

SOUNDS

BIG
AUDIO
DYNAMITE

THE NEXT BIG BANG?

**LIVE SKULL
HÜSKER DÜ
BLUE AEROPLANES
SANDII AND THE SUNSETZ**

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

MORGAN—GRAMPIAN PLC 1986

THE WATERBOYS return to the road next month to promote their forthcoming single, 'Medicine Bow'.

They embark on an extensive 16 date British tour at Norwich University on April 24, continuing at London Royal Albert Hall (in aid of Greenpeace) 25, Aberdeen Ritz 27, Edinburgh Empire 28, Glasgow Mayfair 29, Newcastle Tiffany's Ballroom 30, Liverpool University May 2, Cardiff University 3, Chippenham Goldiggers 4, Leicester University 6, Nottingham Rock City 7, Sheffield University 8, Salford University 9, Leeds University 10, Birmingham Powerhouse 12 and London Hammersmith Palais 13.

Prior to the British tour, the group will be playing a six-date Irish tour at Dundalk Fairways April 6, Belfast Ulster Hall 7, Waterford The Bridge 9, Cork Connolly Hall 10, Dublin Olympic 11, Galway Sea Point 12.

SUZANNE VEGA has added a second show to her London Piccadilly Theatre date on April 27. Tickets are £7 and £6.

Starr Of The Show...



ATLANTIC STARR, the American soulsters who've made the Top Ten with their 'Secret Lovers' single, come over for their first British concerts this weekend.

They play two shows at London's Hammersmith Odeon on March 22 followed by Croydon Fairfield Halls 23.

THE ICA is closing its video library at the end of this month in a bid to stay afloat after the Greater London Council's demise.

The library, which opened four years ago, was the first and only one of its kind in London and allowed subscribers to watch any of 1,000 videos at the rate of 50p per half hour.

The ICA has no replacement lined up for the GLC's grant of nearly £80,000 and still doesn't know how much it will get from the Arts Council which is making forward planning very difficult.

Director Bill McAlister says the ICA has cut its running costs "to the bare minimum" and increased its attendances too by 25 per cent over the last three years, to the point where it raises two-thirds of its £1.5 million turnover.

"We are promoting young and unknown artists - we can't expect to make a profit," says McAlister. "The ICA must survive. It's too important not to."

He added that nine per cent of the ICA's budget came from sponsors such as Harp - more than The English National Opera, the Royal Opera House, the Royal Shakespeare Company and the National Theatre.

"Unless we receive £190,000 over and above our existing level of funding, the ICA will cease to be. It would become a mere shell - reduced to presenting work that has been financed and produced elsewhere. We are not prepared to see that happen."

JAZZ WARRIORS, "Britain's first all-black big band", play a benefit for the newly formed Black Music Association at the Camden Electric Ballroom on March 20. Tickets are £3.50 (£2.50 UB40).

MAKING



PRT RECORDS, one of the "big six" major labels whose future has been the subject of much speculation in recent months, has finally gone under.

The company, previously known as Pye, is in negotiation with the French Musidisc company who are interested in buying the record label and its distribution company, which is not affected by the demise of the label.

Indeed, most of the indie labels currently distributed by PRT have expressed a willingness to stay although BBC Records have lined up a new distribution agreement with EMI.

Merseyside rockers Spider have been one of the first victims of PRT Records' closure. They've had to cancel their British tour because they could no longer guarantee any tour support.

JAMES, who've just released a new single, 'Chainmail', on Blanco Y Negro and are working on their first album with Lenny Kaye producing, break off for a gig at Bayswater Porchester Hall on March 27.

They'll be joined by Chinese folk group The Guo Brothers and tickets are £3.50 and £3, available from Rhythm, Rough Trade and Bay 63.

Carnivores and drunks may also wish to note that there is an alcohol-free bar provided by the Stay Dry Campaign and a vegetarian food stall.

EDDY GRANT, who is currently on a lengthy world tour, arrives in Britain at the end of this month to play the GLC's Last Day Festival at Jubilee Gardens on March 31.

The ten-hour show starts at 2pm and will also feature Latin Quarter, Smiley Culture, Lenny Henry and Hank Wangford among others.

It's the only British gig so far confirmed for Eddy, who has a new album completed called 'Born Tuff', but is still sorting out which record company will be distributing it.

MISSION

Hussey and Adams run into further problems naming their Sisters Of Mercy spin-off outfit

challenge from a Birmingham band of the same name.

Having been brow-beaten into changing their name from The Sisterhood after Andrew Eldritch registered the name for his own purposes, Wayne and Craig have now discovered another band called The Mission who've been going for a year and appeared on the

THE MISSION, Wayne Hussey and Craig Adams' latest name for their post-Sisters Of Mercy band, face another

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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 BUSHELL, 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

PUBLISHER: ERIC FULLER

GROUP PUBLISHING DIRECTOR: MIKE SHARMAN

MANAGING DIRECTOR: JACK HUTTON

DISTRIBUTION: 1 BENWELL ROAD, LONDON N7

7AX TELEPHONE: 01-607 6411

TYPESET BY TABLOID FOTOSET, 3 WOODBRIDGE HOUSE, WOODBRIDGE STREET, LONDON EC1

PRINTED BY LSG PRINT DIVISION, THE NEWSPAPER CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA

Subscriptions: £50 UK, US \$100 Overseas. Available from Subscriptions Department, Morgan-Grampian PLC, Royal Sovereign House, 40 Boreford Street, London SE18 6QH

REGISTERED AT THE POST OFFICE AS A NEWSPAPER

WAVES

Katrina and Co come over for British tour in April

KATRINA AND THE WAVES, who spent four months solidly on the road in America last year supporting Wham!, Don Henley and The Beach Boys, have a brand new single out on Capitol next week and will be touring Britain at the end of April.

The single is called 'Is That It' and comes from the band's second album which should be out to coincide with the tour.

The band are currently playing dates in Australia but they'll be back to play a one-off date at Harlesden Mean Fiddler on April 18.

The tour proper starts at Leeds University April 29 and continues at Sheffield Polytechnic 30, Newcastle Polytechnic May 1, Manchester University 2, Nottingham University 3, Bristol Studio 4, Birmingham Powerhouse 6, Kentish Town Town And Country Club 7, Norwich East Anglia University 8, Cambridge Homerton College 9, Southampton University 10.

Firm Commitment...



THE FIRM, currently doing a "well hard" three-month tour of America, release a new album on Atlantic Records this week entitled 'Mean Business'.

The album comes a year after their debut release 'The Firm'. All songs are original band compositions.

THE HOUSEMARTINS, who've just released a three-track 7-inch and a "Hull-shaped" picture disc (?) of their 'Sheep' single have finalised the line-up for their Hammersmith Clarendon gig on March 20.

They'll be joined by His Latest Flame, Miaow, Porky The Poet and The Panic Brothers.

They've also switched the last date of their tour from Wendover to Tring Victoria Hall on March 22.

GEORGE MICHAEL has a solo single out next week on Epic titled 'A Different Corner'. It was recorded in France and produced by George who also plays all the instruments.

It's his first record since he parted company from his management company Nomis over their proposed merger with the South African-owned Kunick Leisure Group.

Ironically, Nomis have since broken off all merger talks with Kunick although this is unlikely to tempt George to return.

But this does not mean the break-up of Wham! as most national papers have gleefully predicted. There's a new Wham! single in the can and plans for an album. However it's clear that George is setting up his own solo career in earnest.

THE PRIME MOVERS, the California band who made the charts earlier this year with their first single, 'On The Trail', come in to play with Big Country on their British tour which starts this weekend.

The trio's new single is released on Island to coincide. It's called 'Dark Western Island' and features a guest performance by guitarist Stuart Adamson of, er... Big Country.

PETER HAMMILL has lined up his first concert performance in a year at London's Queen Elizabeth Hall on April 25.

With his new band he'll be playing material from his 'Skin' album which comes out on Foundry next week.

IMPOSSIBLE?

'Live At The Thames Poly' compilation last autumn.

Neither Mission were amused to discover the existence of the other band and both Missions will be in contact with each other this week to try and resolve the embarrassment.

But the final outcome could well depend on which Mission

can gain the highest profile quickest.

Wayne told *Sounds* last weekend that his Mission were planning to release an indie single in May to coincide with their next British dates.

Andrew Eldritch meanwhile was chortling into his beard at The Mission's latest misfortune, and not just because the working title of his solo album

is called 'Left On Mission Of Revenge'. He's running a competition to name Wayne and Craig's new band for the third time.

But attempts to discover when his own album might be released have proved unsuccessful. He is, however, working on a new Sisterhood single which should come out in a month.

staged at Wiggins Teape's Paperpoint showroom in Covent Garden's Long Acre from April 1-18.

Bill Smith, Martyn Atkins, Rob O'Connor, Nigel Grierson and Vaughan Oliver, who between them have produced sleeves for the likes of Paul Young, Alison Moyet, Genesis, Siouxsie And The Banshees, Depeche Mode and Queen, will have their work on display, showing how a sleeve is designed from the initial concept to finished artwork.

ROOMFUL OF BLUES, "America's quintessential contemporary big band", come over for a rare British visit later this month.

The orchestra, who've been getting their stylish kick out of rock and roll and R&B for 15 years, have just one date confirmed at Harlesden Mean Fiddler on March 25.

SPUTNIK WIND UP

SIGUE SIGUE SPUTNIK have started the wind-up for their second single before their first has even left the Top Ten.

The popular dailies, who've scarcely explored the "outrage" possibilities of their 'Love Missile F1-11' single – the sexually explicit lyrics on the 12-inch or the equally explicit T-shirts – have gleefully seized on the group's next publicity poster which will feature singer Martin Degville being crucified on a stack of video screens.

The poster is apparently planned to precede the band's next single which is due out in May. And the nationals reported that EMI had threatened to fire the band from the label if they went ahead with the campaign.

But an EMI spokesperson told *Sounds*: "We don't know the details of their next campaign yet because the band haven't told us. All we know is what we've read in the papers. We've got a meeting with the band this week to discuss their ideas."

In fact Sigue Sigue Sputnik haven't finally decided which song will be their second single although '21st Century Boy' is the current favourite.

"We'll be recording a number of songs in the coming weeks and the best of them will be the new single," the band's spokesvixen told *Sounds*.

But before then the band are releasing a 'Video Soundtrack' edition of their 'Love Missile F1-11' single next week, which will also include a pack of colour pictures of the band.

ROGER ENO and Michael Brook, who released their debut albums on EG last autumn, play their first

British concerts at Hammersmith Riverside Studios from April 17-19.

Brian's brother Roger has established his own reputation with his interpretations of Eric Satie, while Brook was previously with Martha And The Muffins and has toured with Jon Hassell as well as writing a soundtrack with The Edge from U2.

The concerts are part of Brian Eno's Place # 11 exhibition and tickets are £4.

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT! will be joining Sigue Sigue Sputnik's London bash at the Kilburn National on March 19.

Back With A Bullet...



BOB SEGER, who's lain dormant for the past couple of years, returns with a new single on Capitol next week called 'American Storm'. It's backed by a live version of 'Fortunate Sun'.

There's an album due in mid April called 'Like A Rock' and Seger is planning an extensive American and European tour later this year although no dates have been finalised as yet.

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"TALK ABOUT IT"



THE ABSOLUTE BEGINNERS soundtrack comes out on Virgin next week in a single and double album format. The single album contains ten songs from the motion picture, including performances from Sade, The Style Council, Jerry Dammers, Working Week and two tracks by Bowie – the title song 'Absolute Beginners' and 'That's Motivation'.

The double album features the entire original motion picture soundtrack plus songs from Smiley Culture, Tenpole Tudor, Clive Langer, Jonas and the classic 'Volare' by Bowie. Both versions are available on cassette and compact disc.

BROLLY BRIGADE

A NEW 'VOICE' for indie labels has been set up after a meeting of 70 representatives from 40 labels earlier this month.

Unlike the Independent Labels Association which died a couple of years ago or the Independent Phonographic

Industry which has never gained widespread credibility among the indies, Umbrella will have no permanent staff or offices. And members will not need to pay subscriptions.

Meetings will be held every two months and anyone representing "an indie label

with indie distribution" will be entitled to vote.

The decisions of the meetings will be implemented by a committee of six who have already been elected.

The committee's first tasks are to sort out one indie chart from the two rivals currently in existence, get

representation on the PPL and encourage more indie labels to join the BPI.

It's the first time the indie labels have got together to form a "consensus" organisation which will act as a pressure group rather than an executive.

STARSHIP, who've just chalked up their second American Number One with 'Sara' – only weeks after their first with 'We Built This City' – are planning a European tour this summer.

However, fans should not hold their breath. Their last two European tours failed to materialise and the last time they did make it – to the Knebworth Festival in 1979 – Grace Slick bailed out in an alcoholic haze beforehand.

But Grace is now firmly on the wagon and Starship's singles have also given them their biggest European successes to date, so the omens look better than at any time since 1968 when Jefferson Airplane came over.

Brady And Willing...



PAUL BRADY, the Irish singer/songwriter admired by Bob Dylan, Mark Knopfler, Bono and Eric Clapton, attempts to lose his "best kept secret in rock" tag with his own British tour next month.

Having supported Clapton and Dire Straits on European tours last year, Brady will be playing his own two-hour show – which will include a half-hour solo spot – to coincide with a new album on Mercury. A single, 'Deep In Your Heart', comes out on March 28.

He starts at Belfast Queens Hall on April 22 and then plays Edinburgh Queens Hall 26, Southport Arts Centre 28, Newcastle Riverside 29, Leeds Irish Centre 30, Kendal Brewery Arts Centre May 1, Manchester International 2, Bristol Yesterdays 3, Hull Spring Street Theatre 6, London Camden Shaw Theatre 7-10.

NORWICH can look forward to its own Leadmill-style venue now that the City Council has earmarked £375,000 towards converting or creating a new venue.

Councillors were impressed by an 18-month local campaign to raise support for the project based on the Sheffield Leadmill, combining a concert hall and rehearsal space. The council is now investigating several possible sites.

THE WINANS, the Detroit soul heavyweights, come over to play three nights at London Camden Shaw Theatre on April 3, 4 and 5. Tickets are £6 (£4 concessions).

Marvin, Carvin, Ronald and Michael have just released a remix of 'Let My People Go' as a single.

EXILE, the American country band who scored a major 'rock' hit with 'Kiss You All Over' at the beginning of the '80s before making the switch to country, make their British debut at the Silk Cut Festival at Wembley Arena on March 29.

The five-piece band have just released their 'Hang On To Your Heart' album on Epic, which has already topped the American country charts.

JOHNNY CASH, who returns to the UK this month for the Silk Cut Country Music Festival at Wembley Arena, has extended his tour to include Southport Theatre March 29, Carlisle Sands Centre 30, Wembley Arena 31, Newport Centre April 3, Ipswich Gaumont 11.

THE SURFADELICS have a gig with temporary drummer 'Digger' McNamara at Orpington New Village Hall March 21.

Wheel Keeps Turning...



JAKE BURNS AND THE BIG WHEEL return to action this month with a single called 'She Grew Up' and a gig at Harlesden Mean Fiddler March 21.

The single, which has Kirsty MacColl on backing vocals, is coming out on Rigid Digits, the original label of Jake's own Stiff Little Fingers. It will be available via Survival/Backs.

Death In Camden...



CHRISTIAN DEATH headline a Carnival Of Atrocities Fair at Camden's Electric Ballroom on April 3.

The American trio will be joined by Living In Texas, Fields Of The Nephilim, Car Crash International and West German band Asmodi Bizarr, as well as surprise guests for the six-hour festival which starts at 6pm and will also feature sideshows and stalls.

Tickets are £4 in advance.

FLESH FOR LULU apologise for their non-appearance at North London's Lazer Club last weekend which they say was booked without their knowledge or consultation. In fact the first they knew of it was when they were given a handbill in the street.

The band say their "agency situation" is being rectified.

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O U T N O W

RECORD NEWS

FOXX, three sisters from the Deep South who used to be known as Greens III, slap their raw soul all over a 12-inch single called 'Set Me Free' on Malaco this week.

D RAIL, who formed out of the ashes of Thirteen At Midnight, have their first single out on Survival Dance Division this week called 'Petrol Sunset'.



RECIPE, "who cross that hazy line where news becomes entertainment — where fantasy is greater than reality", have a four-track EP out on Survival this week called 'Home's Over'.

MONTY, a resident of North London's infamous Broadwater Farm Estate who saw the riots at first hand, has made a single called 'T-T-T-Tottenham' based on Paul Hardcastle's '19' which is released as a single by Forest (through Jungle and the Cartel) this week with a royalty going to the Jarrett, Groce and Blakelock families.

CAMEO, who scored two Top 20 hits last year, start their 1986 account with a single called 'A Goodbye' on Club this week.

THE PRIMEVALS stake their claim as the premier British guitar band with their new album 'Sound Hole' which comes out on New Rose this month.

ARETHA FRANKLIN has four tracks from her 'Who's Zoomin' Who' album mixed into one eight minute 12-inch called 'Zoomin' To The Freeway Mix' on Arista this week.

BIFF BANG POW! ignore the disappearance of their bassist and release a single called 'Love's Going Out Of Fashion' on Creation this week.

ALEEM AND LEROY, a merger of New York club favourites Taharqua and Tunde-Ra Aleem and singer/songwriter Leroy Burgess, have their first album out on Atlantic this week called 'Casually Formal'.

KARL BISCUIT, who "bridges the gap between pop and high art", has an album out on Crammed this month called 'Fatal Reverie'.

BAD LIZARD have an album out this month called 'Power Of Destruction' on Roadrunner who are also putting out metal albums by Blessed Death ('Kill Or Be Killed'), Hurricane ('Take What You Want') and Carnivore ('Carnivore').

THE MOMENT, a Newmarket combo, put out an album called 'The Work Gets Done' on Rave (through Backs) this month.

THE CRAWLING CHAOS stand and deliver their third album this weekend on Foetus Products (through Rough Trade) called 'WAQQAZ'.

ZENO, the German rock band featuring Uli Roth's brother Zeno on guitar, have their debut album out on Parlophone this week, called simply 'Zeno'.

INTIMATE STRANGERS, a multi-instrumental duo who established their own following when they played gigs with Gil Scott Heron late last year, have their second single out on IRS this week called 'Raise The Dragon'.

GREAT OUTDOORS, encouraged by the amount of airplay their 'World At My Shoes' single received, whisk out another called 'Bird In The Hand' on Upright (through Rough Trade) this week.

BACK TRACKS

THE CHAMELEONS release an album of early recordings entitled 'The Fan And The Bellows' on Hybrid this week. The title track "which ranks among the band's greatest writing achievements" was produced by Steve Lillywhite. The album also includes their live favourite 'In Shreds' originally issued in 1982 and later deleted, plus the instrumental 'Prisoners Of The Sun', which has been unavailable for the past two years, together with five previously unreleased tracks.

JOHN COLTRANE's 'Blue Train', Herbie Hancock's 'Maiden Voyage', Cannonball Adderley's 'Somethin' Else', Lee Morgan's 'The Sidewinder' and Miles Davis' 'Volume One' are among the Blue Note albums being made available on cassette for the first time this month, together with the two compilations 'Best Of Blue Note Volumes One And Two'.

NIKKI SUDEN, an original Swell Map now working with Dave Kusworth as The Jacobites, has his first solo album, 'Waiting On Egypt', available again on Abstract (through Pinnacle).



