikki enthusiastically takes up the subject of quality literature.

"I just get these, uh, magazines you get in Copenhagen. They call 'em poop books.'"

Tommy: "Oh yeah, f***in' Dirty Dennis and, uh, Nancy is it?"

Nikki: "Rotten Rosie."

Why have you talked about bonking in coffins in past interviews?

Nikki: "It just happened one night. I was drunk, I was up for it, we rocked. This coffin was, like, a coffee table."

Did you talk about it simply to excite your more, er, impressionable fans?

Nikki: "I guess we shouldn't really say it but, shit, they wanna know! They just asked what the weirdest sexual experience was that I'd ever had."

Tommy: "That's the kinda question we get every time, so usually when we do interviews we're drunk, and it just kinda sneaks out."

Nikki: "I mean, we could tell you about our bounty, but you don't wanna hear that kinda stuff."

Go on, I'll bear with you.

"We've got this bounty in the bank, right, which our manager put up. If you get a mother and daughter team, you win 5,000 dollars. A mother, daughter and grandmother team wins you 15,000 dollars."

And how are you doing?

Tommy: "Well, no one's got it yet. We're having a hard time getting the grandmothers, so now we're just going for the oldest woman on the tour."

"So far Mick's got a 50-year-old chick, man. She had no teeth. She was horrible lookin'. And, you get an extra 5,000 dollars if the grandmother pulls out her teeth and gums yet!"

Nikki: "People say we're not deep, but that took a lot of thought."

MÖTLEY CRÜE seem to have that destructive edge to their lifestyle, which makes it look as though they might cripple their chances of scaling the kind of heights that the likes of Ratt appear destined for.

Nikki: "Well, it's a very fine line before

DISASTERS

you go over the edge. And I tell you what, I was completely pissed off and shattered when Marc Bolan, Tommy Bolin and Bon Scott all died, and of course more recently Phil Lynott. It just shattered us, man, 'cause we're music fans.

"And we'd never replace a band member. There's four characters here that you could never replace, although I guess we could replace Tommy with a drum machine."

Tommy: "Check *this* line out - no machine can replace *me* until it learns how to drink!"

The drink, drugs and cars don't mix message that you've been labouring since that notorious accident looks like a rather inarticulate attempt to compensate for something which can never be rectified.

Nikki: "I understand what you're saying, but just so you understand where we're comin' from, we don't wanna be parents. We just wanna say that for us it's just gone a little too far. Just don't drink and drive. We're sayin' it out of concern for our fans."

Tommy: "We're not saying Yeah, get f***ed up. People are gonna do what they wanna do anyway."

Nikki: "Just don't get behind a wheel when you're doing it. Learn from us, the masters of disaster, man."

Considering that you both had serious car smashes too, don't you think that you were a little slow learning that lesson?

Tommy: "Definitely. It's just a shame that it takes something like that for everybody to wake up. We were lucky, Vince was very unlucky."

"There could've been people killed in both our accidents. Joey, the bass player from Armoured Saint, was in my car when I flipped it and I hurt him. My sister was in the car too. I was scared to death, man."

Vince must have had a great burden of guilt to contend with.

Tommy: "And, like, nobody forgets it for the rest of your life. Every interview we do they say, What about the accident? He just goes, F***, not again. Why beat him up, man? He's already paid enough in grief. He's even goin' to jail to do time, I mean how much more can you beat the cat up?"

He'll go to jail at the end of the tour?

"Yeah."

Could that have been avoided at all?

"I really don't think so. I think he was very lucky that they let him come out just to do this tour. He's paid his dues and it's time to move on."

DOES IT concern you that people may never get to see past your image and look at a true reflection of your characters?

Nikki: "The thing is, what do we know about Marilyn Monroe or James Dean or anybody that we couldn't get close to? We've heard nothing but rumours."

We might never really know Motley Crue? Awww!

"Well, it's fun laughing about the coffin and all that."

But beyond all the theatre?

Tommy: "I'd like people to know that we're normal. I'm just like you, man. I probably drink more than you do and play the drums" (all at once?) "but we're all people."

What with writing songs like 'Home Sweet Home' and getting engaged to Heather, you seem to be softening up, Tommy.

"If they only knew her," he sighs. "She's great. She's my little partner in crime. We get on great. She's an animal!"

"And, when I took Nikki to a Dynasty shooting and introduced him to Joan Collins, she went absolutely crazy about him!"

Nikki: "She's lusting after my body and I'm refusing to give it to her. I'm saving myself for Linda Evans!"

With a clink of a Jack Daniels bottle and a gleam in his eye, he was gone.



Tommy blows the bubbles . . .

J A W S

EDITED BY GLYN BROWN



Love Missile shows Tina Turner's brother (unlikely), a Dutchman and Lynsey de Paul (no?) a suggestive pose

DOWN IN the Hippodrome at midnight, whoa ooh. Again. Becoming a habit, this. No, careful my son, that implies addiction and I can't say that I need another fix of this. Rock goes to college American style. Peter Jones of one of those delicious PR companies tells me, "This is the new way of touring the States without even leaving the comfort of your own front Hippodrome."

So, direct into 300 odd 'Educational' establishments across the pond go The Cult, Midge Ure and John Parr, live at three in the morning. And which lovable Deptford lad

could possibly woo those impressionable young Yanks into listening to The Cult? Why, Jools Holland, of course. He also interviews a few assorted liggers like Tony "Scarface" James for the poor suckers. Even Marillion and Marilyn get mugged. The whole smash won't be seen on your lowly Brit TV; it's exclusively for overseas.

"It's the only thing we've got left to export; pop music," tells my PR man. I wish we could permanently export some of the little tinkers.

STAXA WAX

THE SCENE: a castle shrouded in mist. It is midnight and, suddenly, a bat flaps in a zig-zag flight across the sky. A small figure in a diaphanous black dress descends the twisting, crumbling stone staircase. It begins to speak.

Figure: "I can't muck about — Dave Stewart's still in the same old mess. Last week, yeah? It's coming back about the BPI awards? I thought you would. So here is the man, complete with archaeological find unearthed in the small market town of Barnard Castle, County Durham."

Moderately-sized man with bushy, streaked hair and a Mad Hatter's hat lopes across our field of vision, hunched over a moderately-sized gold and sapphire pendant which, it is thought, once belonged to King Richard III. He appears to be obsessed with it.

Figure: "He appears to be obsessed with it. In fact, Stewart and Daryl Hall, who are turning out an album together, are both obsessed with mediaeval relics." (You don't say.) "Despite his untold riches, Mr Stewart may not be able to buy the biscuit — but he has had several dozen photographs taken of himself with it. Will he purchase the relic and discover what we, my friends, already know — that it is really the Touchstone Of Ingstrom, and causes the private parts of whoever owns it to wither into the shape of a packet of Hacks?"

Figure sighs and walks slowly, as if deep in thought, back up the staircase she

just descended. Suddenly, she turns to us.

"Hip or not, I bet you don't know half the misery and the turmoil and the tear shedding that's going on in the music biz. The Very Things find all their post has been ripped off from their dustbin cupboard so, if you wrote to the Things, I should cancel all yer cheques and get re-writing for yer info and records. By the way, the band're also looking for an additional bass player. So if you resemble an early '60s version of Tony Curtis, phone Malvern (06845) 68470. Or why not stroll this way?"

A temporary light in the figure's feminine eye glows wildly and then fades to a dull glimmer.

"And then what? More stupid than a DJ, more amazing than The Archers, the hearing that Bryn, The Damned's bassist, is about to get kicked out of his flat, unable to pay the rent. Cruel world."

A stifled snigger is masked by a hand of such slim, white loveliness that the very castle walls seem to sigh. How can such beauty walk the earth?

"Then fun and games on The Cult tour. After their Belgian gig at La Lumiere, 33 louts including The Cult, The Sisterhood, roadies, hall management etc (ie liggers) played footy on the stage with curtains drawn, Ian 'I'm A Hat' Astbury tackling everyone in sight. Meanwhile, back at the ranch, drummer Les locked himself into the bog with a full bottle of brandy.

When, an hour later, the tour manager booted the door down, Les staggers out with a half-full bottle of brandy and the promise of a £200 bill for a new door. Too much!

"And then! Steve Barker of BBC Radio Lancashire's *On The Wire* has said *Sounds* is 'on the way to becoming the best music paper in the world'. On the way?!"

Figure demurely gazes at scenery with eyes of incandescent opacity. She hums an obscure tune to herself.

Figure: "I hear James are appearing at the Porchester Hall on March 27 and there'll be no alcohol. Oh good God. When I spoke to their manager, Martine, she couldn't wriggle out of it. 'We're strict vegetarians,' she said. 'There'll be non-alcoholic cocktails because we want the food and drink to have nothing to do with animals,' she said. 'We'll have the Guo Brothers — you know, they're famous Chinese folk musicians — on the bill,' she said."

Figure picks up her trailing skirts and skips in a circle, humming gaily. Suddenly, she stops and goes through a series of shuddering movements, coughing and spitting. A voice then issues from the body, and the voice is deep and sultry.

"Hell's teeth," groans Morticia Wax. "I'll never, never sample those non-alcoholic cocktails again. Bat's blood, I was... skipping!"

White-faced, red-eyed (back to normal at last), Morticia Wax melts into the dark.



"It's my hair, all mine, I grew it!" To Godiva's left, winner Dave Lewis and owner Mr Gottlieb

Pic: Double

DO YOU ever, ever get the feeling that your life is bizarre beyond belief? Like you look in the mirror and see a figure and think, "I'm not really here, that's not me." Quite correct, my lad, it's Lynsey de Paul. And she's with men that also aren't me. In Chappell's Of Bond Street! After closing on a Thursday night! And they all look so... so... ordinary. Like restaurant diners.

But finally you have to succumb to the reality of the fact that there's a man at the piano belting out 'Born To Run'. He's wearing a suit and tie and, due in part to this, he gets a £20,000 a year job. Do you get my drift? Bizarre.

Now, here's the scam. We have a man called Mike Gottlieb (who I am disappointed to learn has no connection

whatsoever to the fabulous pinball tables of the same name) and he has this joint in Mayfair where you can get yourself fed and he wants a (quote) Singer/Planist to amuse the hungry ones as they fuel their fires. So, a competition — judges, razzmatazz, big money prizes, young hopefuls. And who better to pick the lucky sod than the only woman who thinks Bontempi make grand pianos, plus a singer known as Gerrard Kenny. Humph.

After six varying degrees of amusement have taken the stand, the difficult decision is announced and one Dave Lewis is the man with the plan. The place to be; Smollensky's Balloon. I'll see you there.

RICKY KILDARE



Templed?

OH, FOR those fleeting moments. To stumble on the unexpected and know — just to know, that's enough — that here is something true and noble. And for this to happen in that fair palace of West End culture known as The Hippodrome, now that's doublemint fresh.

So it was when sweet Molly Mallone invited us to launch yet another record by an unknown group. For to encounter the emerald charms of Miami just once was too much (especially when

in the company of a certain Jack Daniels). Their moving rendition of 'You Are Temptation', a classic song of Catholic guilt, convinced me that Ireland could have here its second Eurovision Song Contest winner since the delectable Dana's 'All Kinds Of Everything'.

As the group themselves say, "Miami's music is people of today's generation playing today's music for their own generation." I'll certainly raise my glass to that.

STAXA WAX

Lord WAISTREL

WHAT HAS become of John Lydon's legs?

I only ask because each and every interview with the blighter has been accompanied by shots of his head and torso — and nary a glimpse of those sickly white pins. My own pet theory is that Malcolm McLaren has pirated them away in part exchange for the million smackers he has just had to put Lydon's way.

Interviewers have yet to spot the loss — presumably because they are all too wrapped up with the words of wisdom falling from his gorgeous pouting lips (lips that have worn unnaturally thin, doubtless due to years of lying through his teeth!). Said sycophants point to Lydon's lyrics as proof of his eternal insight, even though in reality lines like "I could be wrong, I could be right" are worthy of old Jimmy Sham at his crassest.

Myself, I would rather heed the wisdom of sizzling sex-rockers Oral. The German magazine *Quick* arrives, describing Oral as 'Americans' who 'sound like Madonna', presumably because they are English and sound like an unholy collision between Metallica and a Larry Flint wet dream.

Monica Ramone, the band's voluptuous guitar ace, enjoys a seductive giggle over it all as we take high tea at the Polo Lounge. And she reveals that work is progressing well on the band's follow-up to their illuminating debut album, 'Sex'. But she reveals much more on the BBC programme *Hide-Away* next Tuesday, where she performs yet another tantalising TV strip!!

The only person I'd rather substitute for such a role is the glamorous Betty Page. But sadly Betty tells me she hasn't the time at the moment, as she has to waste hours every day evading drooling gossip writer,

Glum-of-The-Sun.

Glum, it transpires, is totally besotted with her. And he caused a rather embarrassing scene at the BPI Awards recently when he insisted on sucking her fingers — one by one.

It took a team of ten bouncers armed with 20 buckets of water to separate them and drag Glum screaming into the night!

I have a similar problem with balding radical Attila The Windbreaker who dogs my footsteps at every turn and bombards me with heart-rending pleas to renounce my fortune and join Red Wedge.

It isn't Red Wedge I object to — just the thought of having to listen to his rantings about things he knows nothing about (eg Life, Humour, Poetry...)

Surprisingly, I am backing Red Wedge to the hilt, and take strong exception to the knocking articles that have appeared in the gutter press on the subject. After all, if the misshapen visage and tuneless braying of Billy Bragg is the best that Socialism has to offer, Britain will be Blue for the foreseeable future! Toodle pip!

Post-script: On my recent journeys around this green and pleasant land, I stopped in the small town of Stonden Massey where I saw a little old man sitting in a rocking chair in his front garden.

As he looked so healthy and happy I asked him for his formula for a long, fulfilling life. He answered: "Well, I smoke seven packets of fags a day, I drink a bottle of Scotch every morning and ten barrels of beer a week, and I go out with a different woman every night."

"Amazing!" I ejaculated. "How old are you?"

"25," he replied. (And said his name was Garry Johnson!)

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ULTRA VIOLA

Getting down in the clubs (her time has come), getting blasted from a noisebox near you, **Viola Wills** commands. **Ronnie Randall** hears a dream talkin'



THE FASTEST spider crawls along at 1.7 mph. The bee flies at ten mph. A man can run 25 mph, while the greyhound does 40. Viola Wills talks at 100 mph so, without further delay, I'll let her rip...

"I was brought up in Watts, Los Angeles and my whole life was centred there. I'd never even been to Hollywood, never mind the rest of America. Then in 1972 along comes this Joe Cocker character looking for dusky backing singers. So Gloria Jones says to me, 'C'mon Viola, let's get on this gravy train. Well, I looked around and just *nothing* was happenin' in Watts. The next thing I knew I'd toured the world and found myself settled in London making plans to ship the family over."

Gloria Jones married Marc Bolan, while Viola spent ten years on the fringes of the British music community. And nothing much happened until the 1979 hit 'Gonna Get Along Without You Now', a Patience And Prudence number from 1957 which proved a major turning point in more ways than one.

"Until then I'd *never* done a cover. I *always* sang my own material. I called covers garbage, the pits. But how could I knock it when, like anyone, I wanted hits and this stuff was number one here, number two there... At the time, I honestly believed that it was the road to success and, baby, we're all lookin' for that road."

Viola was pigeonholed as a cover artist: "If You Could Read My Mind", 'Up On The Roof', 'Stormy Weather' — before I knew it I'd created this huge demand for the Viola Wills version. I didn't re-interpret, I didn't do much at all, just sold my soul to a devil and got into a whole lotta trouble in the process.

"Dennis Bovell was the reason, he's a very clever producer, but I thought I'd *never* come back. That route killed off Linda Lewis, she was *really* on her way down the yellow brick road until she did 'It's In His Kiss' — but, boy, it was more like the kiss of death. We were in Vancouver once and she was crying on my shoulder saying, Viola, look what they made me do and I said, Linda, I hear you. It happened to her, to me, it'd happen to anyone who thinks that is the direction to follow."

Fuel for the hit machine? "Oooh baby, tell me about it. Big or small, those record companies just use you up then spit you out — *Do this cover, do that...* No, man, I do my own material. *Honey, do this first, then you can do your own material.* It grabs you, you want to believe them, you don't know any better. But it's never true. Give them one hit and they'll never let you go."

Is that how you were drawn into the HI-NRG ranks in the early '80s?

"Drawn into it? Baby, that's a whole book. I was a *victim*, that's the only way to look at it. I made those records in England, then returned home to confront the great American disco explosion. Constantly clubbing around boystown — still do. But that whole routine turned me into a self-centred egotist. Let's face it, you have to be to survive."

So you escaped the vocal dollie trap to write and produce your own material again. Now you want to control every stage of the process?

"I don't want to control it, but I do want to learn. I'm studying production techniques at UCLA — mastering technology and generally getting the dope on what these A&R creeps are into in '86 as opposed to '76. The music has always, and will always be with the youngsters and, let's face it, I'm no spring chicken. So you have to be aware 'cos I don't just wanna *make* records, I wanna *sell* records. The intention is to learn from these record company jokers, because they scare me, they're so nasty. If I go in as a mere artiste again I'll receive the same treatment as before, so this time around I'm gonna be sussed."

How come so many black American singers claim religious gospel roots then

end up singing sex music for the global bedroom?

"Well, I've gotta tell you. That is one thing I just could not do. Not for philosophical reasons but, you see, when I started singing I already had five kids so my mind wasn't just thinking *morals*, it was thinking *embarrassment in the home*."

"I could never be comfortable performing sex jive live for an audience, that's personal. As for those that do — they're just hypocrites if they still claim allegiance to God. I suspect most of them can't relate to their past and are in conflict with themselves. That's why so many end up on the drink and drugs scrapheap. Then they claim to be reborn. Donna Summer, sheesh! I'm spiritual in my own way but no sect owns *my* soul. This girl won't tolerate indoctrination or be told how to live her life. I'm no saint but I *ain't* no bum."

Your new single 'Dare To Dream' evokes memories of Phyllis Nelson's 'Move Closer' and more especially early Barry White. You worked with Barry in your first days in music — do you consider him a very strong influence?

"You know, that *has* been suggested to me before, but not for many, many years. It's good to hear again. I must be getting back on the right track."

SOPHIA SO GOOD

Jack Barron jives with Jamaica's princess of reggae—Sophia George aka Petal—about the importance of trousers and horror flick. Black on white by Eye And Eye

HE SHOULD be honest, caring, trusting, loving, respectful and understanding," smiles Sophia George shyly as she lists the qualities of her ideal man.

I am, of course, none of these. "It isn't impossible to find that kind of man," the Jamaican whirly girl princess of reggae deflects my cynicism. "And if he had those qualities he could be any colour: brown, white, purple or yellow. He could even be ugly."

I'm starting to wish I was purple. My hands are blue with the cold; I wonder if that will do for starters...

From out of somewhere, the Allman Town district of Kingston, Sophia melted the frozen heartland of Britain's chart with the warm coconut milk river of rhythm of her very first single, 'Girlie Girlie'.

It was amusing to hear her lyrical castigation of what JA calls 'Dons' — 'studs' to you — among the plastic music on radio and TV and now, on the eve of the 21-year-old's initial tour of these sceptic shores and of her debut album, we sit talking about ghosts, horror films, and romance, but most of all about the importance of trousers.

A single parent with a daughter called Patrice, Sophia comes from a "small" family of four brothers and one sister.

"You know," she says, "one of my brothers is a Rastaman but me, I'm a Christian insofar as I try to go to church every Sunday."

"My brother belongs to the church of The Twelve Tribes Of Israel and sometimes when I was smaller he'd ask me, Petal — that's my nickname — you gonna come with me to the meeting? And I would always say, Well maybe later."

"The thing is my brother is a Rastaman in his head and heart but I could never be part of it. You see, in Jamaica if you're a Rasta and you're a woman you can't shave your eyebrows as I do. You can't wear make-up, though that wouldn't apply to me because I don't — it makes me look like a double-duppy."

"But most of all you aren't allowed to wear trousers, and I love my trousers!"

What she also loves is horror movies, although her manager and producer, a dread of oriental extraction called Ronald Chung, says that's one place he won't chaperone her to.

"Him won't come with me because he thinks those films are silly, but I love them," she explains. "Dracula, Blackula, Daughters Of Dracula and Twins Of Dracula, I like them all even though I watch them from behind my fingers. Vampires, yeah, hah-hah."

Jamaica has a crypt full of folklore dealing with the supernatural. And when she was a child Sophia was brought up on stories of duppies (spectres) and things that make your hair curl. She tells me one, It goes Boo! — like this...

A man was walking down a desolate road one night and passed a couple to whom he bid good evening. The couple greeted him in return. He thought there was something strange about the gent but couldn't figure out what.

As he strolled on he mulled over the puzzle and as he came across a lonely person it clicked.

"Did you see the man and woman who just passed here?" he asked the sinister stranger. "The man had long, sharp teeth, just like a vampire's."

The stranger looked at the man and grinned like death. "You mean like mine, heh, heh, heh," he cackled.

As always, though, reality is much more wicked than fiction.

"The day I really got scared is when my baby was sick," Ms George elaborates. "She'd put something bad in her mouth



and I rushed her to hospital. After a while the nurse came out and said to me, I'm sorry, mother."

"I burst out crying thinking that Patrice was dead, and the nurse went away. About half an hour later she came back and told me that she'd been joking and that I should be more careful with my child in future! I was so scared, man. What kind of a woman would do such a thing?"

And what kind of a man would leave a mother and child? But being a single parent isn't viewed as a hardship.

"It's no problem, something just happened in the relationship. It's over and done with and the best thing is to be as happy as possible."

'Girlie Girlie's sentiment isn't based on experience of a man who has a lady in every town; nonetheless, I wondered what Sophia thought about the hypocrisy that exists between the sexes whereby a guy who sleeps around is cool and a woman who does the same thing isn't.

"He shouldn't have so many girls in the first place," she laughs. "A man should just have one woman and respect her because, if he has more than one, it's always dangerous. They will meet and there will be fights. Mr Chung is like that, and I bet you are as well. Aren't you?"

Nope, not me, miss. I'm in training to be purple.

"Hah-hah-hah." Sophia George: just like a woman.

WICKED NUONEN

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INFO RIOT

EDITED BY BARRY LAZELL



JOY DIVISION: An Ideal For Living (Enigma PSS 139). Another Fascism For Fun And Profit mob, judging by the Hitler Youth imagery and Germanic typography on the sleeve. But interesting, and definitely worth investigation if you're

gripped by the grindingriff gloom and industrial bleakness of the Wire/Subway Sect order. They're a Manchester band who used to be called Warsaw, and they also turn up on the 'Electric Circus' album.

SOUNDS, JUNE 24 1978

THE VINYL HISTORY OF JOY DIVISION & NEW ORDER

A FREQUENTLY requested discographical listing for this column over the last few months has been one for Joy Division, New Order or both. I put it on ice for a while simply because we devoted so many weeks a couple of years back to the Factory label.

However, a lot of time has now passed so, for anyone who has written in and been disappointed, here it is. I'd like to give some thanks upfront to David Hawes of Kessingland, Suffolk, and familiar correspondent Miak Mynov Information, who both spotted my hint a few weeks back that this would be coming, and weighed in with their own information to fill any potential gaps.

What follows, then, is the official release story. Joy Division, for obvious chronological reasons, come first:

Enigma PSS 139 'An Ideal For Living' (EP) June 1978. Tracks: 'Warsaw'/'No Love Lost'/'Leaders Of Men'/'Failures' (This was recorded at the end of 1977 when the band were still known as Warsaw. Released in a Lo-Fi pressing of 5,000 with a fold-out sleeve which announced 'this record is not a concept - it is an enigma').

Anonymous ANON 1 'An Ideal For Living' (12-inch EP) Oct 1978. Tracks: As above (A superior-quality 12-inch pressing of the debut EP, 1,200 in all, in a new pic sleeve which had Joy Division's name printed over a photo of a maze of scaffolding.) Miak adds: "In later years the EP was reissued as a 12-inch picture disc, which is less rare nowadays and sells for about £15. The original seven and 12-inches go for somewhere in the region of £60-£80 today (and still rising!)"

Virgin VCL 5003 'Short Circuit: Live At The Electric Circus' (10-inch LP) June 1978. Track: 'At A Later Date' (plus other live cuts by the Buzzcocks, The Fall, The Drones, JCC and Steel Pulse). Some copies were in blue vinyl.

Factory FAC 2 'A Factory Sample' (two seven-inch singles in gatefold sleeve) Dec 1978. Tracks: 'Digital'/'Glass' (plus other tracks by Cabaret Voltaire, John Dowle and Durutti Column). Current market value in pristine condition, including all the original stickers, can be around £50.

Fast Products FAST 9B 'Earcorn 2: Contradiction' (12-inch EP) Apr 1979. Tracks: 'From Safety To Where'/'Autosuggestion' (plus two each by Thursday and Basczax).

Factory FACT 10 'Unknown Pleasures' (LP) June 1979. (Also released by Factory America as FACTUS 1.)

Factory FAC 13 'Licht Und Blindheit' (seven-inch single) Oct 1979. Tracks: 'Atmosphere'/'Dead Souls' (The same versions of the tracks were issued on a 12-inch as FAC 1312, in December 1980.)

Sordide Sentimental SS 33002 'Atmosphere'/'Dead Souls' (seven-inch single) Mar 1980. This was issued in France in a limited edition of precisely 1,596, in individually-numbered deluxe gatefold booklet sleeves. The hardest Joy Division record to find; Miak estimates current market value at over £100.

Factory FAC 23 'Love Will Tear Us Apart'/'These Days'/'Love Will Tear Us Apart' (version) Later released as a 12-inch with the same tracks but a different sleeve, Apr 1980. In June 1980 the 12-incher was also issued by Factory America as FACTUS 23.

Factory FAC 28 'Komakino'/'Incubation'/'As You Said' (7-inch flexi-disc) May 1980. This was distributed to record shops to give away to fans, though a few probably charged for it at the time, and it certainly fetches a couple of quid on the collector market now.

Factory FACT 25 'Closer' (LP) July

JOY DIVISION 'Unknown Pleasures' (Factory Records Fact 10)****

ANDREW LOOKED out through the misty, murky curtains and saw that morning was on its way like a messenger of doom. The street-lamps were still flickering but the pale light of another day was climbing majestically above the machine gloom.

He turned back into the room. For these days he had been here, a prisoner of choice wrapped up in a room of permanent, chilling, deathly silent nightmares. The radio crackled in a chaotic disorder, pillows lay strewn on the carpet like fluffy corpses, the clock ticked with knowing assurance. A newspaper three days old was on the floor, engulfing something bloody and thick.

He picked up a record sleeve. The sleeve was completely blank save the inscription of small white waves on the front and the tiny writing of 'Joy Division' - 'Unknown Pleasures' on the reverse. The thing was blank and inviting as he walked dully to the record player that sat by the bed and placed the sleeve on the turntable, liquorice black plastic.

'Outside' was the title of the first side of 'tunes'. 'Disorder' opened the side. Clicking electronic drums hissed and spun, a bass rumbled in, fat and heavy, a guitar played trebly into a wailing, jittery pattern of ragged chords. 'Day Of The Lords' followed, the music black and unworried, spreading images of unaccountable evil and of destruction. 'Where will it end?' that full-blooded, eerie voice screamed hoarsely. The voice reminded Andrew of Jim Morrison at his best.

'I tried to get to you... I tried to get to you... I tried.' The next song, 'Candidate' flickered mystically to a close, the guitars and bass going further and deeper into the sound mix like great black claws searching diabolically into the record player. Andrew looked out the window again. Still no one appeared. There was not a sound outside. Even the birds had gone forever.

'Tonight' began, the bass trickling pointedly along the tale of dispondent remembrance. It's funny how we always look back, Andrew thought. Our lives are one enormous tunnel of nostalgic longing. 'I remember...', the song emphasised the gloom of the time, the music rolling like some stark answer to the fate of what was punk, like a memorial to something real and furious. The songs were short but as fast as the shifting bass-lines with seething emotion. Have these people lived as I have, thought Andrew?

He lit up a cigarette and turned the thing over to the second side. The mess on the floor still worried him. This was the 'Inside' of Joy Division, it said. 'She's Lost Control' was the song. Awah! They DO know, he mused! Electric drums hissed sarcastically over the wailing, falling, jangling guitar, the song climbing ominously to a climax, the Joy Division technique it seemed to him, an r'n'b rooted adventure into primitive ascending emotion where the song is finally brought to a tense, embittered culmination.

'To the centre of the city at night, waiting for you,' the phrase of 'Shadowplay' rolled madly round his brain, the gladiolus guitar interplay cutting a sheet metal path through the room's half-light semi-consciousness. 'Wilderness' was black as the devil, a dirgeful streak of vengeful, quite beautiful melancholy on a plateau of total desolation. Still the mess remained.

'Interzone' spluttered like rifles across the border, a jagged rock and roll panorama of noise. 'Violent move violent, his hand cracks the chair...'. 'The Waiting Room' mournfully rejoices in the violence of the place, ending the album and the brief image of aural despair with perfect hopelessness. A rich dark impression, thought Andrew.

'Unknown Pleasures' was taken off the turntable and played carefully back in its stiff black shell, like a walking, talking image of Death settling back into its tomb once again. Still the bloody mess of broken bones, he thought.

Andrew walked to the bathroom. He was humming 'She's Lost Control' to himself when the radio slashed ecstatically like a hungry vampire.

DAVE MCCULLOUGH

SOUNDS, JULY 14 1979

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1980. (Also released by Factory America as **FACTUS 6**.)

Factory FACTUS 2 'Atmosphere'/'She's Lost Control' (12-inch single) Sept 1980. This was originally released in the US and Europe and imported, before being issued as a UK pressing on which the A and B-sides were ostensibly reversed, and with a different label.

Factory FACT 40 'Still' (double LP) Oct 1981.