THE ISLEY BROTHERS, who started their professional career 29 years ago, have their 1963/64 spell with United Artists collected onto one album called 'Let's Go' on Stateside this month. Having supplied the foundations of the British beat boom with 'Twist And Shout', 'Shout' and 'Respectable', the Brothers' attempts to get some glory of their own resulted in such desperate crossover attempts as 'Surf And Shout' and 'Do The Twist'. But in between the floundering they did come up with a track called 'Who's That Lady', which they recut a decade later for a massive hit.

BRYAN ADAMS's 'Cuts Like A Knife' album, which established his reputation in America, is being repackaged and reissued by A&M this week. Originally released before his 'Reckless' album, it provided Bryan with American hits 'Straight From The Heart', 'Cuts Like A Knife' and 'This Time', which has just been released as a single here.

SINNAMON's 'I Need You Now' single, which was originally released three years ago and has remained a steady club and disco favourite ever since, is being reissued by Jive this week.

SAXON's 'Saxon', 'Strong Arm Of The Law' and 'Denim And Leather' albums are being issued on EMI's Price Attack series this month and will sell for under £4. Others being added to the series include Deep Purple's 'Stormbringer', The Rolling Stones' 'Undercover' and 'Rewind', Little Steven's 'Men Without Women', The Scorpions' 'Love At First Sting', Talk Talk's 'The Party's Over', Roy Harper's 'HQ', Dexy's 'Geno' and The Groundhogs' 'Split'.

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INFO RIOT

EDITED BY BARRY LAZELL

NEAT BOYS

The Neat story continued



WARFARE: Frankie impersonators

NEAT SINGLES:

- 35 Jess Cox - 'One In A Million'/'Bad Time Girl'
- 36 Valhalla - 'Still In Love With You'/'Jack'
- 37 Crucifixion - 'Green Eyes'/'Moonrising'/'Jailbait' (12-inch only)
- 38 Venom - 'Warhead'/'Lady Lust' (also on 12-inch with extra track 'Seven Gates Of Hell', and as a seven-inch shaped picture disc)
- 39 TNT - 'Back On The Road'/'Rockin' The Night'
- 40 Glasgow - 'Stranded'/'Heat Of The Night'
- 41 Warfare - 'Noise, Filth & Fury' (EP)
- 42 Mammath - 'Rock Me'/'Rough 'N' Ready'
- 43 Venom - 'Manitou'/'Woman' (also on seven-inch shaped picture disc, and on 12-inch with extra track 'Dead Of The Night')
- 44 Lone Wolf - 'Nobody's Move'/'Town To Town'/'Leave Me Blind' (12-inch only)
- 45 Warfare - 'Two Tribes'/'Hell'/'Blown To Bits' (12-inch only)
- 4612 Tysondog - 'Four Track EP' (Tracks: 'Shoot To Kill'/'Changeling'/'Hammerhead'/'Back To The Bullet'. 12-inch only)

47 Venom - 'Nightmare'/'Satanachist' (also on seven-inch shaped picture disc, and on 12-inch as NEAT 4712, with extra track 'F.O.A.D.')
 4812 Black Rose - 'Nightmare' (EP) Tracks: 'Nightmare'/'Need A Lot Of Lovin'/'Rock Me Hard'/'Breakaway' (12-inch only)
 4912 Warfare - 'Total Death' (EP) Tracks: 'Metal Anarchy'/'Rape'/'Burning Up'/'Destroy' (12-inch only)

50 She - 'Never Surrender'/'Breaking Away' (also on 12-inch as NEAT 5012, with extra track 'I'm On My Way')
 52 Statetrooper - 'She Got The Look'/'Veni, Vidi, Vici' (also on 12-inch as NEAT 5212, with extra track 'Set Fire To The Night')
 5312 Venom - 'Witching Hour' (live)/'Teacher's Pet'/'Poison' (12-inch only)

Which brings us bang up to date, as NEAT 51 has not been allocated or released yet. NEAT 03 and 04 by the Tygers Of Pan Tang and Fist were licensed to MCA and reissued on a joint MCA/Neat logo by the major company, prior to it signing both bands. The reissue catalogue numbers were MCA 582 and MCA 615 respectively, and the pic sleeves remained basically the same. Also, NEAT 13 was originally scheduled to be 'You Got It'/'One Step Ahead' by Axis, but this was dropped and the listed Venom single released in its place.

Back in 1981, Neat also had a short-lived subsidiary label called Metal Minded, which issued just two singles before it was presumably deemed not to be necessary since Neat had by then become 100 per cent 'metal-minded' anyway! Those were:

MM 1 Axis - 'Lady'/'Messiah'

MM 2 Badge - 'Silver Woman'/'Something I've Lost'

We'll check out Neat's albums, cassettes and video releases (via a deal with PolyGram Video) as part of next week's column. Before leaving the singles, I'd like to thank Diane at Neat for supplying info, Paul Miller for the fanzine *Forearm Smash* in Portsmouth, who came up with some useful extras, and also John Tucker, who edits *Lead Weight* magazine which is actually the 'official voice' of Neat Records, being available on a giveaway basis every three months or so. John can be contacted at Flat 6, Gilmore House, 113 Clapham Common Northside, London SW4 9SJ, while I'd suggest that readers who would like a copy of *Lead Weight* should send a not-too-small SAE direct to Neat Records & Music at 71 High Street East, Wallsend, Tyne & Wear NE28 7RJ. Issue four is now imminent.

I'll close with a few brief additional notes on some of the Neat acts in the singles listing, mostly courtesy of Paul Miller. Of those bands who have moved on, Raven are now signed to Atlantic, Tobruk to EMI (on Parlophone), Heavy Pettin' to Polydor, Jaguar to Roadrunner, Persian Risk to Logo/Metal Masters, and the Tygers Of Pan Tang (subsequent to their MCA deal) to Music For Nations. Jess Cox, who has had several Neat releases under his own name, was the original Tygers lead vocalist. Several of the bands listed, particularly some of those with one-off Neat releases, have subsequently broken up; Mammath were among the most recent to split. Current signing Statetrooper feature Gary Bardens (ex-MSG) on vocals, as well as former members of Weapon, Wildfire, and Dumpy's Rusty Nuts! Individual musicians who moved from Neat to elsewhere include former White Spirit guitarist Janick Gers, later with Gillan, and Phil Campbell, once guitarist with Persian Risk, who ended up in Motorhead.

Finally, for those not familiar with the track, Warfare's 'Two Tribes' on NEAT 45 is a heavy metal cover of the Frankie Goes To Hollywood smash; quite different from the original!

Yet more Neat next week!

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday March 23

1953 Birthday of Chaka Khan, in Great Lakes, Illinois.

1980 The New York office of Elektra/Asylum Records was held up by a gunman demanding to speak to The Eagles and Jackson Browne. He surrendered when it was gently explained that both acts lived in California, and thus weren't on the premises.

Monday March 24

1951 Birthday of Radio DJ Peter Powell.

1958 Elvis Presley was inducted into the US Army at Fort Chaffee, Arkansas, becoming Private 53310761.

1973 A loony in a concert audience at Buffalo, New York, jumped onstage while Lou Reed was performing and bit him on the bum.

1980 Court officials in Mason City, Iowa, found Buddy Holly's glasses and the Big Bopper's watch, still languishing in the files where they had been placed after the 1959 air crash which killed both artists.

Tuesday March 25

1943 Birthday of Aretha Franklin, in Memphis, Tennessee.

1947 Birthday of Elton John (Reg Dwight), in Pinner, Middlesex.

1960 Birthday of Steve Norman of Spandau Ballet, in London.

1965 Birthday of Tracie (Young), in Chelmsford, Essex.

1980 The Police became the first major Western rock group ever to perform in India, when they played a concert at the Homi Bha Bha Auditorium in Bombay.

Wednesday March 26

1944 Birthday of Diana Ross, in Detroit.

1963 Birthday of Susanne Sulley of Human League, in Sheffield.

1972 Mott The Hoople

announced they were splitting - which prompted David Bowie to give them 'All The Young Dudes' to record, which in turn changed their minds!

1974 Ike Turner, former husband and partner of Tina, was arrested for using illegal electronic equipment in his home studio to make free long distance phone calls.

Thursday March 27

1950 Birthday of Tony Banks of Genesis, in East Heath, Sussex.

1957 Birthday of Billy Mackenzie of The Associates.

1982 Ronnie Laine entered a hospital in Florida, for treatment of multiple sclerosis.

Friday March 28

1964 Radio Caroline went on the air for the first time. Its original DJ team were Simon Dee, Chris Moore, Carl Conway and comedy actor John Junkin, who taped his breakfast shows ashore.

1969 Led Zeppelin played the Marquee in London, as part of a UK club tour to promote their debut album.

1974 Death of bluesman Arthur 'Big Boy' Crudup, aged 69. His 'That's All Right Mama' was the song Elvis Presley cut as his first single.

1982 David Crosby was arrested in LA for driving under the influence of cocaine, as well as possession of several drugs plus having a .45 pistol concealed in his car.

Saturday March 29

1980 A songwriter named Ron Selle sued the Bee Gees, Robert Stigwood and RSO Records, claiming that the Gibb brothers' song 'How Deep Is Your Love' had actually been plagiarised from an unpublished composition he'd written some years earlier.

QUEEN



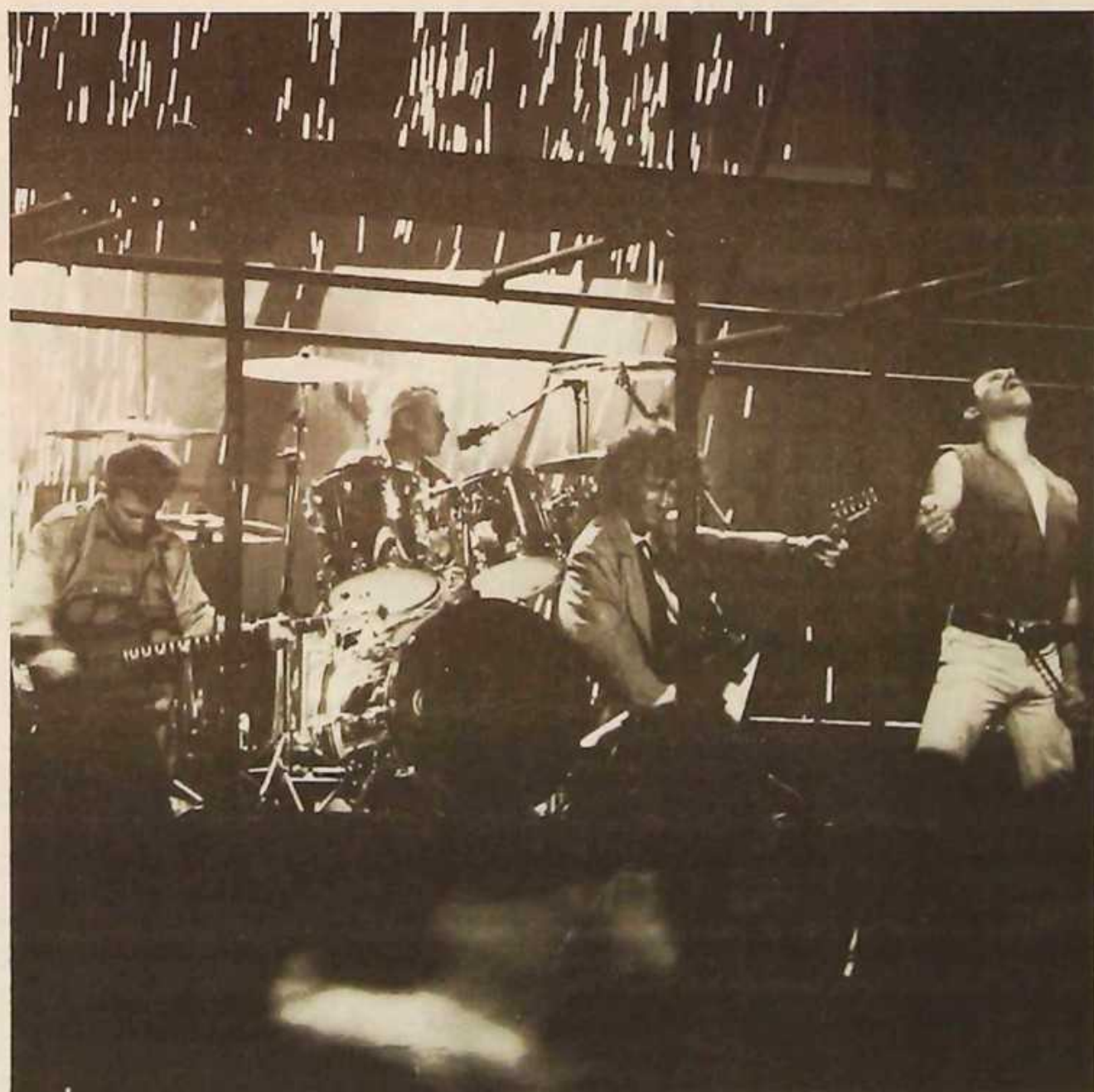
NEW SINGLE

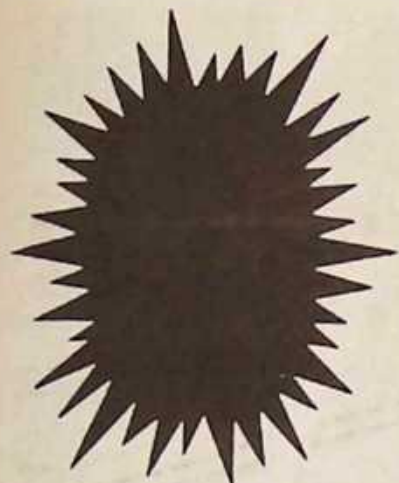
A KIND OF MAGIC

OUT NOW ON 7" AND 12"

Produced by QUEEN David Richards

From The Film
HIGHLANDER





BOMB

Bombs away! RON ROM goes dinosaur hunting and sets his sights on explosive new rock outfit BIG AUDIO DYNAMITE. PETER ANDERSON sets them up and lights the blue touch paper

give him away.

Don Letts, a partner in Big Audio Dynamite gathers his dreadlocks behind his neck, and prepares for battle. Letts is also a man with an influential past: he was the DJ at The Roxy who got punks into reggae, claims Jones, but he's probably known better for his innovation in the early days of pop videos.

The question is, how did two talented people get to make something so B.A.D.?

LET'S START at the beginning, the end of The Clash, the ultimate rock band who captured the imagination of thousands in one chord thrash, and made people look beyond the confines and limitations of their own lives.

The absolute goal for any band.

They caused Don Letts to pick up a video camera and Roland Gift a microphone; and obviously there are a thousand more cases of personal motivation that will never be listed.

The Clash did so much and yet so little. Their collapse was greater than their rise, the disappointments they brought were ultimately far bigger than the initial rush of 'White Riot'. They were the darlings of punk who became its villains.

Jones blinds himself to those failings even now, refusing to register what went wrong.

"I'm very proud of all my previous work, I'm not ashamed of anything I've done. I don't even think it's an albatross around my neck. I also think I got out..."

... At the right time?

"No, it wasn't the right time, it was a reasonable time. I managed to get out intact."

A lot of people felt let down by The Clash, Mick.

"If you were smart enough to feel let down and disillusioned by The Clash then you should have been smart enough to take it on yourself and not expect The Clash or whoever to do it for you. The point at which you realised what they were on about should have been the point other people should have taken over and done something themselves out of it."

The Clash were so established at the time they weren't going to be removed that easily.

"Well what you're saying is they were a figurehead. Sure... well maybe being a figurehead wasn't such a good thing. Not everybody who was into The Clash is f**** up now because The Clash started wobbling and fell over."

He pauses to reflect and continues.

"I don't even like to admit that's what happened, maybe it did but I like to think all those people who were influenced should have been influenced enough to be an individual about it." He concludes, "I'd prefer to rewrite the end of that story."

I'd prefer another book. Didn't you let yourselves down in the end?

"Yeah. The biggest disappointment was that we stopped communicating. We let ourselves down as people."

Hadn't the rock business, by its nature, corrupted you and made you divorced...?

Jones interrupts, leaning forward in his chair ready to defend something still close to his heart.

"It had nothing to do with that, except that we had a very cynical and self-destructive approach to the music business and it was suicidal. It was too

headstrong."

What, even towards the end? I thought you were just cashing in.

"I don't know, up to 'Sandinista' but from there onwards it started ironing itself out and then it had different problems. It had become the straight way."

You had become old rock 'n' rollers lost in a world of drugs and...

"Pardon?" Jones barks somewhat astounded. "Erm, rumours... great. I don't want to hear about them. We always were, weren't we?"

What, drug orientated?

"No. Not drug orientated, rock 'n' rollers."

I always thought you were a little more than that. Did you become aware of the pressures?

"Nah, not me," he says cockily. "I was always more concerned with what was going on inside the family."

The family being Mick's sentimental view of The Clash. Why did Topper have so many problems?

"Because he was so drug orientated. I'm glad to hear that he's not anymore."

Did you ever lie for your art or your pocket?

He turns sharply and looks at me. The pin has pricked and in an almost scout's honour voice he says:

"No, I have never done that, I've always been honest about that. I've never gone for the money."

His voice gets louder now.

"Never. It's never been my motivation. If I had worked out a way of staying with The Clash it would have been for the money. I thought The Clash were doing things for the wrong reasons, I was the voice of dissent and I had to be got rid of."

Whereas Bernie Rhodes wanted The Clash to become a parody of themselves?

"But also he was just going for the money."

Was Strummer?

"No. Joe was misled, though I'm not really qualified to talk about him, but I'd say that Joe and Paul were both impeccable on that side. They never, ever sold out. If that's what you're trying to imply."

How about the fact that they publicly stabbed you in the back?

"Yeah, that hurt. God, that hurt. Even now it still hurts me."

They were saying...

"I was an asshole."

With egotistical problems.

"Yeah, some of it was true, some of it wasn't."

It sounded like you had your head up your arse.

"Yeah."

Have you got it out now?

"Yeah, it wasn't difficult. It took something like being thrown out of The Clash to do it. It took a long time to see it clearly."

Did you believe you were some sort of hero?

"Yeah, well that must have been when I had my head up my arse. You start believing your own press and you get f**** up."

AFTER BEING harshly shunted back to reality Jones immediately started work on his new outfit, Big Audio Dynamite, fuelled by a bitter taste for revenge on those he thought let him down so badly.

He recruited members on the strength of their personality rather than their musical ability. He met Don

Letts who was disillusioned over the lack of expression he was allowed in modern pop videos. Jones wanted to be surrounded by "fresh heads" to make up for the confidence and motivation that he had lost through his traumatic dismissal from The Clash, telling Letts to express himself directly within B.A.D. Letts jumped at the chance.

Their combined efforts produced a debut LP on CBS, who had kept Jones in contract, called 'This Is B.A.D.', a disappointing collusion of cultural influences, over-run with flash dubs, voice overs, and conscience-bending lyrics demoted to mere jive talk.

They sound like a band trying to do too much and, if anything, it shows Jones desperately trying to present something other than The Clash. But it doesn't cut away enough of that legacy to achieve that. B.A.D. sound how The Clash would sound if they had followed their natural course.

B.A.D. are stranded aimlessly between the New York dancefloor and the golden era of punk vigour, trying to mix a combination of beatboxes, scratching and rapping with the white-collared punk rock electric guitar of Jones.

They utilise a malaise of various one liners from films like *A Fistful Of Dollars* and hi-energy actors like Clint Eastwood to create the adventure and romance that the music never achieves.

The social comments are spouted like nursery rhymes, further butchered by flash gadgetry and frivolous notions. With optimistic bravado waving a false flag of hope above a watershed that offers no real social solutions or inspiration beyond the posey stance of dance, too many ideas are used and abused to achieve anything memorable.

They've been described as cosmopolitan, but that's just a nice way of saying diluted.

And that's no recommendation.

BY THE time I tell Mick and Don that B.A.D. sound like they're having a party while the country burns, the atmosphere in Don's spacious flat is a little hostile. For the last hour I've argued that their optimistic songs are the product of their own successful lives, that their lyrics flaunt social concern, that they are yesterday's men and belong there, that The Clash were ten times better than B.A.D. will ever be. Things aren't going well.

Jones leans forward in his chair to explain again.

"We're enjoying ourselves, I like that. A bit irresponsible, isn't it? We were making a record and we didn't want to bum anybody out."

Sounds painful, what do you mean 'bum anybody out'?

"Make depressing music - Oh my God, the country's burning! - because it makes you feel like sticking your head in the oven, don't it? I'd rather not do that. I like to be positive about things and enjoy it when I'm doing it."

"I'm not going to be miserable because it's all f**** up. My life isn't, y'knowarrmean? People should be positive about their lives. We are optimistic, why shouldn't we be? It's better than being pessimistic and putting it down on record."

Doesn't your optimism come from your own personal lives?

He leans forward again and begins the lecture.

"Listen, even when things are bad I'm still optimistic for me. I was

optimistic all through the time I was out of The Clash trying to sort this out, make it happen before other people even see it, before we even went public."

Letts comes in: "It is as if you're saying you can't be aware and at the same time have a good time within any situation."

I'm not suggesting that at all.

Letts: "The whole thing was made to sound uplifting."

The trouble is the ability to remain optimistic becomes a lot more suppressed for people, not for you particularly because you've managed to make a living out of a creative talent which is very rewarding and limited.

Letts: "But you have to set an example, and the example out there for a lot of people is all these miserable groups who play miserable stuff. I mean what sort of example is that? I'd rather set an example saying to the kids, Look at me, here I am, a black man born in Brixton and look where I am. I like to feel I'm setting an example."

Jones: "People nowadays have been bludgeoned into submission."

Letts: "You're probably right there."

Jones, coming in smugly and with a little chuckle. "We should reiterate again, we think people should enjoy themselves. But you think it's impossible."

I don't think it's impossible at all.

Letts: "It does look impossible if you haven't got any example out there to prove differently. I like to think that I'm providing an example like that..."

I think optimism comes through as a stronger form of resistance than sod it, let's dance.

Letts: "Wooh. Hold on! No one's saying Let's dance and sod it here. I'm definitely not saying that. Things have to be said, but in a different way."

Jones comes in exasperated: "I don't want to hear it again, already. I also think..."

I sense a gross generalisation coming...

"... that the parents of young people today have traded in all their fight for a washing machine and a colour telly."

A lot of people can hold that against you as well.

Jones, now annoyed: "What? WHY, why should they? I can't see why but if they do, f*** 'em. I don't see why they should, I'm, like, still doing it."

I'm getting at you because it's nowhere as vehement, fresh or angry as it used to be and should be.

Letts: "You mean it isn't like The Clash. It was deliberate not to be like The Clash."

Isn't that just disguising a personal trade-in Mick?

Jones: "No. It's not. All it is, is I'm doing what I like because I've progressed this far, into dance music."

Letts: "Listen, no one's pretending that my life's all barbed wire. I mean, I've travelled the world and, like, all that knowledge comes out in the music."

That's what I'm saying, all this happiness bit comes from the success in your own lives.

Letts: "Well what's wrong with that as an example?"

Because it isn't common. You're an exception.

Jones: "Yeah and I'm proud of it."

B.A.D. aren't strong enough to stop the rot, are they?

Letts: "We're not powerful enough... you're probably right."

Somewhat exhausted he continues: "This is a funny conversation, this is."

ROCK 'N' roll heroes come and rock 'n' roll heroes go. Some, however, remain.

This man, this guitar hero, this person whose name will be clawed into the tomb of punk above the ashes of The Clash, has walked into the room. Walking like a man but looking like yesterday's man.

Three foot smaller than he should be, three stone lighter than his photos suggest, Mick Jones walks in from the past, warm and optimistic with the idea of the future. A future that will be B.A.D. in more ways than one.

As rebel heroes go he's a bit of a disappointment. If anything he looks like an illegal immigrant who should be doing the washing-up in a low-life cafe in Soho instead of fronting another rock 'n' roll posse with guitars under their cloaks and beatboxes on their guns.

Jones looks worn, his face is a maze of wrinkles with deep black caves under his passionate brown eyes which are brought together by a forest of unshaven bristle. He shuffles across the room like a Hoover sucking up the scum and squats on the sofa trying to look relaxed. But his little facial twitches

CULTURE

Look, rock music affects people in different ways, this is where it got me."

Will a B.A.D. record have the same effect as an old Clash record?

"But, yeah... I do think it could do."

Why?

"Because my motivation is still the same as then."

Letts, now a little pissed-off, wants something that he can fire back at me. With a burst of frustration he barks:

"What groups do you like? If you had to name a group, which I presume you must do as you write about them, what group would it be?"

I suppose The Jesus And Mary Chain.

Letts: "I hate them."

Jones: "I agree. I can't dance to it."

That's not what they set out to do.

They do, however, possess a vitality and a freshness you've long since lost.

Letts: "It strikes me as morbid, they look depressing."

Jones: "Yeah, very dowdy."

Isn't that because you're past it?

Letts: "Age?" A little amazed, "Let's say taste, it's a question of taste."

Isn't that something to do with the generation gap?

Letts: "Noooo... it's simple, taste."

Taste is influenced by age.

Letts: "Well, yeah, I'm not going to argue with you on that. You're trying to make us sound like a couple of boring old farts who hung around with The Sex Pistols, which isn't true."

Hasn't the progression of time knocked the vitality out of you?

Letts: "Maybe that's where you can mention age."

Also, you've become the same dinosaurs you set out to destroy.

Jones: "Why... why? I don't look at myself as that. I don't see we're setting up a dinosaur here, it's a new group."

Letts: "We're setting up a dinosaur and you like The Jesus And Mary Chain, that's funny that is. This is a totally new idea."

I don't see it as a new idea.

Letts: "You probably don't. It's a matter of taste, some people think it's great and you think it's shit."

I don't think it's shit, I just think it's no big deal.

Letts: "You're probably right, but it satisfies me at the moment."

THIS ISN'T enough in the end because there are too many pleasing themselves, blinded from their own failures. Jones and Letts may be OK guys and all that rubbish but their group is a musical mish mash of poor ideas, frivolous notions and shoddy sentiments. They have a belief in themselves and a surprising passion for what they're doing.

Jones is exhausted, he looks at me with an evil eye.

People used to write about you as a romantic.

"Yeah, I know. I'm an old romantic. I'm an old crooner with a beatbox who doesn't believe in Jesus," he jokes.

Doesn't it make you angry that I see you as an old has-been?

"Yes, I feel some slight offence, a slight pang... but I know when I have a cup of tea and think about it it won't bother me for too long. We are a rock 'n' roll group with a beatbox, there's nothing wrong with that. We are an '86 style group."

So you don't feel like standing down?

"No, you won't make me stand down, Ron."

Rock 'n' roll heroes come and rock 'n' roll heroes go. Some, however, remain... to haunt us.



SAMSON

Featuring
BRUCE DICKINSON
PAUL SAMSON
CHRIS AYLMEYER
THUNDERSTICK



VICE VERSA
 EARTH MOTHER
 LOSING MY GRIP
 TAKE IT LIKE A MAN
 ONCE BITTEN
 GO TO HELL
 HARD TIMES
 NICE GIRL
 TOO CLOSE TO ROCK
 WALKING OUT ON YOU

From June 1979 to August 1981, Samson extensively toured Great Britain and Europe, releasing 2 albums 'Head On' and 'Shock Tactics'. Along with Iron Maiden, Def Leppard and Saxon, they were at the forefront of the new wave of British Heavy Metal.

Due to the demise of the record company, both 'Head On' and 'Shock Tactics' were deleted in June 1982. At the fans' request for original material of Bruce and Samson, 'Head Tactics', a selection of the best tracks of both albums, has been compiled with the full co-operation of all original members, and specially remixed by Jo Julian and Paul Samson.

An additional track 'Losing My Grip', the only version of this song with a Bruce Dickinson vocal, has been added to this unique collection.

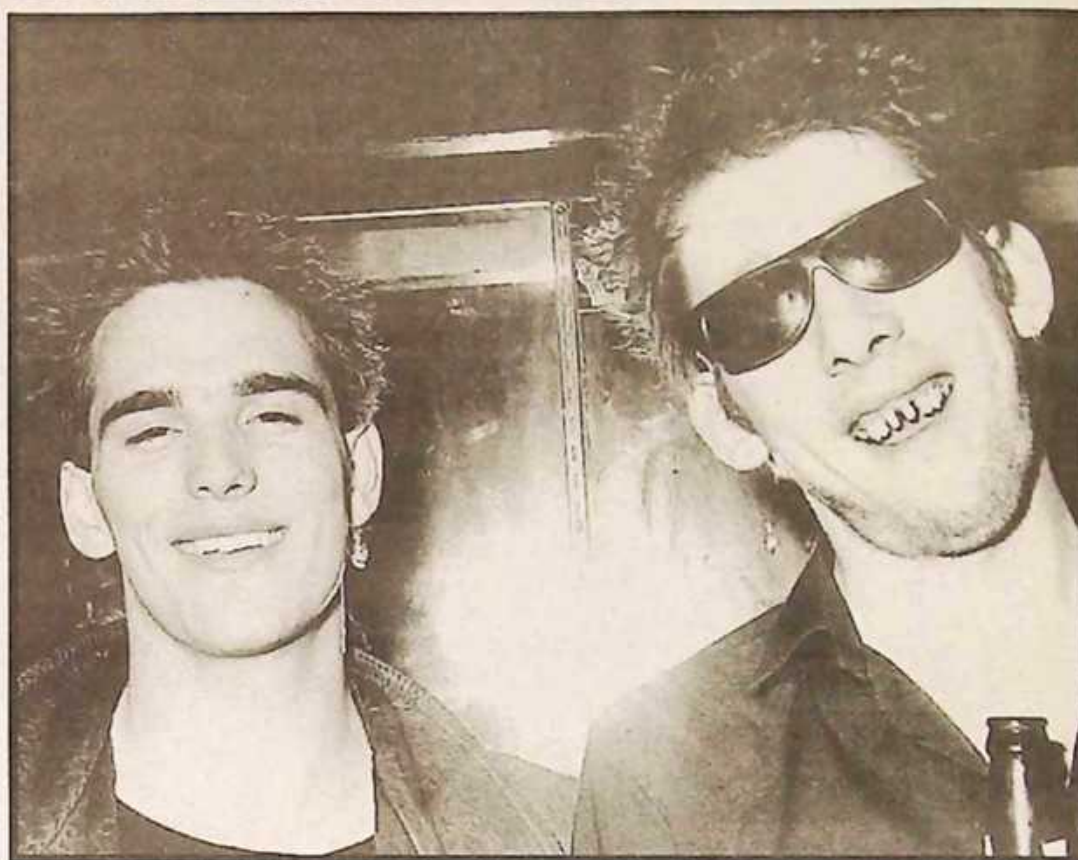
'HEAD TACTICS'
 AVAILABLE MONDAY 24th MARCH,
 ON ALBUM + CASSETTE.



J A W S

EDITED BY GLYN BROWN

DILLON RUMBLED



"Yeah, yer get 'em like this by picking out all the fillings..." Shane MacGowan beauty tip number 1,001

SO THE Pogues play their sell-out New York show and at the end, larger than a giant cherry cheesecake and twice (three times!) as sweet, **Matt Dillon** materialises. Star of *Rumblefish*, star of *The Flamingo Kid* - it means nil because this man is a slobbering raving loony Pogues fan who knows all the words, from 'Boys From The County Hell' to 'The Wild Cats Of Kilkenny'.

Not just that, but the Boston gig featured those winsome lads **John and Joe Kennedy** (Bobby's sons) slamdancing down front. Heavens alive!

One thing is worse than all of this, biscuit cases, and that is: it's rumoured MacGowan has been offered several major movie roles.

Eat yer heart out, **Costello**.

IT'S KURT 'UNS!



Above: Less quiff

Below: Same ol' rill

BIG KING Kurt cock shock shock! Stiff in hock to second hand rock shop! Can no one stop this lot? Apparently not.

But, you'll be surprised to hear, they're all really very nice lads. And to celebrate their lasting niceness over a nationwide tour for the offensively-named 'Big Cock' LP, the neatly named Cock Tavern's upstairs bar was rented for the purpose of swilling as much King Kurt beer and scoffing as much King Kurt grub as hungry King Kurt mouths could.

The ever thematic Stiff-as-a-board Records had laid on coq-au-vin, cockles and winkles, spotted dick and even ratatouille. Now are you getting the drift? Yeah, no subtle symbolism here. Hit

em where it hurts; in the liberal sensibilities. The boys themselves looked as fresh as daisies (albeit, in the words of Miss Blanche DuBois, ones that had been picked for a few days) and pulled their rubber faces into all manner of grotesquenesses. Maggot has suffered for his art, though. His six foot quiff is now an ex-six foot quiff. Too much hair spray and it just came out in the wash one day. The roadies try to spread malicious rumours about The Smegg and his girl Cheryl doing the decent thing, but somehow I doubt it. And the two NME kids? Well at least they weren't enjoying themselves, so no face lost, eh lads?

STAXA WAX



Pics: Double

GREASED ELBOW

OWZ ABOUT that then, guys 'n' gals? Jim must've fixed it for hick DJ's from such renowned clubs as er... Pablo's and, um... Jullana's to git on down at their mecca, The Hyperdrone, for the Technics 1986 DJ Mixing Championships UK Final. Medallion men were notably absent - seems that not everyone wants to look like Radio 1 DJs these days - though the figure of Steve Walsh dominated the judging table with all the presence of a beached walrus.

The event was presided over by Mr No Style himself, Tony 'Luxembourg' Prince (who he?), and the glorious Hermione Ross ensured that Mr Dead Normal Technics company boss was included in the press photos with eventual winner, Chad 'Flash Bastard' Jackson, whose gimmick was to scratch mix with his feet, proving that he had more brains in his little toe than, let's say, the inevitable Samantha Fox, that overexposed blanchmange on pins who awarded the prizes. She twittered out the winners in the wrong order. Sammy promises to perform her new single 'live' at the upcoming World Final. Crucial. Be there and be square.

RONNIE RANDALL



Chad gets down on it



Can we pick 'em or can we stand on our heads? Intelligent, beautiful, witty - *Sounds* freelancer Kevin Sampson is all this and more (we mean it, man!), as he proved just days ago. Certainly, this person entered *Cosmopolitan* magazine's Journalist Of The Year comp and came out runner-up - after entering under his girlfriend's name, Jane White. Says *Cosmo* editor, Linda Kelsey, "Her piece epitomised the quintessential *Cosmo* woman."

Says quintessential *Cosmo* woman, "I am a feminist." We're glad to hear it.



Cliff Richard re-performs 'Living Doll' with a cast of thousands - namely, **The Young Ones**. Stop sicking up at the back, now, I want your attention. This project (as we say) is all in aid of the Save The Children Fund and Oxfam in the Sudan and Ethiopia, so just... just... just buy the single and unplug all electrical appliances. It's that simple.

LORD WAISTREL

I BREAK off from my exclusive on-the-road reports from the sensational Sicky Sputnik tour after a telegram from luscious pouting Nick Ferrari, gutter hack and Bar.

Remember my recent warnings about the escalating war between *The Sun* and *The Mirror*? Well, shapely blond Ferrari is the first real victim.

Pretty blue-eyed Nick, 24, has been on the receiving end of a vicious SHAVING FOAM attack - and the finger of suspicion points directly at Joe Blake!

Seems that in my absence Nick was lured to a rendezvous in a low-life dive (viz the Central London Polytechnic) by a woman claiming to be a sacked Madonna aide.

Ferrari, being an investigative journalist of some note, says he began to smell a rodent when said aide turned out to be a fanatical Oriental with a copy of Chairman Mao's Little Red Book in her hand, who kept asking him to "come back to my place, Johnny".

Before you could say "White Hot Club" he was surrounded by screaming students who bombarded him with shaving foam, custard, and liquidised copies of *City Limits*. And I am afraid to report that he has not taken his "punishment" at all well.

When last spotted, Ferrari had parked his Mazda outside a skip in Poplar, East London, and was clambering through the rubbish sweating profusely. When questioned he claimed to be "searching for antique furniture".

I fear for his sanity... and that of his turncoat chum G***y Bushell.

A picture appears on the front of a disreputable left-wing scandal sheet which allegedly shows "Our Gal" shaking hands with a bewhiskered Karl Marx.

In the accompanying text Bushell's name is linked to V.I. Lenin, Leon Trotsky, Seething Wells and other founding fathers of the International Communist menace. And I thought he was such a nice boy...

Toodle pip!

Post-script

Reports reach me that senior EMI execs are questioning the wisdom of ever having signed the Sputnik boys.

I sympathise, but they can't claim they weren't forewarned.

I have just seen the original video that SSS sold themselves to Parlophone with.

It depicts violence, male masturbation and close-ups of drug taking... everything, in fact, that you could possibly hope to find at one of their seamy concerts!

IT'S GOT WHAT IT TAKES

WAW HALEN

NEW
7" & 12" SINGLE

Why
Can't
This Be
Love



OUT NEXT WEEK!

LIVING HEAD



Beneath this flesh beat living, breathing skulls

Live Skull – now in their most acidic incarnation and bringing home treasure like no skeleton crew before. **Dave Henderson** says, These are no boneheads, these are big. He reports

THERE'S A good possibility that they'll eventually think up some kind of A-level based around the extremely confusing background to Live Skull. And, with their excellent 'Bringing Home The Bait' album in tow, there's bound to be more than a handful of devotees trying to follow the strange route which took them coast to coast in America and saw them mixed up with everyone from Glenn Branca to Swans.

But Tom Paine – one of the four group members – is a pretty keen teacher and raconteur, and a pretty menacing guitar player. In fact, the whole Live Skull set up is rather less than orthodox – it's all out of hand guitar, city boy snarl-ups and general mayhem.

Apart from turning up live in the US and being manhandled onto the odd compilation, the first real vinyl from Live Skull came with a self-financed 12-inch, released over a year ago.

"Yeah, that was on our own Massive label and it featured six songs. We didn't press too many – about 2,000 – but it sold out really quickly and it got pretty amazing critical acclaim. In fact, it did so well it's currently being re-pressed in the States."

So, here's a chance to swot up for the history

section of the big test on Live Skull. What brought about the development to the latest, most acidic version of the group?

"I think a lot of people have been trying to discard what isn't necessary to music and that's definitely been at least a subconscious intention of Live Skull. It's a direction that we feel comfortable with."

"Things in music a couple of years ago just seemed incredibly false and what Live Skull are doing now is much closer to the right approach. It's a lot more honest."

But even the classy 'Bait' package is a bit behind the times for Tom and his team. Recorded about a year back, it's taken a long time to actually creep out.

"It's a document of a crazy and disturbed time for the members of Live Skull and really it could have done with coming out six months ago. It's got very varied reactions, though. Some people love it, some can't relate to it and others aren't too sure but they can understand that something is happening. A lot of people say that it just makes them very uncomfortable."

"There are a lot of things there that are very personal. Very stomach turning. I literally get a stomach ache when I listen to it sometimes."