A posthumous compilation of live and studio material from all periods of the band's career. The first limited edition had a hessian cloth outer sleeve. Some copies contained two different versions of 'Digital'.

There were also a couple of Joy Division videos. One was a promo clip for 'Love Will Tear Us Apart', and the other the commercially released *Here Are The Young Men* (**Factory FACT 37**), a 60-minute live tape containing 14 songs, not issued until August 1982.

And so we move on to New Order, whose recording career has been slightly less erratic than that of their earlier incarnation:

Factory FAC 33 'Ceremony'/'In A Lonely Place' (7-inch single) Jan 1981. This appeared in an embossed copper-coloured sleeve, and was joined in March 1981 by a 12-inch in a green sleeve. Later in the year (July), a new 12-inch pressing was released featuring re-recorded versions of both songs. This had a cream sleeve with a blue stripe.

Factory FAC 53 'Procession'/'Everything's Gone Green' (7-inch single) Sept 1981. This appeared in a variety of different coloured sleeves as new pressings were distributed, but all had the same versions of both tracks.

Factory FACT 50 'Movement' (LP) Nov 1981. (Also released by Factory America as **FACTUS 50**. The UK pressing has a blue sleeve, the US a white one.)

Factory Benelux FBNL 8 'Everything's Gone Green'/'Cries And Whispers'/'Mesh' Dec 1981. A Continental pressing on 12-inch only, imported widely into the UK.

Factory FAC 63 'Temptation'/'Hurt' (7-inch single playing at 33rpm) Apr 1982. Also on 12-inch with the same number but a white sleeve; the 7-inch sleeve is embossed blue.

Touch Magazine TOUCH 1 'Touch' (cassette) Dec 1982. A magazine with

accompanying cassette which featured items from various bands, including a couple of 'musical collage' instrumental items by New Order, jointly titled 'Prime 5.6.8'.

Factory FAC 51B 'The Hacienda Christmas Flexi' (7-inch flexi-disc) Dec 1982. Tracks: 'Rocking Carol'/'Freude Schoener Gotterfunken (Song Of Joy)'. (Limited edition of 4,400 copies, given away to people at the Hacienda Club in Manchester on Christmas Eve, 1982.)

Factory FACTUS 8 'New Order, 1981-1982' (Mini-LP) Nov 1982. Tracks: 'Everything's Gone Green'/'Procession'/'Mesh'/'Temptation'/'Hurt'. Released for the US market (and in Canada on **FEP 313**), but imported immediately here and a consistent seller ever since.

Factory FAC 73 'Blue Monday'/'The Beach' (12-inch single) Mar 1983. The biggest-selling 12-inch in UK record history, still regularly entering the bottom of the top 100. A few seven-inch copies were pressed for radio purposes.

Factory FAC 75 'Power, Corruption And Lies' (LP) Mar 1983.

Factory FAC 93 'Confusion'/'Confusion (versions)' (12-inch single) Aug 1983.

Factory FAC 103 'Thieves Like Us'/'Lonesome Tonight' (12-inch single) May 1984.

Factory Benelux FBN 22 'Murder'/'Thieves Like Us' (12-inch single) June 1984. (Another imported Belgian pressing. 'Thieves Like Us' here is an instrumental cut.)

Factory FAC 123 'The Perfect Kiss'/'Kiss Of Death'/'The Perfect Pit' (12-inch single) May 1985.

Factory FACT 100 'Low Life' (LP) May 1985.

Also on cassette as **FAC 100c**, in a presentation pack including pix of the group. 'Low Life' includes 'The Perfect Kiss' and 'Sub-Culture' in different recordings from the singles.

Factory FAC 133 'Sub-Culture'/'Dub-Culture' (12-inch single) Nov 1985.

New Order too have made a handful of video appearances, chiefly via *Taras Scavchenko* (**Factory FAC 77**), a live tape recorded at the Ukrainian National Home in New York. Released July 1983. Other video slots are on the compilations *A Factory Video* (**FAC 56**) and *The Factory Compilation* (**Factory Benelux FCBN 07**).

Joy Division Hope And Anchor

JOY DIVISION try to be a grim group, but I just grinned.

They stutter on-stage wearing sulky, long looks. The vocalist, Ian Curtis, seems intensely irritated but he doesn't say anything between songs other than to remark the band are going to tune up.

The music is matt coloured, fast HM, often flat and usually undistinguished. Guitarist Bernard Albrecht plays some looping minor chords but the monotonous rhythm charge of Peter Hooks (bass) and Steve Morris (drums) invariably overrides such frills with sledgehammer grit. The perfect vehicle, it would appear, for the doom-laden slant of the lyric.

This retracted grimness is alienating, but not for intended provocative or creative reasons. I found Joy Division's 'tedium' a blunt, hollow medium, comical in its superfluous angst.

Hardly harrowing gloom, but facile parody of such, illustrated by the polite response from the festive few here tonight. Whereas say Gang Of Four poke genuine and disturbing bitterness through a subtle and refreshing approach, Joy Division communicate little of this tenseness or expansion via depression, since their angle is awkward, contrived and mundane to the point of being ridiculous.

They may have gathered a tight following in home town Manchester but they failed to ignite a similar impression in front of a new (though not necessarily more objective) audience. An off-night maybe, but Joy Division's lack of an enlivening approach could be improved by an all-round sharper articulate stance and musical method.

Joy Division could be a good band if they placed more emphasis on poise than pose.

NICK TESTER

SOUNDS, JANUARY 13 1979

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday March 2

1944 Birthday of Lou Reed, in New York.

1949 Birthday of Rory Gallagher, in Ballyshannon, Ireland.

1964 The Beatles started the filming of *A Hard Day's Night*.

1968 Syd Barrett left Pink Floyd, Dave Gilmour having already joined the group to fill the usually vacant guitar slot.

1974 Television (featuring both Tom Verlaine and Richard Hell at the time), played their first gig, at New York's Townhouse Theatre.

Monday March 3

1966 Buffalo Springfield, the group brought Neil Young and Stephen Stills to fame, formed in LA, their name being taken from a steam roller!

1972 Gary Glitter arrived in the world via the single 'Rock And Roll, Part 2', but the name originally applied to the whole session band, though was soon appropriated by lead singer Paul Gadd.

Tuesday March 4

1948 Birthday of Shakin' Stevens (Mike Barrett), in Wales.

1966 The Who's single 'Substitute' was released on the Reaction label, precipitating legal battles with former producer Shel Talmy, who tried to get the record withdrawn.

1977 The Rolling Stones played an unexpected gig at the small El Mocambo club in Toronto, to be recorded for a live album. April Wine played support, and also cut a live LP of their set.

Wednesday March 5

1948 Birthday of Eddy Grant, in Guyana.

1960 Elvis Presley was demobbed from the US Army at Fort Dix, New Jersey, having made the rank of sergeant just six weeks earlier.

1973 Death of Jimi Hendrix'

former manager Mike Jeffries, in a plane crash in France.

1982 Death of John Belushi, outrageous comic star of *Animal House* and half of the Blues Brothers, aged 33, from a drug overdose in LA.

Thursday March 6

1944 Birthday of Dave Gilmour of Pink Floyd, in Cambridge.

1947 Birthday of Kiki Dee, in Yorkshire.

1968 Sandie Shaw became Sandy Banks when she married fashion designer Jeff Banks. She's now hitched to Palace Films boss Nik Powell.

Friday March 7

1973 CBS gave a New York showcase performance by new signing Bruce Springsteen. Producer John Hammond, who had discovered and signed him (as he previously had Bob Dylan), collapsed at the event with a heart attack.

Saturday March 8

1945 Birthday of Mickey Dolenz of The Monkees, in Los Angeles.

1948 Birthday of Mel Galley, guitarist with Whitesnake.

1954 Birthday of Cheryl Baker of Bucks Fizz, in London.

1957 Birthday of Clive Burr, drummer with Iron Maiden, in London.

1958 Birthday of Gary Numan (Webb), in Hammersmith, London.

1969 Mick Jagger was enrolled as a 'Friend Of Covent Garden Opera House'.

1973 Paul McCartney was fined for growing cannabis on his Campbelltown, Scotland, farm.

1973 Death of Rod McKernon ('Pigpen') of the Grateful Dead, aged 27, of liver failure, at his home in Madera near San Francisco.

FIELD WORK RYUICHI SAKAMOTO

featuring
THOMAS DOLBY

Ryuichi Sakamoto's superb collaboration with Thomas Dolby

is available for the 1st time in the U.K.

as a 7 & 12" single.

12" features the fine instrumental Exhibition.



TEN 112 & TEN 11212



FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

ELIMINATION - THE

ZZ TOP STORY

David Thomas

(Omnibus Press)

THE PHIL COLLINS

STORY

Johnny Waller

(Zomba Books/Cherry Lane)

BOTH WORKS fit snugly enough within the ever expanding collection of biographies-by-numbers, wherein some poor soul falls prey to both ambition and avarice in roughly equal measures. This results in them setting about the task of collating old interviews and press releases, pruning and trimming down any relevant quotes and then attempting to link them with a suitably plausible 'reassessment'.

As a rule such books are issued in haste to exploit the sudden success of some teen idol. But both ZZ Top and Phil Collins fall outside these parameters in that their careers have outlasted many self-respecting soap operas. However, both can be said now to have peaked and, although both authors make rather a better job of things than your average Madonna biographer, their books are nonetheless written to just the same formula.

As is standard practice, both seize upon some recent event and invest it with all the significance of a second coming. For Thomas it was the showing of those three Top videos on the BBC's *Rock*

Around The Clock in 1984, while for Waller it was that ridiculous Concorde flight from one Live Aid to the other which set the final seal of success on Collins' career. And all because Led Zeppelin needed two drummers!

In the end each book serves only to illustrate the obvious. That ZZ Top owe the bulk of their success to a car, some strikingly attractive young ladies and a pair of fluffy guitars. And that while Phil Collins may be a nice man, his music is very, very dull.

ROGER HOLLAND

VARIOUS

Impact: (Auto-Edit)

(Video Instant)

AM I getting mellow? Or is it just that the standard of indie videos is really beginning to pick up? Probably the latter.

Impact! (Auto-Edit)

graphically displays just how much good new stuff there is around. Thirteen acts appear, each with 14 different stories. Sure, there's the easy stuff - the live footage of The Daintees, Sonic Youth, as well as Boyd Rice And Frank Tovey - all of which are highly watchable highlights, but then there's also a batch of up-grade techno cuts which utilise everything from computer graphics, stolen images, scratching and all manner of video manipulation.

Check the colour mixing of Severed Heads (as previewed last year during their London visit), the vitality in both of

Portion Control's tracks, Hula's merciless rhythms set into vision and the airy romanticism of the virtually unknown Ever and Okapi Fever.

At long last: a video compilation worth watching all the way through.

DAVE HENDERSON

BLUES DANCE

Amon Saba Saakana

(Karnak)

A NOVEL which follows, if non-sequentially, a young black through both his own individual evolution and the wider development of the black society within this country.

As Michael Blumenthal - gang name Rough Black - begins to find just how hard and resisting the world can be, Amon Saba Saakana opts (naturally, and most welcome) to utilise the emotive nuances of reggae and dub music to reflect the deepest feelings and responses of his young black hero, and sets much of his story within a tangibly real Rastafarian sub-culture.

Set against a background of burgeoning racism in the mid '70s, this near parable of street-life and self development weaves closely into the fabric of the society it portrays and reflects. So much so that the Rough Black side of Michael's character is very much involved in the Notting Hill riots which form the thematic climax of the story.

An impressive, provocative and often rousing first novel.

ROGER HOLLAND



FEMI KUTI: oozing sax appeal

JUST GO AHEAD AND JUMP

LAGOS JUMP

The Tube, Friday February 14

APART FROM its intrinsic value as an entertaining audio-visual adventure through the lush rhythmic jungle of contemporary Nigerian music, *Lagos Jump* on last week's *Tube* illustrated just how under-utilised television is as a medium for documenting the explosion of pop styles and ethnic idioms that is taking place around the globe today.

When *The Tube* started it promised to showcase and reflect musical cultures, with the accent being on the plurality of sounds that pump out from New Zealand to Greenland and all points in between. And while it's true that it has acted as a springboard for a few indie groups, as the years have gone by the programme has veered towards being a live and often dull extension of the Top 40.

Lagos Jump, however, came as a jolt to a nervous system numbed by Euro-American bias, simply because it wasn't about another pop group in an exotic location, but it was an intelligent attempt to portray a different

culture.

And while I must admit to having a personal love of African musics, it's a long time since I have seen a performer quite as invigorating as Fela Kuti's son Femi roasting 'Madness Unlimited' with the Egypt 80 group on TV.

Apparently, *Lagos Jump* is the first example of *The Tube* working with an independent production company, Spellbound. And the irony behind the documentary is that several members of Spellbound used to be employed by *The Tube*, but left because they were disillusioned by the show's increasingly limited musical horizons.

And if *Lagos Jump* occasionally came over like *The Tube* having an uncomfortable holiday in Nigeria then at least it wasn't patronising or typically flippant. A nice balance.

There is a whole globe of music out there. *Lagos Jump* served to remind that it's high time television companies looked beyond their noses and the rosters of major labels and put us in touch with it.

JACK BARRON

THE MARCH VIOLETS

ON RECORD

THE SINGLE:
Turn to the Sky

c/w
Never look Back
Deep (Deepest)

7" VRRB 27
12" VRRX 27
AVAILABLE FROM TALENT ART

AND ON SHOW

THE TOUR Part 2:

FEB
26 Coventry Polytechnic
27 Keele University
28 Dudley L.B.S.

MAR
1 Cardiff Nerve
3 Cleethorpes Watergardens
5 Birmingham Portland
6 Newcastle Riverside
7 Nottingham Trent Poly
9 Brighton Escape Club
11 Bristol BlackBerry
12 Southampton University
13 London Electric Ballroom
14 Sheffield Polytechnic
15 Durham University
16 Dundee For Sam's
17 Bradford University
19 Essex University
20 Woolwich Garmston
21 Liverpool System
22 Strathclyde University

THE COLIN MACINNES OMNIBUS: CITY OF SPADES, ABSOLUTE BEGINNERS, MR LOVE AND JUSTICE

Colin MacInnes

(Allison & Busby)

THEY CALL these books the London Trilogy. They share no chronological consistency, nor even any characters. But they are joined together by a certain unity of moment, of intention and of spirit.

Across the canvas of these three works, MacInnes sketches in the skyline of a London unknown to me, and then strives to explain, in bold strokes of sweeping generalisation, the evolution of our capital from a bleak and grey and miserable post-war dump into an allegedly colourful and thrilling multi-racial metropolis where youth has come into its own.

And although I find much of his social analysis and pretentious insight frankly unpalatable, and despite grave suspicions about his own personal motivations, I must concede that, in the end, these are masterpieces of a sort.

But it is MacInnes' finely detailed close character construction, the logical yet still stimulating movement of his plots and his wordy, perhaps lyrical, unreal dialogue and narration which sway my judgement – and not for one moment his much vaunted prophetic knowledge and insight.

In both *City Of Spades* and *Absolute Beginners*, MacInnes' dominant characters clearly speak with the tongues of their creator. In the first he gives us two protagonists who in turn narrate and dominate the story line. A liberal welfare officer falls for the burgeoning black immigrant sub-culture, and in particular for the exuberant, vibrant self-confidence of Johnny MacDonald Fortune. And while the two are set up as equal forces within the novel it is, fittingly, the wilful Johnny Fortune who dominates the lives of all around him.

While *Absolute Beginners* aspires to the definition of an emerging teenage sub-culture it truly succeeds only when it turns to the question of race, in particular the riots of the era. *Mr Love And Justice*, being overtly allegorical, is by far the better work, mocking both love through the activities of the prostitute, and justice, in the machinations of a corrupt yet self-righteous vice squad.

Obsessed with the values and practices of prostitutes and the police alike, and with the speed, strength and beauty of both white youth and black immigrant, MacInnes' novels are blatantly flawed in their conception and yet enthralling in their construction and morality. Probably the book to tote about town in the forthcoming year.

ROGER HOLLAND

NO SURRENDER

(Palace Pictures)

ALAN BLEASDALE has successfully pulled off his first movie. There are no frills, a lot of gloom, thick Irish and Liverpudlian accents, but most of all, there's fun – and tragedy.

The story is a fantasy parody wrapped around the crassest of social confrontations or, as the sub-title says in true Bleasdale style "a normal night out... these days". This

constitutes two aggressive teams of OAPs diving in for a head-on fight at a superbly tacky cabaret club, where the kitchen help (Joanne Whalley, *Edge Of Darkness*) does the singing. Added to this are heavies who smash up the ex-manager of the club in a garage outside, and Elvis Costello (as Rosco de Ville, the magician) who won't do his comic turn because his rabbit's sick.

Master of comedy and slapstick humour, Bleasdale still

knows where to draw the irony, namely, in the simple truth of each conflict.

The perfect title to an age of doom.

SALLY GETHIN

OUT OF ORDER

(Virgin)

IF YOU'RE scared of going into lifts, you'd better not go and see *Out Of Order*.

Swiss director Carl Schenkel fancied the idea of making a low budget film consisting of a tiny cast and a plot that posed a supreme technical challenge. What he came up with is this drama about four people stuck in a lift.

A punk, an ageing accountant, an over-the-hill advertising executive and his beautiful and bored assistant cum lover are the victims of fate as their steel coffin jams somewhere near the 38th floor.

As the drama unfolds and we learn more about each of the characters, the claustrophobia and tension mounts. One of them will die before the night is through...

I'd recommend you go and see it, simply because against all odds, *Out of Order* is a brilliantly conceived and executed thriller that keeps you guessing all the way.

JIM KITE

OZZY OSBOURNE: DIARY OF A MADMAN

Mick Wall

(Zomba Books)

I READ every word of this Ozzy Osbourne biography. It isn't challenging or difficult, being written about a moron, in a literate but moronic manner for, one presumes, heh-heh-heh, morons. Dig, pigs?

Actually that's slightly overstating the case. But what really galls me is the prime opportunity that has been lost by Mick Wall to dissect whether the singer is, as the title promises, mad or simply the porker of heavy metal.

As scribblers with bent nibs

go, Mick, a *Kerrang!*-U-Tang, isn't completely bad: his enthusiasm for his subject elevates this biog far above the hack-a-demy of fast words about stupid pop stars. Wall cares about this person he thinks is a brick called Ozzy.

Let me give you a flavour by picking a choice bite of the jugular at random... "Crunch! Blistering bleed guitar from Randy, and real-bones-into-dust treatment from the rhythm section. Ozzy railing like a wild boar at the zarjazz thrill-power of gawping wall-eyed at reel after reel of hard core pornography... The story of a blue-video freak with a guilt thing on heat. A blast."

Mick is referring to a song called 'No Bones Movies', and it's one of his more lucid moments. So you can imagine how much you have to sweat and swear by the time you get round to reading about the real meat and potatoes that governs Ozzy's idiotic life.

There is no attempt at intelligent analysis or explanation here. In that sense, the author perfectly matches his subject by riding on rank typewriter riffs of sex and drugs and rock and sodding roll and alcohol. This is a marriage made in hell (snigger). Only my guess is Ozzy's hell, like most of heavy metal's, has more to do with burlesque and showbiz than any real mental or physical anguish.

So here's the rub and where the genie emerges to explain himself: reading between the lines Ozzy, like most humans, is crazy, mixed-minded and screwed up like a Slinky.

For all his meticulous factual research, Wall doesn't prod Ozzy to see which way the blubber wobbles. This is the major failure of this biog, along with several others – like accounting for Osbourne's cultural importance...

Snortle.

JACK BARRON

SUB ZERO

Playing "the new voice of a generation" game



LESS THAN ZERO

Bret Easton Ellis

(Picador)

WHAT WE have here is a revised update of a bit of pseudo 'creative writing' some kid did as part of his college course. Ultra-short and printed in *Janet And John* size type, *Less Than Zero* has already been a hit in America, with people who should know better using words like 'astounding' and 'wunderkinder' as they fall over themselves to herald the author as the writer of the decade. Interested?

Picador want you to be. They figure that a story about spoilt rich kids in LA taking drugs, indulging in bisexuality, listening to rock music and staring meaningfully into the middle-distance a lot *ought* to be a big hit here, too. I hope you figure differently.

I guess it's something of a minor triumph that our Bret manages to make a book with oodles of screwing 'n' snorting in it so utterly *tedious*. It's not merely that the narrator, Clay, (who Bret insists is *not* himself in literary disguise) is a hateful prick; there've been lots of books with hateful pricks as leading characters that work just fine. Clay, y'see, is just plain dull.

Ellis, having studied a lot, thinks that good writing involves plenty grunts, pauses and lack of communication between characters. Lotsa stuff about what people had for lunch or how they smoke their ciggies. Art. One could almost be conned by all the voice-of-a-generation hype if it wasn't that the Yanks come up with a new voice-of-a-generation every year. Last year Jay McInerney's *Bright Lights, Big City*, about clubbing 'n' coke in cool, cruel Manhattan, was the book for/about groovy, alienated young folks, and McInerney's name was on every lit hack's lips. Now? Exactly.

And the next genius, come on down!

SANDY ROBERTSON

RED GUITARS



NATIONAL AVENUE
(SUNDAY AFTERNOON)

NEW SINGLE AVAILABLE AS 7" (VS 832) & 12" (VS 832-12)

NEW SINGLE AVAILABLE AS 7" (VS 832) & 12" (VS 832-12)



"We like men," say WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT! making JACK BARRON blush in his boots. STEPHEN MAYES took no exception, but lots of shots

AND THE most seductive word in existence is... and.

And so I want to entice you into the painted nail-gnawing enthusiasm, scarlet-haired instinct, and limited but untainted music which comes in the aerosol burst pop of We've Got A Fuzzbox And We're Gonna Use It!

And — this is most important — We've Got A Fuzzbox And We're Gonna Use It! are unsullied by business co(r)ns. They are primed for speedy adventure to the throb of dervish drums and buzzsaw guitars which sprint through atrophy and tap dance on the coffin of pretension.

And so, if you open your eyes right away, you'll recognise that we're in The Fox pub in their home town of Birmingham on February 14. In front of you sit four girls whose conversation crackles like a firestorm in the petrified forest of cynicism.

"Don't be bashful, we won't bite you," they laugh in complete disorder as you flush and gaze at...

X: Magz: vegetarian, 21 years old, works in a dole office, adores Pooh Bear and Marc Almond, has lots of dust

and tack 'n' flash clothes by her bed. Aka Witch, Strawberry and Mouse the sister of...

Jo: who like the rest of Fuzzbox is 17 and goes to college, enjoys insulting people, once put leaflets on thousands of chairs at the NEC when Dire Straits played, and is the sort of girl who says "I was born cool" and then giggles at the absurdity. Aka Beaver, Potato, Hamster and Big-Headed Brat. And...

Tina: the only unattached member (though she has a secret weakness for Jim Reid of The Mary Chain whom Fuzzbox recently supported), went to dance school with Toyah and has the ability to fuse every electrical appliance in the vicinity. Aka Gremlin, Carrot or Ice-Cream Cone. And...

Vix: face like a moon, once met Margaret Thatcher but thinks her policies are as dull and destructive as her make-up and clothes, the girl responsible for the "Whooooo!" of the band which one boy fan has confessed in a letter "turn his knees to jelly". Aka Pig, Tomato and Peach.

AND SO, if this article isn't formal and polite and decides to suddenly stop so Vix can castigate "All rapists should have their goolies cut off" (though this creates a lot of argument) then it's simply too bad. For as Jo puts it plainly "It's all down to society, maaan, OK, yar. I know, I study Sociology and today we talked about bollocks."

And it's understandable why Fuzzbox are so bubbly and fresh tonight. This is the eve of their debut single 'XX Sex', via Rob Lloyd's Vindaloo label, which deals partly with the absurd way women are portrayed in the media, how a rape report can be shown next to a busty pin-up.

And yet it would be a mistake to think Fuzzbox are anti-male.

"We really like men," explains Magz. "Not all feminists are dungaree-

wearing, short-haired, roll-up smoking women. We love mini-skirts, maaan."

And here is what you should do when you buy 'XX Sex'. (a) Hold it up to the light and you'll chuckle as the vinyl refracts neon blue and red swirls back at you. (b) Then put it on your player and realise, yes, it's pretty damn exciting considering the group have only been together since last July and formed because of a lie.

And the lie went something like this: "We're in a band," chirped Magz, Jo, Tina and Vix. "Oh are you?" replied a promoter, "how would you like a support slot?" It was only two hours before they were due to appear. "Oh dear," grinned the girls, "well, we've got a fuzzbox and we're gonna use it, that's for sure."

And while you're thinking about that I'll tell you how not to chat up a Fuzzbox if you're a boy or girl. Don't try bleating as Belgians have along the lines of "You have a beautiful face, you have beautiful eyes, will you f*** me?"

And why not? Well because, if you're lucky, all you'll escape with is your ego shrivelled by an iceberg of sarcasm, which extends to unmentionables like Madonna.

Jo: "That spot on Madonna's face keeps moving. It's not a beauty spot, it's a roving blackhead."

Magz: "I think that Madonna's overweight but what else can you think about her? Anything we would say would be interpreted as bitching. I mean I like boogying on down to some of her really heavy disco numbers."

Jo: "Could you make sure this article has a really big typeface because we'd like to be bigger than Madonna."

Magz: "Oh no! Don't say things like that, Jo. That's really horrible, I hate people saying things like that."

Jo: "I meant bigger in the bust region, Magz."

Vix: "Oh Jo, puh-leaze! Breast size isn't important as a measure of artistic

capability at all."

Jo: "True, at least in your case."

Vix: "Sorry, this is women's talk, hah-hah-hah."

AND SO this only gives you a clue about what the Fuzzboxes like to smile about. My photographer, Steve, being a socially aware sort, wants to know what makes them frown. Do the group, say, worry about the image of women.

"I think no matter what you say or do people will carry on as they like," reckons Magz. "If you can make them more aware of the consequences of what they do then fair enough. But I'm not here to tell people what to do, that's their own decision."

But surely the image of women as supine sex objects affects you?

"Of course it does," admits Magz. "When we're on stage we sometimes get comments like, Spread your legs. The point is that in this day and age I shouldn't even need to deal with such things, but I can't sort people out, they have to think for themselves."

"You know, we're not trying to come over as cool, sophisticated, wonderfully talented women musicians because we're not like that," continues Vix. "We don't mind making fools of ourselves which I think a lot of people are afraid of doing. Everybody makes mistakes and I don't see why bands should be perfect."

"The bottom line is we didn't set out to be an all-girl group," adds Jo. "We just got onstage for a laugh and it so happens that we're four girls. And indeed we got laughed at and we still do get laughed at."

And so when the pub closed we went back to Magz's flat and I got to sleep with three of the fuzzboxes. They were oblong and made of grey metal and when you plug them in they make a glorious racket. And that's just fine by me.

EDWIN POUNCEY gets stuck into gear with MICHAEL GIRA, a black swan and a nice man. EYE AND EYE kept his finger on the button

SWANS REHEARSE at 120 decibels. That's about the same volume as a jet engine bursting into life.

When that Swans aural scouring pours from a set of stereo speakers perhaps it's easy to sympathise with those who run screaming from the room with ears covered.

Or maybe not.

If you can't stand the Swans' heat you'd best stay out of their kitchen.

But should you find yourself chained to the cooker you may be astonished to discover that beneath that seemingly impenetrable skin lie the bare bones of an extremely powerful rock 'n' roll outfit.

These Swans are greedy bastards, however; they want, nay demand, every scrap of your attention. To appreciate the pure thing they wave round your head there can be no interference. Like sex or death, experiencing the Swans for the first time is an intimate act to be savoured, not rushed. Eventually, despite the illusion of pain, ecstasy folds its arms around you and drags you down.

The Swans want you to listen to them and share their experience, and in this sense they are one of the most generous rock bands alive: they want you to fly with them into the core of their big black sun.

THE SWANS' voice is Michael Gira, a long-limbed individual with a lank, blond mane of hair which occasionally curtains half of his face. The menace I was superstitiously expecting has failed to materialise; Michael Gira is a nice man.

I slowly begin to unpack the tools of my trade and lay them before him. Tape recorder, notebook, pen and the sheet of questions to which I hope to get answers. I feel like a brain surgeon steadying himself for the first incision. I want to see what secret disease is under his scalp.

Michael picks up the typed sheet I offer him and scans through it, pausing to smirk at the occasional entry, frowning his brow at another.

"I've been asked a few of these things before," he politely informs me, handing them back and taking a slug of Red Stripe.

Shit! Getting inside Gira's gearbox is going to be a tougher operation than I first imagined. The interview feature, it would appear, is an impotent little beast.

GIRLS JUST WANNA HAVE FUZZ!

SWANS UP ON A TIME

Many have tried but few have succeeded in setting down the definitive Gira vision in cold, hard print; a fact that Michael bemoans with scarcely concealed disgust.

"I just *don't* appreciate the romanticising of it, and certainly the literary implications of it, to me, seem unfounded.

"Whether it resembles it directly or not, this *is* rock music, it's meant to be direct. It's partially my fault for opening my trap about writers I've read or something - I guess I was naive to suppose that someone *wouldn't* seize on that as a hook. It's not to imply that I'm illiterate, but when you sit down to make music you don't think about your influences or what you've read, you sit down and try and make something *grind*."

Sure, but it would be easy for someone to confuse the way the Swans' songs are written as a literary style, wouldn't it? Almost as the shortest of short stories perhaps?

"No. They're not linear, a story would be linear and I don't write them that way. They don't have a beginning, a middle or an end. They're basically slogans, signposts."

But not poetry?

"I don't like poetry, I just find it tedious and a little precious. I have to admit that I'm not immensely conversant with it either, I don't have the patience for it myself. Possibly it's not a dead art form but it's one that isn't applicable to modern ways of receiving things."