A regular Frankenstein's monster of an album, but what next for Live Skull? Getting people to get down and burn?

"We've already got a new album ready and we're just going into the studio. It's still churning but there's a much more open feel to what we're doing now."

"The album's like a companion to 'Bringing Home The Bait' and it's called 'Cloud One'. Hopefully we'll be able to get it out during March, and after that we've got about four tracks that will be going on compilations."

Live Skull's ordered self-appraisal paradoxically makes for a string of disjointed guitar noise. Symphonies of steel murdered in broad daylight.

"The music now is getting really honed down. It's becoming more linear, more angular, more..."

As Tom Paine's description of the Live Skull sound begins to create an image of obscure tubular art forms, the meaning in the music begins to take on new possibilities. Live Skull buzz like a living organism, pulsing with a screw-like motion into your mind (but that's just putting it simply). Truth is, nothing could be more uneasy.

BALAAM

AND THE ANGEL



SHE KNOWS

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YOU MUST be a maniac if you bought this box... sniggers the blurb on the introductory 28 page booklet that accompanies Frank Zappa's latest offering, 'Old Masters' on the (Barking Pumpkin label) brings together, snorks and all, every Mothers Of Invention side right up to the sleazy class of 'Reuben And The Jets'. A lot of the original grease has, alas, been wiped clean due to Zappa's unhealthy obsession with technology, but this just makes the bonus 'Mystery Disc' of the package all the more desirable for the true MOI admirer.

'Mystery Disc' is one warped platter, made up of all those bits and pieces from the Zappa archives that resisted the big clean up. If you've got the cash (or an overcoat with big inside pockets), pray bend an ear to such freaky fragments as 'Theme From Run Home Slow' which then congeals into 'Original Duke Of Prunes', both examples culled from a low budget Western soundtrack which was recorded at Zappa's infamous Studio Z.

During the 'Original Duke Of Prunes' sequence we are asked to imagine "A nymphomaniac cowgirl getting plooked by a hunchback next to the rotting carcass of a former donkey. Really". You'll also find the lost 'Party Scene From Mondo Hollywood', a trash epic of exploitation which, rumour has it, also included the acting abilities of Family man Bobby Beausoleil, and the good Captain Beefheart's origin. 'His name derives from one of Don Vliet's relatives who looked like Harry Truman. He used to piss with the door open when Don's girlfriend walked by and make comments about how his whizzer looked just like a beef heart'. There's also both sides of the legendary 'Big Leg Emma/Why Don't You Do Me right?' 45. Sounds good, huh? It is, the only foul-up being the £180-plus price tag that's attached to this particular historical document. 'We're Only In It For The Money?' You betcha.

EDWIN POUNCEY

ZAPP!



Zappa with tame guitar

TWISTED SISTER

— THE SINGLE —

LEADER OF THE PACK

— THE ALBUMS —

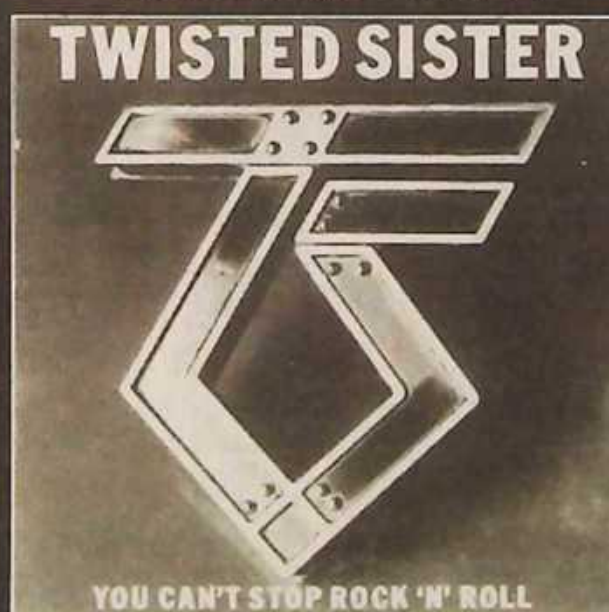
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HAMMERSMITH ODEON

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SUNDAY 20th

MONDAY 21st

TUESDAY 22nd

WEDNESDAY 23rd

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MANCHESTER, APOLLO

EDINBURGH, PLAYHOUSE

BIRMINGHAM, ODEON



JOE BLOKE'S BIZZERK LUKE WARM

I'm well over six feet tall so why do all the girls still call me LITTLE JOHN?

THE impossibly handsome features of Orang Utan star John Trailer crease into a grin.

Large pieces of pancake make-up split away and fall to the ground, revealing the pock-

marked complexion behind the smile that turns girls weak. "As a child I was



JOHN without his make-up

blemish free," he admits, "but as soon as Orang Utan got into the charts for the first time, I just started to break out, hideously. I suppose it was nature's way of evening the score."

John was talking in the New York apartment he shares with librarian Renata Goldstein.

"I love her totally," he says simply.

Even so, John has no plans for following the other 17 members of Orang up the aisle.

"Renata and I are both professionally better off by being single. She doesn't need a load of

jealous teenies coming into the library and trying to rip the sensible clothes off her back.

"And for me, there are times when it would be frankly embarrassing for anyone to know that I spend too much time with a librarian."

Indeed, in the past, John has been romantically linked with a string of beautiful jet set models, most of whom seem to have broken off the relationship after a relatively short time.

Barbi Bile, whose past conquests include Elvis Presley, Jim Morrison,

Jimi Hendrix and Sid Vicious, was John's girlfriend briefly in 1984. But according to her recently published autobiography *In 'Em And Bin 'Em*, he didn't measure up to her requirements.

"He was very affectionate, but inexperienced. He lacked imagination, not to mention technique," she claims.

Other girls, too, have suggested that 'cocky John' was not the great lover he was cracked up to be. Toyota Corolla, the leggy Japanese model who had a brief fling with John on the group's last world tour, said last week that he "definitely looked better with his clothes on".

boils

But John is not just a pretty face. He's the first Utanny to have released a solo single, albeit only as a result of the rest of the band refusing to go near him for a month until a particularly bad attack of boils had cleared up.

The single, 'Why Do I Do The Things What I Do?', comes from a controversial new film called *9 1/2 Centimetres*.

"As soon as the producer saw me, he said I was the right man for the job," grinned John, more carefully this time.

hang gliding

But he's openly critical of Utan singer Sinus Com Plain, whose hang-gliding antics nearly ended in disaster last year when a nasty crosswind caught him in the Orkneys.

"We can't afford to take chances at this stage of the game. He's risking injury, death, or worse. With a voice like his, it's dangerous enough just making records."

I LOVE ANIMALS

says comedian accused of beastly act



DRIVE-IN burger bar, Ferdie style

FUNNYMAN Ferdie Smarm was accused yesterday of eating an okapi at Whipsnade Zoo! Topless escort girl Deah Ta Balla (48-21-36) claimed to have witnessed the whole sordid affair.

"I loved that okapi. We had a special relationship that was deeply spiritual. Then that brute Smarm came along, looked furtively around him and whipped out an extra-large slab of pitta bread. One gulp and there was nowt left but his sweet little hooves!"

"I knew Ferdie had weird tastes ever since I'd seen him loitering around the mammal house and scoffing the odd Bush Baby when no one was looking. But this was a bit hard to swallow."

Ferdie, upset by the allegations, flew the Bizzark crew to his luxury gaff by hot air balloon to put across his side of the story.

"It's all lies," he smiled, picking fragments of fur and bone from between his fangs.

"I've always loved animals - especially with garlic bread and coleslaw on the side. But I could never eat an okapi - at least, not unless we'd been formally introduced!"

Was it true, as Smarm's manager had told us, that Ferdie was "sick as a parrot" over the story?

"Nawww, I said I was sick from a parrot! Them feathers tickle yer insides somethin' awful! Is that all you wanna know, then? Dunno about you, but I could eat a horse..."



FERDIE contemplates a snack

ROTTEN TRICK!

THE story we published in last week's Bizzark about ex-Sex Pistol John Lydon being secretly married for the last ten years to a Habitat sideboard was a hoax designed to get publicity!

It was Lydon himself who originally called us to tell us that the wedding had taken place at the Covent Garden branch of Conran, with just a few close friends and a pair of Bauhaus chairs as witnesses. But yesterday his close

friend Jock McBollocks, leader of the Donald Brothers group, phoned me to say it was all lies. "John noticed how much publicity Madonna and Sean Penn had got out of being married, so he decided to do the same to publicise the new PiL single 'Taking The Rise'."

"However, he couldn't find a girl to propose to at such short notice, so he settled for the sideboard, which he said he'd fancied ever since he'd seen it in the 1984/85

Habitat catalogue."

McBollocks also claims he's been paid by outrageous Sique Sique Sputnik to keep fellow Donald Brother Valac Van Der Vacuum Cleaner away from the group's gigs on the grounds that he could provide serious competition for singer Martin Degville in the good looks department.

Purely by coincidence, a new Donald Brothers single is released next week.

Keep it Dark



DREAMER - 7" & 12"

CB 421(12)

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Mardi Gras
Fri 18 BIRMINGHAM
Polytechnic
Sat 19 COVENTRY
General Wolfe
Sun 20 NEWCASTLE
Riverside

The new single
**THAT
GIRL**

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Sun 27 SHEFFIELD
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FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

WHITE NIGHTS

(Columbia)

THE MISTAKE the Russians make when Radio Moscow broadcasts their often preposterous propaganda is that entertainment is not a prime consideration.

The Americans have a much more efficient tool - Hollywood. They package the same message in a sumptuous wrapping of top pop hits, impressive choreography and dollops of superficial gloss. The Soviets would be appalled, but the rest of the world happily laps it up. Another triumph for free enterprise. Unlike the comic-strip, macho world of Rambo, whose paper-thin scripts are too transparent to be threatening, *White Nights* affects the pretence of being a serious look at an implied Orwellian society. The insidious, insulting, improbable method left me feeling like I'd been brainwashed by blowtorch.

A defected Russian ballet star's plane crash lands in Northern Russia on a flight to Tokyo. The baddies decide to keep the naughty boy and persuade him to pound the boards for mother Russia again. And who is to re-convert the errant star? A black American defector/dancer naturally enough.

But surprise, surprise, Ruskie turns the tables and persuades Yankie to re-defect. Cue 24-hour surveillance, desolate, deserted streets and a miserable Moscow lit in the eternal daylight of the white summer nights.

Presumably some Royal Alde rubber-stamped this appalling film as a suitable candidate for the mega-free-publicity blitz that surrounds the Royal Film Performance. Unfortunately the implication is that we all condone its contentious message. Hollywood produced it in fortress Britain, but let's hope that they won't one day conjure up a real white nightmare for us all.

RONNIE RANDALL

ECHO PARK

(Miracle)

TOM HULCE irritated the hell out of me playing the lunatic Mozart in *Amadeus*. His dumb-ass antics won him an Oscar nomination, but were enough to put me off the 29-year-old star of *National Lampoon's Animal House* for life. Thankfully, he is more subdued in his latest venture, *Echo Park*, a low budget comedy about three people living out their dreams in a run-down neighbourhood of LA.

He plays the closet poet Jonathan, lodger of struggling actress and single parent Susan Dey, and neighbour to Schwarzenegger fan and would-be beefcake Michael Bowen. Basically, *Echo Park* is about the dreams and frustrations of people who hope to make it big, and who in the meantime have to struggle to make ends meet. Hulce is a pizza delivery boy, Dey is a birthday greetings delivery girl/strip, and Bowen gets his first break playing a Viking in a deodorant ad.

In the course of 90 minutes, nobody gets very far but they all learn something about each other and about themselves. They also learn to accept their fate as perennial non-achievers. The ending is too contrived, but overall the story is very funny and entertaining, and the acceptable face of Tom Hulce is a revelation.

JIM KITE



YES: sadly, only one pair of white trousers visible in this pic

YES YES? NO

YES

9012 Live

(Polygram Video)

THE SUPERSTORE video panel would all agree that this was an almost brilliant example of state-of-the-art video production, but then they'd decide that they didn't much care for the music and so vote it a resounding two out of six anyway. And here I must concur with the men from the BBC. For you simply cannot divorce the pretty pictures, the humour and the technology from the thin, reedy pop pomp.

I never cared for Yes when they shaped heavy and complex forms back in the prime of Alan Freeman, and I have even less time for them now.

Any group of multi-millionaires who still see fit to drag a barely half-decent half-riff and half-melody like 'I've Seen All Good People' out over some seven and a half minutes, when

it might just have made a half-happy two and a half minute pop throwaway, should be sent to bed without their groovy white trousers and personal hairdressers, and barred from watching *Blake's 7* until they promise to behave and act their age.

For my money, the closest Yes get to musical genius is when, in 'City Of Love', Jon Anderson repeatedly quotes "no woman, no cry". The rest is 14-minute versions of 'Starship Trooper'!

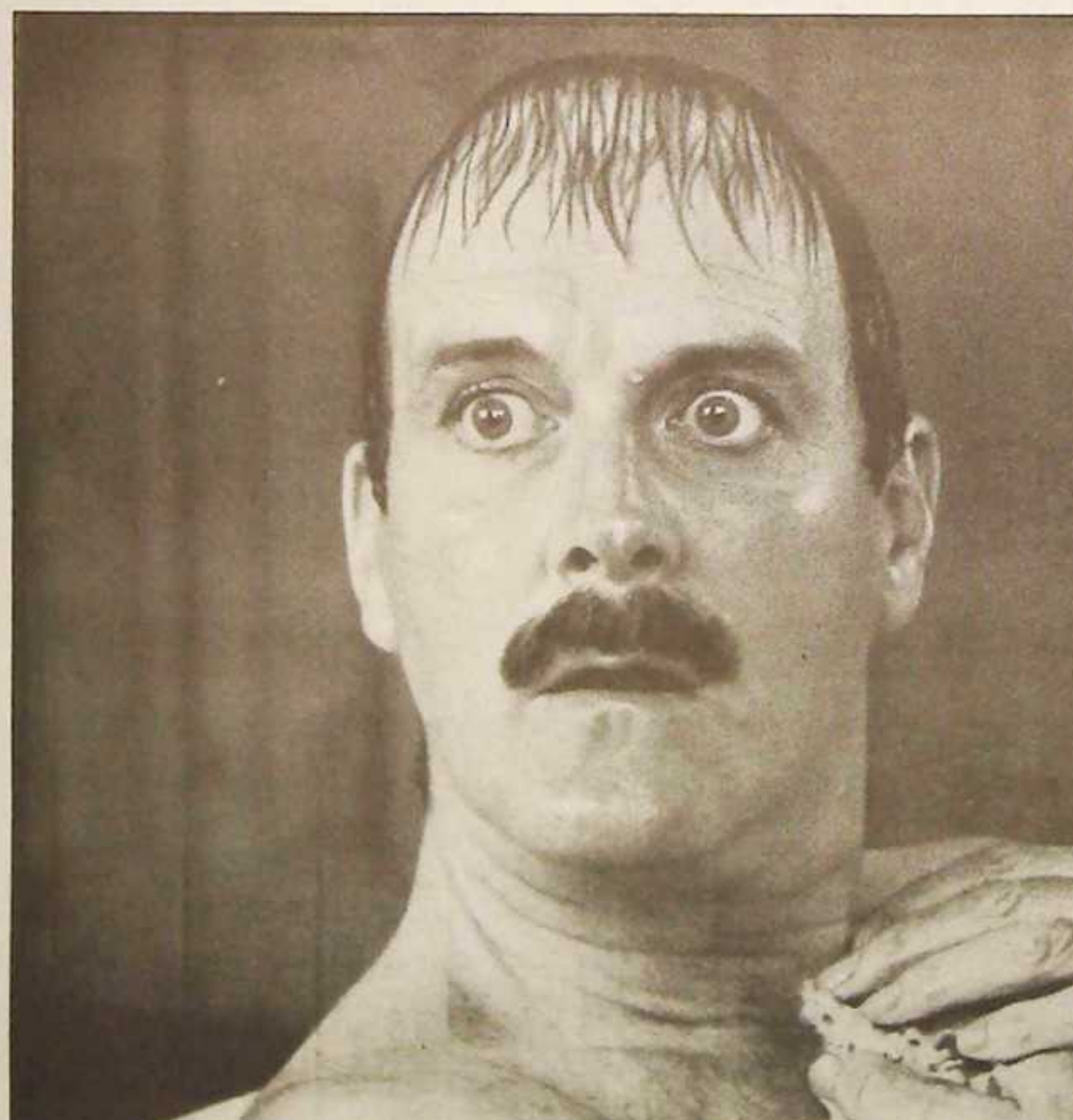
But if meaningless, saccharine pomp-precociousness is your nauseatingly sweet cup of tea, and if you can suffer Anderson's camp Robert Plant impersonations, then this is probably the definitive statement of the state of Yes circa 1984 - filmed at the Northland Coliseum, Canada.

Go for it, suckers.

ROGER HOLLAND

DEAD GOOD

MAKE NO bones about it - *Return Of The Living Dead* has got to be the cult shocker of '86. We warned you at Christmas-time, we splattered it all over our cover a couple weeks back. Waddya want - blood? If so, this is the movie for you. After selective regional release, the Dead get properly raised this week. Miss it and you'll be making a grave mistake!



If you've ever been late—
you'll know what this
film is all about...

CLOCKWISE

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And introducing: SHARON MAIDEN
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THOR
Live In London
(PolyGram Video)

IF I were, perchance, an aficionado of the, er, heavier extremities of the rock panorama (egad!), I have a suspicion that I would be deeply distrustful of anyone who could enquire, "Are there any heavy metalers in the audience?" Undaunted, a veritable legion (well, four) of Thor's merry band of "heavy metalers" clench-fist their support and commence a cosy session of bonce-nodding.

Everyone in the world – even a Smiths fan – knows what to expect from Thor: exploding hot water bottles, *Dungeons And Dickheads* leather 'n' studs garb and the face of a Barbie doll ravaged by steroids. What is hard for a non-heavy metaler to understand is why this wretched fellow should be shunned by his potential audience when other equally ludicrous acts pack 'em in.

The chorus of whistled approbation that greets the end of each number suggests that either a bit of none-too-nifty overdubbing has been indulged in, or the audience is made up of a ventriloquists' convention.

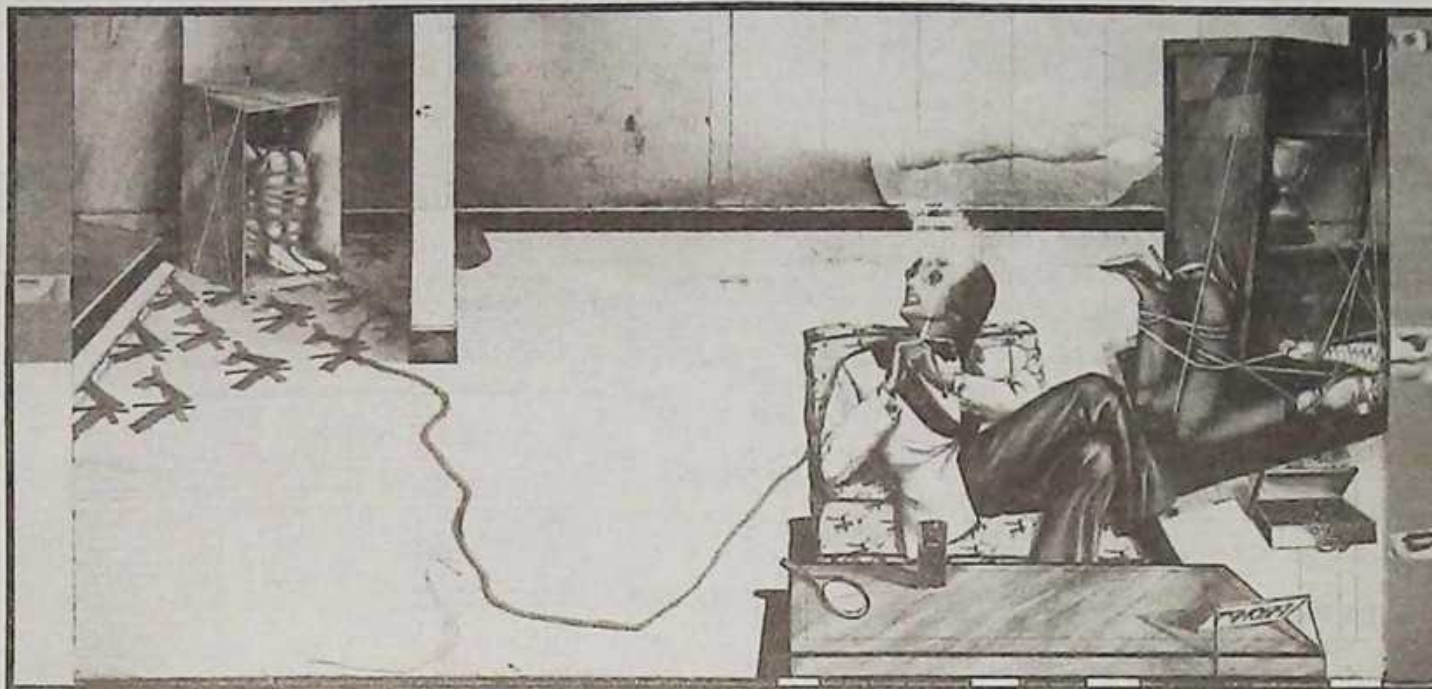
The rest of Thor's band are identikit bozo-rockers; I am, however, impressed by the inclusion of Diego Maradona on lead guitar, and even more amazed to see who I take to be Diego's mum pounding drums.

For a grand finale, a character in a black coat (death?) and some baldie in a green leotard (the spirit of open golf championships past?) proceed to place breeze blocks on Thor's chest, quite reasonable behaviour assuming that these Howard Jones video refugees are convinced that Thor is in fact an M25 flyer. Let's face it, this is dead soppy stuff, rendered even more tedious by the funeral atmosphere of the Camden Palace.

Next...

ANDY HURT

DARK STAR

DETAIL FROM Russell Mills' illustration for Eno's 'Miss Shapiro', from *More Dark Than Shark***MORE DARK THAN SHARK**
Brian Eno and Russell Mills

(Faber & Faber)

SO I was tipsy, she'd gone and the only option left (apart from getting paralytic) was to scrawl down some notes about a book I'd been reading for the past couple of days – a plush book of surrealist nursery rhymes and colourful, unsettling tableaux.

This is what I wrote: 'Eno and Mills seem to be diametrically at odds. Former at pains to point out meaninglessness of his lyrics, while latter seeks illustrative, mainly figurative, explanation as opposed to the abstract (next word unclear) they really are. One wonders how such a collaboration came about.'

One wonders what I'd been drinking. I was rash and wrong but...

This is the story of a curious collaboration between Brian Eno (artist and...) and Russell Mills (artist and...). It originated ten

years ago when Mills, studying at the Royal College Of Art, decided to illustrate Eno's songs for his final year project. The two met, became friends, and from 1977 to '79 Mills produced 57 mixed-media interpretations. He passed, they schemed and here's the book in all its handsomely-printed-in-Switzerland finery.

With thoughtful and thorough commentaries by Rick Poynor, the book makes absorbing reading. Eno's lyrics, published for the first time and laid out on the dissecting table, really are ingenious and bizarre. But it could be argued, quite convincingly, that Mills' project is such a personal vocation that we (the observers) could never hope to be fully satisfied by one man's interpretation of lyrics that have as many different meanings as there are listeners.

This is the problem of illustration. And it is why, in my view, the narrative will always be superseded by the abstract.

DAVID ELLIOTT

READY SALTED

THE SMITHS
Mick Middles

(Omnibus Press)

OUR MICK provides something of a classy read in this mammoth 98-page tome concerning Manchester's most chartwise sons. The Smiths have, according to the book, survived the slings and arrows of an Antonella Black interview while previously avoiding being labelled a typical arty Dave McCullough band (when the scribe picked up on them in the early days).

But, joking aside, the list of singles tells a triumphant tale and Mr Middles must have lived in Morrissey's inside pocket to dig up the kind of stories that this book is salted with. Above the trivia, the facts, the reviews and snippets from a million interviews, there's also a fine collection of both colour and black and white photographs to document the jive.

You just can't resist comparing the vast and ever changing selection of Morrissey's shirts. And then there's the flowers...

And, there's more. Quotes from outsiders, criticism from partisans and a basic overview from Middles that manages to keep the whole thing in perspective. I love most of The Smiths' material and thoroughly enjoyed reading the book. I reckon a mere sceptic would also burn the midnight oil to follow the story, once thrown into the primeval cauldron of the Morrissey letter-writing fetish, the scam that he's written a couple of books and that he was also an ardent New York Dolls fan. At £5.95 it's well worth it, too.

DAVE HENDERSON

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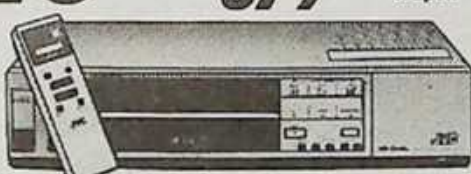
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FRIGHTMARE ON

REOCCURRING DREAMS: THE AUTHOR'S SCREAM

"Welcome to this world that we live in/Normal people going for a spin." 'Flip Your Wig'

I OFTEN have this nightmare that pop music is in the hands of lobotomised monkeys who hear, see and speak nonsense while bragging about the limited ways they can skin back and expose their egos like mushy bananas.

Week after week we read about these morons and all they talk about is their libido (Raymonde), how important they are (Dr Robert), how they are going to change the world (Weller), how glamorous they are (Sputnik), how artistic they are (Costello) and in general how the sun shines out of their bottoms.

All I can smell is the overwhelming stench of deceit overflowing from the lavatory of pop. We rarely come across a noise or notion that mirrors any of the confused feelings we experience like jealousy, pride, love, hate, indignation, frustration and all the other qualities that make life tick.

I wake up laughing as a new day rises and go to meet Hüsker Dü, three quiet Americans whose raucous musical clamour attempts to collapse the distinction between ordinary and extraordinary through Zen-like games.

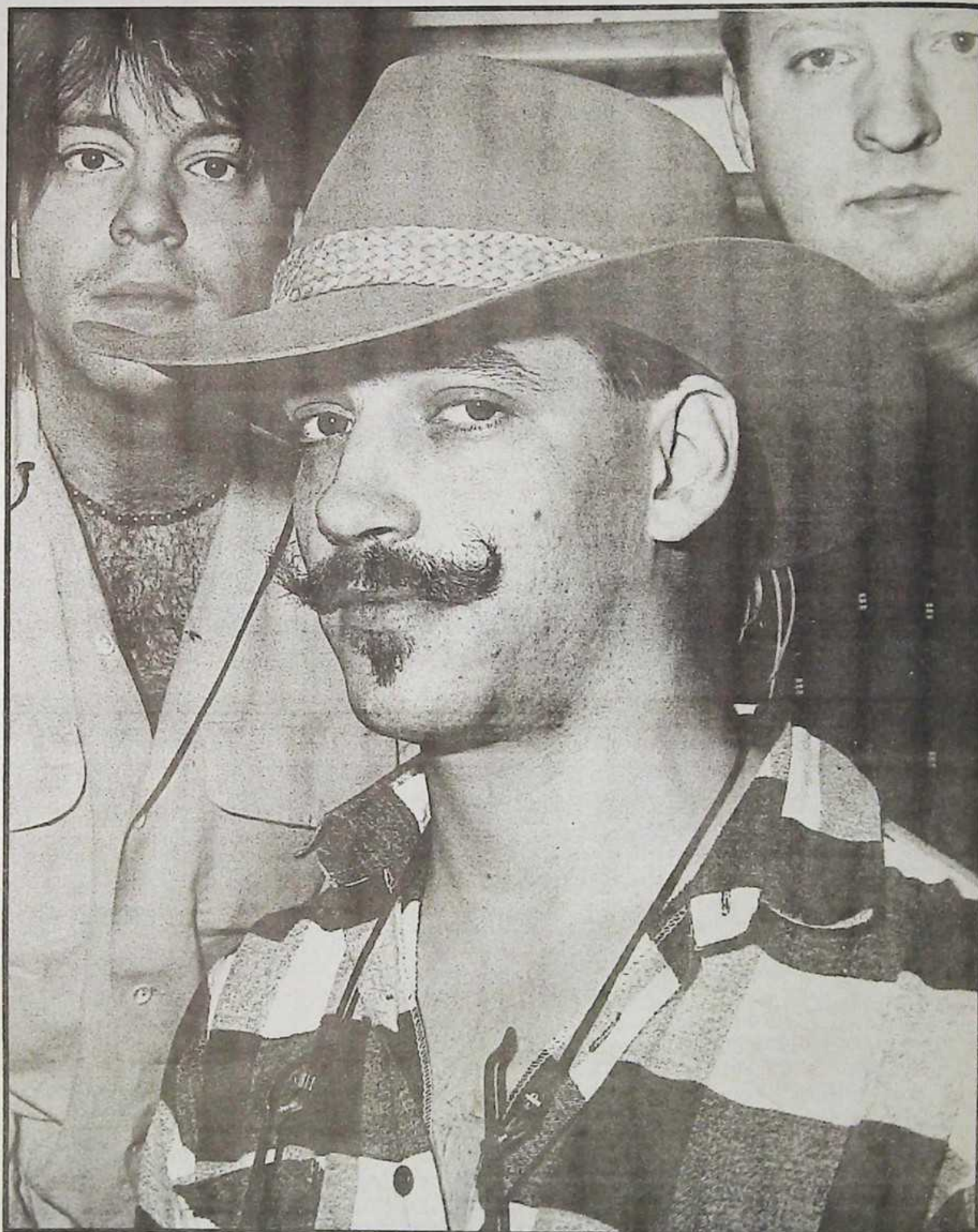
THE GUITARIST'S FRIGHTMARE

I USED to keep a dream journal for a while," mutters Bob Mould.

I'm sat with Hüsker Dü behind a glass partition in London's Broadwick Street office of WEA Records. We look like four beached goldfish. It's the eve of a British tour and the release of the band's sixth album, 'Candy Apple Grey'.

Born in a small farming town near Lake Placid in New York State to parents who owned a grocery store, as a child Mould says he kept to himself and disliked having to deal with the world outside his head and home. He preferred a solitary walk in the woods to a game of baseball with the other kids.

"Do you ever get nightmares where you wake up and then go back to sleep and find yourself slap bang back in the middle of your dreams?" he asks. A shy,



Speed kings HÜSKER DÜ dream of waking the music industry out of its lethargic nightmare. JACK BARRON turns the electric blanket on. MARTYN STRICKLAND makes the Ovaltine

BROADWICK STREET

corpulent man, Bob looks like a gas pump attendant but plays guitar as though his head is on fire with high-octane ideas. Which it is.

You will already know this if you have heard 'Reoccurring Dreams' on Hüsker Dü's monumental third LP, 'Zen Arcade'. That such an unflamboyant chap is capable of making a guitar speak with the most colourful fuzztone fury since Hendrix is very much in keeping with the paradoxical character of the band.

"I have nightmares where I'm, like, mass murdering," he continues. "I never use guns or weapons. Sometimes I'm in a car just running people over or else I'm physically pushing them off a cliff or building."

"And inevitably I'll wake up freaked out and then go back to sleep and get caught. I usually have that sort of dream when I've got a lot of work to do the following day. I guess I'm just anticipating problems."

Though few of your songs actually deal with dreams, they have a dreamlike quality. They are often fragmented with flashes of imagery and have no conclusions.

"That's a good point," says Bob. "One of the ideas in this band is that we might present a bit of a storyline but the ending is never concrete. The morals of our songs are whatever the listener wants to get out of them. The songs are deliberately non-committal because there are lots of right questions but few right answers."

THE DRUMMER ROLLS

I HAD a dream the other night that I was round a friend's house and I was smashing up his piano. Then someone else I knew chased me out into the street and was after my blood. It was like one of those slow-motion dreams, like rolling in glue and not being able to escape."

Grant Hart's plump face crinkles like a paper bag of pasty flesh at the thought. A native of St Paul, the twin town in Minneapolis, his father was a teacher and through a family tragedy Grant found his vocation at an early age.

"You see I had an older brother," he explains. "He was a drummer but he was killed in a car crash. So I inherited a set of drums and was told by the family that I should try and continue my dead brother's work, though I didn't know what that meant at the time since I was only ten."

After schooldays spent being ridiculed because he was fat he copped a job in a record shop.

"Hell, it wasn't even work really, it was pleasure. That was round about the time that the initial surge of punk erupted from England and I spent all day listening to great records."

Through the burgeoning scene around the shop Grant met Bob. Bob had moved to St Paul to study engineering, but was in fact "a professional student dabbling in the social sciences".

1979 came into view and with it Greg Norton.

THE BASSIST BOUNCES

MY REOCCURRING dream is falling off a cliff or something," says Greg. "Most people I know wake up before they hit the ground but in my case I actually bounce off the ground and fly on, which is a real strange sensation."

The nattiest dresser and owner of a Dali-esque handle-bar moustache, with his hat on he reminds me of a gay cowboy I know. Norton was born in Davenport, Iowa and via various cities in the US ended up in St Paul.

"I'd started playing bass when I was 15 and wanted to go to art school, but there was trouble with the grant so I went to learn string musical instrument repair. Eventually, like everyone else, I ended up in a record store and discovered punk rock."

THE SHATTERED DREAM STEAMS

FOR SOME simple but unexplained historical reason — talent, probably — a host of American groups managed to take the diamond core of punk energy and splinter it into stylistic variants in the early '80s while in Britain we choked on fag-ends like Discharge and The Exploited.

They stuck it into overdrive, slowed it down, rolled it in goofy filth, gave it a heart of darkness. And from their debut album on the Dead Kennedys' Alternative Tentacles label, 'Land Speed Record' — 26 minutes of ultracore wall to wall smeared noise — to today's 'Candy Apple Grey', Hüsker Dü have reflected the urge to focus punk's primal surge into an experimental form.

After the now-row popstones of last year's 'Flip Your Wig' I am slightly disappointed by 'Candy Apple Grey'. But while Hüsker Dü may no longer set out to nail your head to the table with every song, the lyrics remain emotionally charged and acute.

Of their own volition the band bring up the subject of their peers — Swans, Sonic Youth, Butthole Surfers, Meat Puppets — sneering at Hüsker Dü's sudden upward mobility, having been plucked by a major from the SST tree of plum groups.

"It would be so easy for us to be contrived in our approach," says Bob. "It's much harder to be yourself. I've slept on floors and been through that whole trip but to me it was normal because I didn't have any money to begin with. I'm sure tortured artists are just those who've lost their inheritances, hah-hah-hah."

"We can all be James Dean, Van Gogh or Duchamp or anybody we want, you know. You can just pick any kind of attitude or role and play it. But what's the point? Your strengths are the qualities that make you an individual."

'Candy Apple Grey' is a very sad record, full of breaking relationships addressed in a harsh manner; as if memories were some sort of festering wounds.

"A lot of it might be a defence thing," admits Bob. "The hostility is the defence because the feelings are still there. It's like you can try and absolve yourself once and for all through rage at the other person. And once it's done that's it. I don't want a fantasy that I take out of the memory book three times a week. I want to purge bad feeling and the music helps."

Yeah, otherwise you get locked into a form of emotional masochism: staying in your bedroom, playing records, looking at photos which remind you of your ex-partner and crying week in and week out.

"If it takes that kind of action to have any feeling at all then I think it's sad," volunteers Grant. "It's akin to people who are into whips and chains and things and have to be physically hurt before they can feel anything."

"Look, I'd rather spit in my beer than cry into it," argues Bob.

BALL OF CONFUSION

WHAT WITH the psychedelic undercurrents in Hüsker Dü's noise, allied to their sometimes abstract lyricism, I put it to them that they might be acid casualties.

"Maybe casualty isn't as good a term as veteran," says Grant. "I've been through the acid wars, sure, but I didn't re-enlist. I still have a problem sometimes seeing white light without it polarising into different colours."

Bob: "I've never taken acid but I've taken my fair share of speed, which can do the same thing to you if you take it for six months straight."

The song 'Too Far Down' on the album is horribly depressed. How do you work yourself out of that sort of state?

"Hah-hah-hah. I was in a great mood when I wrote that," jests Bob. "That song had been kicking around for a long time, it had to be gotten out of my system. I guess I got out of that sort of state by writing a song that puts your emotions on the line and being real naked about it. You force it out of your body or psyche. I don't do it by staying in my bedroom crying and playing my favourite records."

DAYDREAM BELIEVERS: AN OUT OF BODY EXPERIENCE?

YOU'VE GOT that song 'Books About UFOs' on 'New Day Rising', so are you interested in the paranormal at all?

"I don't see that there's anything para about that at all," says Grant. "There are a lot of things that are normal that maybe because they occur less frequently and predictably people say, Oh that's weird. Ghosts aren't weird, ghosts are a comfort."

Have you ever seen one?

The goldfish bowl goes quiet for a moment.

"I was re-finishing some drums in the basement one day and something switched the lights off and then turned

them back on. It wasn't like a light bulb flickering either," he says seriously.

"You have to understand that we have our offices and the recording studio back home in an old vaudeville theatre and sometimes things do go strange in the building," says Bob.

"You can feel the definite presence of some sort of spirit. Sometimes we beat ass right out of the building and sometimes we just deal with it. But I don't consider that weird, it's just life."

Hell, I feel quite jealous.

"Have you ever had an out of the body experience?" Greg asks me.

Sure, but that was under the influence of some hallucinogenic or other.

"Dig this," demands Grant. "We played a show in a small town in Connecticut called North Hampton. And, like, we were driving through this town going to the show and although I'd never been to the place before I was familiar with it. I knew about its geography and that the road would go between two lakes and so on."

"Later on I took a look at the map because my family came from the area generations before. And you know how in the early settling days people used to have towns named after them? Well, this place was in the centre of a triangle between Hartford, Hartstown and Hartsburg. And I thought, Jesus, maybe I was experiencing some sort of genetically transferred memory!"

DEATH DREAMS COMING REAL

"When civilization falls in its grave/Technology throws on the dirt." 'Crystal'.

FROM TIME to time Hüsker Dü make references to spiralling technology, either directly or through allusion. Do they feel comfortable with 20th Century hardware and its logic?

Bob: "Yes and no. I'll start with the hard part first: no, because once you've got this far into it there's no going back."

"The benefits are much more obvious. Technology helps people live beyond their normal lifespan with things like artificial hearts and limbs and so on. Those things are great achievements."

"But it's like technology is a double edged thing. The obverse of that is weapons, and at the present time the only escape I can see would be nuclear war."

That's assuming human action doesn't break the deadlock...

"You know I subscribe to a magazine called *Science*," adds Greg in a rare burst of verbosity. "The cover story of last month's issue was about brain grafts. Scientists are now getting to the point where they can repair your brain by taking grafts from someone else. Now that is strange."

We sit in WEA's goldfish bowl and dream of who will be the donors. And who will decide who gives grafts to whom? And as usual there are far more questions than answers.