But (and I don't agree with Michael's views on verse) that said, would Swans records be better understood if, like poems or short stories, they were digested a bit at a time instead of in one solid chunk?

"We put a lot of care into making music in sequence and conceiving it as an album so I hope it can be listened to as one. I can imagine that, with the old records," ('Filt', 'Cop'), "for some people that might have been difficult considering the constant barrage."

"I hope the new material has more entrance for the ear and expands the texture of the music a little more."

TO ILLUSTRATE his point Michael slots a copy of the Swans' latest work into the Some Bizzare cassette PA and bends back my ear. The piece that immediately assaults my senses is 'The Hanging', from their forthcoming mini-album 'Holy Money'.

All this new music, the single 'Time Is Money (Bastard)', the LP 'Greed' and the aforementioned 'Holy Money', is a departure from the usual jack-hammer beat that most folk associate with the Swans. 'The Hanging' has an

almost hallucinatory effect, transporting the imagination to previously unexplored territories while making sure to keep it on a tight leash.

"I don't know if it was that specific at the time," says Michael, "but I guess, post mortem, it would have to do with that. I just thought about that song for a long time before we ever tried it; I had it mapped out in my head for quite a while. It started with the idea of someone hanging themselves for sexual pleasure. I was just thinking about what it takes to do that and the kind of almost religious frame of mind that it implies, the proximity of death and ejaculation. It started with that and then I erased the obviousness of that from it."

What's left makes for uneasy, enthralling listening that teeters on the brink of existence and extinction. That thread, which keeps us secured to routine, that binds us to the pain threshold and separates us by a fraction from animals, is what interests Michael Gira.

In his words he is seemingly devoted to testing that thread's tensile strength. How far do you have to pull before it snaps, and what agonies must be endured before the inevitable darkness closes in?

Not everybody, however, can walk down the Swans' shadowy alley. Turn its scream up and requests of 'turn it down!' are not far behind. What does Michael think about this reaction to the Swans' work?

"I dunno, they're irrelevant I guess. We can't really think about the listener's reaction too much, that's basically what commercial music does today. Usually if people really want to listen to something they turn it up, if they're not just using music for distraction."

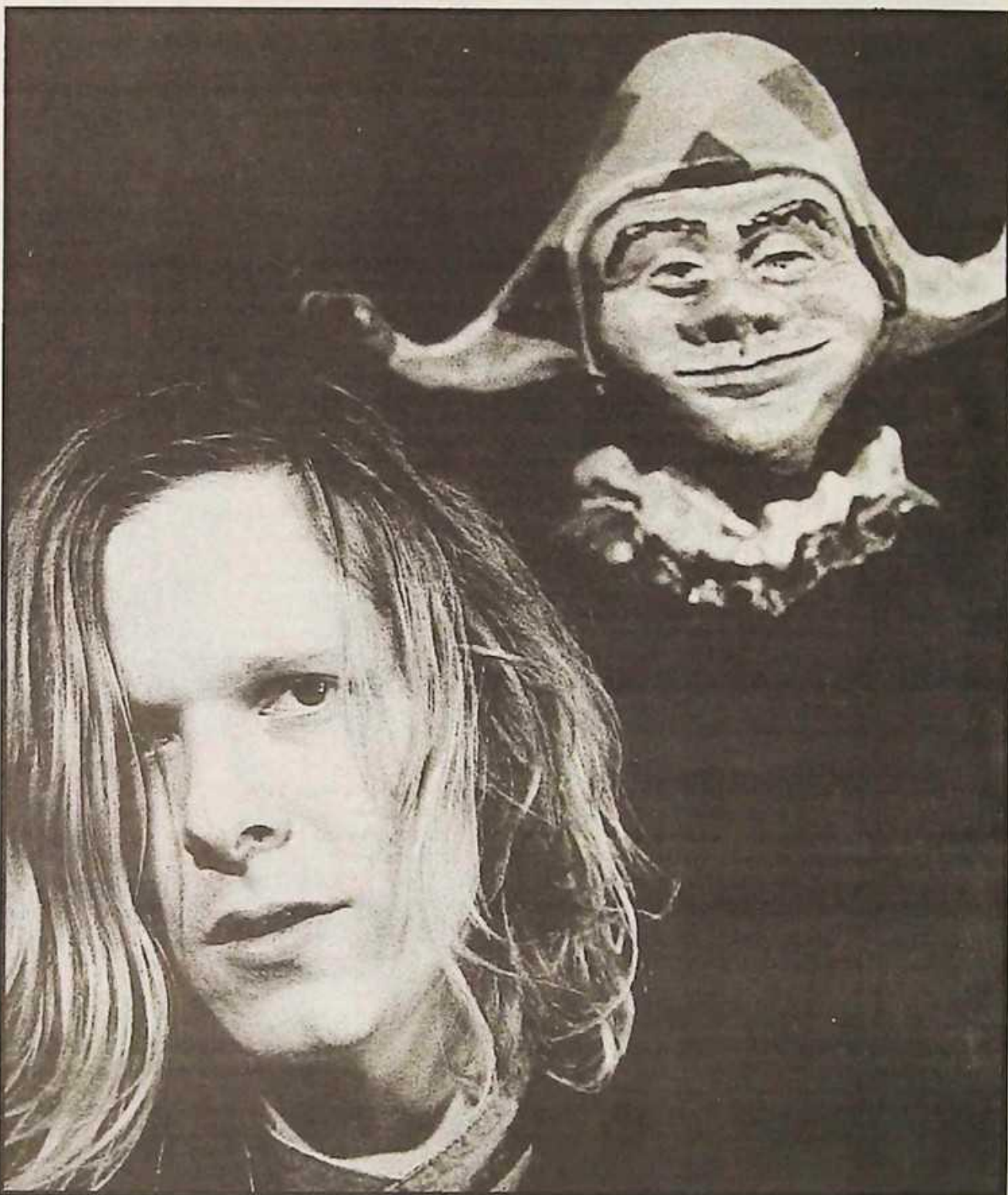
Are you being intentionally obnoxious, by deliberately making music to drive people into a state of unease?

"That would be an incredible misconception. I guess it has to do with the exposure to certain kinds of sounds and information that makes them act that way. If all one listens to is Madonna then I imagine it *would* sound like a noise. That doesn't mean that it is."

So you're not pointing your music at people's heads like a loaded gun?

"No, absolutely not. I have nothing against anyone really. Using it as a weapon would imply that I wanted to attack someone and I don't really place enough importance on other people to want to attack them."

Yet in a current issue of *Forced Exposure* magazine Thurston Moore of Sonic Youth tells an on-the-road tale of you beating some punter to the ground for having too good a time at a



Swans show.

"That was Thurston's embellishment for the sake of our colour. That happened at a gig in Athens, Georgia where there were maybe 50 people. They were sort of a collegian, preppy crowd and this really obnoxious couple of people right in front of us wearing these Devo jumpsuits began to pogo. I was just so repulsed that I just did it, because I couldn't bear that being the response to what we were doing. I just got off the stage and I threw the guy down onto the ground, it was really repulsive. Then he left and the rest of the audience left soon after."

Are you worried that the smokescreen that has been allowed to cover the Swans' tracks in the media may now only attract a mixture of pseudo-intellectuals and hard core punks?

"It would distress me ultimately if that was our audience. With the

pseudo-intellectuals it's up to us to numb their thinking. With the punks, I guess it's up to us to flatten them!"

THE SWANS don't like audience stupidity. Heads full of bone are hard to drill through, while the message won't stick in a head full of mush.

Maybe this is why the Swans have given their new single 'Time Is Money (Bastard)' some disco drive. That Michael admits, "we've aimed more for a grinding of the hips" is perhaps an indication that the Swans aren't too averse to a bit of bump 'n' bop, and that they would like to see you out on the dance floor and under the strobe light.

What kind of an effect does the Swans' music have on its creator?

"By the time we're finished with a record I can't hear it any more anyway. I have to take it

completely abstractly because we'll spend three to five months working out material, 300 hours recording the material, a lot of time mixing and editing that material and all the time working on the pressing of it. By the time you're done with it you can't hear it. I can't be objective in that way about it."

"I just listened to 'Cop' for the first time in over a year. This time I could really hear it again."

Time to go. Work is over, now it's time to play. Michael Gira's anxious to score a set of Clive Barker's *Books Of Blood* and I'm only too happy to point him in the right direction.

Outside, Marc Almond's ever-present fan club shiver and stare as we leave the hallowed temple of Some Bizzare. The pubs are shut and the sky has clouded into early evening. Another day, another dollar in the life of a black Swan.

Reviewed by
Roger Holland



SINGLE OF THE WEEK

KATE BUSH 'Hounds Of Love' (EMI) I'll come clean and freely admit that I'm the sort of cove who wilfully ducks the BPI Awards every year. I'm sure that all those involved are decent types, deeply saddened by the great disasters – the sinking of *Sheffield*, the modernisation of the prayer book, Liverpool's recent goalless draw with Manchester United, that sort of thing. And I'm sure they're not the sort of people to savour gross behaviour off the ball, or credit hearsay allegations against the Met. But even so, I really couldn't give a flying f*** if a bunch of yuppie industry hacks rate Phil Collins above even Dire Straits. I hope I die before I get a compact disc player!

But still, I was outraged to learn that although I gave the clearest possible instructions and despite winning umpteen nominations, Kate Bush took home sod all for the sideboard. After all, the 'Hounds Of Love' album is a mesmerising flow of unstoppable and haunting childish wonder. And Kate Bush's voice has at last become the beautifully evocative instrument into which it has long since threatened to evolve.

That album has already spawned two great hit singles. Meet the third.

There's a blatantly sexual gasp caught somewhere in her throat as Kate Bush plays hide and go seek with the inevitable. There's something coming through those trees, but although she's scared, she's also wide-eyed with anticipation. Have you seen *The Company Of Wolves*?

STEVIE WONDER

'Overjoyed' (Motown)

ARETHA FRANKLIN

'Another Night' (Arista)

Berry Gordy is reported once to have remarked that if Aretha Franklin had looked anything like Diana Ross, then she would have been the biggest ever. Sad, but quite possibly true.

Where Diana is pure, perfect, she is magnificently flawed. And where Ross soars, she suffers. 'Another Night' is not one of her very best works, but it is still an infinitely better record than Stevie Wonder's, which is a clear case of motions being made for all the wrong reasons.

PETE SHELLEY 'Waiting

For Love' (Mercury) I'll always make a point of going out of my way to hear Pete Shelley. The man who gave the world the pure pop opera of 'What Do I Get?' and 'Oh Shit!' deserves that at least. But just as he is still waiting for love, so I'm still waiting for him to make another really good record. This is not it.

THE BODINES 'Therese'

(Creation) Where others collect each new Creation release with a fervour just the other side of religious fanaticism, and boast with tears in their eyes of their complete collections, I have kept a hitherto blamelessly straight bat and managed to keep the bastards well away.

But this 'Therese', this is the one. Half breathless, half bewildered vocals chase after an urgently recurring guitar pattern and a long lost sense of something or other. Magnificent.

THE HOUSEMARTINS

'Sheep' (Go! Discs) Much the same sort of thing again but the fourth best band in Hull take a slightly different tack to the obligatory '60s role model and sweep through a jolly and insistent little tune. They really are quite good, aren't they? The only thing that worries me is their lack of identity.

10,000 MANIACS 'Scorpio

Rising' (WEA) Another little cracker – what is going on here? Much of the same, but who cares? Not this Scorpio. A cheesewire guitar twangs and points as Natalie Merchant twirls and exhorts. It's been a very good week for guitars.

RED GUITARS 'National Avenue (Sunday

Afternoon)' (Virgin) A voice just a step and a half from a breaking heart and a song which first walks and then begins to trot towards the distant warmth of past and half-forgotten memories. Stuff like that.

I had thought these Red Guitars had had their day and missed their chance, but it would appear not. It's taken them a long time, but this is so different. Perhaps the one to break the chain which links back to 'Good Technology'.

BOB AND VI 'Keep Lying, I

Love It' (Vindaloo) There are too many Robert Lloyds around for my liking, but instinct and a keen ear tells me that this is indeed the Nightingale that sings in Balsall Heath, crooning along with Vi Subversa (God bless her) to underline something of the ridiculous aspects of human relationships – and pop music?

SIUXSIE AND THE BANSHEES 'Candyman'

(Wonderland) It is, as so many has-beens seem so eager to point out, more or less ten years since Billy Grundy. But Susan and her Banshees probably haven't noticed. Certainly there's no sign here that she's at all aware that the times they are a-changing. But I suppose the Banshees have been playing the same old song for so long they'd find it very hard to break the habit. Only take an interest in this if you're the sort of sick swine who just has to hear how something as uniquely awful as 'Dear Prudence' might have sounded had it been played twice as fast again.

PRINCE AND THE REVOLUTION 'Kiss'

(Paisley Park) Well, the pouting prima donna of limp electro soul seems to have got his head together again, if only momentarily. But this is still a pale and sorry shadow of the promise implicit in 'Little Red Corvette'.

TOM WAITS 'In The Neighbourhood' (Island)

Oh dear, I just know this is going to lose me points and make me unpopular up here in swinging trendy Camden Town. But it has to be said. So here goes: Tom Waits is a rank and odious bore. (No bolts of lightning so far, I could be in the clear.) And the

reason it has taken him so very long to gain the public's eye is that he's truly bloody awful. The public must have a terrible squint at the moment.

To allege that this is one of his better works is to open the door to the corollary that there must be some that are worse. I really don't think there could be. If Springsteen were a broken-down wino with leprosy and a hunchback he'd still sound 20 times better than this. And I don't even like Springsteen!

GRACE JONES 'Love Is The

Drug' (Island) Disastrous casting all round. The Roxy Music original almost shuddered with refracted sensuality. But this 'Groucho' Smykle remix retread skedaddles too urgently, insensitive to the dramatic patterns of the song. Guile is replaced by mechanics, soul by design and tension by empty bravado.

BLACK SABBATH (FEATURING TONY

IOMMI) 'In For The Kill' (Vertigo) There was only ever one Black Sabbath. And that quite genuinely great band had died some time before Ozzy finally came to draw stumps. This could be Dio or Saxon or any one of literally hundreds of faceless but technically competent HM bluster merchants. Hopefully the final indignity to be heaped upon a once-loved name.

TOPPER HEADON 'I'll Give

You Everything' (Phonogram) It is indeed amusing to watch as every ex-member of a disintegrating Big Name, Big Money band gets to launch his own personal commercial black hole. No matter what you might say about 'Rock The Casbah', Topper has even less to offer than Ringo Starr had in his day. Paul Simonon couldn't even tie his own shoe laces without Mick Jones to show him where to put his fingers. I await his solo career with a very nearly straight face.

DERMOT MORGAN 'Thank You Very Much Mr

Eastwood (The Barry McGuigan Song)' (Stiff) My good friend Neil The Dangerous Mercenary holds that Pat Cowdell, leaning out obligingly for those savage uppercuts, was absolutely tailor made for Azumah

Nelson and managed to make him look even better than he is. But even so, young Barry still has every reason to thank his gaffer for keeping him well away from such a very tough cookie. Shit song though.

THE GENTS 'Give It To Me'

(Prism) Simple but endearingly honest, straightforward Yorkshire lads come forward to show Topper just how a rousing '60s soul beat should be stepped. Mod? That'll do nicely.

THE POGUES 'Poguetry In

Motion' (Stiff) Our first glimpse at the new Pogues is 'London Girl', which will be the song you'll hear on the radio if Steve Wright can shut up for just three minutes. Here everybody's favourite drunken Irish louts make a move into uncharted, up-beat accordion territory. Much more pop than ever before, a strange feeling.

"This could be our very last chance/This could be my very last dance." Is Shane hinting at something here? I don't suppose he is, after all nobody would give up such a lucrative and enjoyable career in a hurry, but there are signs that this scam is beginning to wear just a little thin. For the rest of this EP moves straight back into the more familiar traditional Celtic waters, and although Shane seems to be more articulate each time I hear him, much of the life and a lot of the conviction seems to be missing.

HEART 'These Dreams'

(Capitol) **ELECTRIC LIGHT**

ORCHESTRA 'Calling

America' (Epic) MR

MISTER 'Kylie' (RCA)

SUPERTRAMP

'Cannonball' (A&M)

JENNIFER RUSH

'Madonna's Eyes' (CBS)

ELTON JOHN 'Cry To

Heaven' (Rocket) I

consider myself a bit of a connoisseur of impotent corporate garbage. As a general rule I can smell it, roll it around my mouth and then, after spitting it out again, tell you the precise vintage and, more often than not, the side of the hill that grew it. But these 'artists', and, to be fair, many more too numerous to mention in this week's page, are so absolutely and irredeemably transatlantic that we can only hope they'll drown out there.

And I have to concede

defeat. I just can't tell which of these are British and which are American. No wonder Brit pop does so well in the US – most of our pop stars seem to think we're already the 51st state.

STRANGE CRUISE 'Rebel

Blue Rocker' (EMI) Can we talk about The Clash again? Steve Strange puts down his security blanket just long enough to play at Clash City Rockers. A cringingly embarrassing muddle of pop/soul ethics and nursery rhyme bile. He will say his tongue is in his cheek, I say it should be cut out. Staggeringly stupid.

CHERRELLE 'Will You

Satisfy' (CBS) Quite reasonably in these liberated times, madame Cherrelle wants to know if I'm going to be up to all that rummaging and plumbing that the modern girl has come to expect before she enters into a short and meaningless relationship. Almost certainly not, I should say. Who does she think I am, Jack Barron?

RYUICHI SAKAMOTO

(FEATURING THOMAS DOLBY) 'Field Work' (10) Music to program computers by. 'London Mix?' 'Tokyo Mix?' Everybody's talking pop muzak.

THE RAPIERS 'The Closing

Theme' (Offbeat) The world can be divided into just two sorts of people. Those who think this inane revivalist wank is the purest form of joy, and those who know how many beans make five.

THE MARCH VIOLETS

'Turn To The Sky'

(London) I never liked the Violets. Not even when they were good. But, like Black Sabbath and The Clash, they really should have known when to call it a day.

These March Violets would now have you believe that Simon, their erstwhile singer and co, never actually existed, and that Lawrence was the inspirational force behind the band. This is an approach to creative history rivalled only behind the Iron Curtain. This second-rate sub-Blondie metal-pop outfit still see fit to trade under a name which commands a little respect. Their attempts to rewrite the past to exclude the man who everybody knows made that name disgust me.

Bastards of the week.

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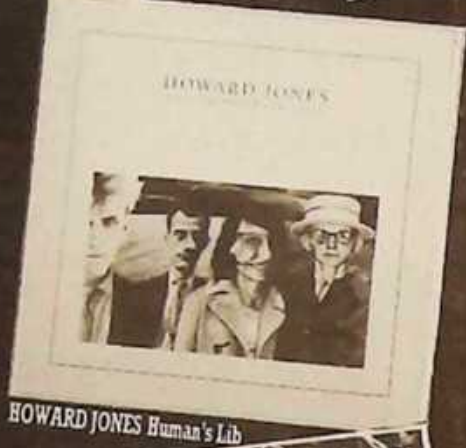
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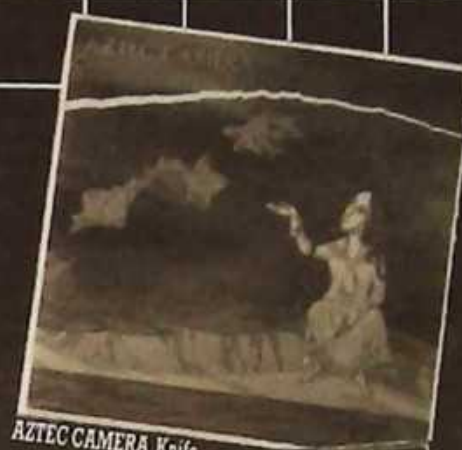
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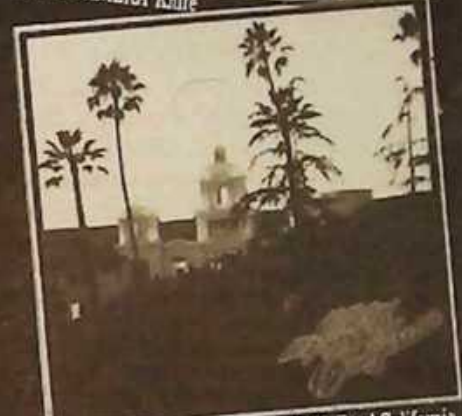
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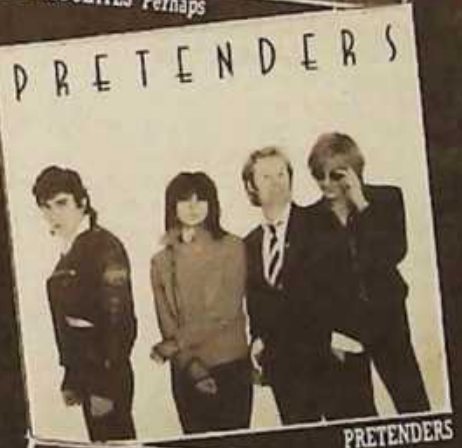
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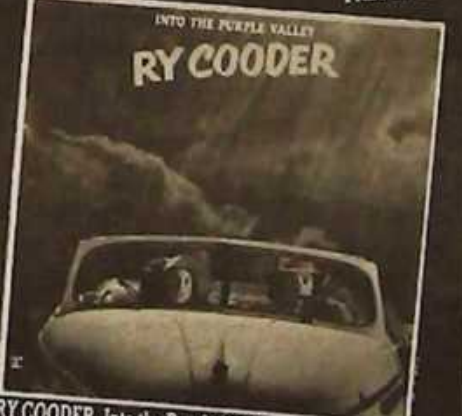
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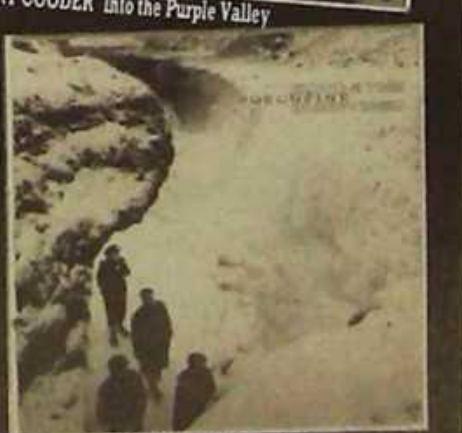
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PRETENDERS



RY COODER Into the Purple Valley



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THE COSTELLO SHOW AND TELL

I HADN'T realised what a strange cluster of accents there is in Elvis Costello's voice.

Sentences end with the soft, fluted lilt of Ireland. A Liverpoolian rhythm breaks up his words. Most of the delivery is loud, assertive southerner, sometimes nearly a bark. An occasional Atlanticism peeks through.

I've not heard a voice so curious since I heard Grace Jones speak.

"Erm... you have different reasons for liking things. I suppose 'I'll Wear It Proudly' is my favourite song on the record, and maybe 'American Without Tears'. But I like things that are on there just for the feeling — like 'Eisenhower Blues' and some of the fast things. I like little bits of musical things, details. But there's a lot of songs. I sort of forget them."

'King Of America' is not a record that makes you want to forget.

Almost an hour long, chiselled and grappled into a sparse, hurtful, glittery sequence, the LP isn't a difficult set to digest; but it's absolutely clear about offering no crumbs of concession. It's Costello standing up for his songwriter's art, insisting on all the virtues in an intellectual twist of the heart.

Almost two years after the hasty and embattled 'Goodbye Cruel World', Costello's return to such complete strength is almost alarming. The songs on 'King Of America', recorded in comparatively primitive conditions in Los Angeles but performed with an astounding sense of personality, are a thinker's archive of rare words, flashbulb pictures, long sweet melodies... the accustomed Costello show, but sewn together with a new, finer touch.

His ear and eye have never needled away so sharply.

WAS THIS collection — so long in arriving — written and polished over a long period?

"No, I thought about it over a long period. I didn't stop writing..."

Contrary to popular rumour.

"Yeah, absolutely contrary. The first song I wrote was 'Indoor Fireworks', at the beginning of last year, and the last was 'Suit Of Lights', which I did just before the last period of recording. We did three bouts of recording spread over three months; I didn't want to be in California for any length of time, so we did it two weeks at a time.

"I went out to California to produce the Coward Brothers record, about last February, and I had about four of the songs on the album then. In the interim I wrote a lot more."

Can't stop writing songs, eh?

"I can do if I want to. Artificially. I didn't let myself write any songs before 'Goodbye Cruel World' and then I did them really quickly, which I don't think was a very good idea. Maybe I should have worked on them longer.

"It's just something that goes on. Like, can you stop thinking?"

Yes, but I have to think about doing it. First.

COSTELLO IS in an electrical mood. At the back of his conversation one can make out the hackles of a man still wound up by press and media: don't let me be misunderstood, suckers. His energy in conversation is quilled with habitual distrust. You talkin' to me?

My usual deadpan bewilderment in these situations amuses him. His spectacles are coal-tinted: the eyes aren't on show. But his madly tousled hair and snaggle of teeth give him a slightly lunatic smile.

'King Of America' is, as Costello insists, a record outside: its bare acoustic wires and trickle of amplification make it remote from any radio sound of today. One of the few recent precedents for this music comes from the work of his co-producer, T-Bone Burnett.

"He saw the songs as they were coming up. He said, Well, why don't you just make it clearer? Why don't you get these people? Instead of doing it half solo and half with The Attractions, which was one idea. Part of his job was to stop me messing about with the songs.

"There should be due credit to Larry Hirsch, the engineer. A lot of records with acoustic bass are quite small, and this is quite large without a lot of silly effects. He recorded it so that the personality of the actual player is identifiable, which is pretty uncommon now."

Like a jazz production.

"Yeah. There was a track on that Miles Davis record 'Man With The Horn' where they went into raptures in the sleeve note about a fantastic innovation on the drums — and it was just a lot of really horrible echo they'd put on them. But it was an innovation for a jazz record."

Was the chime of this LP any reaction to an over-production on the last few Costello records?

"The last record was just a mess — it started off to be one record and changed halfway through. The one before, I probably don't like as much as I did when we made it. But it might be over-produced in your opinion, or maybe in mine, and the people who like it like it because it sounds like that. That's why they bought it. I'm not going to damn it.

"The songs are the most important thing, and then the singing of them. Everything that contributed to that was a good idea and everything that got in the way of it was a bad one. It's bloody simple. What's hard about that?"

BANG! BANG! And as we proceed, the paid murmur of doubt and the impervious artist, it grows clear how Declan MacManus and Elvis Costello have made peace with each other: instead of killing Elvis, Declan has scrubbed out his ambiguities. The songs have it; it's that simple. You hear it; or you don't. I think; therefore...

This 'King' might have been a solo record?

"I considered it, but you have to understand the folk-singer prejudice that exists. People expect it to sound like something else. It's very hard to make a record with very few instruments on it these days. People associate it with another time, and they don't really listen to the record at all. The minute certain people hear any kind of country inflection on the record, they won't listen to the song at all. It's as if it's a mortal sin.

"Like 'Our Little Angel' — the chorus sounds like it might have come out of a country song, but the verse doesn't. They're

my songs. I borrowed some mannerisms from some traditional styles of music, but they're my songs. Nobody else could have written them."

Costello speaks a truth that might be harsh for himself. Out of the simple materials of verse and chorus and language, he's carved this closed-off brilliance. For all its clarity and mastery of the form, 'King Of America' doesn't seem like something you make friends with. Only when he has fun, in the record's two covers, does the fist unclench.

"I think 'Eisenhower Blues' is hilarious. My records often have little traps for critics to stop into, and that's one — I was waiting for someone to go, Here we go, the English blues revival, or something. That's one of the joys of this not entirely comfortable relationship I have with the music press. Interviewers and reviewers want their prejudices confirmed. They've framed questions in such a way that it's impossible to answer without subscribing to their prejudice."

He grins his messy smile and perches his head on one side.

"One writer got his knickers in a twist about 'Misunderstood' — did it stop the world? He was gullible enough to believe a lot of unfounded rumours about me. It's not the best track, but it's the one that introduces people to the sound of the record, and when you compare it to the rest of what's on the radio, it's like a punk record. What better way to do that than use a familiar song that I have some sympathy with? I don't want to be misunderstood. I mean, don't you lie awake and worry about the little sinful things you've done? I do! But it's not a life and death struggle for my soul. It's only a record."

"'Eisenhower Blues' is just fun, especially this year. I could have written a very heavy song about the retrogressive moral and political aspects of America, but I'd rather get drunk and sing 'Eisenhower Blues' just for a laugh. And it swings. I'd dance to it in my personal disco."

WHEN SONGS are so literate — so full of words — we inevitably read a lot into and out of them.

It's an absorbing game, going through Costello's records: with every character either naked or armed to the teeth with morals and worse, every phrase loaded, it's sublime guesswork as to whether 'he' is in there. Except, every so often, it's as though Costello pauses in his dismantling of civilisation and something personal comes out.

On the phantasmic 'Imperial Bedroom', it happened when you got to 'Almost Blue'. In 'King Of America', it happens — perhaps — when you reach 'I'll Wear It Proudly'.

"Well, to some extent. It's not so much as I'm standing aside in the other songs and then it's personal — that could just be the most personal moment. It's up to you how you react to the way I write. 'I'll Wear It Proudly' is the most open, unqualified love song I've ever written. What's the big surprise about that being the most personal thing? You're not seeing mirages. But to someone else, it might be a different moment. Otherwise it might as well be a 12-inch with one song on it."

Perhaps it's rather easy for this Elvis to be angry, passionate, bursting with well-chosen venom.

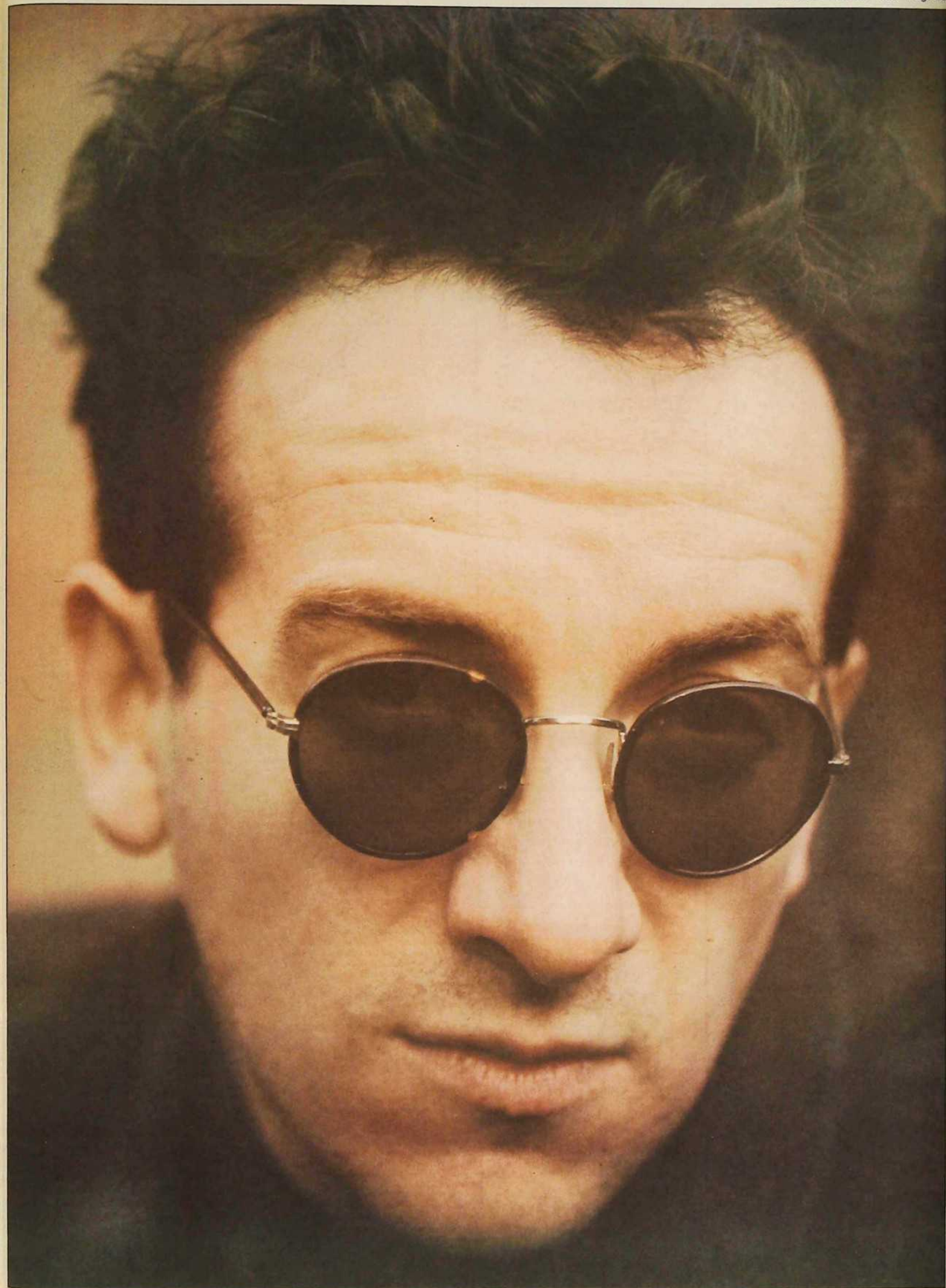
"Is it? You tell me. Could you have written this album?"

"I don't want to waste my anger on things that are unworthy. I'd end up like those people who go round with carrier bags on their heads yelling at traffic. What's the point of that?"

The self-proclaimed 'King Of America' talks to RICHARD COOK about his new LP, his uncomfortable relationship with the music press, and the mediocrity of today's pop music. PETER ANDERSON pictures a royal appointment

"'Misunderstood' is not the best track, but it's the one that introduces people to the sound of the record, and when you compare it to the rest of what's on the radio, it's like a punk record. What better way to do that than use a familiar song that I have some sympathy with? I don't want to be misunderstood. I mean, don't you lie awake and worry about the little sinful things you've done? I do! But it's not a life and death struggle for my soul. It's only a record."

CONTINUES PAGE 24



COSTELLO — FROM PAGE 22

No, I don't write songs. "I turn it on and off, but I don't want to waste my anger on things that are unworthy. I'd end up like those people who walk round with carrier bags on their heads yelling at traffic. What's the point of that?"

No point. But we're impaled again on our image of Elvis Costello, fashioned as far back as 'Miracle Man' and 'Less Than Zero'. So when a change — or at least a refocusing, a quick sharpening — is manifested in 'King Of America', what do we do?

"It's just there. The songs are what they appear to be."

And maybe we're obliged to interpret them just so. The slowness, the laziness of rock writing and plain rock interpretation is crystallised in Costello: he's always "savage", always "bitter", always "railing" against something. Or so most of the 'KOM' reviews would have it. No wonder we get hung up on the "death of Elvis". But Declan can't be bothered to care.

"This is the critical conceit. Most people make up their own minds — they don't give a damn about what you like. Nobody cares that much about the critical perspective. It's just information. Your feelings are important to you, but — it's just records, just music."

Ah, I suppose this isn't what we want to hear from a man who pushes words and music around with such angry care and attention.

"You're saying that the critical perception of what I do is limited to a few things. Well, that's the critic's fault. I consciously left the negative emotions off this record — which isn't to say I don't have them. I have a reputation for writing those sort of songs, something really spiteful. I have written quite a lot like that, and in the context of this album it would have drawn attention away from 'I'll Wear It Proudly', which is a kind of song I've never written before."

"I might make two and a half more records this year," he says calmly. "Two albums and one little album. I've got 75 per cent of the material. I've got an entire album's worth of material I'm going to record next month, and another half an album I could do in the autumn, plus another small thing I'd be contributing to. So I don't know when I'll play live again. I certainly won't play for three-and-a-half hours any more. I'll probably play for 20 or

30 minutes and do like I did when I started, just play the eight songs that seemed like the most important matter of life and death that night."

"I think live shows and records should be more of an event. This record is an event — I don't give a damn if it sells millions, but I'd like it to. I can't afford to make at least one of the records I want to make until I sell millions of records. It would be too expensive. This one was expensive."

How much money does he make?

"I've no idea."

That's what I say, too. The rich man's answer.

"I'm not rich. I'm not poor, either."

REFLECT on Costello's voice — on 'King Of America' it moves through deep soul sweep, a pinched, organ-grinder grimace, a countrified howl. How considered is this singing?

"It's death to think about it, about feeling. If you're attempting to put over a song, there's a certain amount of notes I can reach, and straining up to them will be effective for that song. If you start examining each line that way, you'd never be able to sing at all. I think the singing on this record's pretty good. The songs are performed. I know how to sing them. I don't hide behind mannerisms."

Does he sing like a storyteller?

"There's more stories on this album. 'Brilliant Mistake' is three little stories. 'American Without Tears' is a long story with a personal comment at the end. You just have to listen to it. Either it appeals to you or it doesn't."

Bang bang, again. And words have been banged out in Costello's huge library. He never seems to sacrifice words for music: one of his funniest, most uproarious songs, 'The World And His Wife', is almost impossible to sing.

"I've never had the perfect balance. But I don't think there are too many words. There are as many words and notes as there are supposed to be."

I think I read that, somewhere.

IT'S IRRESISTIBLE to ask Costello about the state of pop's nation. He has been the wittiest of fifth columnists. Today, he

shrugs out the epithets.

"I don't listen to the radio. I switch it on in the morning but if they're talking or playing a record I don't like, I switch it off again. I don't sit there waiting like Nipper for the next song I'll enjoy. I own quite a lot of records and I can go and put one on."

"I hardly buy a lot of records now because they're mostly complete nonsense. How many would you have bought if you didn't get them as review copies? There were only a couple last year, and I produced one of them. 'Rain Dogs' is the other. 'Psycho Candy' is a worthy thing, but I'd rather steal it than buy it. You can hear Madonna records on the radio all the time — you don't need to buy them. Saves you the money."

"I fell out of love with the pop neurosis of adjusting your critical faculty to the next point down on the scale as the records got worse and worse. The danger is that you sound like an old fellow who doesn't understand today's music, but I have to say that most of today's records which I have the misfortune to hear are totally lacking in any imagination, fervour, verve, any quality of playing or singing or composition... there are no gifted primitives, even."

Isn't the indie ethic undergoing a revival?

"No idea. Tell me a record that's any good."

Shop Assistants' 'Somewhere In China'?

"Haven't heard it. Too many records come out, that's the thing. This mania they've got for banning records in America, all the satanic heavy metal records. The reason for not banning them isn't that they don't corrupt — they're so f***** terrible that you don't need to buy them! That goes for a lot of what's released. It's consumerism gone mad."

Are young people cheated by today's pop?

"If they are, they can do something about it. They can stop buying it and put all these people out of business. It's like *The Sun*. Or the radio. If people sit round going, 'Oh, don't like the records on the radio, why don't they try and make better records?'"

A history lesson is bound up in the answer to that. Where has it led? Sigue Sigue Sputnik.

"I think they committed the unforgivable sin of being rude to Muriel Grey on TV last week. They're forever damned."

"Actually, I think they're very funny. It's

like Tony James saying" (assumes thick-ear drawl). "we thought we'd get some designer violence, mix it up with some BMX bikes and computer games, models with big tits, fast cars... It's funny. As long as you don't have to listen to the record."

"It's art school theory. The idea that The Sex Pistols should never have made a record, that the idea was better than the reality — it's the same thing here. The humorous thing isn't the group involved, it's this daft record company EMI — how can they fall for it twice in ten years? In Julien Temple's version of the Sigue Sigue Sputnik story they'll cut to a shot of a Patrick Cargill figure in a bowler hat, the bastion of the EMI establishment, but in reality it's just a bewildered A&R guy who's afraid that if he doesn't sign them someone else will. It's just show business. It's been going on a while."

I crease my face back into its usual question mark. So, do we have to get back to good songs and good playing?

"No," says Costello, beginning to sound like DeGaulle. "I'm not going to. Have you heard me play? I wouldn't get a job in someone else's group in a million years. It's not a question of getting back, it's going on. Either we have to pack up and go home or more people will have to find something within themselves that's worth it. I just get bored."

"I get asked for songs for other people, but I always send really weird ones to see if they'll do them. Last year I got asked for songs for Olivia Newton-John and Sarah Vaughn. And I had some songs in the original *Absolute Beginners*, but it's so out of control that it's hard to know what's in it. I disagreed with the director over whether I had telepathic abilities or not."

Are good songs being made but not recorded right?

"No idea. They might be there, but they've yet to reach my ears."

"U2 and Simple Minds make pieces of music, but they're not songs. I'm not looking down my nose at them — it's just a trend. The modern trend is to make bits of music."

He upturns his palms. What can I do?

Elvis Costello still writes songs — he can't stop it. What do I think? What do you think? It's just words, just records.

"Maybe I'm from a different age, or something."

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ALBUMS

RATINGS BUYBLAG ...HEAR ..FLOG •DUMP

NINA SIMONE 'Nina's Back!' (VPI Records VPI 100-7A) ****

I MUST tell you about the cover. It says it on both sides of the label, it says it on the press release, and it positively *boasts* it on the sleeve. "Nina's back!" And yes, there it is, Nina Simone's back. With a rose behind one ear and white linen draped modestly across her hips, the otherwise naked Nina, her back to the camera, gazes out upon a rock pool. Soulfully, of course.

And then the record almost lives up to the sleeve.

A voice deep with the weight of the world's wickedness, resonant with simple emotion and often warmly, almost huskily sensual, takes you by the hand and guides you through a variety of sensations.

From the pure epic tragedy of 'Fodder On Her Wings' and the swelling, socially acute echoes of, say, Gil Scott-Heron that shape 'It's Cold Out Here' to the rich and urgent funk interrogation of the Millie Jackson-esque 'You Must Have Another Lover'. And down to the comparative tedium of the dance and bop flirt of 'Touching And Caring' and the frankly trivial pursuit of Latin Americana which is 'I Sing Just To Know That I'm Alive'.

The pianist who apparently had to be practically blackmailed into singing in public does more than enough to show that you can't keep a great voice down. I mean, even when she gives it a touch of the Barbra Streisand memories bit, she still sounds superb! A stylist with style and soul.

ROGER HOLLAND



NINA SIMONE: she's back, you know

Allan Titmuss

SPINE FEVER

HUBERT THE TREE 'Waaaaaargh Wooooowoooo Yeah Baby!' (Lamb To The Slaughter ODD 1) ****

OH TO inhabit the wonderful world of Hubert The Tree...

The all-pervading happiness, the girls, the simplicity, those white-padded walls upon which the mind might paint pictures, watching telly with one's favourite toad, and the occasional chance to escape to the country with a sexy hedgehog. Bliss.

Even the bad times sound pretty good. Wife Belinda may be a heavyweight tyrant, but our Hubert sounds more amused than abused. Besides, he's seeing other girls (those not stolen from under his nose by the cripples), which isn't bad for a bloke who's been dead since 1886.

Hubert tells his life story with the aid of the merest dribble of guitar, keyboards and drums. The male voice choir, hastily assembled from Driffild's Full Measure pub one Sunday night, help him with some tricky harmonies, and when he's alone he has

bats that are seeking world domination to keep him company.

Hubert has found the meaning of life. Model yourself upon him and all your dreary problems will disappear like maggots on the tip of a red hot poker. If this man isn't the future of rock 'n' roll, I'll eat my sphincter. Long live Hubert The Tree!

PETE MARCHETTO

MICHAEL PALMER/HALF PINT 'Joint Favourites' (Greensleeves GREL 89) ****½

I LOVE this device that the reggae world employs of sharing album releases between its up-and-coming names. Could you ever see The Jesus And Mary Chain actually admitting that they hadn't got quite enough material for a full album, and opting instead to share with, say, The Pastels? Can you see Bryan Robson ever getting through a full season's football?

Well-known names on the reggae scene seem to lack the all pervading ego. Or is it just that they don't get the same

sort of money thrown at them?

Michael Palmer's complete reggae pulse moves surprisingly ponderously upon the rhythms supplied by the old firm Shakespeare And Dunbar plc. And it is at best pleasant and mildly comfortable. While Half Pint's rather less heavy-handed impulse drive leads his thinner but more likeable vocals across sparse landscapes of sound. Repetitive yet infectious. Insubstantial yet militant. Invigorating. Check this, and leave that.

ROGER HOLLAND

RAINBOW 'Finyl Vinyl' (Polydor PODV8)***½

THE FIRST ten seconds of this double album are absolutely marvellous. They take my breath away like nothing has since the girl in a black shiny mac and orange socks at Kilburn tube station this lunchtime. They are sheer poetry: enchanting, evasive, perhaps slightly mystical. They consist of Judy Garland speaking in 'Over The Rainbow'.

Oh, you knew.

After that it's the predictable widdly widdly guitars, bonk bonk bass, wolla wolla vocals and tut tut drums. There are live bits from the Budokan in 1984, including an appallingly rushed and mismanaged 'I Surrender'. There are other live bits from America, and a couple of well dodgy studio recordings from 1979 and '81, like the inventively named 'Bad Girl'.

Multifarious fab hunks and dwarves like Joe Lynn Turner, Graham Bonnet and Ronnie James Dio shout at you a lot. Russ Ballard's other great composition (no, not 'So You Win Again' or even 'New York Groove') 'Since You Been Gone' emanates from Donington, a place where men are men and earthworms are scared shitless. Some of the guitar bits go on for simply ages and you need to move your fingers really quickly to do them.

What else can I say but she steals my love away and she licks her lips as she takes me for a ride and all that? Not art.

CHRIS ROBERTS

THE FATES 'Furia'

(Rough Trade HAG 1) ****½ AND NOT forgetting the witch in every woman's heart, it says here. The Fates are nine women brought together by Una Baines (formerly with The Fall and currently with The Blue Orchids) to record songs inspired by stories of witchcraft in ancient Celtic writings, particularly by tales of the Lancashire white witches who were murdered for their belief in and practice of herbal medicine. Furia herself was (vaguely) the winged goddess of vengeance.

One side is called 'Waxing', the other 'Waning'. I gave it seven stars on principle, then put it on.

Hubble those bubbles! This highly odd record is almost as intriguing as its cover (a hermaphrodite with a scratched bleeding leg, shrouded in green lace) and its catalogue number. Fiddles and flutes embellish a generally skeletal folk stance. An atmosphere ensues. Therein, songs like 'She Beats In My Heart' and 'No Romance' possess a warm breathy intimacy. 'Strength' is beautiful and sounds like something Neil Young foolishly left off 'Zuma'. Illusion abounds.

Later, things get berserkly druggy and esoteric — poems called 'Who Am I?' and 'Ritual' whisper over shrieks and organic grumbings before the chorus "rises like graceful lovers in the silhouette of dawn". It evokes misty mornings and unspoiled fantasy fruition. Utterly divorced from the mainstream. Familiar. Magic.

CHRIS ROBERTS

HONEYMOON SUITE 'The Big Prize' (WEA 252 824-1)***½

THE SUITE smell of success. It hangs thick around each and every track, suggesting that if this smooth Canadian quintet aren't stinking rich already (their first album was a platinum seller in their homeland) then they soon will be.

Their whole package is geared to and serviced by big bucks, and the music (rock with melodies that could melt a bank manager's heart at a touch) and image (namechecks for 'hair' and 'make-up' stylists) are equally slick and expensive.

Surprisingly, though, amidst all the crisp and calculating Americanisms, 'The Big Prize' still glitters with a quality of songwriting and performance that proves to be a welcome saving grace. Take opening number 'Bad Attitude': slightly clinical with its recurring hooklines maybe, but the impact of its layered, forceful chorus is virtually irresistible.

Elsewhere the approach is by and large more gently persuasive, with subtle fluctuations added to the arrangements (flute by Ian Anderson on 'All Along You Knew') for variety and interest. Nothing too wild and exciting, but what they do they do well, and in AOR the acid test is all about style and not innovation.

PAUL ELLIOTT

YARBROUGH AND PEOPLES 'Guilty' (Total Experience FL 85715)***½

THE GAP BAND 'Gap Band VII' (Total Experience FL 85714)***½

CALVIN YARBROUGH bears an eerie resemblance to Ike Turner and, like Ike, Calvin is often upstaged by his female counterpart — in this instance, Alisa Peoples and her Dynasty hair-do. 'I Wouldn't Lie To You' recycles the rhythm of The SOS Band's 'Just Be Good To Me'... as a matter of fact, Alisa's vocal

fluctuations and drives into every song are Mary Davis. A little note variation here, a little there and nobody will notice, right? Wrong.

Charlie, Ronnie and Robert Wilson not only have names that would better suit insurance salesmen, they've also managed an unadventurous seventh Gap Band album. I'm a faithful 'Gapper', but I'm beginning to think they're strung out (the cheap cover contributes to this theory).

The premium quality stuff is the grinding danceability of 'Desire', but 'Atomic Brain' never advances beyond abrupt lyrics, grunts and "oh"s, while 'Little Red Funkin' Hood's title is more imaginative than the actual song. Maybe it's time for the Wilsons to hang up their tassled white boots.

MONICA CADY

VARIOUS ARTISTS 'VISA Présente'

(Bondage/VISA 001)***½ THE FRENCH have style, I'll give them that, and the honour of proving my education the travesty it was. A neat package, with booklet and cute little fact sheets for each group — incomprehensible for the most part, the slobbish Subhumans being the only ones lazy enough to complete theirs in English.

A collection of roughly preserved moments in time, this is as infuriating, patchy and occasionally enlightening as most compilations: a deal of average fare, the odd fat vileness (Subhumans, take your second bow) and a pocketful of redeeming gems.

The best, in this case, are those who've adopted the raw electronic drone ethic, whether tense and controlled (Die Bunker), or messy, sordid and relentless (the excellent No Unauthorized). Kuki's mad bells and beats and vague Slits echoes are inspired, Lucrate Milk provide some wierd kicks, and the rest wavers undecided.

As a document, it'll pass 40 minutes or so for the curious few, and then disappear. Fair enough.

ROBIN GIBSON

VENOM 'Venom Live — Official Bootleg'

(American Phonograph APK 12)*

TAKING THEIR inspiration from *Tales Of The Unexpected* and producing the aural equivalent of *The Evil Dead* (but not so funny) Venom — or Chronic, Mandrax and Abattoir as they are known to their friends — have done very well for themselves.

This record has the worst sound quality I think I've ever heard, live or studio. As an exercise in pure noise, the music of Venom is mildly amusing for about 30 seconds. Their claims to have some knowledge of the 'Black Arts' are annoying and embarrassing, but when it fills Hammersmith Odeon... Venom are actually a good subject for an in-depth examination as to why they are so popular. That's why I'm stopping here.

NEIL PERRY

JOWE HEAD 'Strawberry Deutschemark'

(Constrictor CON 00001)***¾

SOMETIME SWELL Map and TVP, Palooka Jowe presents an album of musical jottings from God knows when to God knows where; personally selected extracts from a dotty diary.

On occasion Jowe's customised custard pies fail to connect... come to think of it, an impatient critic

PUPPET LOVE



METALLICA: you can't even see the strings...

lending a virgin ear to the first side would have every justification for being cheesed off after the first five tracks. After the bang-on opener, 'Cakeshop Girl', there follows a sequence of four insubstantial flights of fancy which promise little – two stabs at 'Crawfish', a dab at a Bond theme ('Cold Finger') and a 'Lion Sleeps Tonight' which says nothing Eno didn't say when he did it.

By the first half closer, 'February', things are looking decidedly brighter, and as a thank you for sticking with it Jowe opens the box of delights that is side two. Excepting 'Chad Valley', where Mother Zappa goes to Head's head, the anti-hits keep on coming. 'Swiss Air', 'Nearest Far Away Place', 'Cooling Fins' and 'Slow Babies' compensate for any niggling doubts regarding the authenticity of Jowe's Barrett-line eccentricity.

ANDY HURT

VARIOUS ARTISTS 'The Amp Records Compilation' (AMP 001)***3/4

AESTHETICS (NOUN). The most unpleasant ticks affecting the race. Worse than wood-ticks. (Ambrose Bierce, *The Enlarged Devil's Dictionary*, 1913.)

I've got ticks. Their effect on my person is a loathing for machine fascism, gaudy sci-fi covers and trite track titles amongst other things. It is surprising, then, to find 'The Amp Records Compilation', which features all of these, to be a rather rewarding record.

Amp is a new London-based label specialising in (predominantly instrumental) synthesiser music, and this, their first release, showcases Amp's first three signings: Mark Jenkins, Ashok Prema and Peter Beasley.

Jenkins's 'Take A Chance' and 'Touchdown Tonight' (yeah I know, embarrassing) trundle along in pleasant but rather predictable hi-tech fashion, sequencers and samplers jostling for position. Prema was born in India but dreams he is a German fruit closely related to the orange. He makes nice soundtrack music. Beasley is the only one to switch off the rhythms and consequently gets full marks for radicalism; his 'Parchal Papaguio' is

thoughtful and excellent.

I would like to love this record but the ticks have a firm hold. As it is, I'm relieved that I at least like it quite a lot. Available direct, while they get distribution sorted out, from Amp, PO Box 347, London N22 6SF.

DAVID ELLIOTT

SWALK 'The Way We Were' (Disposable DISPL 4)***1/2

HUMAN LEAGUE drop-out Jo Callis and fellow Shake veteran Angle Paterson zoom even further back in time to their halcyon days of wallowing in the campus ribaldry of The Rezillos. This time around, however, the humour's in short supply and there's been an almost total embargo on decent material.

The six items on the menu don't exactly make for an appetising 20 minutes: tatty Girlschool, shoddy Vibrators, tawdry Sweet, cheap Glitterband, second-hand pub boogie and, to finish, a limp Glitterband version of their Girlschool opener.

Real glam rock is to this pale shadow what the divine Sarah Greene is to that snivelling, drippy Greene-clone-in-a-black-wig, name of Debbie Greenwood, who bores the pants off thousands at *Breakfast Time*. I am amazed the sleeve doesn't bear the legend 'made in Taiwan'.

ANDY HURT

ROLLIN' THUNDER

'Lonesome . . .' (Hell's Kitchen Records NICK 2)****

VOCALIST IAN Eric enters my flat with a mini LP, seats himself amongst the mess and proceeds to tell me about Rollin' Thunder. In return I present him with fatherly lecture number 39, 'The Redundancy Of The Re-Vamped Yank Geetar'. He makes no reply, smiles mysteriously, and leaves. I sigh and stick the record on the deck. "Thwang!" it proclaims. "Aaaaargghhh!" I reply, and the stylus leaves the record with a scarring screech.

A few days later, I try again. Somehow the thwang has developed a twinkle and, unwary, I'm ensnared by riffs and melodies too sharp and imaginative for their

supposed pedigree. Lyrics capture my mind, rhythms my feet, and as a cold sweat forms on my brow the sound is severed by another scream.

It's my third attempt, and the merely average 'Wrecked Black Car', and occasionally maudlin vocals that sometimes hold back the atmosphere, are the only respites in the sanity assault that follows. And I'm perversely seduced by the strange intrusions of taped voices, excellent guitar interplay, moody saxophone and captivating codas and breaks.

PETE MARCHETTO

EUROGLIDERS

'Absolutely!' (CBS CBS 26784) *

THE SECOND I saw the cover, I knew *this one was for me*. The sleeve is so perfectly, exquisitely, majestically awful, it screamed out to me: "Please Mr Hurt, I'm totally in line with your appalling taste, take me." It's the sort of

sleeve that used to be favoured by early '70's reggae singers called Winston and would usually contain lovers rock versions of 'Just The Way You Are' and the entire David Gates catalogue.

For some reason, this cartoon catastrophe contains an album of Latin Quarter out-takes – hang on a mo, the label really does say Eurogliders. The best thing about this band is that they come from Australia, and until Ronnie gets his shuttles back in working order that's the most we can expect in terms of the mileage between us and them.

A warning: playing this record can wear down your stylus unnecessarily.

ANDY HURT

BABY TUCKOO 'Force Majeure' (Music For Nations MFN 56)**

TUCKOO STILL take up their cudgels with the stinging, bellicose enthusiasm that

METALLICA 'Master Of Puppets' (Music For Nations MFN 60)*****

NOT FAIR! When I said I'd be up for reviewing the latest Metallica disc, I thought I knew what to expect. I thought that Metallica were nothing if not above average speed-metal punks. Should be interesting, I mused. I expected a lot of things... but this?

Now let's get things straight. I find the majority of today's metal odious. A combination of Satan, satin and salami has pushed HM into the realms of the ridiculous – but 'Masters Of Puppets' could just possibly be the inevitable backlash against all this silliness.

Metallica aren't pretty, their stage wear consists of jeans and trainers, and their unswerving course towards... wherever, is quite thrilling. The stubborn, gritty wholeness of this record is truly frightening. The music of Metallica has developed from so-so thrash into a boiling, molten metal of the mind. Killing joke? This album was recorded in Sweet Silence studios...

Metallica have mastered a sound, a tone, a feeling that is all their own. Fear of the unknown is only human after all, and when I first heard 'The Thing That Should Not Be' (side one, track three) the shivers crawled up my spine. Several times.

There are moments of pure acoustic harmony, and there are times when the whole machine is in such a state of overdrive that something seems to be propelling this record into a different sphere. Even if I despised the music, I'd still have to give it five stars: it's that sort of an event.

'Master Of Puppets' is a first, a landmark in the history of recorded music – and yes, I know what I'm saying. There has never been anything like this before. Don't let a bunch of Sputniks fool you into believing that they are the "fifth generation of rock 'n' roll" (whatever it means). Metallica have harnessed the spirit of the age. Only the '80s could have spawned this album, and any claim to the decade's title must surely rest with Metallica.

NEIL PERRY

THE INSPIRATIONAL CHOIR 'Sweet Inspiration' (Portrait PRT 10048)****1/2

JUMP OUT of your pew! A commercial Vangelis intro puts the dampers on the dangerously delivered title track but, by adopting a more mo-dairn approach, 'Jesus Dropped The Charges' sets the body in a Motown motion. We'll skip 'Morning Has Broken' with its shouting and laughing children accompanied by courtly trumpets, although those traditional sung-in-a-hallway choir selections, 'Amazing Grace' and 'Abide With Me', are exquisite!

It's a shame 'Sweet Inspiration' wasn't released in time to accompany the ol' egg nog round the Christmas tree, as The Inspirational Choir actually manage to deviate from the tired, standard, organ-saturated and soprano-sappy gospel norm. Praiseworthy!

MONICA CADY

PAUL ELLIOTT

SWATCH WITH MOTHER

DOUBLE 'Blue' (Polydor POLD 5187)**

DOUBLE LIVE in a dream world which is even more boring than the real one. They like this. It's safe and there are plenty of wide open spaces in which they can indulge their smug slothfulness. So they whistle through the reeds of 'The Girl From Ipanema' and make safe signals in the direction of Pilot or Candlewick Green or Paper Lace. Not once do they touch on the inspired poetic genius of a Peter Sarstedt.

They sing of women of the world. What is a woman of the world please? Is it different to an earth mother? Is it a halfcaste on a Magic Bus? Can I get a grant for one? Certainly, Double provide none of the answers to these scintillating questions, crooning only that she "introduces me as her lover of the day". Double strike me as being a bit silly, gullible, and old.

The single, 'Captain Of Her Heart' ("A classic" – Gary Davies), tells you the whole story. The words don't mean anything and they conduct their lack of meaning badly. The romance is drowsy and passionless. The soundtrack is a haggard music box without a key. Round and round it goes, like fat, jaded millionaires cruising singles bars. 'Urban Nomads'. Ha ha. 'Love Is A Plane', and Double are the sickbags. They tell you to extinguish yourself.