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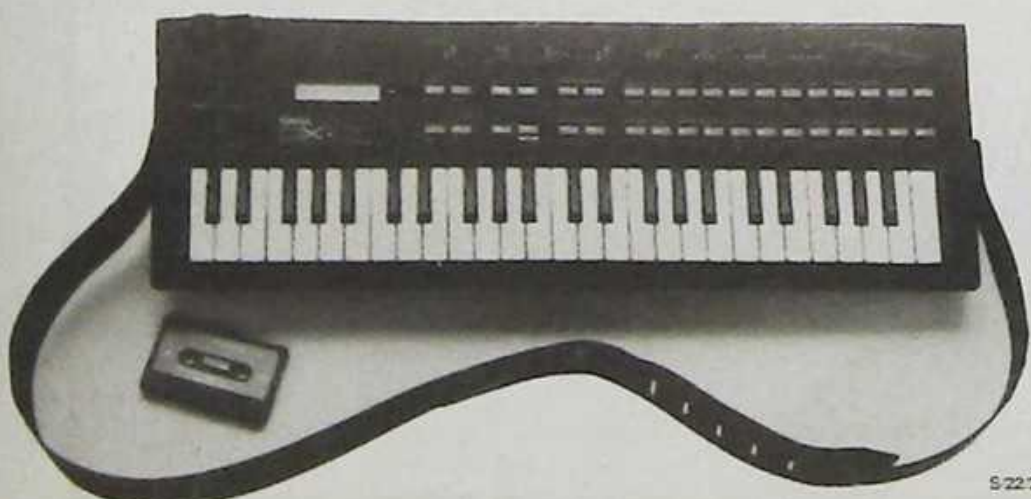
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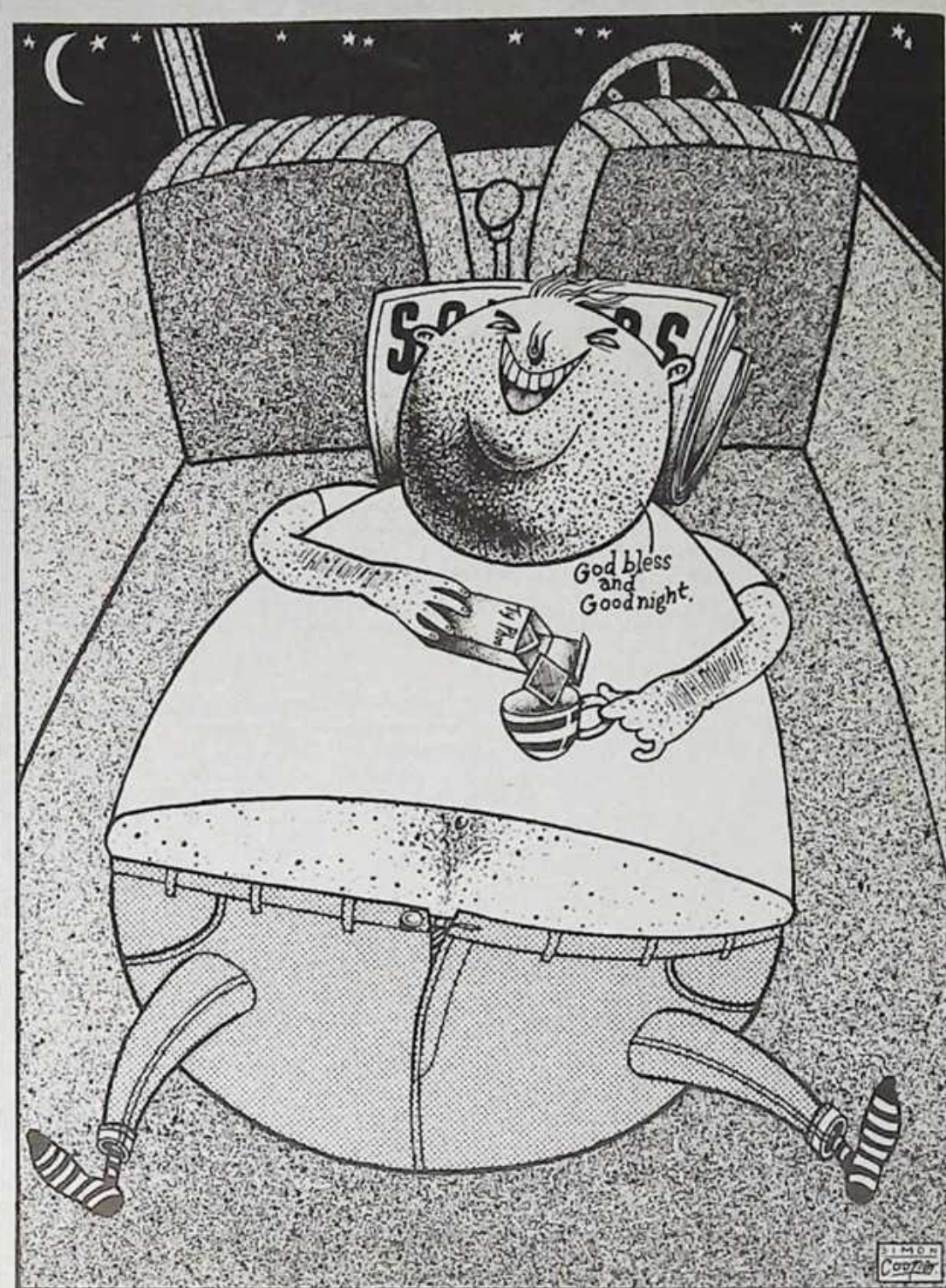


Illustration by Simon Cooper

WHEREVER I LAY MY SOUNDS

GOD BLESS Sandy Robertson for bringing Will Ackerman's Windham Hill label to the attention of the great British unwashed!

God bless New Age music and Yuppies!

God bless Life After for giving me loads of good music and fun at the Mean Fiddler recently. Best rock group I've ever been abused by. If that singer calls me fatty

again, though, he'll be perched on top of one of my mike stands! Best of luck, lads!

God bless Typhoo tea for sustenance up and down the M1.

And most of all, God bless *Sounds* for giving me a pillow to rest my head upon in the back of the van. – Terrible Tony, TT's PA Hire, Kilburn, London.

THE WHOLE TOOTH?

THE HOUSEMARTINS may be the fourth best band in Hull but The Dentists are a GAS... – **Billy Fisher, Rochester, Kent.**

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Sounds, *Smash Hits* and *Kerrang!* have all obliged us. I look forward to hearing from you all! – **Gary Fitzpatrick, Cue And Review, Bishopbriggs.**

BLACK MARK

WHEN WILL *Sounds* employ a reviewer of albums who is unbiased and knows what he/she is talking about? I refer to the terrible slugging of the Tony Iommi/Black Sabbath album 'Seventh Star' last week. The reviewer said it was bland AOR American style junk.

I bought the album anyway because I've always rated Iommi's playing. So I put the album on expecting not very much, then, bloody hell! It nearly blew my head

off! This album is one of the heaviest, most glorious metal albums you'll ever hear.

Far from sounding AOR it is British, hard 'n' heavy music at its best. Tony Iommi just gets better all the time. – **Steve, Wimborne, Dorset.**

RAISING THE STANDARD

TO MUSIC fans everywhere – an appeal.

If I said Girlschool are rubbish because women should stay at home with their husbands I would be labelled sexist, and quite rightly so.

If I said The Pogues are great because they are young and energetic while The Chieftains are useless because they are old and tired I would not be labelled ageist. I would be credited with good taste in music.

Does this not constitute double standards?

I am not a BOF desperately defending my

Black Sabbath, Horslips and Lynyrd Skynyrd records. I am a gig goer and record collector of nine years' experience, who is frequently appalled by the small minded intolerance within my favourite form of music - heavy rock. I just think that if discrimination is wrong then all discrimination is wrong.

Could the trendier elements among fans, bands and critics alike keep this in mind?

The Poison Girls are rubbish because Vi Subversa is 50. Think about it. - **Kenneth David Longstreet.**

DAMNED FINE

WHEN MCA gave new life to the The Damned last year in the image of a single, I knew that the punters and then the music press would have a great time arguing for and against them returning, which of course they did. A year on, the music press and their attitudes really haven't changed.

I was 17 at the time punk began and bands like the Kilburns and the Feelgoods and later The Pistols and The Damned were a breath of fresh air to me, my friends and the disillusioned youth of the time.

Ten years on, good Mr Vanian and Mr Scabies are producing new records, but these will not join my other Damned classics (as one music paper put it), precisely because they are from ten years ago and, however good they may be, they should remain in the past.

The Damned are older and wiser; they have proved that they can play more than cheap three-chord thrash punk and play it with astonishing professionalism. Please don't criticise them just because they come from our past. - **Lucifer**

SLOB SOCIALISM?

WELL SAID, Sandy Robertson, your Redskins review was perfect, unlike the dreadful clichéd effort in *MM*. Chris Dean and his gang are to ordinary working class people what Frank Bruno is to public speaking.

If X Moore wants to be a socialist, or whatever they strive to be in the SWP, he should perhaps try doing something rather more taxing than lying around recording studios being rebellious. I'd like to see him, say, doing a few years' work in a car factory or on a farm, that's the real test of one's beliefs.

I may not be an expert on socialism, but then of course unlike Chris Dean, I didn't have the opportunity to learn about it at public school... - **Jon Carr, Lincs.**

NEVERENDING TORY

SO, MR Sandy Robertson, that man with a deluge of words and a drizzle of thought, slaps off The Redskins.

Mr Robertson, is your real name Thatcher? It was very considerate of you to give us your own political ideology and save just four lines in which to actually review the album.

Quite honestly, Mr Sandy Heseltine, you've got about as much change of writing intelligently as Leon Brittan has of looking cool! Very meaningful! - **Kevin of Avante.**

SIMPLE LOGIC

LOOK, THIS is getting silly! First it was U2, then Marillion, now Simple Minds. I am referring, of course, to the now customary slugging off certain bands receive after previously having been openly praised in your pages.

Let's begin with U2, shall we? Back in the heady days of '83 I seem to remember a feature which said that "this band deserves a larger audience". So what happens? As soon as they become a worldwide hit you slag them off.

We can safely leave Marillion out because all you need to do is substitute their name for U2's in the above paragraph to get some idea of what you said about them when they made it big.

Now for the one that really gets on my nerves. In a 1984 issue there was a Simple Minds gig review from Hammersmith Odeon on the 'Sparkle In The Rain' tour. I quote: "The band's sound is built for stadiums, a colossal wave of emotion, barely contained by these four walls".

And in 1986 on the 'Once Upon A Time' tour: "stadium rock" blah blah "colossal sound" blah blah. Your review of the Birmingham NEC gig was simply a piece of self-righteous literature.

If you grew up a bit, Ron Rom, you might realise that we are out of the age when you went to see your favourite band in a hall the size of your living room.

It's all about supply and demand, which only goes to show that at least 60,000 people in Britain don't listen to a word you so-called journalists say. Which is just as well! - **John Dahms, Broadstairs, Kent.**

X MARKS THE SPOT

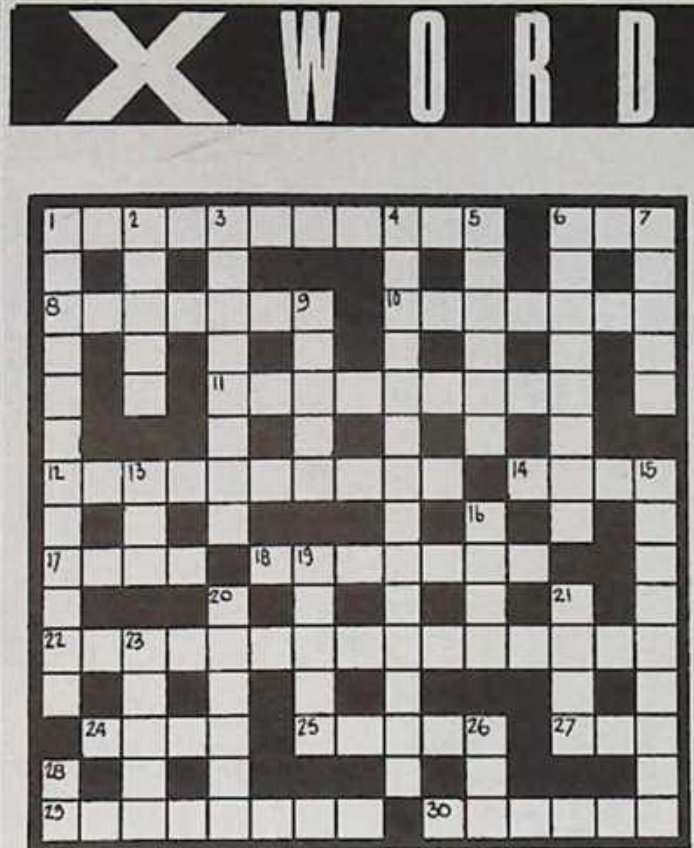
AFTER BUYING *Sounds* (March 1) I sat down to enjoy the normal quality of your paper and the highlight of my week, which is to attempt the *X-Word*. Now, in recent weeks I have noticed how the *X-Word* has slowly moved from its normal slot near the end and veered towards the first few pages. In fact, I have been hoping that soon you may even have it covering the front page (what a treat that would be!!).

But today, no matter how hard I tried, I could not find the aforementioned attraction.

What has happened? Has Ms Buckley been fired? Or, as I hope, was it just an oversight? I can't believe you have decided to stop this vital part of your rag, it certainly is one of the main reasons I buy it (which I have been doing for the last three or four years).

Another thing I noticed was that there was no *Letters* page either, but I am sure that as of next week everything will be restored to normality. After all, it doesn't take up much space, but I'm sure it keeps many people occupied for a while. - **Ian P. Yateley, Nr Camberley, Surrey.**

The *X-Word* and, sadly, even the invigorating *Letters* page, have had to be dropped on occasion due to insurmountable production problems. This is always a temporary hiccup and we don't intend to drop these popular sections for good - this also goes for the *AWOL* cartoon strips this week. Don't panic - that's not all, folks!



By Sue Buckley

ACROSS

1. Not Bob Geldof's fave Bangles' track (5,6) 6. People for Bowie (3) 8. Spread by Fleetwood Mac? (7) 10. Gary Moore 'dropping' in love with you (7) 11. Rainbow in icily sober mood (5,4) 12. ... So they hoist the white flag (1,9) 14. Are they not men... and frankly who cares any more? (4) 17. It sleeps in the mighty jungle and has a rockin' heart (4) 18. Evangelist with southern comfort (7) 22. Why the Selector split? (3,4,8) 24. Band for Bennie and Ruben (4) 25. ... and one for dreamers and wig wam bammers (5) 27. Jon Roth (3) 29. A marshal confused Jeffery Daniels' old disco band (8 anag) 30. Alice's old neighbours (6)

DOWN

1. They turn to the sky (5,7) 2. A delirious one for a protected saint (5) 3. Whose creek for The Fall? (8) 4. Beltane Fire's pedigree sounds confusing (9,5) 5. An alternative colour for a red lorry (6) 6. Billy J. Kramer had little ones and Weller dreamed of 'em (8) 7. Stripper from Pan Tang (5) 9. How to react to Steve McQueen? (5) 13. Mechanix? (1,1,1) 15. Where to find Gary Bonds (2,3,4) 16. Beatles read it today... I hope it wasn't Murdoch's... oh boy (4) 19. Bowie went from this to this (5) 20. Ramones took a rocket there... was Sting the pilot? (6) 21. Fleshy lady? (4) 23. Tribe with no love lost (5) 26. Doley/Bailey/Robinson (3) 28. Two for 15? (1,1)

LAST WEEK'S ANSWERS

ACROSS

1. Faron Young 5. Dada 7. Elvis Presley 9. Hi 11. Danny 12. Lucille 14. Mad Eyed Screamer 18. Freddie 20. Numbers 22. Hemispheres 25. Bob 26. Iommi 28. Al 29. Tudor 30. End Of The Century

DOWN

1. Freedom Of Choice 2. Raven 3. Nasty 4. No Self Control 5. Dry 6. Alice 8. Rapid 10. Glam 13. Cream 15. Dream 16. Eli 17. Raspberry 19. Echo 21. Bo 23. Stiff 24. Satan 25. Bed 27. Mad 28. Ace



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BOMB SHELL

"You don't feel particularly arty or pretentious when you're there and it's cold and the sound man's reading the paper and the bogs are overflowing . . ."



UP AND DOWN, UP AND DOWN,
UP AND . . .

"Darkness containing a backbeat and all the hip kids desire: 1) A tall glass. 2) Being on terms with the girls: an off-the-shoulder dress so it's not too come-on. 3) Getting in a group. I know this is the sort of stuff will not endure. I know this is the sort of stuff will not endure. I know." (Blue Aeroplanes: 'Ups')

"ALL OUR songs are almost ridiculously easy to play if you're on the right wavelength and virtually impossible if you're not."

"Most rock audiences are very conservative. If they see a dancer they think — a dancer! Ballet! Art! Oh God! Or . . . a poet! Y'know? They immediately think this isn't rock and roll, this is something else."

"I just have a good time."

"I don't think you could say we're a very religious band. Heartbreak; now that's a different matter. Everyone can talk about heartbreak, I'm sure."

"No, you see the reason Warhol

wanted a band was 'cos he thought it was brilliant doing these three-hour movies of the Empire State Building or whatever, but everybody kept falling asleep."

"They all kept coming, but it was unwatchable. So it just needed some music, or dancers."

"Or people with whips."

"That seems to me an intensely practical view of things."

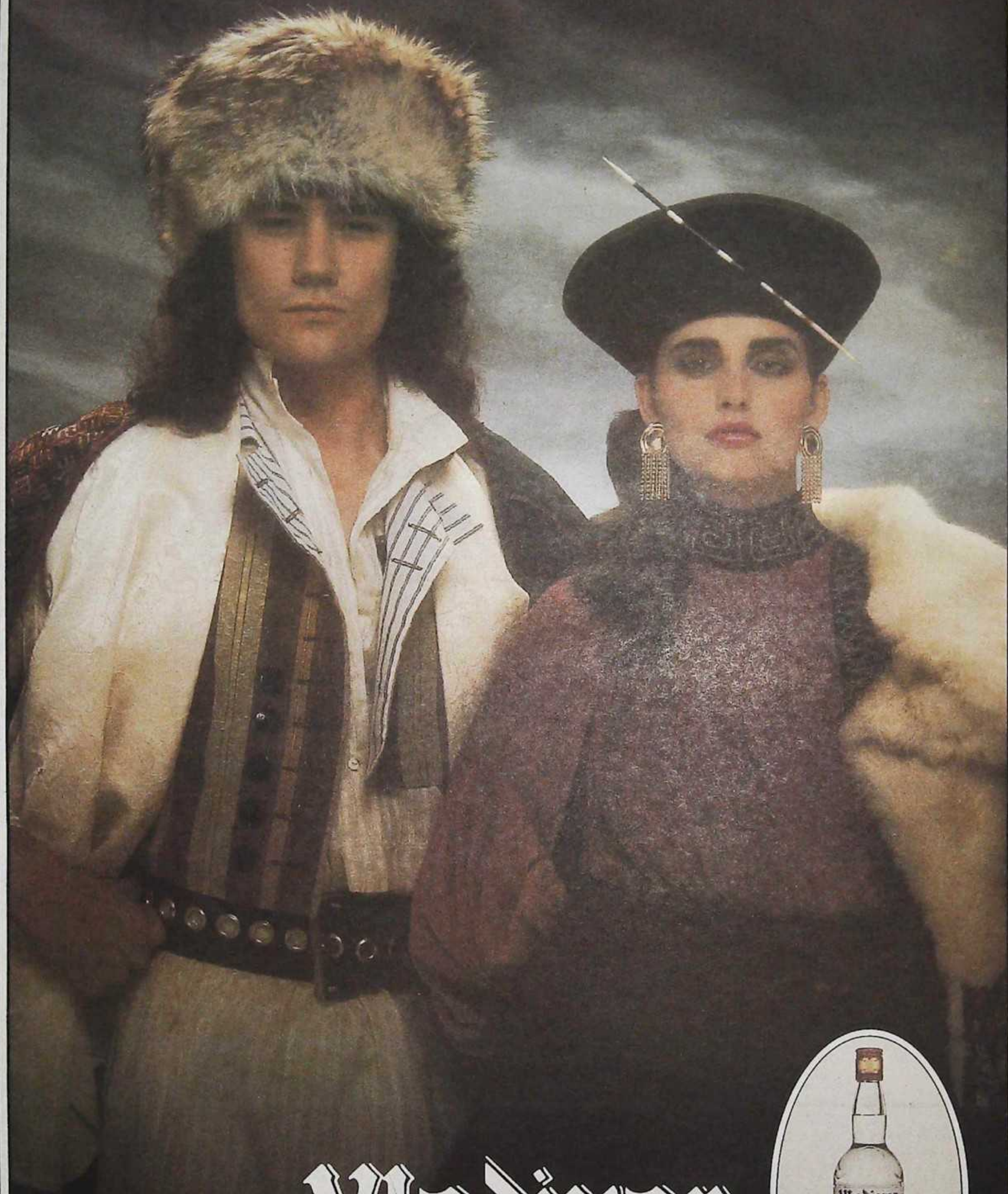
NON-REASONING?

"It doesn't matter, it doesn't matter." ('Ups')

WHY IS the sun shining? I'm really not sure. Maybe I won't find out for another two and a half days.

CONTINUED ON PAGE 24

CHRIS ROBERTS climbs aboard the BLUE AEROPLANES and takes a trip through the outer hemispheres of the surreal. GREG FREEMAN watched him through the window



Vladivar

THE IMPERIAL SPIRIT LIVES



'PLANES



FROM PAGE 22

Anyway here's the cafe — The Favourite Cafe — in a town called Camden. And here are five Blue Aeroplanes, Bristol's greatest achievement. I have done the coffee and the cigarettes and everything so now I must ask them, is obsession a good or bad thing?

Gerard: "It depends what it produces."

Wojtek: "Obsession is... non-reasoning?"

Gerard: "It depends to what extent you're obsessed. If you never have any touch of obsession in your make-up, there's a lot of things you won't understand about other people. It's hard to legislate for; it's not deliberate, is it? It occurs."

ORION AND FIRING

FIRST ALBUM 'Bop Art', single last year 'Action Painting', majestic towering new single 'Lover And Confidante Plus Other Stories Of Travel, Religion, And Heartbreak', soon greatest album ever made easily ever anywhere I'm not joking probably called 'Blue Aeroplanes In Tolerance'.

When Blue Aeroplanes play live, eight or nine people who are not pretty (if they were it'd be too much, I'd hate them) jump around dementedly and whirr. Wojtek, a Pole, dances. Gerard, a poet, recites.

Sometimes (though usually he rolls his

own) Gerard Langley will intone a WH Auden ('Journal Of An Airman') poem, or a Louis MacNeice ('Bagpipe Music') poem, over alert slithery music. This can be jangly '60s guitar rock, crushed Gauloises jazz, pseudo '70s club funk, or an iconoclastic '90s sprawling staccato heart attack forging a direct link with Orion, the one which is always there in the sky wherever you happen to toss your head back.

Blue Aeroplanes cover Tom Verlaine's 'Breakin' In My Heart' with delirious genius, and are timeless.

THIS SIDE OF PARADISE

"Your new boy was under review, and he was crying/I knew what you were like, but/If you tense those muscles round your eyes like that you'll get old/Aha hip hop now, be-bop." ('Ups')

IT'S ALL going pretty well. Gerard's vocabulary is almost as big as my ego. I'll have a cherry Tune and then I'll push it a bit.

Esoteric?

"It's considerably more approachable than... The Fall. And we haven't put anything on record that's as alienating as 'Black Angel's Death Song'. Yet we might do. The words are supposed to be self-sufficient and are quite concentrated. We're just using some musical looseness or improvisation in relatively straight pop music."

Do you bear any relation to contemporary society?

"Only the bits I notice."

"Erm... you must understand, by the way, that probably 60 per cent of the band never listen to our lyrics."

"Oh, but we all read them at various points. Normally when they're out on record and the inner sleeve falls out."

Wojtek, can one dance sadly?

"Yeah."

What do you think about when you're dancing onstage?

"Lately, whether I can last the pace. I had flu recently. It was terrible."

And are you pretentious?

"It's difficult to call a band arty or pretentious when 200 people are busting their guts leaping around to it and you've got four guitarists going *chackarung*. You don't feel particularly arty or pretentious when you're there and it's cold and the sound man's reading the paper and the bogs are overflowing... see us as a group, not an art troupe."

"Say we say it's just a light show but it's heavy."

Are you breaking any rules?

Gerard: "All of them. The budgets we operate on are pathetic. The only resource we have is imagination."

Wojtek now says, "Polythene."

TRAVEL, RELIGION, AND HEARTBREAK (Or, Good Times Are Coming)

"Fourteen nights I cried/She said nothing and neither did her friend/This is how important things end." ('Lover And Confidante')

I THINK WE probably ought to talk about the new single a bit. Is it a sad ending? "It's... an ending. What's the difference between a lover and a confidante — should one person be both? Can they be? Can you turn one into the other? Most things that happen to you aren't very well-defined. Things aren't complete, like a television play with its neat little end to make a point. A lot of life doesn't actually make a point. But some people's ends are others' beginnings, are the watchers' good fortune..."

Is travel inspirational?

"The gaps in between travelling are where things really take off."

"Travelling *per se* is pretty meaningless. You can get a change of scene just by looking in the opposite direction."

Is there anything wrong with just wanting to drink and chase girls and get in a group?

"Everyone likes to be in an identifiable set — gay, black, whatever. It provides an identity. It's not seen as 'nice' to be on your own, without any like-minded people."

"If you're quite content getting a job, a car, a wife, children and so on, then there's no point doing anything else. Even if someone's pushing you and saying Hey, look you're really good at painting, you ought to be a painter. Why do it if you hate painting and you don't want to hang around with artists? But if you can do more, and want to, you shouldn't chicken out of it just 'cos others say you've got to have a pension later on or else you'll be... worried."

OK, so... five minutes on religion.

Gerard: "You can't avoid at least some reference to the only major set of legends that everyone knows."

Is it held in too much awe?

Dave: "No, it's held in too much contempt. People just brush it aside, not for rational

reasons but for fashionable ones. Religion is like flared trousers."

Wojtek's T-shirt says Solidarnosc. He says, "Everybody has a need for spirituality, which is denied them in, say, the Eastern Bloc. Religion is so powerful that it combats Communism on its own level. It's the last bastion of spirituality. It's a question of solidarity in Poland: it's a living thing."

And here am I sniffing and talking to god. He is plural and has never said "Shoot it up now shoot it up" in his lives. His only camouflage is cerebral.

A twinkling and organically essential domestic scene.

"Sorry, I thought you weren't in but somebody to do with The Blue Aeroplanes just phoned; I took a message."

What was it?

"I know."

What?

"I know. That was the message."

Just... "I know"?

"Yes."

I love The Blue Aeroplanes!

"Can you take your money for the lagers out of this tenner?"

COMING IN TO LAND. POSSIBLY LYING ON THE FLOOR OF A BUS

SEVERAL PROVEN cures for heartbreak:

John: "Speed."

Gerard: "Dogmatism. People give up too easily. Very keen to hang their head and walk off into the sunset."

Wojtek: "Soul music."

Blue Aeroplanes play speedy dogmatic soul music.

HIGHER AND HIGHER

IT'S COLD again when we walk outside, but only for another two and a half days. I'm sure we're all dreaming, but not of management positions in Debenhams. Soap operas are for people whose lives smell of Dettol. If everyone was afraid of being pretentious, no one would ever say anything good.

On the lagoon that is The Blue Aeroplanes runway, Easter bunnies dance, springs spring, and there is no such thing as a cockpit.

"We should stick to communicating by touch." ('Lover And Confidante')

Is this right?

THE GO-BETWEENS

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THEIR FOURTH AND FINEST
ON ALBUM AND CASSETTE

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13th COLCHESTER THE WORKS		22nd NOTTINGHAM ZHIVAGOS		30th LONDON	TOWN AND COUNTRY CLUB
15th BRIGHTON	ESCAPE	24th GLASGOW	ROOFTOP	MAY 1st OXFORD	ST. PAULS ART CENTRE
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BLUSH



RELEASE

OF ALL the technopopsters lobbied at us by Japanese record labels hungry for a piece of Western action at the start of the neuromantic '80s, Sandii And The Sunsets stood out as potentially the most attractive to British audiences.

Sadly their domestic label Alfa seemed to have a blind spot about this potential, despite extensive UK press interest in the highly photogenic Ms Sunset, despite the band's securing a most desirable support slot on Japan's farewell tour, and despite later Top 20 success in Australia.

But Sandii's disappearance over the horizon was purely temporary; she'll be back in the public eye next month, partnering our very own Stephen Duffy on a single called 'Something Special' which she recorded with him in Tokyo last Christmas.

And, together with boyfriend Makoto Kubota and the rest of the Sunsets, she's also recorded an album, provisionally titled 'Banzai

Baby', for new label Toshiba-EMI in Japan and, hopefully, worldwide release. The album was mixed over the last six weeks at London's Utopia studios – the first time Sandii and Makoto have returned to Britain since they helped record bass player King Champ's solo album here in the summer of 1984, and an ideal opportunity for us to catch up on the Duffy project first-hand.

How did the connection come about?

"We met Stephen's manager four or five years ago in Tokyo, backstage at a Talking Heads concert," says Sandii with that dreamy, oriental lilt that turns grown men, not to mention juveniles like myself, to jelly.

"Then we met him again when we were touring with Japan," adds Makoto, a Japanese John Lennon lookalike with his new guru-length hair and saucer-shaped shades, "and he phoned us last summer because he wanted to tell us about this project."

"He said he was looking for some nice female vocalist to sing with Stephen, and we'd never

heard of this guy, but he sent us a tape and it sounded really pleasant – sort of early '70s, very street, easy pop person kinda fake jazzy voice like Lou Reed. It sounded like he could be a nice person to work with."

"We wrote back and said, Thank you for the nice record, we like Stephen, please connect us together," continues Sandii, "and he came to Tokyo to record the vocal. He even showed up at our concert – he sang, he was really into it, performing, dancing, for the first time in two years, he said. Our fans like him really well – it was a good marriage."

Duffy returned the favour by collaborating with Sandii on the lyrics of a Sunsets track called 'Act Of Love' which, incidentally, shows a distinctly commercial bent with its preponderance of danceworthy numbers, one of which was contributed by David Sylvian.

"Anything to do with love is Stephen's speciality," laughs Sandii. "He's a nice boy, but very shy. He blushes every time we meet." I know the feeling.

The new Oriental onslaught begins soon – Ms Sandii Sunset connects with Mr Stephen Duffy and performs something very special. Meanwhile, an unfortunate physical reaction occurs in our interviewer, Tony Mitchell – and most of the other men who meet this Tokyo rose

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"I'm not sure what it's about... I don't care anyway" – N.M.E.

"Nothing worse has come out of Manchester in years – please move" – CHARLIE'S CLUB

"James are raw... but it's the ugly rawness of nappy rash" – SOUNDS

"I only did it for the money" – LENNY KAYE



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ALBUMS

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LENNON AID

JULIAN LENNON 'The Secret Value Of Daydreaming' (Charisma/Virgin CAS 1171)***

I RECALL that I gave a smug trouncing to Junior Lennon's debut album 'Valotte' when it was released in late '84; though I still feel that much of my jabbering was probably accurate, it has to be said that I signally failed to give li'l Jules due credit for the mesmerising, radio-active qualities of his lazy, laconic, conservative pop. The public, of course, went for it like a pig gobbling truffles.

Lemme be fair, then: Julian Lennon can't help sounding like his dear departed dad in the throat department and, judging by his persistence in the AOR rock stakes, it would seem that it's some kind of genetic hangover that renders him incapable of stepping very far outside the boundaries of his pa's post-Beatles, 'Imagine' album style of quietly anguished introspection. He tries, though.

A bit of grinding, gritty funk/metal guitar hacking on the opening 'Stick Around'; the way he seems to strangle his voice on the

upbeat 'This Is My Dad' until he sounds as if he wants to sing for the Fine Young Cannibals. And yet the vast majority of the cuts on 'The Secret Value Of Daydreaming' have that cruising-along-in-my-Datsun-tapping-my-fingers-to-my-compact-disc-player's-throb feel. The kind of LP that gets a rave write-up in the *Sunday Times* for its unabashed sheen. Deservedly?

Sure — it reeks of 'class' and 'craftsmanship', but side two sags heavily: all the snappy pop is upfront, like make-up on a prematurely old whore. But if hell for me is listening to bilge like 'Always Think Twice', hell for Julian Lennon must be forever being compared, unfavourably, to his father. Sample office comment: "Cripes, I never liked John Lennon much, but at least 'e 'ad more bottle than this!"

The irony is that it's probably views like that one which cause Julian Lennon's vinyl daydreams to turn out like this. Heavy. Dull. Worried over.

Successful.

SANDY ROBERTSON

THE LEN BRIGHT COMBO 'The Len Bright Combo Present The Len Bright Combo By The Len Bright Combo' (Empire Records NICE 1)*****

THE GOLDEN, honeyed, sandpapered larynx of Eric Goulden. Again!

As a solo artiste, Eric created some of the most honest and eloquent pop miniatures never to take the charts by storm. Sadly, he failed to achieve the sort of success that his songs merited and, as a result, his career eventually slid to a

halt, juddered for a moment, and then moved across a gear into the Captains Of Industry. An attempt at sophistication. A flop.

The Len Bright Combo, thankfully, marks a timely and happy return to the raw essence. And how! Maximum rock 'n' roll, as they say.

The songs still document the realities of life and love behind the net curtains of 100,000 terraced streets, still emphasise the stupid, still attack the offensive. But those guitars are so loud, so angry, so crude. So necessary. With the invaluable assistance of ex-Milkshakes Bruce Band

and Russ Wilkins, young Eric has fought back brilliantly from the injuries we had begun to fear would keep him out of the World Cup, and is now playing total pop 'n' roll.

From the touching 'You're Gonna Screw My Head Off' to the historic 'The Golden Hour Of Harry Secombe', from the punchy satire of 'Selina Through The Windshield' to the factual social documentary of 'Young, Upwardly Mobile... And Stupid', The Len Bright Combo offer you the works. From the ridiculous to the ridiculous. Sublime.

ROGER HOLLAND

THE PRIMEVALS

'Sound Hole' (New Rose ROSE 80)****
GEOGRAPHY IS a downer. Then again, once you've seen old Jeffrey Lee slobbering round Gossips' plastic tack of an evening, there's no reason to suppose that The Primevals (Glaswegians, as luck would curse them) are less likely than he to have their hand on the pulse of the beast.

And as it happens... riding a beat that shakes persistently and provides the odd tongue-trembling shudder too, iced with Malcolm McDonald's dirty, drooling slide guitars, 'Sound Hole' wipes the floor with most US guitar bands.

"Breathe on me/I got that flesh to burn yeah..."

The Primevals' firm grip on one of rock 'n' roll's most slithery, elusive tentacles belies the flat trash connotations of their name. 'Sound Hole' is an apt title: their claws scrape deep beneath the skin.

Sure, it owes a tad to The Gun Club's swagger, but The Primevals' call, led by Michael Rooney's evocative, earthy holler, swings along main sexual drags of its very own (check 'See That Skin'), hungrily on dark country melancholy/mysticism and even echoes 'Soft Parade' Morrison in 'Lowdown'.

In the end — bar a couple of perfunctory rockers — they're proven fit to bear their self-appointed, booze-soaked blues burden. Temptingly fat on the meat of traditional mores. But not bloated.

ROBIN GIBSON

THE BLUBBERY HELLBELLIES 'Cafe Blur' (Flicknife Records BLUNT 034)**

A LONG time ago, during my madcap reckless youth, I played the most basic of basses and sang admirably out of tune in a band which never quite had a name and whose set boasted only one bright spot — a medley of the classic 'White Horses' and 'Champion The Wonder Horse'. Obviously The Blubbery Hellbellies saw that band, because they too trot alongside the choo-choo rhythms of 'Champion'.

But despite a chucklesome cover concept — 'Cafe Blur' where the Typhoo Tot reads Helen MacInnes over chips, gravy and tea' — all these Hellbellies have to offer us is a Black And White Minstrels country music sketch. Leaving aside 'All In Wrestling Mama', which leans heavily (oops!) towards eight bar R & B, I had come in search of an endearingly dumb and hefty thrash, but all I found was humour so limp it could have had double above-the-knee amputations, and a sorry succession of skinny country clichés. Cafe Bleaghh!

ROGER HOLLAND

DEATH OF SAMANTHA 'Strungout On Jargon' (Homestead HMS039)****

WHAT THE... Death Of Samantha, that's what. Their history reads like a What's What of teenage anguish.

They've been thrown into the same bracket as Tom Waits, Iggy And The Stooges, Dream Syndicate and The Saints, they're snappy dressers and, rumour has it, they're heavily addicted to TV.

With two singles already in the bag, vocalist and guitarist John Petkovic threatened Homestead with a barrage of abuse. The group were then snapped up (now that's how to get record deals) and the first fruits of this marriage born in the libel courts of Cleveland come in the guise of a stunningly aggressive outburst called 'Strungout On Jargon'.

HÜSKER DÜ 'Candy Apple Grey' (WEA WB25385)*****

THIS EUPHORIC, eruptive smack of pop slaps out. Absent on the formative 'Land Speed Record' and 'Everything Falls Apart', buried then beneath a reckless, ridiculous pace; rough-hewn but skulking in shadowland on '83's 'Metal Circus'. The double 'Zen Arcade' and subsequent 'New Day Raising' witnessed a most dramatic, sudden shift from the charred cacophony of old to a rejuvenated, more crystalline shimmer. And then, last year's 'Flip Your Wig', almost clinical in forging its hammer blow slam of neat-cut melody. They were almost there.

This is where the neanderthal hardcore scrape had to settle, snug in the bilious belly of pop, punching and pummeling at the stomach walls, tugging at

There's something of Jonathan Richman — well, a really uptight version — in Petkovic's raps and rants. But the Sams could never be as homely as The Modern Lovers. These guys are totally off the wall, squalling and squawking, throwing discords into the play and generally chewing up the well worn forms of rock. Death Of Samantha are torridly enchanting, with classic real life sketches like 'Coca Cola And Licorice' and 'Ham And Eggs 99¢'. What's more, there's 'Sexual Dreaming' too. Proper drama, just like every day.

Death Of Samantha are a new twist. Slurp them before they evaporate.

DAVE HENDERSON

THE FLAMING MUSSOLINIS 'Watching The Film' (Portrait PRT 26828)*****

HOLD ONTO your bloomers now, ladies. Five for sheer bare-assed flippancy and basic stupidity, nothing else. The kind of rock filth that would look better in its underpants because then we could cackle along... but keep Brian Rix out of this.