Naturally, it will prove a firm favourite with sozzled Sade suckers and plebeian Pet Shop groovers, but its mundane sentiments and lack of relief are particularly tedious if contrasted with something equally 'laid back' but seriously invigorating, like, say, Joni Mitchell's early album of the same title. Anyway, there are nine types of women in the world and only two types of men (one of which is monks).

Oh, come on, it was better than another Swiss joke.

CHRIS ROBERTS



DOUBLE trouble... or, for purists, trooble

LIVES

SIMPLE MINDS

Birmingham

STADIUM ROCK reigns. He laughed.

We arrive at the NEC, 8,000 people deliriously consuming anything and everything. Spend, spend, spending on dandy pop cola, four pound programmes, ten pound T-shirts and various posters of the boys in their pompous, imperial black and white pose that veers towards classicism. This is extortion without precautions.

Suddenly, eruption!

Kerr - dressed like Bono - takes the stage. "It's good to be back in England," he cries victoriously, and the slow, penetrating bass line of 'Waterfront' pierces the vivacious whirl of lighting.

Stadium rock clichés. He seethed.

Mechanically, the world of Simple Minds unfurls. It's a fairytale land of new gold dreams and myths. A safe place where everything is primally black and white. The issues are never grey because there are no issues in the first place. All there is a vague, misplaced optimism weaving aimlessly through the swollen rock tapestry of Simple Minds. It's a land where the sheets never get dirty and the dove of peace - now adopted by Simple Minds - never craps on the humble person below.

Through the night, Kerr works conscientiously to involve the whole stadium in his world of utopia. He bellows, "Come in, come out of the rain" - but what does he mean? Absolutely nothing is the answer, for Kerr's lyrics consist of insubstantial verbiage that customises its imagery and ideology to fit the appropriate colossal sound. The songs, for the most part, are romantic garbage dictated

to by the excesses of a group trying to sound bigger than their music.

Meanwhile, the crushed paper aeroplanes of Amnesty International leaflets lie soaking up the pools of alcohol on the floor. Kerr introduces 'Ghostdancing' ("This is one's for Nelson Mandela, Stephen Biko and Desmond Tutu...") and the cheers fill the stadium.

Stadium rock causes. He laughed again.

An hour into the set and the real passion still hasn't surfaced. Instead, every pulse continues to be meticulously timed. This isn't live music; I'm sure it could just as well have been pre-recorded. It's a carbon-copy love letter performance, and it's ultimately dishonest. There's no outrage here - no intimidation, adventure or danger - and this is supposed to be the ultimate sound of stadium rock. But not once did Simple Minds create an aura of clairaudience. Nothing unique shone out as I looked at the thousands of people accepting another conveyor belt chain of staged reactions. Stadium rock stinks.

It stinks because nothing can be shared with 8,000 people. It becomes almost a pagan ritual when the lighter flames are held up to the sky, as the sacrifice of individuality is held forth to an egotistical rock star revelling in his own magnificence. It stinks because it can never connect; it tells you that you're nothing but a consumer amongst 1,000 consumers. Simple Minds are too encased within the confines of traditional rock to ever cross this ultimate bridge.

'Alive And Kicking' wallows in the background.

Stadium rock hypocrisies. He grinned.

RON ROM

MIND GAMES



JIM KERR: betcha didn't know Winston Churchill was a Simple Minds fan...

Peter Anderson

THE MIGHTY BALLISTICS HI-POWER Rock Garden

TONIGHT, THE Ballistics laboured conscientiously, worked hard, and through their efforts rewarded us with a set that was profound, intoxicating and memorable. A bucketful of soul, it was pumped by a thrashing heart and nourished by a condensed tension and hypnotic bitterness.

Their sharp anger pierced through everything, but the poignant frustration did not blot out the Ballistics' affection for change - their motivation stems from sheer desperation and their optimism lies in their ability to put up a resistance. The Ballistics' stand is a united one, two voices of different colours locking together to show an uncalculated racial harmony within the band and their ideals.

Their possible failure live, however, may be that the rich textures which made their 'Here Comes The Blues' album such a delight are missing on stage. But my doubts disappear when 'Four Million On The Dole' rattles out of the amps, causing bodies to sway and the air to become misty with the sweet smell of entertainment.

Ballistics, Mighty Power indeed!

RON ROM

THE HAPPY END Birmingham

THINK OF brass bands and you're likely to picture off-duty miners dressed in bowties and blazers, playing stuff like 'The Floral Dance'. But while The Happy End use the same instruments, they don't really fit the conventional image. No blazers. No bowties. No holds barred. They're

as far removed from the booze 'n' birds school of brass as you can get.

Instead, they offer you a taste of the sort of music that people in the '30s used as a soundtrack to what, now, would be described as an 'alternative' lifestyle. Brecht, Kurt Weill and other pseudo-famous names put in an appearance - but don't let that put you off. There is nothing that is dry or academic about this performance.

The magic of The Happy End - all 20 odd of them - is that they bring the music back to life. And, for all of the

leftist stances and statements they may make, they also manage to make the music accessible once more. To see the assembled intelligentsia of Birmingham (they do exist) bopping away to music that was written before they were born was almost as entertaining as the gig itself.

GEOFFREY S KENT

CRIME AND THE CITY SOLUTION Acklam Road Bay 63

DOWN IN the dark, Rowland and Harry - Howard brothers in love with a thing undeniably ugly yet beautiful

too - are sharing the cigarette duties. Glowing. And Rowland is stumbling with a slide away from the brazen angularities of yore and into new, more languid but just as grimy doorways. Keyboards trill through the mesh. There are moments when...

Crime And The City Solution sound as good, as floating, as devilish as The Doors at their most seductive. And it's a shame that their immense density and cathartic racket is saddled with the smelly fag-end of the post-goth generation for an 'appreciative audience'. But

there you go. At least they clap.

Crime are in black and don't move too much. But when they do it's an artful twitch or a sensual twist of the hips: that also goes for Bonney's vocal adventures. "She's got l-o-n-g, red hair." Is that what he said? As it turns out, Crime are as able to translate Glitter's 'Rock And Roll' on receipt of a small philosopher's stone as they are to douse Joy Division in Jack Daniels. They've crashed and swirled their way through the black hole they sucked themselves into at the start, and the resultant universe is jewel-studded and deliciously dangerous.

By the encore, like a blues brother of 'Sister Ray' freefalling down from the skies, it's impossible not to be drunk on the air in here alone. A masterpiece. And the colours (blue, grey, purple, unspeakable) are bleeding out into the street.

ROBIN GIBSON

CHEAP TRICK Hammersmith Odeon

TONIGHT THE kids came out to play, cruising in to see one of LA's most recent success stories. Many were too young to have even heard of Cheap Trick, a band who are on paper the antithesis of headliners Mötley Crüe. A closer inspection, though, shows the two bands to be from the same family: Cheap Trick are the original rock 'n' roll sleazeballs.

Trick probably knew that the majority of the audience were 'discovering' them, having missed years of their superb showmanship. So they buckled down to their task, which was to show the kids who's really boss. They did this by playing real songs,

100 per cent pure beef, no soya substitute.

And as well as playing the part, Cheap Trick look the part. Robin Zander is a true poseur, blond hair flowing arrogantly as he breezes about the stage. And Rick Nielsen, a total lunatic, may be a touch too much to unleash upon untutored eyes.

Cheap Trick even have more electric guitars than any other rock band: that is a fact. And whilst initiates and aficionados applauded a superb set, it soon became clear that Trick are a complete entertainment unit. Cheap at twice the price.

STEFFAN CHIRAZI

FAINT HEARTS AND SINS Hammersmith Clarendon

IN '77 they would have been revolutionary; in the early '80s they would have been laden down with crates of street cred. But apart from the rather obvious fact that the five of Faint Hearts And Sins play the same songs at the same time, there seems little obvious reason for them to be on the same stage together apart from their sex.

The four girls at the bow end of the dais are but mere cowering meeces in comparison to roaring lioness Manuela Zwingmann, who beats a majestic drum abait what she must hope is a bad dream. Some fair-ish numbers, but sightwise they're camped out in Dullsville. The singer, meanwhile, squeaks pleasingly in sister Siouxsie fashion, managing to transmit some kind of reticent rapport despite having been cruelly born attached by the wrist to a mikestand.

ANDY HURT

PRAT OUT OF HELL

THE BUTTHOLE SURFERS/CAMPER VAN BEETHOVEN/THE SEA HAGS

San Francisco

AN ALL-STAR cast assembled at Mahabay Gardens, the birthplace of San Francisco punk, for the triumphant return of the Buttholes. And at least 500 people crowded into the fab Mab (capacity 235) for a night of total mayhem.

Stumbling through their usual set of Flipper-inspired swamp riffing, the Hags came on like young, damaged John Fogertys. The world, meanwhile, has yet to be afflicted by Camper Vanmania, but you can start by holding your breath for their new LP, out soon on Rough Trade. Their peculiar brand of ska-infused electric hodge-podge tonight reached new levels of madness with the country polka rendition of Pink Floyd's 'Interstellar Overdrive'.

The Butthole Surfers' set will forever remain a series of images seared into my skull: Gibby in a torn and bloody dress; Gibby wearing a giant chicken head; Gibby with the saxophone; Gibby with a megaphone; Gibby running rampant, strobelight in one hand, fog machine in the other. The club was so packed that almost a hundred people stood on stage and 400 more crashed into my back, repeatedly, as Gibby scattered the insides of a teddy bear over the assembled throng.

It was hot, half my clothes were ripped off my body; people staggered out of the show bleeding, sweaty and half naked. Fun? You bet...

P C HERTZ



GIBBY Gibby hey! Eye And Eye

McCarthy

Chalk Farm Enterprise
THERE'S SOMETHING happening. Once again, small venues are bursting with people. There's an energy in the air, an atmosphere of smiles, a bounce in the dancing – music from the heart and not the freezer. Last weekend I managed to see three of the best bands out of the 'heart and guts' class, taking their guitars out of the post-punk nostalgia depression and making a big fresh noise. This is NOW... and it's better than ever.

The Enterprise is the club on the frontline, putting on two bands for two pounds. McCarthy hail from Barking, Essex, and tonight they support the excellent Wedding Present and convince me they're the best new live band I've seen this year. Oh such guile, vibrance, perfection, abrasiveness, ambiguity, foresight and imagination. I flush with pleasure and wonder how McCarthy manage to create such a complete sound so early in their career.

And what a sound it is. Full of chiming melodies that melt with a springy sourness, and tight drumming, layered with a gurgling, reverberating bass that hangs on the noose of innovation. McCarthy perform hard; they want to give us their best now and always. Y'see, they're enthusiasts, and that accounts for most of their brilliance. Imagine a heavy James, a snappier Pastels, an exciting Wire. Imagine how a classic guitar band should sound and you'll be halfway there.

McCarthy are part of the new breed of guitars: youth, freshness and motivation, music for the new generation, music for today. Forget the past, it's happening now!

RON ROM

Howard Hughes and the Western Approaches

Dingwalls
GAWKY IS one of the finest words in the English language and a hard adjective to live up to. Former stable lad to jockey Billy Mackenzie, Howard Hughes is Mr Gawky and is doing just dandy. Having hung up his piano and gone twang crazy, Howard straps his tongue rigidly in cheek and gives voice to his obsession with the big country, stampeding through 'Texas', 'Montana' and other states of observed Americana.

The rolling momentum of 'Buffalo Bill Part Two' and 'The Wagon Takes Control' suggests that Howard is



OZZY OSBOURNE and Jake E Lee: bedlam and the "angel"

Greg Freeman

MAD NOT MAD

OZZY OSBOURNE/RATT

Hammersmith Odeon
FROM THE mohicans playing 'Purple Haze' in the subway to the mass of touts sniffing around like a pack of bloodhounds onto a good killing, the scenes of madness in and around the Odeon could only mean one thing... Ozzy's in town.

The air was fairly buzzing, and Ratt coped with the pre-gig Ozzy mania admirably well, but the cruddy sound quality made it a little difficult to discern what they are about. Unfortunately, the most prominent feature was Stephen Percy's voice, which is not Ratt's most endearing quality, and the whole affair seemed strained and very low key. The electro-drum sound gave an interesting depth to their acceptable sleaze-rock, but I hope that they were as dissatisfied with the sound as I was. I'll wait until they're not playing second fiddle...

Anyway, an Ozzy show is always about Ozzy and no one else. He works, he sweats, he yelps, and he has the whole audience wrapped around his little finger. For reasons unknown, Ozzy

Osbourne holds some sort of eternal appeal. He's a bit of a jerk, sometimes; there's a crazy part of him which tends to take over, sometimes; but he's honest, and he's believable. He is, in fact, lovable.

With the possible exception of Motorhead's Wurzel, Jake E Lee is the state-of-the-art metal guitarist. He's not too pretty, he moves like an angel, and he treats his guitar with a glorious mixture of reverence and contempt. But, as with Ratt, the sound made his contributions less noticeable than they should have been.

'Shot In The Dark' was a trillion times better live; 'Suicide Solution' was vicious genius, and 'Paranoid' was... well, 'Paranoid'. The new material was kept to a minimum, which was a shame, and the drum solo was extremely tedious as all drum solos are. But it was an *upful* gig, it was sufficiently loud to keep me happy for a week, and at least some people are still enjoying themselves. Ozzy Osbourne is *nobody's* fool.

NEIL PERRY

already hanging out in the caboose, looking back on the unrepresentative keyboard-bound sound of his 'new' single.

Howard is a hybrid of Willie De Ville and Chris Searle who has heard David Byrne's vocal inflections and seen his man-hits-electric-fence body jerks. The "bender guitar" which dominates the Western Approaches' sound is supplied by Steve Turner, who bears a thumping resemblance to Simon Dee and listens to Baldy Knopfler during his lunch breaks.

The polo-necked third guitarist making ear-piercing ultrasonic noises is Chris Pyo,

a man whose individually striking shirt and trousers when combined don't so much clash as re-enact the battle of Agincourt. They play *numbers* rather than *songs* – but for guitar lovers, Howard and his good old boys play out an *orgy*.

ANDY HURT

JAH WOBBLE

Dingwalls
WOBBLE'S FIRST cuts having been deep, effective ones, and his post-PIL outings and collaborations never less than intriguing, it's a sad surprise to see him here, in the firm grip of a big woolly mitt of mediocrity. I ponder: a dopey

kind of crowd and a dull kind of music. A dopey, dull night.

Wobble is a wasted talent, an unseen diamond in a bowl of Basics brand broth – and if he's aware of it, it doesn't show. His singer is toggled up in squeaky leather and has the kind of dumb, strained apprentice rock voice that would barely be credible in a youth club. His guitarist is R & B on too much U2, and his drummer (who *picks* these people?) seems semi-comatose, torn from the TV to fill a professional vacancy with a drab competence that might once have formed the bedrock of a hobby.

God, how they ramble. 'Betrayal' is thrown away and the famous hypnotic Wobble bubble, boil and trouble only surfaces through the horrendous mix three songs into the set ('Fading'). By the fourth, when it's reluctantly approaching the intensity of yore, the band are proving themselves so dire that I confer with a friend. "Me no like," we agree and stroll out, kilts a-swishing, into the cold English night. Wobble has been wasting our time.

ROBIN GIBSON

THE HOUSEMARTINS

Wag Club
HOW LONG can you stay a socialist in the music business with Wag Pils at one-and-a-half quid a can? With The Housemartins – if the blurb is to be believed – aspiring to mediocrity and me aspiring to the cheapest possible altered state, things soon got a little hairy. Midway through their third bright, breezy flight, a vindictive attack of hiccups floored me. Helped up a few minutes later by a bearded well-wisher, I discovered the

buzzing enough to challenge the Creation sensation, nor forceful enough to cause sleepless nights in the corridors of power. Creeping backwards, I remain non-committal and fall asleep...

On being woken by a huge black man, I find The Housemartins straying into a Hull translation of Curtis Mayfield's glory train, gone all spiritually gospel and loudly crooning 'I Will See You Through'.

In 1986, the fact that The Housemartins are merely 'not bad' could be taken as a damning indictment.

ROBIN GIBSON

CABARET VOLTAIRE

Kentish Town Town And Country Club
THE GODFATHERS of industrial innovation are walking down the hallways of the subconscious, rattling their synchronised beats and digging into whatever sort of paranoia may exist in the confines of our minds.

What the Cabs find at the end of the last hallway is, however, a cold, stark dead end, causing them to retrace previous foot holds in an attempt to find a new peak.

The Cabaret Voltaire live experience has always been awkward but tonight it was ostentatiously cold. The ominously dark dance patterns plodded laboriously back to once laconic formats in trying to recapture the fine medium between heavy duty dance and psychic subversion. Mallinder may roll his eyes and whisper gasping vocals to enrich over-elaborate filmscore music, but no matter how he tries Cabaret Voltaire have lost their edge.

There's no longer a fleeting moment of danger or even a taste of the unknown. The Cabs' polished development over the last three albums won't allow it.

RON ROM

THE BURNING

Walsall
BEFORE THE gig, guitarist 'Baz' Harding is in an aggressive mood. "About 18 months ago, I was asked to join Sique Sique Sputnik," he reveals. "I told 'em to f*** off. They weren't interested in my playing, they just wanted my haircut. That sort of attitude makes me sick. It's like the whole music industry: they're all eyes and no ears." Take out your earplugs, put away your prejudices and

WRECKING CRUE

MÖTLEY CRÜE

Hammersmith Odeon
SO WHAT went wrong? Often, when Sister Reputation walks before you, ten feet tall, she's not averse to flicking a sly heel and sending you flat on your face. But if it was crazy to expect the mighty Mötley to totally sustain the high level of anticipation heaped upon their debut British tour, then surely we had the right to expect something suitably *sensational* from the self-styled graduates of glam.

Panto for pervers. A flesh simple theatre of the absurd. Serious slut metal, right? Anything but another bog standard rock casserole, blandly obliging, garnished with the mandatory solo serenades...

Oh it was flash alright, all the breathless way from 'Looks That Kill' through to a raggedy 'Helter Skelter': four perfect pop tarts, arrogance carved into their cheekbones, skittering through the party pyros (nothing like a good bang, eh?), trailing fantasy in their wake. But it was rapid, too. Short on the Donington dynamics, low on the Dominion

dazzle. An off night? Maybe. But I honestly couldn't find anyone intent on contesting my opinion.

Perhaps we got it wrong, perhaps Mötley Crüe really do want to be *serious musicians* instead of vaudeville villains. Fair enough. But if so, they shouldn't lease their support slot to slick Cheap Trick. I mean, the guitar solo. Please! Seven minutes of Mick Mars' workmanlike string-bending, lost without the necessary brash back up and quite inappropriate to Crüe's throwaway sleazeball imagery – like seeing a stripper blush.

It was left to Tommy Lee – ironically the best technician in the band – to trash the hesitant atmosphere, blazing a trail of carnage round his kit, drum riser tilting precariously over the photo pit. "Any f***** louder?" he bellowed, Lurch on 'ludes. Crüe's missile detonated, aiming to maim. *This* was what we wanted – a torn 'n' tattered bloody valentine, not a blunt bouquet – and this was what we largely didn't get.

Theatre of pain? Bring on the clowns...

ROBBI MILLAR

CRAZY FIR



TREEBOUND STORY'S Richard branches out

Jonny Thatcher

NAKED TRUTH

VIOLENT FEMMES Harlesden Mean Fiddler

AND SO, as Gordon Gano smirks: "Some people say we should play this ... and some people say we should play that."

And here is what I say: the Violent Femmes are the most arrogant band I have ever seen, impossibly smug with their undoubted musical excellence, horribly pompous in their holier-than-thou attitude which permeates every bar of an overlong two hours plus set. When Gordon Gano smiles, his curled lips seem to semaphore that we mortals are all going to boil in Satan's cauldron, and I feel like putting a gun to his head and blowing the squirt to his kingdom come.

The Violent Femmes get right up my nose ... and this is why I like them.

These are the real Faith Brothers, clap your hands for God. Hallelujah. The living spirit of hippiedom, Brian Ritchie, plays bass technically better than probably anybody of his age in the world. And he knows it, the pretentious conch-blowing dork. A decent haircut would do him no end of good.

But the Violent Femmes quite often perform songs which make me gasp in awe ... and this is why I admire them.

And so from behind the band who prefer black girls, and who sometimes add



VIOLENT FEMME Gordon Gano: "horribly pompous" Steve Double

punch to their backline in the form of the squalling Horns Of Dilemma, the boiled egg-bellied Victor De Lorenzo swipes his stand-up drum kit like he's telling the longest and funniest joke ever. Syncopation which smacks of genius.

The Violent Femmes occasionally pull the formal structure of music apart with a vicious avant-garde attack ... and this is why I think there are minutes when they are the most exciting group

around.

"We've been doing interviews all day," says Gordon Gano, curling his slippery lips. "And the first question I was asked was, 'Where do you live?' I replied, 'I don't know, heh-heh-heh.'"

So bloody what? The Violent Femmes like to act as if they were Zen masters of modern music ... and that's why I distrust them. Somebody should buy them a map to the land of sincerity.

JACK BARRON

make room up at the top - The Burning are on their way. I've watched this band develop for about a year now. They've always impressed me with their ability to write tight, bright, three minute pop songs. But until now, they've lacked that killer instinct which marks the difference between merely good and undoubtedly great.

This time, there's a lust for blood in their eyes and an energy in their music that cannot be dismissed so

lightly. They capture the essence of all that is inspiring about classic pop. Using the simplest tools, they explore the most basic commercial melodies and rhythms to their fullest extent, injecting vitality by the bucketload into those tired old veins, making you believe in the power of lust, suspicion, jealousy, doubt and all the other feelings which some call love.

More importantly, they do it all quite naturally, with no self-indulgent frills to distract

you from the simple appeal of their sound. There will never be "another Beatles" but, believe me, The Burning are as close as you're likely to get. I don't care that, tonight, no one danced and the applause was sparse, all I know is that their tape hardly ever leaves my Walkman these days and every time I play it I find new touches of innocent brilliance to confirm my appreciation. Set your soul on fire.

GEOFFREY S KENT

YEW

PETE MARCHETTO gets to the roots of new Sheffield wonderkids TREEBOUND STORY

TREEBOUND STORY

THE ONLY feasible way of entering the Maze Bar tonight would be with the aid of a machete. Lacking such an implement, I have a shot with a touch of karate. Hai yah! My hand rebounds from the impenetrable mass of bodies with a pained numbness and my thumb pokes me in the eye.

"Do you realise that we've pulled more people here tonight than any other Sheffield band ever?" asks guitarist Richard in wide-eyed wonderment. In slit-eyed discomfort, I inform him that I'd had an inkling.

This man holds a great deal of responsibility for my pained and parched state. If there has ever been a guitarist of his ilk in this city, no one can recall his, her or its name. Tonight he meanders, cascades, blasts, blends and boogies with a series of songs so excellent as to seem inevitable. Since I last saw them in November, Treebound Story have added a brashness to their repertoire, a ploy I had naively considered them incapable of.

"We've got a lot of material," explains drummer Rob. "We got pissed off doing a lot of slow songs so now we do some faster ones." Makes sense. "We just write songs that reflect on all our moods," expands vocalist Paul. Such moods!

"One night we could all come on in black and be really mysterious if we picked a set of songs of that style," continues bassist Paul. "We could pick another set, play it in just our underpants and be really vile," chimes in the guitarist. "Especially in my underpants."

Treebound are a Story of darkness and light, sadness and cheer. Their tales have netted them a Peel session on the strength of a demo tape. In Newcastle, one of their few dates (so far) away from the comforts of the home crowd, they succeeded in seducing an audience for the Hoodoo Gurus to whom they were playing support. "Our dressing room was a bog," they recall, "and we had to leave when the Gurus' bassist wanted a pee. He was shy."

Local entrepreneur Amrik Rai has selected Treebound Story for his Fon label, where they currently reside alongside the stunning Chakk. His enthusiasm is such that he pours his predictions of the Treebounds' imminent stardom into ears he's declined to commune with for aeons. Their secret?

"We're just a fairly ordinary bunch of wankers." Such self-effacing modesty. Treebound Story are actually an exceedingly talented bunch of wankers, and they're coming your way soon ...

More lives on page 36

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D N A ENTERTAINMENTS PRESENTS
THE SISTERHOOD
FEATURING WAYNE HUSSEY Ex Sisters of Mercy CRAIG ADAMS Ex Sisters of Mercy
MICK BROWN Ex Red Lorry Yellow Lorry SIMON HINKLEY Ex Artery

This is NOT the band with the single entitled 'Giving Ground' currently available, nor is this band anything to do with Andrew Eldritch or Merciful Release

THE 1STUKSHOWS
THURS 27 FEBRUARY
LONDON ELECTRIC BALLROOM
Special guests Skeletal Family and The Mekons

SATURDAY 1 MARCH
LEEDS UNIVERSITY
Plus Rose of Avalanche & The Beat Devils

SUNDAY 2 MARCH
BIRMINGHAM POWERHOUSE
Plus Twenty Flight Rockers & The Beat Devils

KEEP THE FAITH

TICKETS FROM
Rock on Records
Premiere (Tel 01 240 0771)
L.T.B. (Tel 01 439 3371)
The Cage (Gear Market Kings Rd) Rough Trade
Records, BIRMINGHAM - Cops
Cyclops Powerhouse Box
Office
LEEDS - Auticks Headrow
Bookshop Jumbo & Virgin
Records LEEDS University
Union

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

Wed 26th Feb **RUEFLEX**

Thurs 27th Feb **JOHN OTWAY**
+ **A CONSPIRACY**

Fri 28th Feb **WES MCGHEE**

Sat 1st March (lunch) **IGGY QUAIL**
(FREE JAZZ SESSION)
(eve) **STEVE GIBBONS BAND**

Sun 2nd March (eve) **IGGY QUAIL**
BOB KERR'S WHOOPEE BAND

Mon 3rd March **LEN BRIGHT COMBO**

Tues 4th March (feat Jackie Leven & Glen Matlock)
+ **RORY MCLEOD**

Wed 5th March **A BIGGER SPLASH**
BUSTA JONES

Thurs 6th March + **THE ACTION**

Late bar every night till 12.30am (Ex Sun 10.30)
No Admission after 11.00pm.
Equipment repairs phone Frank at The Robey.

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

Thursday 27th February
BIG TOWN PLAYBOYS

Friday 28th February
HANK WANGFORD
Saturday 1st March
DOMINATORS
Feat: ANDY FAIRWEATHER LOW
and GERAINT WATKINS

Sunday 2nd March
BACK BY PUBLIC DEMAND
IRMA & THE SQUIRMERS
(Ex WANGFORDS)

Monday 3rd March
CLIVE GREGSON BAND

Tuesday 4th March
MEANTIME
(formerly MORRISSEY MULLEN)

Wednesday 5th March
BOB KERR'S WHOOPEE BAND

SHELLEYS
EDENSOR RD, LONGTON,
STOKE-ON-TRENT

HEAVY METAL MONDAYS
8.30-12.30
March 3rd
TERRAPLANE

March 10th
THE ENID

TUESDAY ALTERNATIVE SCENE
9.00-1.00
March 4th
SIGUE SIGUE SPUTNIK

March 11th
THE REDSKINS

★ NO DRESS RESTRICTIONS ★
Tel: 0782 322209

WHY RUN WITH THE PACK WHEN YOU CAN STRUT WITH....

THE GRIP

marquee MARCH 5TH

SOMETHING FOR EVERYONE

GREENWICH LEISURE

DR. & THE MEDICS
+ **THE BABYSITTERS**
Zodiac Mindwarp & The Love Reaction
Thursday 6 March. Doors open 7.30pm.
Woolwich Coronet (by Woolwich Ferry) SE18
£3.50 (£1.50 Concessionary cards & UB40 only)

MARCH VIOLETS
+ **The Duellists, The Mighty Lemondrops**
Thursday 20 March. Doors open 7.30pm.
Woolwich Coronet (by Woolwich Ferry) SE18
£3.50 (£1.50 Concessionary cards & UB40 only)

THE ENID
+ Support
Thursday 3 April. Doors open 7.30pm
Woolwich Coronet (by Woolwich Ferry) SE18
£3.50 (£1.50 Concessionary cards & UB40 only)

ADVANCE BOOKINGS 01-317 8687 CREDIT CARDS 01-855 5900
Greenwich Entertainment Service 25 Woolwich New Road SE18
Greenwich Theatre Box Office Cinema Hill SE10 (patrons only)

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS

SAD CAFE

PLUS SPECIAL GUESTS
MANCHESTER APOLLO
SUNDAY 2nd MARCH

HAMMERSMITH ODEON
FRIDAY 7th MARCH
TICKETS FROM £4.50

THE GREEN GATE
228 Bethnal Green Rd, E2
01-739 4920
Fri 28th February - Adm 50p
THE CRACKSHOTS
Sat 1st March - Adm £1.00
MAD DOG
+ **ENGINE**
Sunday 2nd March
BOTTOMLINE
(Lunchtime) - Adm FREE
NATIONAL GOLD
(Evening) - Adm £1.00
7-12 Fri-Sats * 7-11.30 Suns

BAY 63
12 Acklam Road, Ladbroke Grove
London W10. Tel: 960 4590
Thursday 27th February
Adm: £3.12.50 8pm-12pm
NIGHTINGALES
+ **TED CHIPPINGHAM** - I've Got A Fuzz Box
Friday 28th February
Adm: £3.00 9pm-2am
CAROL GRIMES
WITH HER EYES WIDE OPEN
Saturday 1st March
Adm: £2.50 Afternoon Gig, Open 1pm
THE WOLF GANG PRESS
+ **DIF JUZ**
Thursday 5th March
Adm: £3.12.50
THE POWELL FOUNTAINS
+ **THE WEATHER PROFITS**

THE 100 CLUB
100 OXFORD STREET, W.1.
Thursday 27th February
AUNT MAY
DOGS D'AMOUR
GUN WHARF
Tuesday 4th March
THE PRISONERS
Thursday 6th March
"COUNTDOWN PRESENTS"
THE KICK
SOUL CASTE
13 DAYS
COMING SOON...
LLOYD-LANGTON GROUP
THE EXPLOITED
PETER & THE TEST TUBE BABIES

Phil McIntyre presents
THE GRAMPS
HULL CITY HALL
SUNDAY 30th MARCH 7.30pm
Tickets: £5.00
Available from
B/O Tel: (0482) 29908 - Hull Gough & Davy, Goble Peter Hall Music Shops, Beverley
Curtis Travel, Scunthorpe Record Village, Lincoln The Box Office, Grimby Solid
Entertainments Office, York Sound Effects
WOLVERHAMPTON CIVIC HALL
SATURDAY 29th MARCH 7.30pm
Tickets: £5.00
Available from
B/O Tel: (0902) 28482 - Stafford - Lotus Records 43910

ENGINE
ON THE MARCH
MAR 1ST BETHNAL GREEN, GREENGATE (WITH
MAD DOG)
MAR 7TH LOUGHBOROUGH, MORRIS'S CLUB
MAR 8TH SWANTON MORLEY, R.A.F. BASE
MAR 10TH LIVERPOOL, THE WILSONS BAR
MAR 14TH HEBDEN BRIDGE, SHOULDER OF
MUTTON
MAR 15TH CROSS KEYS, INSTITUTE
MAR 16TH ELLESMERE PORT, ELLESMERE
ARMS
MAR 21ST BURTON ON TRENT, CENTRAL PARK
CLUB
MAR 22ND WOLVERHAMPTON, SCRUPLES
NIGHTCLUB
MAR 23RD STOKE ON TRENT, KINGS HALL
MAR 26TH MELBOURNE, ROCK CLUB, (WITH
COLONEL GOMEZ)
MAR 29TH HADDISCOE, HALEY'S COMET RALLY,
PAMPAS LODGE
MAR 30TH NORTHAMPTON, OLD FIVE BELLS
MAR 31ST DUNSTABLE, WHEATSEAF

THE CRICKETERS
KENNINGTON OVAL, SE11
01-735 3059
FEBRUARY
Wed 20th
THE BOLSHOI
+ **THE SHRUBS**
Thurs 27th
RUEFREX
+ **MARTYN BATES**
(of Eyeless in Gaza)
Fri 27th
STEVE GIBBONS BAND
MARCH
Sat 1st
EDDIE AND THE
HOT RODS
Sun 2nd
(Dutch)
ZODIACS
(rev)
BUSTA JONES
& THE ACTION
(ex-Talking Heads)
Mon 2nd
CAT TALK
Tues 6th
JOHN OTWAY
+ **JOHNNY PINKO**
Wed 5th
THE APARTMENTS
Thurs 6th
SNAKES OF SHAKE
+ 35th MAY

ROYAL STANDARD
opp. Blackhorse Road Tube
Tel: 527 1966
Friday 28th February
TILT
Bar Disco

D N A ENTERTAINMENTS
PRESENTS
AT LEEDS WAREHOUSE
VIOLENT
FEMMES
SUNDAY 2 MARCH
RED NEW ALBUM
PAINT
YOUR WAGON
OUT SOON
LOU RY YELLOW LOU RY
MONDAY 3 MARCH
TICKETS FROM: AUSTICKS HEADROW, JAMBOY &
WAGON RECORDS, LEEDS UNIVERSITY UNION
& LEEDS WAREHOUSE

Bowes Lyon House
St Georges Way, Stevenage
Tel: Stevenage 353175
ALTERNATIVE MUSIC PRESENTS:
SUNDAY 2nd MARCH
CHIEFS OF RELIEF
+ **FLARE UP**
SUNDAY 16th MARCH
HUW LLOYD
LANGTON GROUP
+ **MOURNBLADE**
PLUS BAR/STALL/D.J
7 TO 11 ADM £2.50

ROCK CITY
Talbot St. Nottingham - 0606 412544
The Longest Day for Easter Bank Holiday
Monday 31st March 5pm - 2am
Starring...
DR & THE MEDICS
IN TWO A CIRCLE * **REBEL CHRISTENING**
LIZARD THE TONGUE
Tickets £4.00 Advance. £4.50 door

Mel Bush presents
SUPERTRAMP
National Exhibition Centre, Birmingham
March 11th
Tickets: £12.50, £10.00 + Booking Fee.
From the Booking Office, NEC, Birmingham B40 1NT.
Open: Monday to Saturday
or telephone **021-780 4133**
Also available from usual Agents. Major Credit Cards accepted.

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TELEPHONE No
Thurs 27th February Wolverhampton Civic Hall (0902) 28482
Lotus Records Stafford 42910
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Fri 28th February Bradford St. Georges (0274) 752000
Usual Agents &
All Banks - House
Concerts Ticket
Quirets Tel: 0484 682755
Sat 1st March Warrington Spectrum Arena 0925 813 700
Manchester, Piccadilly Records
(061) 236 2077
Liverpool, Royal Court
(051) 709 4321
Fri 28th March Brighton Centre (0273) 202881
Sat 29th March Poole Arts Centre (0202) 685222
ALL TICKETS £5.00

HARP BEAT 86
DIO
Plus Special Guests
LEEDS QUEENS HALL
SATURDAY 10th MAY 7.30 p.m.
Tickets: £7.50 plus a booking fee
Available from B/O Tel: 0532 431961, Guild Hall Preston, Austics B/O Leeds,
Way Ahead Nottingham & Derby, Holiday Travel Bridlington,
Ear Era Records Lancaster, Cavendish Travel Leeds, Gough & Davy Hull,
Bradleys Records Sheffield, Bankhouse Concerts Ltd. Holmfirth, Bradleys
Records Halifax, JAP Records Wakefield & Pontefract, Michaels Records Barnsley,
Fox's Records & Ashley Adams Travel Doncaster, Newhouse Music
Middlesbrough, Williams Music Shop Darlington, Other Record Shop Hartlepool,
Box Office Lincoln, St. Georges Hall Bradford, King Georges Hall Blackburn,
Sound Effects York, Piccadilly Records Manchester, also available from PO Box 124, Walsall,
West Midlands WS9 8TH. Enclose postal orders or cheques made payable to MCP Ltd. and SAE
Tickets are £7.50 (+40p booking fee) people sending cheques should allow
21 days for clearance.
HARP BEAT
Harp Beat - the Best Beat of all

• **TOWN & COUNTRY CLUB** •
9/17 Highgate Road, Kentish Town, NW5, tube - Kentish Town
Outlaw Presents
Jonathan Richman
and the
Modern Lovers
SUNDAY 23rd MARCH 7.30
£5.00
• Tickets available from box office tel. 267 2334 •
and Premier 240 0771, LTB 439 3371, Stargreen 437 5282
Keith Prowse 741 8989, Rough Trade Records, and
The Cage, Great Gear Market, Kings Road

TERRAPLANE
28th Feb. Brunel Univ. Uxbridge
3rd Mar. Shelleys, Stoke
4th Mar. Rock House Club, Derby
5th Mar. Univ. of E. Anglia, Norwich
6/7th Mar. Marquee, London
12th Mar. Huddersfield, Poly.
14th Mar. Venue, Glasgow
21st Mar. Rock Garden, Southsea
22nd Mar. UMIST, Manchester
SEE THEM LIVE -
GET THE ALBUM 'BLACK AND WHITE'

Established Management
Company Urgently Seeking
Young Imaginative
BASS PLAYER
For new exciting Band.
Influences: U2/Simple Minds.
Applicants must be
professional and dedicated in
their approach. Age 18-25.
Please send photo and CV to
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Kennedy Street Enterprises present
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PLUS SUPPORT
Mar 23 IPSWICH Gaumont £5.00
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Apr 20 NOTTINGHAM Royal Centre £5.00, £4.00
Apr 21 MANCHESTER Apollo £5.00, £4.00
Apr 22 EDINBURGH Playhouse £5.00, £4.00
Apr 23 BIRMINGHAM Odeon £5.00, £4.00
All concerts start 7.30pm

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TOWN HALL COMPLEX
Forest Road
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ALL CONCERTS
DOORS OPEN 7.30pm
THURSDAY MARCH 6th
THE ENID
+ **MOURNBLADE/CITIZEN KANE**
£3.50 advance - £4.00 on door
Tickets available from:
UGLY CHILD RECORDS
(Walthamstow) 01-521 8692
PREMIER BOX OFFICE
01-240 2245
Sales Office: 521 7111
112 A High Street, E7 7JY
Waltham
Forest
Recreation Services

JLP Presents
THE TARTAN TIGERS
+ **TWENTY FLIGHT ROCKERS**
+ **Mighty Lemon Drops**
WED. 5TH MARCH 8.00PM
THE PORTLAND
(Jcknalsport Rd, Edgbaston, Bham)
Tks £4.00 Adv. from Birmingham Odeon,
Cyclips and Virgin
TUES 11TH MARCH 8.00PM
BRISTOL BIERKELLER
Tks £4.00 Adv. Tel: 0272 25514
and usual agents.
THUR. 13TH MARCH 8.00PM
ELECTRIC BALLROOM
Tks £4.00 Adv. available from
Electric Ballroom, Premier, LTB, KP,
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JLP Presents
BANGLES
+ Silent Movies
TOWN & COUNTRY CLUB
BIRMINGHAM POWERHOUSE Manchester
Tues 4th March International Thurs. March 6th
8.00pm. £4.00 Adv. 8.00pm. £4.50 Adv.
Tel: 021-643 0713 and Tel: 01-267 3334 and
Birmingham Virgin, Premier, K.P., L.T.B.,
Odeon & Cyclips. and Piccadilly Records. The Cage, Rhythm
and Rough Trade.

D N A ENTERTAINMENTS PRESENTS
RED NEW ALBUM
PAINT
YOUR WAGON
OUT SOON
LOU RY YELLOW LOU RY
SHEFFIELD LIMIT CLUB
SUNDAY 2 MARCH
TICKETS FROM: RECORD COLLECTION
BEDFORDHILL, VIRGIN & SHOCK RECORDS
MORE ADS
OVER

NIGHT

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

The Sisterhood (that's the Hussey/Adams version) make their live UK debut this week in London (Thursday), Leeds (Saturday) and Birmingham (Sunday), while Sigue Sigue Sputnik go clockwork in Norwich (Thursday), Reading (Friday), Colchester (Saturday), Coventry (Sunday) and Stoke (Tuesday).

The March Violets hit Leeds (Sunday), Keele (Thursday) and Dudley (Friday), and those Violent Femmes get down at Leeds (Sunday) and London (Monday).

WEDNESDAY 26

BIRMINGHAM Peacocks (021-643 6751) The Bodines/Twang
BLACKBURN Harveys Inside Information
BRABOURNE Five Belts Driver
BRENTFORD High Street Red Lion (01-571 6878) Living Daylights
BRIGHTON Richmond Club (603974) Huw Lloyd-Langton/Mournblade
BRIGHTON Zap Club Jah Wobble
CLEETHORPES Pier Hotel (61435) The Guana Batz
CHATHAM Churchills Halfway House/Robert Underwater/Burning Souls
CHELMSFORD Park Road Essex Institute Of HE Frankie Boy Flame
COLWYN BAY Central Hotel The Badger Bell Band
COVENTRY Polytechnic (21167) The March Violets
DUDLEY JB's (53597) The Critics
DUNSTABLE Wheatheaf (62571) Charlie Mouse
GLASGOW SEC Simple Minds
GREATSTONE Seahorse Driver
HARLOW Passmore's Youth Centre New Emotion
HUDDERSFIELD Coachhouse That Uncertain Feeling
HULL Piper Club District Six
HULL Trog Bar (20261) General Wolf
ISLE OF WIGHT Sandown Zanies Club Peter And The Test Tube Babies
LEEDS Adam And Eve's (456724) Angelic Upstarts/The Upstart/The Antics
LEEDS Coconut Grove (455718) Martin Knutton Quartet
LEEDS Little Londoner Warp Factor 5
LEICESTER Princess Charlotte (553956) Pallas/Geoff Mann Band
LONDON Battersea Latchmere (01-223 3549) Deaf Heights Cajun Aces
LONDON Camden Dublin Castle (01-485 1773) The Balham Alligators/The Panic Bros
LONDON Camden Lock Dingwalls (01-267 4967) The Mystery Girls/Cook Da Books
LONDON Covent Garden Rock Garden (01-240 3961) The Boys Wonder
LONDON Finsbury Park Sir George Robey (01-263 4581) Ruthless Blues
LONDON Fulham Kings Head (01-736 1413) Johnny Pinko
LONDON Fulham Palace Road Greyhound (01-385 0526) The Vital Voice/Charlie's Blue Flame Suit
LONDON Fulham Swan (01-385 1840) The Right Stuff
LONDON Hackney Brooksbys Walk Chats Palace (01-986 6714) Rootabooga
LONDON Hammersmith Clarendon (01-748 1454) Colonel Clinker And The Dingleberries
LONDON Hammersmith Odeon (01-748 4081) Ozzy Osbourne/Fastway
LONDON Harlesden Mean Fiddler (01-961 5490) Mental As Anything/Baby Goes Boom/Pop Icons
LONDON Kentish Town Bull And Gate (01-485 5358) The Shop Assistants/A Witness/The Committee
LONDON Lee Green Old Tigers Head (01-852 9708) Tredegar
LONDON Margery Street New Merlin's Cave (01-837 2097) Mavericks
LONDON New Cross Golsmiths College (01-692 1406) Mud/Deaf Heights Cajun Aces/Ted Chippington/The Vulcans
LONDON Old Bond Street Embassy (01-499 4793) Sonja Kristina
LONDON Oval Cricketers (01-735 3059) The Bolshoi/The Shrubs
LONDON Oxford Street 100 Club (01-636 0933) Ken Colyer's All Star Jazz Men
LONDON Portobello Acklam Road Bay 63 (01-960 4590) The Leather Nun/In The Nursery/La Muerte/Palookas
LONDON Cricklewood Production Village Antz Avenue
LONDON Putney Hall Moon (01-788 2387) Bob Kerr's Whoopie Band
LONDON Putney Zeeta's (01-785 2101) The Rapiers/The Deserters
LONDON Shepherds Bush Green Wellington Raider
LONDON Stockwell Plough (01-274 3879) Cargo
LONDON Wardour Street Marquee (01-437 6603) Thrashing Doves
MANCHESTER Band On The Wall (061-832 6625) Soul Finger
MANCHESTER Jillys (061-236 9971) Red Lorry Yellow Lorry/One Last Fight
MONKS HORTON Black Horse Hot Waat
NEWCASTLE Riverside (614386) Ray Stubbs R&B Allstars
NEWCASTLE Tiffany's (612526) The Housemartins/His Latest Flame
NOTTINGHAM Palais (51075) The Cherry Bombz
OXFORD Jencho Tavern (54502) Soul Agents
PRESTON Twang Club The Age Of Chance
ROMFORD Rezz (25566) Vertical Hold
SOUTHAMPTON Kingsland Hall (23855) The Wait
STAFFORD College Of Further Education (44644) Howard Hughes And The Western Approaches
STOKE Shelleys (32209) Sad Cafe/Airrace
TEESIDE Polytechnic The Tier Garden

THURSDAY 27

ACCRINGTON Rumours Inside Information
BETHERSEDEN Royal Standard The Gary Dean Band
BRACKNELL South Fields Park Namoz/Joe Frenzie
BRADFORD 1 In 12 Club Red Lorry Yellow Lorry
BRADFORD University (33466) Rouen
BRENTFORD High Street Red Lion (01-571 6878) The Mick Clarke Band
BRENTFORD Waterman's Arts Centre (01-568 1176) Waterman's Gaslight Trio
BRIGHTON Zap Club Raymond
BRISTOL Fleece And Firkin (277150) Nightfall
BRISTOL Tropic Club (49875) The Mighty Lemon Drops
CAMBRIDGE Burleigh Arms The Len Bright Combo
CARDIFF Downlins Inn Statues Of Us
COLCHESTER Crypt (573174) Hammer And Sickle/Kindergarten/The Ring
COVENTRY Warwick University (417220) The Colourfield/Jamie Wednesday
COWBRIDGE Ye Olde Masons Arms Medusa
CROYDON Underground (01-760 0833) The Dave Howard Singers/Chatshov
DOVER Louis Armstrong (204759) Touchy People
DUDLEY JB's (53597) Tapan Zee
DUNDEE University (21841) The Shamen
EDINBURGH Preservation Hall Zero Zero

EDINBURGH Top Of The Walk Camera Shy
FETCHAM Riverside Club (375713) April 16th
FOLKESTONE Black Bull Hotel Maroonedogs
FOLKESTONE bottom's Catch 22
FOLKESTONE Toff's Kilo
GLASGOW SEC Simple Minds
GRAVESEND Prince Of Wales Malachi
HARLOW Markham Youth Centre New Emotion
HAYES Adam And Eve's Jonestown/The Price
HEREFORD Market Tavern (56325) Damascus
HERNE BAY Bozo's Wine Bar Roger Vagnarella
HIGH WYCOMBE Nags Head (21758) The V2's/The Wheel
KEELE University (Staffs 625411) The March Violets
LEICESTER Princess Charlotte (553956) Reds
LEICESTER University (556282) Yeah Yeah Noh
LETHWORTH Palinton Hall (672003) Pendragon
LIVERPOOL School Lane Bluecoat (051-709 5297) Lol Coxhill
LONDON Battersea Latchmere (01-223 3549) Trimmer And Jenkins Big Time Showband
LONDON Bellingham Bonnies (01-698 3293) Spain
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirrers
LONDON Camden Electric Ballroom (01-485 9006) The Sisterhood/Skeletal Family/The Mekons
LONDON Camden Lock Dingwalls (01-267 4967) Half Man Half Biscuit/Gone To Earth/The Mel-O-Tones
LONDON Canning Town Barking Road Red House (01-476 7126) The Reactors
LONDON Covent Garden Rock Garden (01-240 3961) Burriko/Beautiful Strangers
LONDON Cuffley Football Club Four Came Home/Revival
LONDON Dean Street Gossips The Forest Hillbillies
LONDON East Sheen Bull (01-876 2345) True Grit/The Dark
LONDON Finsbury Park Sir George Robey (01-263 4581) John Otway/A Conspiracy
LONDON Fulham Kings Head (01-736 1413) Street Arabs
LONDON Fulham Palace Road Greyhound (01-385 0526) Blyth Power/The Wolfhounds
LONDON Green Lanes Chas And Daves (01-226 5930) Jack Plug And The Sockettes
LONDON Greenwich Tunnel Club (01-858 0895) Hey Hey Roxy/45 South
LONDON Hackney Brooksbys Walk Chats Palace (01-986 6714) Chats Ratz
LONDON Hammersmith Clarendon (01-748 1454) The Stretched-Back Foot Airman/UT/A Witness/The Jets
LONDON Hampstead Westfield College (01-435 7141) Geno Washington
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam
LONDON Kentish Town Bull And Gate (01-584 5358) The Wes McGhee Band
LONDON Kilburn National Club (01-328 3141) Absolute Beginners/Veil After Veil/Echo Echo
LONDON Malden Road Gypsy Queen (01-485 2052) The Tony Marsh Band
LONDON Malet Street London University (01-580 9551) Hipsway/Gregory Gray
LONDON Margery Street New Merlin's Cave (01-837 2097) Ricochet
LONDON Oakwood Trent Park Golf Club The Rockettes
LONDON Oval Cricketers (01-735 3059) Ruofrex/Martin Bates
LONDON Oxford Street 100 Club (01-636 0933) Aunt May/The Marionettes/Dogs D'Amour/Gun Wharf
LONDON Peto Place Diorama (01-487 5598) Danger Zone
LONDON Portobello Acklam Road The Bay 63 (01-960 4590) The Nightingales/Ted Chippington/We've Got A Fuzzbox And We're Gonna Use It
LONDON Putney Hall Moon (01-788 2387) Big Town Playboys
LONDON Putney High Street White Lion (01-785 3081) Flat Five/Phil Gaillard And Nigel Gray/Julie Dennis And Tom Morgan
LONDON Shepherds Bush Green Wellington Chariot/Elixir (Kings Cross Hospital Benefit)
LONDON Stockwell Plough (01-274 3879) Kit Packam And The Sudden Jump Band
LONDON Sydenham Greyhound Tony And Stodd/Dave Brown/Gary Howard
LONDON Tottenham Street Flowerpot The Leather Nun/The Palookas
LONDON Tufnell Park Boston Arms (01-272 4311) See You In Vegas/Mark Miurdz
LONDON Wardour Street Marquee (01-437 6603) The Folk Devils
LONDON Wardour Street Wag Club (01-437 5534) Moontwist
LONDON Wood Green TU Centre Mehead/In The Heart Of Texas/On The Pulsebeat
LONDON Woolwich Tramshed (01-855 3371) Clive Gregson And Christine Collier/Ian Fox
MANCHESTER Band On The Wall (061-832 6625) Tenor Tonic
MANCHESTER International (061-224 5050) Steel Pulse
MANCHESTER Legend Communal Drop
MANCHESTER University (061-273 5111) The Guana Batz/Tools You Can Trust
MANSFIELD White Heart Megavoid/Dambert No Bacon/The Scrumdribblers/Death Duties
MORRISTON Pot Black James Hogg
NEWCASTLE Riverside (614386) Chakk
NORWICH East Anglia University (52068) Sigue Sigue Sputnik
NORWICH Premises Arts Centre (660352) District Six
NOTTINGHAM Mardi Gras (862368) Pallas/Geoff Mann Band
NOTTINGHAM The Mint Charnel House/Beautiful Losers
NUTLEY Shelly Arms Cause And Effect
OXFORD Pennyfarthing (246007) Loki
PETHAM Chequers Inn Streetbeat
RAWENSTALL Queen's Arms The Badger Bell Band
RAYLEIGH Pink Toothbrush (770003) Raw Ho/Another Story/Colourtime
ROMFORD Rezz Club (25566) Huw Lloyd Langton/Mournblade
RUGBY Blitz Club (813886) The Janitors/3-Action/Vicious Circle
SELBY Gaffers The Mississippi Sheiks
SOUTHAMPTON Town Quay Pier Dancing In English
SOUTHEND Reids The Shakers
SWANSEA University (25678) Peter And The Test Tube Babies
TENTERDEN White Lion Hotel The Invicta Jazz Band
WAKEFIELD Henry Boons The Prowlers
WARRINGTON North Cheshire College Zoot And The Roots
WEST BROMWICH Coach And Horses (021-588 2136) The Trevor Burton Band
WESTGATE Nottingham Castle Terry Benson And Friends
WHITSTABLE Harbour Lights Geneva
WOKINGHAM Angies (789912) The Magic Mushroom Band
WOLVERHAMPTON Scruples (53754) Target UK

FRIDAY 28

ABERDEEN Venue (22255) APB
BATH Moles Club (333423) Deaf Heights Cajun Aces
BIRMINGHAM Polytechnic (021-236 3969) Buddy Curtess And The Grasshoppers/Rumblefish
BRACKNELL South Hill Park Arts Centre (27272) Boogie Chillen
BRADFORD Queen's Hall (392712) Excalibur/Harlequin
BRENTFORD High Street Red Lion (01-571 6878) John Otway
BRENTFORD Waterman's Arts Centre (01-568 1176) Gary Howard And Steve 'Boy' Rose
BRIGHTON Richmond Hotel (603974) English Jazz Quartet
BRIGHTON Zap Club Esposito/Cha Cha Bar
BRISTOL Old Profanity Showboat (293301) Unholy Trinity
BURTON ON TRENT Central Park (63265) The Larry Miller Band
BURTON ON TRENT International Tropicana Club Happy Content/3-Action/Vicious Circle
BURY The Turf Reckless Hearts
CAMBRIDGE Man In The Moon District Six
CARDIFF Great Western Hotel Lions Den Dangerous Games
CARDIFF Stars And Stripes (46361) Shark Taboo
CHALFONT ST PETER College Of Higher Education Rouen
CHELMSFORD Chancellor Hall Dif Juz/The Wolfgang Press
DARTFORD Highfield Youth Centre New Emotion

DERBY Mickleover School Just Blue
DUDLEY JB's (53597) The March Violets
DURHAM University (64406) The Man Upstairs
EDINBURGH Potterrow Mandela Centre Kitsch And The Nightset/Stella's Baby
EDINBURGH Wilkie House The Alice House
FETCHAM Riverside Club (37571) The Len Bright Combo/Endless Party
GISBURN Travellers Rest Inside Information
GLASGOW SEC Simple Minds
GLASGOW Shadows (041-332 8111) Abel Ganz
GLASGOW Venue (041-332 3874) Chasar
HARROW Apollo Antz Avenue
HEREFORD Market Tavern (56325) Alex Poulet
HULL Trades Club (847058) Red Lorry Yellow Lorry/Beat Devils
LEAMINGTON SPA The Hodcarrier (29361) Uncle Eric's Backstairs Creepers
LEICESTER International (20471) Last Caress/The Desperados
LEICESTER Princess Charlotte (553956) Failsafe Fashion
LIVERPOOL CF Mott College The Eye Dance/Charlie Don't Surf
LIVERPOOL Krackers Club (051-708 8815) Pallas/Geoff Mann Band
LONDON Bolsover Street Central Polytechnic (01-636 6271) The Red Wedge Comedy Tour
LONDON Bow Bridge Road Little Driver Eddie Vincent
LONDON Brixton Fridge (01-326 5100) Go Blue Polo
LONDON Brixton Old White Horse (01-274 5537) Mark Steel/Sheila Hyde/Don Carroll/Fiasco Job Job
LONDON Camberwell Green Father Red Cap (01-703 9208) Mick Clarke
LONDON Camden Dublin Castle (01-485 1773) Deep Sea Jivers
LONDON Camden Lock Dingwalls (01-267 4967) The Babysitters/The Wanderers
LONDON Chapel Market Salmon And Compasses (01-837 3891) Curly Maple And The Flame Tops
LONDON Covent Garden Rock Garden (01-240 3961) Matt Fretton
LONDON Cricklewood Broadway Cricklewood Hotel (01-450 7469) Urban Warriors/Kevin McAleer/Whistling John Taylor
LONDON Cuffley Football Club Four Came Home/Revival
LONDON Dalston Crown And Castle (01-254 3678) A Case Family/One Style
LONDON East Sheen The Bull (01-876 2345) Dirty Moves/Jokers Wild
LONDON Fulham Kings Head (01-736 1413) The Jackie Lynton Band
LONDON Fulham Palace Road Greyhound (01-385 0526) The Leather Nun/Zodiac Mindwarp And The Love Reaction
LONDON Gloucester Avenue LMC (01-722 0456) Cat I Saw
LONDON Greenwich Tunnel Club (01-858 0895) The Shop Assistants/Vakeros
LONDON Hackney Brooksbys Walk Chat's Palace (01-986 6714) Vi Subversa/Tymon Dog/Richard Farnons/Webcore
LONDON Hammersmith Clarendon (01-748 1454) The Stingrays/The Ex-Rays
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam (Lunch) Freddie White And His Band (Eve)
LONDON Herne Hill Half Moon (01-274 2733) Silent Arcade/There Goes Algy/The Bandits/Under The Gun
LONDON Hoxton Square Bass Clef (01-729 2476) Amazonia
LONDON Islington Hare And Hounds (01-226 2992) The Jumping Jehosophats
LONDON Kentish Town Bull And Gate (01-485 5358) 35th Of May
LONDON Kentish Town Town And Country Club (01-267 3334) The Colourfield
LONDON Leicester Square Hippodrome PDQ
LONDON Lewisham Labour Club Trimmer And Jenkins
LONDON Lower Clapton Road Lord Cecil (01-533 0675) The Reactors
LONDON Malet Street London University (01-580 9551) The Enid
LONDON Margery Street New Merlin's Cave (01-837 2097) The Locomotive/K. State
LONDON New Cross Royal Albert Juice On The Loose
LONDON North Finchley Torrington (01-445 4710) Little Sister
LONDON Oval Cricketers (01-735 3059) Steve Gibbons Band
LONDON Oxford Street 100 Club (01-636 0933) Big Town Playboys/Sayinah
LONDON Palmers Green The Fox (01-886 9674) Wilko Johnson/The Shakers
LONDON Putney Hall Moon (01-788 2387) Hank Wangford Band
LONDON Old Bond Street Embassy (01-499 4793) Tunji
LONDON Stockwell Plough (01-274 3879) Steve Waller Band
LONDON Stoke Newington Three Crowns (01-241 6920) The Palookas
LONDON Wardour Street Marquee (01-437 6603) Del Amitri/Bedroom Fear
LONDON Wimbledon William Morris Club (01-661 8877) NMBD/The Throbs
LUDWICK Youth Club The Dissident
MANCHESTER Band On The Wall (061-832 6625) Bandyt
MANCHESTER Gallery (061-834 0474) Ignition/Blue Nose B
MATLOCK Pavilion Gah-Ga
MELBOURNE Rock Club Tredegar
NEWCASTLE Riverside (614386) Spectre
NOTTINGHAM Trent Poly (476725) October Nine
OLDHAM Grange Arts Theatre Pentangle
OLDHAM Pennine Lounge Diversion Ends
OXFORD Pennyfarthing (246007) Connection
OXFORD Polytechnic (68789) Steel Pulse
PENZANCE Demelzas Peter And The Test Tube Babies
PLYMOUTH Academy Norma Lewis
PRESTON Guildhall (21721) Sad Cafe/Airrace
PRESTON Paradise Club Twenty Flight Rockers
READING Bridges Hall Sigue Sigue Sputnik
READING University Mansfield Hall (860222) The Glee Club
REDDITCH Palace Theatre (68484) Jake Thackray
SHEFFIELD Mona Liss (79657) Like Ice Like Fire
SHEFFIELD Polytechnic (760621) Cabaret Voltaire
STOKE North Staffs Polytechnic (52331) Rent Party
SWANSEA L.A. James Hogg
UXBRIDGE Brunel University (39125) Terraplane
WALLSEND Buddle Arts Centre (262 4276) Fast Buck
WEST BROMWICH Coach And Horses (021-588 2136) Karrier
WINCHESTER Tower Centre (67986) The Notorious Toilets/Rich Turner's Experience/The Fishlite Orchestra
WOKINGHAM Angies (789912) Juveissance
WOKINGTON Munro Club Zoot And The Roots

SATURDAY 1

ALDERSHOT West End Centre (21158) District Six
AYLESBURY Wendover Wellhead Inn (622733) The Chiefs Of Relief
BEDFORD George And Dragon (45061) TV Personalities/The Servants
BIRKENHEAD Stairways (051-647 6544) The Crawl
BIRMINGHAM Mermaid (021-772 0217) The Boaty Man/The Daffodills
BRENTFORD High Street Red Lion (01-571 6878) Juice On The Loose
BRIGHTON Polytechnic (681286) Shark Taboo
BRISTOL Yesterdays (297690) Crazy Trains
CARDIFF Nero's (45987) Funktion Suite
CARLISLE Front Page Zoot And The Roots
COLCHESTER Essex University (863211) Sigue Sigue Sputnik
COVENTRY General Wolfe (88402) Dumpty's Rusty Nuts
COVENTRY Polytechnic (21167) John Otway
COVENTRY Warwick University (417220) Hipsway
CROSSKEYS Institute (270301) Charlie Baldon Band
DUDLEY JB's (53597) Pallas/Geoff Mann Band
GLOUCESTER The Barge R Cajun And The Zydeco Brothers
HEREFORD Market Tavern (56325) Rikki Cool And The Big Town Playboys
HIGH WYCOMBE Nags Head (21758) Tredegar/Hard Road
HORSHAM Capitol Theatre (60679) Sad Cafe/Airrace
HULL Adelphi club (48216) The Farm/The Gargoyles/Dorian Grey/The Company
LEEDS Shaftesbury Warp Factor 5
LEEDS University (439071) The Sisterhood/The Rose Of Avalanches/The Beat Devils
LEICESTER International (20471) The Tools
LEICESTER University (556282) George Melly
LIVERPOOL Rudi's The Tier Garden
LONDON Bellingham Bonnies (01-698 3293) Out Of The Blue
LONDON Bethnal Green Green Gate (01-739 4920) Engine/Mad Dog

SHIFTS

LONDON Bow Unicorn Studios **Dirty Work**
LONDON Brixton Old White Horse (01-274 5537) **Stormed/The Band From Uncle**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Mick Clarke**
LONDON Camden Carnarvon Castle (01-485 7858) **Wolfe Witcher** (Lunch)
LONDON Camden Dublin Castle (01-485 1773) **The Ya Ya's**
LONDON Chalk Farm Enterprise **The Wolfhounds/The Violet Circuit**
LONDON Commercial Road Lord Nelson **The School**
LONDON Covent Garden Rock Garden (01-240 3961) **A Bigger Splash**
LONDON Dalston Crown And Castle **Tony And Stodd/Ian Kelly**
LONDON East Sheen Bull (01-876 2345) **Antz Avenue**
LONDON Fulham Broadway Swan (01-385 1840) **Amnesia**
LONDON Fulham Kings Head (01-736 1413) **Stan Webb's Chicken Shack**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Bolshoi/The Whiplash Girls**
LONDON Greenwich Tunnel club (01-858 0895) **Kindergarten/Four Came Home/Storm The Bastille**
LONDON Hammersmith Clarendon (01-748 1454) **Balaam And The Angel/Into A Circle/All About Eve/The Scarecrows/Fire On Ice/The Aviators/The Shrew Kings**
LONDON Harlesden Mean Fiddler (01-960 5490) **The Dave Kelly Band**
LONDON Haringay Green Lanes Pabillon **Incahoots**
LONDON Hoxton Square Bass Clef (01-729 2476) **Somo Somo**
LONDON Kentish Town Town And Country Club (01-267 3334) **The Violent Femmes**
LONDON Leicester Square Hippodrome **PDQ**
LONDON Margery Street New Merlin's Cave (01-837 2097) **The Wolves**
LONDON New Cross Royal Albert **The Steve Waller Band**
LONDON Oval Cricketers (01-735 3059) **Eddie And The Hot Rods**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Dif Juz/Wolfgang Press** (1.00pm start)
LONDON Stratford Tom Allen Centre (01-555 7289) **Blyth Power**
LONDON Swiss Cottage The Rhythm Room **Denise Black And The Kray Sisters/John Lenehan/Jerry Jones**
LONDON Wardour Street Marquee (01-437 6603) **The Cherry Bombz/Cause And Effect**
LONDON West India Dock Road Buccaneer (01-515 2048) **The Reactors**
LONDON Wimbledon William Morris Club (01-661 8877) **The Dentists**
LUTON Elephant And Tassle **Switch/The Party Girls**
MANCHESTER Band On The Wall (061-832 6625) **Tarzan's Milkmen**
MANCHESTER Gallery (061-834 0474) **Q The Future**
MANCHESTER University Owens Park (061-273 5111) **Twenty Flight Rockers**
OXFORD College Of FE (46318) **Huw Lloyd-Langton/Mournblade**

OXFORD Jericho Tavern (54502) **The Zebras**
OXFORD Pennyfarthing (246007) **Fallout**
PORTSMOUTH Polytechnic (819141) **The Red Wedge Comedy Tour**
RHYL Dixieland (2264) **Cinema/Tokyo/Vengeance**
SAFFRON WALDEN Newport Village Hall **Blind Mice/Ha Ha Said The Car**
SHEFFIELD Leadmill (754500) **The Housemartins**
SHEFFIELD University Octagon (24076) **Hula**
SLOUGH Orchard Youth Club (22857) **Landing Party/The Wheel/Er, Leave It Out**
ST AUSTELL Bugle AFC **Mothers Ruin**
ST NEOTS Kings Head **Vanishing Point/Stormed**
STOCKTON Devecot Arts Centre (611625) **Gol Service/Diving For Smiles**
SUNDERLAND Polytechnic (45512) **New Model Army/Dub Warriors/Evil Mothers**
TRING Victoria Hall **Summer House**
WARRINGTON Lion (30047) **Handsome Beasts**
WEST BROMWICH Coach And Horses (021-588 2136) **After Eden**
WOLINGHAM Angies (789912) **English Jazz Quartet**
WOLVERHAMPTON Scuplies (53754) **Huw Lloyd-Langton/Mournblade**
YORK Spotted Cow **Pyjama Party**
YORK University (412328) **Buddy Curtess And The Grasshoppers**

SUNDAY

2

BARROW 99 Club **The Tier Garden**
BIRMINGHAM Mermaid (021-772 0217) **The Noseflutes/3-Action/Vicious Circle/David's Head/Swift Nick**
BIRMINGHAM Powerhouse (021-643 4715) **The Sisterhood/Twenty Flight Rockers/The Beat Devils**
BRENTFORD High Street Red Lion (01-571 6878) **The Amazing Rhythm Burglars/Footloose** (Lunch) **The Scheme** (Eve)
CORBY Phoenix **Uncle Eric's Backstairs Creepers**
COVENTRY Polytechnic (21167) **Sigue Sigue Sputnik**
CRAWLEY Thomas Bennett Community School **The Red Wedge Comedy Tour**
DUDLEY JB's (53597) **The DT's**
DUNDEE Tindalls **No Tomorrow**
DUNSTABLE Queensway Hall (603326) **Pallas**
DURHAM Castle Chare Arts Centre **The Lost Boys**
ELLSMERE Port Bulls Head (051-339 5836) **The Badger Bell Band**
HATFIELD Polytechnic Elephant House (01-361 1144) **The Powerhouse Roadshow**
LEEDS Central Park (440704) **Warp Factor 5**
LEEDS Warehouse (468287) **Violent Femmes**
LLANRHAN RFC **Tredegar/Vigilante**
LONDON Battersea Latchmere (01-223 3549) **John Otway**
LONDON Bellingham Bonnies (01-698 3293) **People In The Park**
LONDON Bethnal Green Green Gate (01-739 4920) **Bottom Line** (Lunch)
LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller** (Lunch And Eve)
LONDON Camden Lock Dingwalls (01-267 4967) **Evil I/Lazy/Jumptribe/Another Fine Myth/Beautiful Strangers**
LONDON Camden Dublin Castle (01-485 1773) **The Dominators**
LONDON East Ham Ruskin Arms (01-472 0337) **Nitro Blues Band**
LONDON Fulham Broadway Swan (01-385 1840) **Wolfe Witcher** (Lunch)
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Vakeros/Foster Pilkington**
LONDON Fulham Kings Head (01-736 1413) **Kastra Velve**
LONDON Greek Street Le Beat Route (01-734 6308) **Big City/A Motion Industry/Radioactivity/Rage Of Angels**
LONDON Hammersmith Odeon (01-748 4081) **John Martyn**
LONDON Hoxton Square Bass Clef (01-729 2476) **Flight To LA**
LONDON Kensington Gore Royal Albert Hall (01-589 8212) **Lindisfarne/The Flying Pickets/The Hank Wangford Band/Tom Robinson/Paul Weller**
LONDON Leytonstone Plough And Harrow **History Of Gardening/The Assassins**
LONDON Margery Street New Merlin's Cave (01-837 2097) **The Deviants/Miaow/The Enormous Room**
LONDON North Finchley Torrington (01-445 4710) **Meantime**
LONDON Oval Cricketers (01-735 3059) **The Zodiacs** (Lunch) **Busta Jones/The Action** (Eve)
LONDON Wardour Street Marquee (01-437 6603) **The Cherry Bombz**
LONDON Wembley Arena (01-902 1234) **Simple Minds**

MIDI FOR THE RHYTHM SECTION featuring the 'POWERHOUSE'

TED McKENNA (Electronic Percussion)
Ex Michael Schenker Ex Alex Harvey Ex Rory Gallagher
ROBBIE BURNS (Bass Guitar Synth)
Ex Edwin Starr Ex Pete Townsend Band

SEE THEM...

MONDAY MARCH 3 at 7.45pm

The Bitterend, Upstairs, High Street, Romford
Promoted by Monkey Business

TUESDAY MARCH 4 at 6pm

ABC Music, 44 St. Clements, Oxford
Promoted by ABC Music

WEDNESDAY MARCH 5 at 7pm

The Park Tavern, Mitcham Lane, SW16
Promoted by Gig Sounds

THURSDAY MARCH 6 at 7.30pm

Rose Morris Superstore, Denmark St. London
Promoted by Rose Morris

FRIDAY MARCH 7 at 7.45pm

University of East Anglia, Lower Common Road,
University Plain, Norwich
Promoted by Carlsbro

TUESDAY MARCH 11 at 7pm

The Red Lion, High St, Brentford, Middx
Promoted by Project Electronic Music
PRESENTED BY


LONDON Wood Green Brabant Road TU Centre **Mark Steel/Dave Cohen/Felix**
MAIDSTONE Hazlett Theatre (58611) **District Six**
MANCHESTER Apollo (061-273 3775) **Sad Cafe/Airrace**
NEWCASTLE Playhouse (323421) **Zoot And The Roots**
NORTHAMPTON Old Five Bells (711099) **Fair Exchange**
SHEFFIELD Limit Club (730940) **Red Lorry Yellow Lorry**
STEVENAGE Bowes Lyon House (353175) **Huw Lloyd-Langton/Mournblade**
STOKE Shelley's (322209) **The Gems**
WATFORD Pumpfhouse Club (01-907 5072) **The Eddie Pugsley Band**
WEST BROMWICH Coach And Horses (021-588 2136) **The Critics**
WOLVERHAMPTON Scuplies (53754) **Wild Flowers**

MONDAY

3

BURY Derby Hall Gigs Music Club (061-761 7107) **Pendragon**
DUNSTABLE Queensway Hall (603326) **Pallas/Burnessence**
EDINBURGH Jailhouse (031-556 3073) **Brothers Of Craig**
GLASGOW Rock Garden In Collusion
HAYWARDS HEATH Golden Eagle **Black October/The Unchristened**
HORNCHURCH Queen's Theatre (43333) **Harvey And The Wallbangers**
LEEDS Central Park (440704) **Zoot And The Roots**
LEEDS Warehouse (468287) **Red Lorry Yellow Lorry**
LONDON Battersea Latchmere (01-223 3549) **The Mann Act**
LONDON Bellingham Bonnies (01-698 3293) **Arena Strange**
LONDON Camden Lock Dingwalls (01-267 4967) **George Kahn Band/The Exchange/Bottom Line**
LONDON Camden Dublin Castle (01-485 1773) **The Vulcans**
LONDON Fulham Kings Head (01-736 1413) **Speakeasy**
LONDON Greenwich Tunnel Club (01-858 0895) **Major Flood**
LONDON Kentish Town Town And Country Club (01-935 3391) **The Violent Femmes**
LONDON Hammersmith Clarendon (01-748 1454) **The Blood**
LONDON Wardour Street Marquee (01-437 6603) **Portion Control/The Fieldworkers**
LONDON Wembley Arena (01-902 1234) **Simple Minds**
MANCHESTER Band On The Wall (061-832 6625) **The Enid**
NEWBURY Six Club **Tredegar**
NORWICH Santanas Tools **You Can Trust/Morags**
NOTTINGHAM Rock City (412545) **Sad Cafe/Airrace**
OXFORD St Pauls **District Six**
SHEFFIELD Underground **Gah-Ga**
STOKE Shelley's (322209) **Terraplane**
TREFOREST Polytechnic Of Wales (405133) **The Red Wedge Comedy Tour**
WEST BROMWICH Coach And Horses (021-588 2136) **Red Shoes**
YORK Lynx Club (646072) **General Wolf**

TUESDAY

4

BANGOR University Jazz Bar **Ghost Riders/Cut Tunes/The Paralytics**
BIRMINGHAM Ashton University (021-472 1841) **The Red Wedge Comedy Tour**
BIRMINGHAM Peacocks (021-643 6751) **CKV/Three Dead Crows**
BIRMINGHAM Powerhouse (021-643 4715) **The Bangles/Silent Movies**
BRIGHTON Old Vic (24744) **Death Warmed Up**
CHESTERFIELD Moulin Rouge **Actionstrasse/Personality Crisis/Hole In The Wall**
COVENTRY Warwick University (417220) **Tarazara**
DUDLEY JB's (53597) **The Mark Leeson Band**
GLASGOW Shadows (041-332 0352) **Avail**
LEEDS Adam And Eve's (456724) **King Kurt/The Restrictors**
LEEDS University (439071) **The Godfathers/The Prowlers**
LIVERPOOL Royal Court Theatre (051-709 4321) **Sad Cafe/Airrace**
LIVERPOOL University **Mandela Bar** (051-709 4744) **Grown Up Strange**
LONDON Battersea Latchmere (01-223 3549) **The Locomotives**
LONDON Camden Dublin Castle (01-485 1773) **Freddie And The Donuts**
LONDON Fulham Kings Head (01-736 1413) **Forty Five South**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Downbeat/Seduction**
Boutique
LONDON Great Portland Street International Students House (01-631 3223) **The Reactors**
LONDON Hammersmith Clarendon (01-748 1454) **The Reflection/Ego**
LONDON Hoxton Square Bass Clef (01-729 2476) **Deep Sea Jivers/Rutkowski Sisters**
LONDON Lewisham Riverdale Hall (01-852 2348) **Back 2 Back/The Lettucers/Domestic Bliss**
LONDON Leytonstone Plough And Harrow **Raw Ho**
LONDON Liverpool Road Pied Bull (01-837 3218) **The Vicious Boys/Ronnie Golden**
LONDON Margery Street New Merlin's Cave (01-837 2097) **Cairo**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Foster Pilkington**
LONDON Oval Cricketers (01-735 3059) **John Otway**
LONDON Oxford Street 100 Club (01-636 0933) **The Prisoners**
MANCHESTER Band On The Wall (061-832 6625) **The Enid**
NEWCASTLE Corner House **District Six**
READING Majestic **Doctor And The Medics**
SALFORD Technical College (061-736 3636) **Tools You Can Trust**
SHEFFIELD Leadmill (754500) **Chakk**
SHEFFIELD University (24076) **Easterhouse**
STEVENAGE Gordon Craig Theatre **Pentangle**
STOKE Shelley's (322209) **Sigue Sigue Sputnik**
WINDSOR Arts Centre (859336) **Sledgehammer**

MORE ADS ON PAGES 32 & 33

THE ROCKHOUSE

35, BABINGTON LANE, DERBY
 Tel. (0332) 41154 Doors Open 9-11
 Tues 4 March Adm £2.00

TERRAPLANE

Fri 14th March Adm £1.50

FATAL CHARM

Sat 22nd March Adm £2.50

THE CAROLINE ROADSHOW

Fri 4th April Adm £2.50

THE ENID

Thurs 10th April Adm £2.50, £3.00 door

THE PRETTY THINGS

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 Spring Tour '86

MARCH

1st CARDIFF, Bogey's

6th NOTTINGHAM

Mardi Gras (+Hot Lipz)

8th MACCLESFIELD,

Beehive

13th BURTON, Central

Park (+The Macc Lads)

14th MANCHESTER,

Gallery (+White Trash)

21st DUDLEY, JB's

(+The Macc Lads)

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CHARIOT

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ELIXIR

+ Alices Restaurant Roadshow

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 Shepherds Bush (Central Line)

Wednesday 5th March

VOYEUR

+ STRAIGHT

EDGE

Admission £2 on door

Open 7.30-11pm

GLC FAREWELL FESTIVAL

KICKS OFF AT
 THE HAMMERSMITH ODEON

FRIDAY 21ST MARCH

RED WEDGE

7.30PM

SATURDAY 22ND MARCH

ATLANTIC STARR

8.45PM

SUNDAY 23RD MARCH

IAN DURY AND THE BLOCKHEADS

7.30PM

TICKETS £3.50 & £2.50

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PRESENTED BY THE GLC

BY ARRANGEMENT WITH MARSHALL ARTS.

TOUR NEWS



JIMMY JIMMY, the Coventry duo who've just released a single on Epic called 'Silence', play a series of gigs next month, starting with a couple of local affairs at Lanchester Polytechnic March 6 and Tile Hill Disabled Sports Centre (with The Glory Boys) 8, followed by Reading University 11, London Hippodrome 13, Camden Dingwalls 21.

GREGORY GRAY, who's just released his 'Strawberries' single on CBS, will be supporting Hipsway at University Of London Union on February 27.

THE GEMS promote their 'Stand Up, Sit Down' single on Silent with gigs at Chester College Of Higher Education February 26, Newcastle University 27, Edinburgh Moray House College 28, Stoke Shelleys March 2, London Marquee 9.

THE MEN OF 992, "a slightly out of the ordinary" band from Stockport, play local gigs at The Manchester Arms March 1, The Boars Head 4 and 8, and then venture forth to Whalley Bridge Railway Hotel 14.

A MOTION INDUSTRY from Portsmouth show their disgust for "the hippies who run the local music scene" by arranging their next gig at Southampton Joiners Arms on February 27.

THE TURNPIKE CRUISERS get back on the road with their "sophisticated sleaze" with gigs at Central London Polytechnic March 8, Uxbridge Brunel University (with The Cherry Bombz) 14, Leeds Adam And Eves 18, Preston Paradise Club (with The Cherry Bombz) 20.

SUMMER HOUSE from Luton have more dates next month at Tring Victoria Hall March 1, New Cross Goldsmiths College 6, Bedford Polhill College 7, St Albans City Hall 8, Luton The California 14.

SEE YOU IN VEGAS play in their new line-up at Tufnell Park Boston Arms February 27, March 6 and 13 and Kentish Town Bull And Gate March 12 and 20.

THE GUANA BATZ have added more dates to their British tour at Cleethorpes Pier Hotel February 26, Manchester University 27, Fetcham Riverside Club March 9, Stoke Shelley's 12 (shifted from 11), University Of London Union/Deptford Crypt (double gig) 21.

RESTLESS, Snake Corps, The Wandering Souls, Vince Pie's Allstars, Main Function and Cry Wolf are among the bands appearing at Relief Express in aid of the Mexico City Earthquake Disaster Fund at Hemel Hempstead Pavilion on March 9. A dozen bands will be appearing between noon and eleven pm and tickets are £2.

SPACEMEN 3, an "acid" band from Rugby, will be taking a trip to Northampton Black Lion March 7, Banbury Wheatheaf 8.

THE FECKIN EJITS continue their "Music For Drunkards" tour at Croydon Underground (with Tenpole Tudor) February 27 and Greenwich Tunnel Club (with The Babysitters) March 8.

TWENTY FLIGHT ROCKERS are back on the road at Preston Paradise Club February 28, Manchester University March 1, Birmingham Powerhouse 2, Camden Electric Ballroom (with The March Violets) 13, Croydon Underground 20, Brighton Escape Club 23.

THE LARKS have lined up a college tour next month at Finsbury Park Sir George Robey March 7, Kingston Polytechnic 8, Guildford Surrey University 9, Brighton Sussex University 12, Wolverhampton Polytechnic 13, Salford University 14, Wendover Hale Inn 22.

BURIKKO, a quartet formed by former Polecats singer Tim Worman whose name means "lover of juvenile things" in Japanese (I) make their live debut at Covent Garden Rock Garden February 27.

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT!, who've just released their self-titled coloured vinyl EP on Vindaloo, have gigs coming up at North Kensington Acklam Hall February 27, Birmingham Gay Centre March 8, Birmingham University 20.

THE ACT from Winchester promote their 'Hand In Hand' cassette at Southampton Park Hotel March 7, Southampton Angel 10, Winchester Royal Oak 20.

ABEL GANZ, the Glasgow progressive/melodic rock band, have a couple of gigs at Shadows to promote their 'Gullibles Travels' cassette on February 28 and March 13.

UNION THOUGHT, an "alternative" quartet from Stoke, support The March Violets at Keele University February 27 and then play Nottingham Mardis Gras March 4, Birmingham Mermaid 30, Burslem Bowler Hat April 6.

THE DAVE HOWARD SINGERS, still recovering from supporting Divine last month, return from the Netherlands for more dates at Croydon Underground February 7 and Soho Alice In Wonderland March 3.

DUMPY'S RUSTY NUTS keep truckin' at Coventry General Wolfe March 1, Bangor University 7, Warrington Lion 8, Nottingham Mardis Gras 11, Leicester Princess Charlotte 12, Bicester Ex-Servicemen's Club 14.



THE BOLSHOI have another clutch of gigs around the capital at Kennington Cricketers February 26, Fulham Greyhound March 1 and Hammersmith Clarendon 8.

TIN GODS, a sharp, powerful, melodic quintet from London, hope to keep A&R departments on the hop with gigs at Harlesden Mean Fiddler February 26, Soho Beat Route March 3, Kilburn National Ballroom 20.

RAW HO promote their 'Be Me' single on Roarecords at Rayleigh Pink Toothbrush 27, Leytonstone Tower Club March 4.

THE UNHOLY TRINITY have more dates to promote their 'Rise To The Occasion' album at Bristol Old Profanity Showboat February 28 and Chichester Community Centre March 15.

NO MAN'S LAND set out to prove that there is more to Doncaster than John Parr and unemployment at Doncaster Dixies February 27, Worksop Old Ship March 20.

HOT PORK LUNCH No 43



DAN PEARCE



©Charlie Trumper '86

CHART

UK 50 SINGLES

- 1 1 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING Billy Ocean Jive
- 2 7 CHAIN REACTION Diana Ross Capitol
- 3 2 ELOISE The Damned MCA
- 4 — LOVE MISSILE F1-11 Sigue Sigue Sputnik EMI
- 5 10 HOW WILL I KNOW Whitney Houston Arista
- 6 9 BURNING HEART Survivor Scotti Brothers
- 7 3 SYSTEM ADDICT Five Star Tent
- 8 18 STARTING TOGETHER Su Pollard Rainbow
- 9 6 THE CAPTAIN OF HER HEART Double Polydor
- 10 11 RISE Public Image Ltd Virgin
- 11 17 DON'T WASTE MY TIME Paul Hardcastle Chrysalis
- 12 4 BORDERLINE Madonna Sire
- 13 5 LIVING IN AMERICA James Brown Scotti Brothers
- 14 20 TURNING AWAY Shakin' Stevens Epic
- 15 16 RADIO AFRICA Latin Quarter Rockin' Horse
- 16 19 IMAGINATION Belouis Some Parlophone
- 17 23 AND SHE WAS Talking Heads EMI
- 18 8 THE SUN ALWAYS SHINES ON TV A-ha Warner Brothers
- 19 41 MANIC MONDAY Bangles CBS
- 20 29 STRIPPED Depeche Mode Mute
- 21 12 ONLY LOVE Nana Mouskouri Carrere/Philips
- 22 33 IF YOU WERE HERE TONIGHT Alexander O'Neal Tabu
- 23 14 LIFE'S WHAT YOU MAKE IT Talk Talk EMI
- 24 39 ONE DANCE WON'T DO Audrey Hall Germain
- 25 13 SHOT IN THE DARK Ozzy Osbourne Epic
- 26 22 WALK OF LIFE Dire Straits Vertigo
- 27 32 I'M NOT GONNA LET YOU Colonel Abrams MCA
- 28 15 SANCTIFY YOURSELF Simple Minds Virgin
- 29 25 PULL UP TO THE BUMPER Grace Jones Island
- 30 48 THE POWER OF LOVE Huey Lewis & The News Chrysalis
- 31 21 THE PHANTOM OF THE OPERA Sarah Brightman & Steve Harley Polydor
- 32 35 THE SWEETEST GIRL Madness Zarjazz
- 33 — HOUNDS OF LOVE Kate Bush EMI
- 34 26 SUSPICIOUS MINDS Fine Young Cannibals London
- 35 — NEW YORK NEW YORK Frank Sinatra Reprise
- 36 38 STAGES ZZ Top Warner Brothers
- 37 27 BROKEN WINGS Mr Mister RCA
- 38 31 YOU LITTLE THIEF Feargal Sharkey Virgin
- 39 — ROCK ME TONIGHT Freddie Jackson Capitol
- 40 24 IF I RULED THE WORLD Kurtis Blow Club
- 41 43 MOON OVER BOURBON STREET Sting A&M
- 42 28 SATURDAY LOVE Cherelle With Alexander O'Neal Tabu
- 43 — HEAVEN MUST BE MISSING AN ANGEL Tavares Capitol
- 44 30 IF YOU'RE READY (COME GO WITH ME) Ruby Turner Jive
- 45 — SUGAR FREE Juicy Private I
- 46 47 THIS TIME Bryan Adams A&M
- 47 45 LADIES Mantronix 10
- 48 37 IT'S ALRIGHT (BABY'S COMING BACK) Eurythmics RCA
- 49 — ANOTHER NIGHT Aretha Franklin Arista
- 50 40 PAIN Betty Wright Cooltempo

UK 50 ALBUMS

- 1 1 BROTHERS IN ARMS Dire Straits Vertigo
- 2 2 WHITNEY HOUSTON Whitney Houston Arista
- 3 3 ROCKY IV Soundtrack Scotti Brothers
- 4 17 JONATHAN KING PRESENTS THE BEST OF ENTERTAINMENT FROM THE USA Various Stylus
- 5 4 HUNTING HIGH AND LOW A-ha Warner Brothers
- 6 16 BE YOURSELF TONIGHT Eurythmics RCA
- 7 6 DANCE HITS Various Towerbell
- 8 8 THE ULTIMATE SIN Ozzy Osbourne Epic
- 9 15 NO JACKET REQUIRED Phil Collins Various
- 10 5 WORLD MACHINE Level 42 Polydor
- 11 19 LUXURY OF LIFE Five Star Tent
- 12 7 THE BROADWAY ALBUM Barbra Streisand CBS
- 13 13 LITTLE CREATURES Talking Heads EMI
- 14 — SEVENTH STAR Black Sabbath Vertigo
- 15 9 ISLAND LIFE Grace Jones Island
- 16 12 LIKE A VIRGIN Madonna Sire
- 17 27 HOUNDS OF LOVE Kate Bush EMI
- 18 10 ALBUM Public Image Ltd Virgin
- 19 11 THE DREAM OF THE BLUE TURTLES Sting A&M
- 20 14 ONCE UPON A TIME Simple Minds Virgin
- 21 24 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 22 18 THE FIRST ALBUM Madonna Sire
- 23 — KING OF AMERICA The Costello Show F Beat
- 24 21 GO WEST Go West Chrysalis
- 25 22 PROMISE Sade Epic
- 26 25 SUDDENLY Billy Ocean Jive
- 27 20 FINE YOUNG CANNIBALS Fine Young Cannibals London
- 28 29 PRIVATE DANCER Tina Turner Capitol
- 29 — THE COLOUR OF SPRING Talk Talk EMI
- 30 23 FEARGAL SHARKEY Feargal Sharkey Virgin
- 31 26 ALCHEMY Dire Straits Vertigo
- 32 40 RECKLESS Bryan Adams A&M
- 33 34 NOW THAT'S WHAT I CALL MUSIC 6 Various EMI/Virgin
- 34 32 QUEEN'S GREATEST HITS Queen EMI
- 35 36 THE UNFORGETTABLE FIRE U2 Island
- 36 42 WHO'S ZOOMIN' WHO Aretha Franklin Arista
- 37 33 JENNIFER RUSH Jennifer Rush CBS
- 38 46 GREATEST HITS VOLUMES I AND II Billy Joel CBS
- 39 35 HITS 3 Various EMI/Virgin
- 40 — A DATE WITH ELVIS Cramps Big Beat
- 41 44 THE LOVE SONGS George Benson K-tel
- 42 28 WELCOME TO THE REAL WORLD Mr Mister RCA
- 43 — ALONE Nana Mouskouri Philips
- 44 37 THE SINGLES COLLECTION Spandau Ballet Chrysalis
- 45 51 PRECIOUS MEMORIES Ann Williamson Emerald Gem
- 46 39 LIVE UNDER A BLOOD RED SKY U2 Island
- 47 48 BORN IN THE USA Bruce Springsteen CBS
- 48 30 EASY PIECES Lloyd Cole & The Commotions Polydor
- 49 70 DIAMOND LIFE Sade Epic
- 50 41 THE CLASSIC TOUCH Richard Clayderman Decca

Compiled by MRIB



OZZY: sin and tonic

SOUNDS TRACKS

Tony Stewart

BRILLIANT MISTAKE The Costello Show Classic cut from F-Beat LP
IN THE NEIGHBOURHOOD Tom Waits phenomenal Island 12-inch remix
THE POWER IS YOURS... The Redskins 10-inch London single

Kevin Murphy

SWEET MURDER The Blow Monkeys RCA
FUNKAHDAFI Front 242 Operation Afterglow 12-inch
FLAT BROKE The Riverside Trio Northwood LP

Glyn Brown

VENUS IN FURS The Velvet Underground Verve LP track
FEMME FATALE Tracey Thorn Blanco Y Negro LP track
ALL TOMORROW'S PARTIES The Velvet Underground Verve LP track

Billy Mann

KING OF AMERICA The Costello Show F-Beat LP
MEATMEN TRACK from 'War Of The Superbikes' heard on Steve Barker's On The Wire (can somebody please find me this LP)
LIKE AN ANGEL The Mighty Lemon Drops Dreamworld 45

Chris Roberts

LOVER AND CONFIDANTE PLUS OTHER STORIES OF TRAVEL, RELIGION, AND
HEARTBREAK The Blue Aeroplanes Fire 12-inch
HOUNDS OF LOVE Kate Bush EMI 45
LIFE WITHOUT REASON Pete Shelley forthcoming LP track

Neil Perry

THE THING THAT SHOULD NOT BE Metallica Music For Nations LP cut
WHO TOLD YOU HOW? Killing Joke EG LP cut
SWEET MURDER The Blow Monkeys RCA LP cut

Ron Rom

ONCE MORE The Wedding Present Reception
SAFETY NET The Shop Assistants 52nd And 3rd
CUT THE CAKE The Wolfhounds Pink test pressing

REGGAE TENS

PRE-RELEASE

- 1 JIMBO Lilly Melody Firehouse
- 2 STICK ON LIKE A ANTS Frankie Paul Red Man International
- 3 TICKLE Thriller Taxi
- 4 MARCUS WE MISS YOU Mighty Diamonds Live And Learn
- 5 CRAZY OVER ME Leroy Smart Jammys
- 6 CAN'T KNOCK ME Anthony Red Rose Firehouse
- 7 CEMETARY Cultural Roots Blue Mountain
- 8 GHETTOMAN SKANK Frankie Paul Thunderbolt
- 9 BOGUS BADGE Michael Rose Grammy Rose
- 10 MR CHIN SLIPPERS Mighty Diamonds Hot Heat

DISCO

- 1 ONE DANCE WON'T DO Audrey Hall Germain
- 2 GIVING ME LOVE/NO SKIN UP Axe Man Fashion
- 3 CLARK'S BOOTY/HAVE TO GIRLIE GIRLIE Little John And Tonto Irie Unity
- 4 IT TAKES TWO TO TANGO/HOT STUFF Junior Delgado Fashion
- 5 SWEET REGGAE MUSIC Nitty Gritty Unity
- 6 I'M A CHANGED MAN/IT'S A ROMANCE One Blood Level Vibes
- 7 SELECTOR HIM GOOD Little Charlie Jah Tubbys
- 8 KOOL NUH Aswad Simba
- 9 DANCE HALL CRAVE Dixie Peach And Stevie Roots Sweetcorn



DENNIS BROWN: hot stuff

- 10 UNTIL YOU CAME BACK TO ME Just Dale And The Robotics Ariwa

ALBUMS

- 1 HOTTEST HITS VOLUME THREE Various Artists Treasure Isle
- 2 WILDFIRE Dennis Brown And John Holt Tads
- 3 STRUGGLING Mighty Diamonds Live And Learn
- 4 BABYLON THE BANDIT Steel Pulse Elektra
- 5 TURBO CHARGED Nitty Gritty Greensleeves
- 6 ON THE BEACH The Paragons Treasure Isle
- 7 RAW RUB A DUB IN A FASHION Gussie Prento Top Notch
- 8 RIPE MANGO Frankie Paul SCOM
- 9 RISING SUN Augustus Pablo Greensleeves
- 10 JAMAICA JAMAICA Brigadier Jerry Ras

Compiled by Dub Vendor 275 Lavender Hill Clapham Junction London SW11

VEGETARIAN

- 1 DAMSON IN THE STREET Martha And The Vandellas
- 2 PARSLEY PARK Prince
- 3 COME TO ME MY MELON CAULIE BABY Chas And Dave
- 4 PEAS PLEASE ME The Beatles
- 5 TURNIP UP Conway Brothers
- 6 SULTANAS OF SWING Dire Straits
- 7 KALE LEAF Marillion
- 8 GREEN BEANIE David Bowie
- 9 CHIVE TALKING Bee Gees
- 10 RHUBARB BULLETS 10cc
- 11 LITTLE RED COURGETTE Prince
- 12 IT DOESN'T MARROW ANY MORE Buddy Holly
- 13 DON'T WASTE MY LIME Paul Hardcastle
- 14 RAISIN TO BELIEVE Rod Stewart
- 15 THEME FROM LENTIL Barbra Streisand

Compiled by TT, Stoke On Trent

A T T A C K

HOT METAL 60

SINGLES

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



RATT: down a drainpipe

ALBUMS

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

IMPORTS

- 1 1 FIGHT TO SURVIVE White Lion Victor Japan
- 2 — SUSPICIOUS HEART Van Stevenson MCA
- 3 6 POISON DOLLYS Poison Dollys Invasion
- 4 3 SURRENDER Joshua SMS
- 5 — FIT OF ANGER Wrath Greenworld
- 6 — WAR GAMES Gravedigger Noise
- 7 — THE PACK IS BACK Raven Atlantic
- 8 5 LIVING IN THE STREETS The Inner Scent Red Label
- 9 8 METAL MASSACRE Seven Various Metal Blade
- 10 7 YOU BETTER BELIEVE IT Rosy Vista Noise

Compiled by Spotlight Research



THE GO-BETWEENS: spring is in the air

INDIE ALBUMS

- 1 1 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 2 2 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 3 3 LOVE The Cult Beggars Banquet
- 4 — FIRST AVALANCHE Rose Of Avalanche LIL
- 5 — THIS IS Oi! Various Oi!
- 6 6 THE OLD AND THE NEW A Certain Ratio Factory
- 7 7 WORLDS APART Subhumans Blurg
- 8 11 DREAMTIME The Cult Beggars Banquet
- 9 5 LIVE II — HORRIBLE MUSIC, FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND The Meteors Dojo
- 10 16 FALSE ACCUSATIONS The Robert Cray Band Demon
- 11 17 LOW-LIFE New Order Factory
- 12 10 KALEIDOSCOPE WORLD Chills Creation
- 13 9 FRANKENCHRIST Dead Kennedys Alternative Tentacles
- 14 28 WE WON'T BE YOUR F***ING POOR Various Mortarhate
- 15 8 LIFE'S A RIOT WITH SPY VS SPY Billy Bragg Go! Discs
- 16 — FLIP YOUR WIG Hüsker Dü SST
- 17 14 TREASURE Cocteau Twins 4AD
- 18 22 THIS NATION'S SAVING GRACE The Fall Beggars Banquet
- 19 — LIVE AT THE WHITEHOUSE The Exploited Suck
- 20 4 RUM, SODOMY AND THE LASH The Pogues Stiff
- 21 20 1979-1983 Bauhaus Beggars Banquet
- 22 15 POWER CORRUPTION AND LIES New Order Factory
- 23 13 HATFUL OF HOLLOW The Smiths Rough Trade
- 24 24 NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Imp/Demon
- 25 23 THE CHRONICLE OF THE BLACK SWORD Hawkwind Flicknife
- 26 — NAIL Scraping Foetus Off The Wheel Self Immolation/Some Bizzare
- 27 12 THE SINGLES Depeche Mode Mute
- 28 19 MANIPULATE Ausgang FM
- 29 — HELD DOWN TO VINYL... AT LAST! The Guana Batz ID
- 30 21 BATTLE SCARRED Condemned '84 Oi!

Compiled by Spotlight Research

N.A.S.A

- 1 HOT FOR TEACHER Van Halen
- 2 FIRE OF UNKNOWN ORIGIN Blue Öyster Cult
- 3 BITS AND PIECES Dave Clarke 5
- 4 FAMILY SNAPSHOT Peter Gabriel
- 5 FLY HIGH FALL FAR Pendragon
- 6 MY OLD MAN'S A DUST MAN Lonnie Donegan
- 7 DIE WITH YOUR SUITS ON Iron Maiden
- 8 SHOOT THE MOON Judie Tzuke
- 9 WE'LL BURN THE SKY Scorpius
- 10 IT'S RAINING MEN... AND TWO WOMEN Weather Girls

Compiled by NASA (Need Another Seven Astronauts)

TREASURE HUNT

- 1 WHERE'S THE BLOODY MAP?
- 2 LOOK, THERE IT IS!
- 3 WHERE THE F*** ARE WE?

INDIE SINGLES

- 1 — STRIPPED Depeche Mode Mute
- 2 9 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 3 1 GIVING GROUND The Sisterhood Merciful Release
- 4 2 HOT GIRLS IN LOVE The Cherry Bombz Lick
- 5 3 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 6 5 WHISTLING IN THE DARK Easterhouse Rough Trade
- 7 16 TIME IS MONEY (BASTARD) Swans K422
- 8 10 KOOL NOH Aswad Simba
- 9 — SPRING RAIN The Go-Betweens Rough Trade
- 10 4 DAYS LIKE THESE Billy Bragg Go! Discs
- 11 12 BLUE MONDAY New Order Factory
- 12 8 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 13 15 RELIGIOUS PERSUASION Andy White Stiff
- 14 27 REVOLUTION Chumba Wumba Agitpop
- 15 17 TINY DYNAMINE Cocteau Twins 4AD
- 16 32 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 17 6 ONCE MORE Wedding Present Reception
- 18 41 HERE COMES THE MAN Boom Boom Room Fun After All
- 19 14 BITTERSWEET New Model Army Quiet!
- 20 7 OUT FROM THE VOID Antiseptic Endangered Musik
- 21 23 LET THEM EAT BOGSHEB Bogshed Vinyl Drip
- 22 11 ALL DAY LONG The Shop Assistants Subway Organisation
- 23 21 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 24 30 THE BATTLE CONTINUES Conflict Mortarhate
- 25 47 LA RAIN Rose Of Avalanche LIL
- 26 37 SPIRITWALKER The Cult Situation Two
- 27 13 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 28 19 SUB-CULTURE New Order Factory
- 29 22 BIBLE OF THE BEATS Age Of Chance Riot Bible
- 30 18 OUR VOICE IS TOMORROW'S HOPE Liberty Mortarhate
- 31 31 FLAG DAY The Housemartins Go! Discs
- 32 38 FLOWER Sonic Youth Blastfirst
- 33 33 V2 That Petrol Emotion Noise A Noise
- 34 — GODDESS Rose Of Avalanche LIL
- 35 20 HOW I LEARNED TO LOVE THE BOMB TV Personalities Dreamworld Dream
- 36 — PEARLY DEWDROPS' DROPS Cocteau Twins 4AD
- 37 — DESOLATION AVENUE The Leather Nun Wire
- 38 42 CRUISER'S CREEK/LA The Fall Beggars Banquet
- 39 34 SOME VELVET MORNING Rowland Howard & Lydia Lunch 4AD
- 40 28 INCUBUS SUCCUBUS X-Mal Deutschland 4AD
- 41 — DEEP IN THE MIND OF THE PURPLE THINGS Purple Things Media Burn
- 42 35 DAY AND NIGHT Balaam And The Angel Chapter 22
- 43 45 REVOLUTION The Cult Beggars Banquet
- 44 39 THE PERFECT KISS New Order Factory
- 45 — NO DEVOTION Revolting Cocks Beauty & Beast
- 46 24 IT WILL COME The Woodentops Rough Trade
- 47 36 BUBBLING Aswad Simba
- 48 25 UPSIDE DOWN The Jesus And Mary Chain Creation
- 49 26 RAIN The Cult Beggars Banquet
- 50 29 SLAMMERS King Kurt Stiff

DISEASES

- 1 CEREBRAL VASCULAR ACCIDENTS CAN HAPPEN Elvis Costello
- 2 THIS MUST BE VD Syphilis Collins
- 3 SCHIZOPHRENIC MINDS Elvis Presley
- 4 ANGINA Ultravox
- 5 (VENEREAL) DISEASE DAYS Joy Division
- 6 CANCER, ME!!!! Barbara Dixon
- 7 ALTERNATIVE ULCER Stiff Little Fingers
- 8 A.I.D.S.O. Ottowan
- 9 SGT PEPPER'S DODGY HEARTS CLUB BAND The Beatles
- 10 VISCIOUS Lou Kemia

Compiled by Happy Harry from Hartwood

- 4 LOOK BEHIND THE CUPBOARD
- 5 CAN YOU HEAR ME ANNEKA?
- 6 YOU'VE TWO MINUTES LEFT!
- 7 I HAVEN'T GOT A CLUE WHERE IT IS!
- 8 IT MUST BE ON THE BOAT!
- 9 LAND HERE FOR CHRIST'S SAKE!
- 10 FOUND IT!

Compiled by Geoff Davies hiding in Anneka Rice's tracksuit

BAND AID

FRANKFURTIVE

Julian Colbeck is the first to spill the beans from the year's major trade show

QUITE HOW I always have the honour of breaking the first news from instrument trade shows I don't know. However here I am again, back in Britain, battered and breathless; my head still buzzing with a zillion facts 'n' figures, surprises, scares and takeovers.

Over the past few weeks we have all been bombarded with product news from the major names in the business, east to west. I'm sure all will forgive me if I now concentrate on launches from other companies who do not employ such hyper-active PR departments, or those who simply play re-trade-show-launch cards more closely to their chests.

Probably the most famous British company exhibiting at the show is **Simmons**. This year saw the launch of no less than five new products, none of which, in fact, are drums.

In spite of their *Thwak!* newsheet proclaiming otherwise, I always thought that Simmons were quite late arriving on the MIDI scene. This year, however, things have been rectified considerably. First off is a programmable interface MTM which converts the signal from miked or electronic drums into MIDI code, with all kinds of fun and games ensuing such as storable dynamic expansion, delays, effects, sequencing etc.

Secondly the SDE (a slimmer, but still rackmount unit) is a MIDI controlled voice expander for tuned percussion, and finally the TMI is an inexpensive eight-channel trigger to MIDI interface, specially designed

to allow SDS5 owners to get in the MIDI act.

Quite a lot was rumoured about Simmons' drum amplifier. And here it was - of quite a pleasing physical design except for the 'Roland Alpha Dial type' channel volume control knobs which seemed capable of adjustment only by a professional body builder. Assuming these can be 'tweaked' for smoother operation the SDC200 200 watt combo should prove highly popular for club players' amplification or monitoring for those gracing a larger stage.

In the packed Simmons booth the dynamic duo of Bill Bruford and T Lavitz showed off the now closer than ever link between drummer and keyboardist with style and speed.

British synth companies are notoriously thin on the ground. But two did attend the show and, although their wares could hardly compete with the big boys for sheer pazazz and range, both drew keen and steady attention from the milling Frankfurt throng.

Greengate productions - the Apple-based sampling package experts, in addition to showing off their latest DS-3 updates, previewed the DS-4. Whereas the DS-3 was of primary use for the sampling and sequencing of shorter sounds, ie percussion, the 16-bit DS-4 (eight voice) boasts options of 12 or 24 second sample times at full bandwidth. DS-3 owners will be pleased to note that the new software is very similar to its predecessor, and of course you won't need to buy



The new SDC 200 Simmons drum combo: get out your Bullworkers

another Apple IIe.

However, a high capacity disk to store these longer samples may, of course, be a smart move. In spite of the current glut of mid-priced samplers from the majors, those who got in quick with the DS-3 may now be well placed to upgrade their sampling for a comparative snip. The DS-3 will not be phased out either.

Also spotted was a plethora of MIDI sequencing and instrument editing packages from **Steinberg Research**. I'll admit that I didn't realise this Germany company's UK distribution was being handled by OSC until I (literally - such was the ride)

bumped into Oscar person Steve Garth on the flight home.

With a couple of interfaces, along with software for editing Casio CZ, Yamaha DX, Korg DW, and Ensoniq mirage, as well as a 16-track polyphonic sequencer, and a scorewriter - phew! Steinberg's 'under £100' range of programs for Commodore plus EPROMs, and sundry cards and interfaces for Apple II/IIe and, most mouthwateringly, a 24-track sequencer for the Atari 520ST, will be investigated fully in due course.

Meanwhile, the news is that OSC's own Advanced Sound Generator - exhibited in

prototype form last year in fact, is due to be launched onto an extremely suspecting, not to say impatient public within a couple of months.

Although my leaning is towards keyboards, I would have been pretty tunnel-visioned not to have noticed the incorporation of MIDI onto pretty well every other conceivable type of musical instrument as this year unfolds. Wait until next week for Tony Mitchell's expose of MIDI guitars, but for now I must make up for one glaring omission of mine circa the BMF last summer, namely **Peavey**, and their new range of MIDI-based equipment.

Peavey's Programax 10 MIDI Guitar Amp is a wonderful introduction to the world of MIDI for those guitarists who have hitherto counted their blessings that they have not been subjected to this particularly brain-numbing form of technical torture. It's easy. With the RMC 2000 remote (floor) controller, you can step through any of the ten programs on which you can store gain, EQ, distortion etc settings. In addition to this the model 4000 Digital Delay can be patched into your set up, providing numerous effects (up to four second delays even) whose specific settings can be programmed and recalled alongside those of the Programax.

And what of the European companies for whom Frankfurt is pretty much home base? Now of course is the best time to keep tabs on such people as **PPG**, **Jellinghaus**, **Hohner**, **Bit** (Crumar), and **SIEL**.

PPG's contribution to newness seems to be their HDU Hard Disk Unit - of somewhat esoteric interest to most (me included) since this expansive storage medium (95 Mbyte) for samples costs as much as an upmarket family saloon but... here it is anyway, which is more than can be said of E-Mu's hard disk option for the E-11 - still undergoing further

modifications we hear.

Jellinghaus, on the other hand, were loaded with new blue toys for the MIDI enthusiast including a Digital Percussion Unit, a drum to MIDI converter, the DX programmer (a large blue box in this case, which was previewed last year) and, most impressively, an Atari 520ST-based package that effectively MIDI-fies your mixing desk. Not checked thoroughly as yet, but if this, not too expensive (£1,000 plus) package really does put you in computer-mix class it will be a most important new development. Jellinghaus items will be available as always through Rosetti in the UK.

One of the most eagerly-awaited new products surely is going to be Bit's Masterkeyboard. Priced at something really ridiculous like around £500 this all-encompassing MIDI controller not only takes care of splits, programs, re-routing of pitch and mod effects, and sundry time codes (a choice of MIDI, Sync, Tape Sync) but it has a four-track, 4,000 note sequencer with full auto-correct, real/step time programming and blah and blah. Owl

As for the scandal/surprise scene I mentioned earlier, I'd better consult my lawyers before I get in too deep but for starters, yes Ensoniq have split from Pacifex, and their digital synth and piano mentioned in my NAMM report will be sold at under £1,000 in UK through Ensoniq UK.

Yamaha in Japan have purchased 60% of Korg in Japan.

SIEL UK has been disbanded and sold lock, stock and barrel to Chase.

Casio's budget sampler, the SK-1, is absolutely amazing, and Roland are in for a bumper year with their digital pianos, mega-synth for JX-10 and natty MC-500 Micro Composer.

More news from Herr Mitchell next week. Gudenacht!

SOUNDS CLASSIFIEDS

- Sounds Classifieds are read by 725,000 people everyweek* That's now over 153,000 more readers EVERY WEEK than Melody Maker
- If you want to form a band, this is the place to do it. And it couldn't be cheaper!
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*Source: Target Group Index 1985

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

MUSICIANS SEEKING BANDS. TEL: NU-LINE 01-602 9407. S2675

HAMMOND ORGANIST or similar wanted, powerful atmospheric RnR serious attitude. 01-788 9541. S5014

BASSIST WANTED for new band powerful intense wall of dancable anger PIL, Joke, influences but no copyists, phone Kid 01-961 5079 after 6pm. S5015

TOTALLY DEDICATED? IMAGE? Ambitious guitarist 22, experienced, wants to form pro minded band. Hanoi/Damned/Ramones etc. Positively no timewasters, ring Mark. Cambridge (0223) 69409 pref. London based. Others considered. S5017

BASS PLAYER reasonably experienced to join Harpenden based progressive rock group age 19-25 Ring Chris Harpenden 67817 or Dave Luton 573265 evenings. S5006

DRUMMER AND Bassist/Vocalist required to form band with Guitarist (20) into Frapp, Straits, Police, Rush, Gabriel. Dedication to success essential. Essex area. Phone Ongar 362379. S5066

WANTED GUITARIST and Drummer with long black hair to join female bassist into Hanoi, Lords, Kiss. C/o Kevin 01-272 6758. S4997

LEAD BASS & Vocalist required for new band in Kingston area, ring Lee 01-541 1652 or Paul 01-949 6751. S4998

GUITARIST, DRUMMER wanted for alternative/indie band - Songs recorded in studio - Demos sent out - Manchester 061-681 4904 before 8pm. S4999

EXPERIENCED MUSICIANS to back vocalist/song writer. Ring Phil (0273) 476362. S5000

PLEASE MENTION SOUNDS WHEN REPLYING TO ADVERTISEMENTS

BASSIST WITH Independent style and own hair spray, contact Matthew 01-881 8157. S5009

RHYTHM, LEAD and Bass. 01-223 8845. S4996

NEWCASTLE BASSIST seeks musicians. Influences Rush, Hackett, Ashley, 68 Avenue Road, Gateshead NE8 4JE. S4963

BRILLIANT, ORIGINAL, Rock Band with great songs, reputation and work waiting, need extrovert Frontperson with great voice. Influences include: Doors, Punk, HM. South Coast. 0903 750329 evenings. S5076

VOCALIST REQUIRED for modern pro orientated rock band, work waiting. Phone evenings 0438-722388. S5077

LYRICIST COME Songwriter wants Guitarist Keyboardist to help arrange songs form band influences. Springsteen, Knopfler, Sager, Rea, Manchester area. Ring John 081-205 1908. S5278

VOCALIST/LYRICIST required (Dolls: Lords: Rocks) for North West band with management, record company, publishing. Studio time booked for imminent second release. Phone 051-639 3773/638 4763. S5079

ACOUSTIC GUITARIST seeks others for band or booking likes Bragg, Smiths, Pogues, REM, Housemartins. MTCH Edinburgh. David 551-1003. S5080

VOCALIST (FRONTMAN) Must be good to complete band London area, gigging July onwards, own material. No timewasters, phone Gary 01-998 9307, Steve 01-578 5723, Martyn 01-508 2820. S5081

VOCALIST/GUITARIST to form country band with double bass player. Influences: Sun to present. Age and image not important. No pros. Central London. Richard 01-405 3636 (eves). S5084

BASSIST (Simple but solid), Seeds, Bo Diddley, Stooges, Sonics. Phone 01-671 5752. S5083

KEYBOARDS WRITER required for rehearsals West London, phone Trudie 01-977 1404. S5088

TWO CREATIVE MUSICIANS to exchange ideas and form chart worthy band. Zest a must but no soap. Trevor (0865) 248993. S5085

ENERGETIC 60s American Garage, R&B - Seeds, Pebbles etc. Rhythm Guitarist seeks others. 01-761 5034. S5086

GUITARIST DEDICATED Creative, different: Pretenders, Yes, Long Ryders, T.Rex, Zeppelin to make unique music. Open mind essential. Form band near future, London, Martin, after 5pm 01-653 3990. S5087

BASSIST WANTED immediately for rehearsals West London, phone Trudie 01-977 1404. S5088

GUITARIST WISHES to form or join band in Brighton area. Inf. Magazine, S. Minds etc. Phone Simon 0273-778188 after six. S5089

CLASSIFIEDS

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

VOCALIST REQUIRED by band influenced by anything from Genesis to Queen, still in rehearsal stages. Richmond based. Phone Nick on 01-977 5270 or Simon on 01-878 2023 evenings. **S5090**

GUITARIST/KEYBOARDIST wants to join/form rock-based improvising band (Hawkwind, Gong, Mothers, Berlioz) Genuine replies only 01-871 2986. **S5091**

NO MORE HEROES? Experienced singer/lyricist looking for hard, tight bass, drums, guitarist. Ring Paul: 01-636 5647 (daytime) leave phone No. **S5092**

BASSIST WANTED M/F Liverpool area. Influences: Play Dead, Balaam, Andy. 051-677 1363. **S5093**

DO YOU think you're better than Sique Sique? Synth/effects guitar person wanted - young fast and beautiful. Phone 01-961 0404. **S5094**

TWO FEMALE Vocalists seeking to join or start modern band. Heston area. (0787) 472671. **S5095**

PUNK LADY Singer/Lyricist seeks Guitar, Bass, Drums for "Patti Palladin meets the Jesus And Mary Chain" sound 01-829 7831 (Karla) (10am - 5.30pm) No time wasters. **S5096**

MUSICIANS WANTED HEAVY ROCK

15p per word (inc VAT)

VOCALIST REQUIRED for progressive rock band. Influences Rush, Genesis. Phone time 01-554 4074, John 01-599 1401. **S4976**

VOCALIST AND Keyboard Player wanted for Heavy Progressive rock band. Intending to gig in Summer, Floyd, Zep, Purple, Magnum, Rush. Phone Kevin: Maidstone 70452. **S5020**

GUITARIST WANTED by Bassist, to form heavy rock band, South London area, phone Les after 6.30pm. 01-857 7897. **S5022**

MORDOR REQUIRE, Fast, powerful Drummer. Dedication essential, aged 16-19 to complete line-up. Band influences include, Exodus, Destruction, Anthrax, gigs and demo await. Contact: Dave Oxford (244278), Paul Oxford (863249). **S5024**

BASSIST AND Vocalist urgently required for Glam Rock Band. Influences: Halen, Crue, Jovi etc. Image essential Chris 01-309 7345. Geoff 01-209 0463. No beginners or fannies. **S5067**

BASSIST AND Drummer required by Birmingham Heavy Rock band. Phone 021-443 1206. **S5097**

MALE ROCK Vocalist required by ambitious dedicated band. Phone 0604-493470. **S5098**

YOUNG VOCALIST WANTS TO JOIN OR FORM GARY MOORE, WAYSTED, UFO TYPE BAND IN MANCHESTER AREA. Willing to write but please no pro's. PHONE Gary 061-799 1783 after 6pm. **S5099**

DRUMMER AND Two Guitars (Rhythm and lead) influences: Cooper/Twisted Sister, for London based Shock/Metal band, with set; gigs waiting. Tim 01-521 5085. **S5100**

FEMALE GUITARIST seeks to join/form band, phone Jill, Livingston 416064. **S5101**

CLASS BASSIST and Guitarist require Drummer with good gear and preferably transport. Influences Angel and White - Sister. Phone Kris 061-792 2264 before 7.00pm. **S5102**

SIRENS KISS need a dynamic powerful vocalist. Ability to sing clearly essential. Dedication enthusiasm and sense of humour a must. Phone Andre 01-969 5053 after 7pm. **S5103**

HM BASSIST wanted for forming really heavy, fast headbanging group with lead guitarist. Must like Metallica. Central London. Adrian 02404-3683. **S5104**

BASS, DRUMS and Vocals for Sabbath style band forming in North London. Stuart 01-445 5038 day, 01-882 7254 evenings. **S5105**

MUSICIANS WANTED PUNK

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ANYONE INTERESTED in starting up/joining group with main influences being CONFLICT, CRASS, place already located in London EC1 area for meetings/rehearsals. Ring Martin 01-278 0333 ext 281 before 5pm Dedication essential. **S5030**

GUITARIST (TUNESMITH) required to join Vocalist, Bassist to form really arrogant band. 19 or under, no experience needed but must be dedicated, ambitious, Ramones, League, No thrashers. Dutch, 4 Peak View, South Normanston, Derbys DE55 2BB. **S5106**

MUSICIANS AVAILABLE

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BAND SEEKING MUSICIANS. TEL: NU-LINE 01-602 9407. **S2695**
HAVE VOICE will travel, Female singer available for semi or professional band. Contact Ali on 0904-24926. **S5034**

GUITARIST? LIVE AND Studio experience, wishes to form/join raunchy pop/rock band. Likes Hanoi, Idol, Bolan, Consider anything. Dave, South Elmsall 45932. **S5036**

VOCALIST CONFIDENT fully trained with knowledge of sight singing but lack of experience, seeks musicians/band for melodic pop/rock. Phone Will 051-653 7467 evenings. **S5037**

WRITER LYRICIST seeks dynamic ethereal band for writing collaboration to reach beyond all existing stagnant forms of rock. Box no. 691. **S5069**

GOOD VOCALIST pro-minded but unexperienced wishes to join dedicated established group, 18+, for chart style music, Sheffield area only, phone 313488. **S5107**

DRUMMER INTO Jazz, Funk, Soul, wants to join band phone Paul, Thanet 221010. **S5108**

FEMALE ROCK GUITARIST (Vocals, image, experience) seeks ambitious dangerous-sounding band c/o Gary 01-733 7851. **S5109**

WESTONE THUNDER II Guitar (v.g.c.) and Marshall 12W Amplifier (excellent condition) £180 ono. Will not split. Nick 01-346 5333 after 6pm. **S5110**

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