This is the kind of unadulterated tripe that gets people all goofy, flinging the words 'lyrical', 'worthy' and sometimes 'genius' at trifling mediocrities like Lloyd Cole, Mike Peters, Steven bloody Morrissey, Paddy Sproutface, Bragghead, Paul Weller, Jim Kerr, Bono Vox and Michael Stipe — that club of vulgar, flatulent rock icons whose collective world view could be daubed in thick crayon and capital letters upon the right side of my left kneecap.

Foul creatures all and the biggest bruise of all is that papers such as the one you're holding feel obliged to credit all those boneheads with some degree of grovelling respect and fake awe. If justice prevailed, each and every one of them would have his skin sliced off with a kitchen knife and then be left to wriggle in a salt vat full of wharf rats. Now we're talking.

All that garbage above is made to look passable to us because there's always bigger bullshit like The Flaming Mussolinis belching out this ghastly, cack-handed, suburban rock — somewhere between the fraudulent, saxed-up soul rock of The Faith Brothers and the brainless, clueless U2 bombast of Cactus World Bombs. To be truthful, though, this is only marginally less culpable than all the First Division rubbish I've mentioned.

the entrails, its murdered walls hurtling past the pre-nation of how much pus and paste can be squeezed from three minute bursts like these. Just like 'Psycho Candy', this sounds like a melody mess dressed and suitably equipped for these '80s — a splintering graze of trouble, torment and tension. Beneath it all, these songs almost long to recline, just to coast along on their infectious impulses — but these three antagonists let them blink for a flicker then force their gurgling throats back under the acid tide.

There's nothing quite as smoothly slapdashed as 'Makes No Difference' here but some shreds nuzzle close. The *Paris 1919* Cale spillway of 'Hardly Getting Over It' reveals an alarmingly cushy Hüsker but pushes and shoves and succeeds triumphantly. Alternatively, the more cordial ballad brushstrokes of 'Too Far

So this is the kind of swineswill that makes all those goofs up there look halfway believable. The best career move here would be for the Mussolinis to board some airline without engine and at least ensure their rock immortality. Oh, while you're at it lads, drag those other carthorses with you.

JONH WILDE

ALLAN HOLDSWORTH 'Metal Fatigue' (Enigma 2002-1)***

HOLDSWORTH IS a virtually peerless guitar technician and a quite hopeless songwriter. Well, not entirely hopeless, but it's clear that 'Metal Fatigue' is designed solely to frame and flatter brilliant musicianship and, as such, boasts no songs of any real substance or character.

Thus Holdsworth remains impressive rather than emotive. There's great feeling in the playing but, with every track being merely a showcase, the virtuosity lacks a purpose and a heart.

Gary Moore illustrates Holdsworth's dilemma perfectly. Moore, too, had difficulty in making anything exciting out of pure improvisation — check his work with jazz-rock monolith Colosseum II for proof. However, given the right songs to work on, those like 'Military Man' or 'Parisienne Walkways' (Lynott always brought out the best in him), Gal's guitar playing becomes genuinely moving.

And Holdsworth? Personally, I'd prefer to hear him get to grips with more earthy, straightforward, song-orientated material, but I'm sure that a musician of his calibre knows exactly what he's after.

A cult figure to this day, Crazy Al will no doubt remain an acquired taste savoured by a handful of connoisseurs.

PAUL ELLIOTT

RED GUITARS 'Tales Of The Expected' (Virgin V2373)**

AN EEC group who wake up each day and work out how they can mean something to everybody. A major record company's dream, the (shal)lowest common denominator, a 1986 convention. Hanging themselves with their own title. In the banquet of life Red Straits 2 are the pendants who climb up on the table (having first removed their Hush Puppies) to move the flowers a quarter of an inch to the left.

Like Prefab Sprout without the intellect, they cling to their acquired 'alternative'

Down' stretches Mould's growl to precarious lengths.

Minor quibbles these, though. The bulk of 'Candy Apple Grey' harnesses the metal wrench of the most inflamed Hüsker Dü and funnels that blustery fury into the upheaval of melody; curiously close to Mary Chain now in their intent to demolish the restraints and logics of pure pop. Best of all, the opening 'Crystal' salvo, one 'Sorry Somehow' which literally quakes with 'hooks', and the closing 'All This I've Done For You' – surely the most kinetic, exhaustive end to a record.

The most salacious hard metal since MC5 shuffles the cards, changes its grimy underpants and mutates into a streak of some of the best tidal pop that we own. 'Candy Apple Grey' seems like daylight after the dungeons – suffocating great.

JONH WILDE

SUGAR DADDIES



HÜSKER DÜ: the apple of our eye

status as an excuse for gross emotional complacency. When they analyse, they conclude that there is not only 'Suspicion And Fear' but also 'Love And Understanding'. Well done, choking boys and token girl. One registers that the utterly appalling and twee Housemartins also emanate from Hull. Fits. When Jeremy Kidd left, perhaps a ship sank beneath a setting dollar sign.

Not that it's simply the fault of replacement Robert Holmes. He's adept enough at aping every successful vocalist of the past 15 years, but his party tricks are jostled by indulgent axe overkill (of course) and adolescent Americanisms. This is AOR disguised as drugs; plastic nappies for satin jackets. It's even more weary and unsurprising than Elvis Costello, the icon of this group's (no) potential audience.

As Holmes tries harder to convince himself he's

tortured ("This song is for Jenny" – did you catch that, Jen?) the band chuckle further at how dinky and stable life is and restrain their creativity to bolster their promotion. They steal an Only Ones title.

They say, "No one gets married these days"; they are not without wit. But it's under that boardroom carpet.

Company will tell you that this 'craftsmanship' will grow on you. I don't want it to grow on me, I want it to follow that magnet to that elephant's graveyard so I can press up close to the individual. A hit.

CHRIS ROBERTS

SKINNY PUPPY 'Bites' (Scarface FACE 15)***3/4

SCATTERED ORDER 'Career Of The Silly Thing' (Ink INK 17)***1/3

THE COMMONWEALTH may be on its last legs but, as far as music is concerned, the empire strikes back! Two significant releases from the

colonies, both of which can trace their ancestry back as far as 'Nag Nag Nag' period Cabaret Voltaire.

I was just about to make a 100 per cent dried fruit out of myself by making the astonishingly incisive observation that there are certain similarities between the music of Vancouver's Skinny Puppy and Severed Heads when I took the time to peruse the sleeve notes and discovered Tom Ellard's name among the list of contributors. However, Skinny Puppy are very much a parallel of the Aussies rather than a derivative.

The virtually melodic opening number 'Assimilate' is systematically vandalised by Nivek Ogre's Dalek-with-a-hangover, synth-treated growl, and the tone is thus set, except perhaps that the loss-leading element of melody is dispensed with for the remaining seven selections. These instead constitute grey canvases

upon which are daubed manic depressive splats of the colours Rothko considered too depressing to use.

A marginal disappointment after their excellent 12-inch 'Remission', but a darn good listen nonetheless.

'Career Of The Silly Thing' is Scattered Order's fifth album apparently, and I'd be interested to hear the previous four on this evidence. Here are a dozen tunes wrapped around a crucial bass line core with monotone vocals casually draped over the musical body, almost as an afterthought.

The more identifiable as a song a track is, the greater the achievement: overtones of Clock DVA on 'Cut You Up', the somnolent synths of 'No Mattresses In Heaven' and the insistent bass throb of 'Escape Vis Cessnock' are therefore the high points of a carefully balanced record.

ANDY HURT

EXCITER 'Unveiling The Wicked' (Music For Nations MFN 61)*

SPURS HAVE proved this season that North London has only one worthwhile contribution to football – Arsenal. Exciter, meanwhile, have confirmed with 'Unveiling The Wicked' that only one good thing has come out of thrash metal so far – Metallica.

The record's a farce. There's 'Side Heavy' and 'Side Metal', a real belter of a cover (absurdly clumsy V-style pulp horror) and lyrics like "Got caught smokin' in the halls/The principal is after my balls" ('I Hate School Rules').

And the music? Try Manowar going apeshit for 70 per cent as opposed to 30 per cent of the time, with a gin-swaggering parrot (and not Eric Adams) on vocals. Or better still, try something else entirely.

PAUL ELLIOTT

THE WRECKERY 'I Think This Town Is Nervous' (Hot! HOTM 4)****

IT'S HIGH time some of the schizoid sleaze showed the ditchwater Swans up for the rock slugs they truly are. Criminal, ain't it, the way most of this post-punk sludge nips away scot free in the name of gutter excess?

With a couple of former Bad Seeds at the paddle wheel, The Wreckery heave and steam with the same kind of animal wisdom that fuelled Cave's fleshy 'The First Born Is Dead'. Similar to that rakehell ruse, hits takes Robert Johnson's shattered blues by the jugular and scrapes it through the sloth with, thankfully, little regard for propriety. Though vocally, Hugo Race filches more than necessary from Nick Cave's bludgeoning growl, The Wreckery's modern railroad blues bears its own birthmark.

Finding a suitable home on Australia's seething Hot! label, this latest gang of hip hoodlums seem hell bent on havoc. Through this five-track gurgling of brainstorm and breakdown, their hare-lipped enervations rarely fall far from the top notch on the power line – bass and drums sounding like they're hacking lumps out of each other while twin guitars splash in the blood. It makes you wonder why the British have always failed dismally when tackling this form.

Most nerve-wrenching of all within this noise amazon is the opening 'Badland Yard', like the taut tension of 'I Am A Fugitive From A Chain Gang' set to a barbarian beat: "I'm in a boxed-in Yard called Badland, a boxed-in Yard called Bad... til a poor Damned guy go mad, steal my food, foul my air, leave me beatup within Jailhouse blues, Gon' blow this wall 'n' I'll hit the trail."

After that kicks up a shindy, it's hammer blues and hurricanes all the way, much more hot-blooded than second-hand Cave. A desperate dirge.

JONH WILDE

MINISTRY 'Twitch' (Sire 25309-1)****
A VISIT to Jim Nash's famed Wax Trax record store in Chicago is like discovering a place that's forever England right in the heart of America's Mid West. The store is a haven for Anglophiles and Europhiles – of which there seem to be an inordinate amount in the city anyway – so small wonder that Ministry, the flagbearers of Wax Trax' own label, demonstrate heavy influences from this side of the pond.

Their debut LP for Arista was chock-full o' Brit-style electropop of the gutsiest kind, at a time when America was still trying to come to terms with the idea of synthesisers not being played exclusively by technically overqualified LA session men.

Ministry mainman Al Jourgensen, a nervous, energetic character, obviously wasn't going to stop there, however, and the singles subsequently released by Wax Trax, and this, his debut album for Sire, show once again how far ahead he is of the MTV generation.

'Twitch' is rampant with luscious, industrial, metallic rhythms and anarchic slashes of sampled sound that would bring familiar pleasure to any Test Dept fan.

But it has the added bonus of Jourgensen's sleazy, pseudo-Anglo vocals and penchant for at least some semblance of tunefulness to lift it higher than merely noise for noise's sake.

Sadly, the stupendous 'Everyday (Is Halloween)' is not included, though a mix of its flip, 'All Day', most certainly is, and the whole thing cruises out on the writhing, crashing ultraviolence of the title track.

Not an album that could possibly be described as easy listening, and I can't see it being popular with anyone at Radio 1 outside John Peel, but by golly (as we say now), it has the potential to really slam 'em in the clubs, or anywhere else where throbbing bass lines and blasting percussion rules the day.

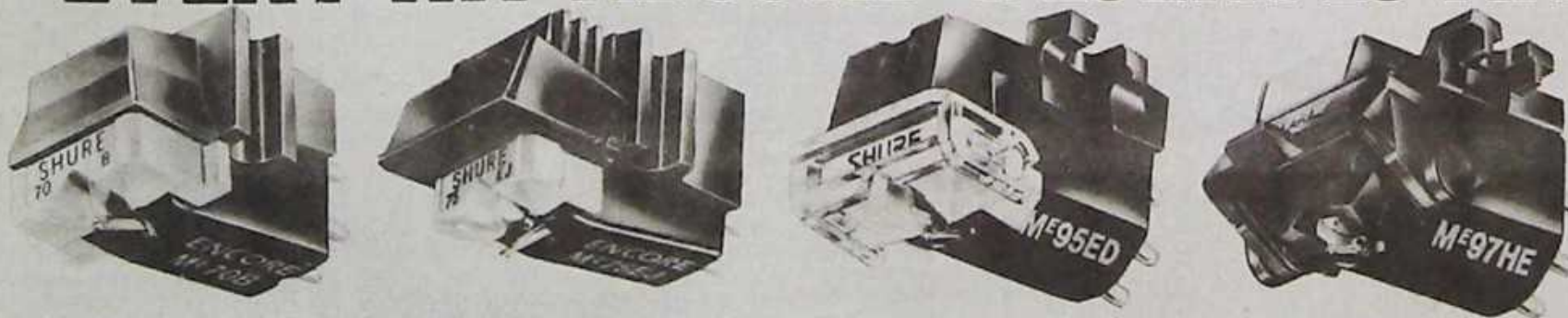
TONY MITCHELL

PRIME MINISTRY



MINISTRY'S AL JOURGENSEN: "nervous, energetic" ... and vain?

EVERY HIT RECORD DESERVES AN ENCORE

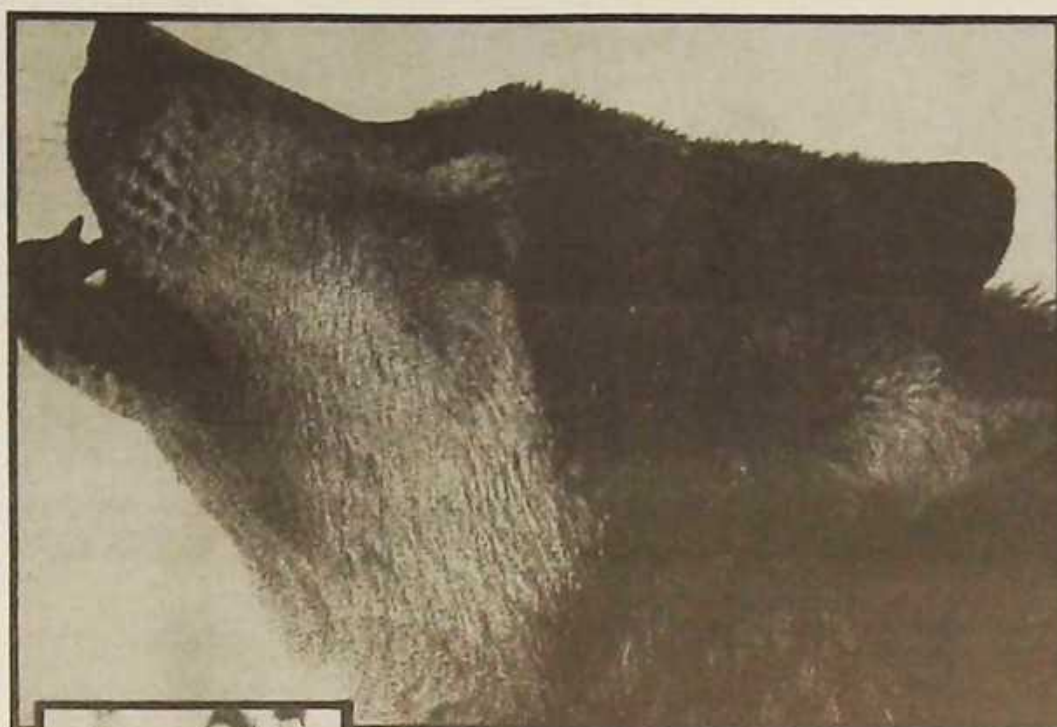


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Reviewed by
Ron Romulus

SINGLE OF THE WEEK



THE WOLFHOUNDS (left) bark at the moon



THE WEDDING PRESENT 'Don't Try And Stop Me, Mother' EP (Reception)

Oh, so glorious! A beacon of brilliance in a swamp of a thousand disposable singles. Charming, vivacious guitars blitting through all those old glories of Buzzcocks.

Back by popular demand comes 'Once More' - perfect pop of simple grandeur and nobility; 'At The Edge Of The Sea' - an uplifting experience; and 'Go Out And Get 'Em Boy' - a splendid rush of demonic guitars, seasoned sourness, misty-eyed fever and golden lyrical ambiguity.

The soul of this record burns, burns, burns! 'Everything's Spoiled Again' deals with zeal, restrained moods, awkward moments and embarrassing feelings. Love, Power and Affection - The Wedding Present at work! This is how it should always be but never is. Ran close for SOTW.

SHOCK HEADED PETERS 'Scorch' (Beach Culture)

After two spins this record becomes intriguing and finally gratifying. After their previous heavy metal antics on 'I Blood Brother Be', Shock Headed Peters have crafted a hypnotic and deranged classic. A minations lead guitar snakes through the beginning splicing a smiling guile with a romantic violin and trumpet to lure you into the Peters' new caves of clandestine beauty, where you'll find the sweet and sour lyrics and voice of Carl Blake suspiciously in harmony twisting a tainted lyric like "Devoid of bone and brain/ My friend's adrift/She's a dorsal morsel" into the small of your back. The Peters have acquired grace and are more dangerous than they've ever been. Placed third against strong opposition.

IT'S IMMATERIAL 'Driving Away From Home (Jim's Tune)' (Siren) A mellow panoramic wealth of water pop colours encase this splendid spacious room of

cantering melodies which it's immaterial infuse with an unboasting social awareness. A country guitar gently blends with a saddening harmonica which tries desperately hard to hide beneath the sanguine mood, covering for It's Immaterial's melancholic defeatism, which drops like subtle tears into all their work. Endearing to the last.

RAYMONDE 'Raymonde' (Desire)

I apologise. Dismissing Raymonde as The Smiths reincarnate will simply not do, since their fiery self-named debut is a passionate, loving encounter with guitar work more reminiscent of Van Halen than Johnny Marr. Exceedingly camp, exotic and delicious, and boy does this fellow sing through their heavy percussion and schizophrenic guitars.

MECHANICAL MAN 'Say The Word' (Arista) It could be Go West but it isn't. It is, however, another over-produced mediocre plink, plonk, fizz song that we have come to expect from this mild slopping industry. Say The Word "filth". Will that do?

THE INCA BABIES 'Splatter Ballistics Cop' (Black Lagoon) Yeah, I was pretty influenced by The Birthday Party's 'Bad Seed' EP as well, but I never let it develop into an identity crisis.

CLAIRE HAMMILL 'Moss Awaken... Lake Rise' (Coda) Slightly pretentious sleeve notes undermine the atmospheric and haunting nature of this record. It's a dreamy hallucination of sensuality created out of a monastic whirl of rich, spiritual voices and possibly more moving than the Cocteau's latest work. A three minute orgasm in a spiritual haven of purity. Worthwhile.

NEW ORDER 'Shellshock' (Factory) Without a Top 40 hit for some time, New Order fly their sound across the Atlantic to tap the talents of John Robie - the man behind Afrika Bambaataa - to gain that vital hit. In turn the creation is a shambling mass of cluttered beatboxes that tries to ambush any paragon elegance that used to stream out of New Order's previous work. More a gentle burble than a pulverising spank.

BALAAM AND THE ANGEL 'She Knows' (Virgin)

The amount of sub-standard Goth bands who have managed to land themselves major contracts is amazing. Like Balaam, they all lack any trace of imagination and make one hell of a mess when they try to cross Simon And Garfunkel with Led Zeppelin. A totally flat sound that can only appeal to the duller people in the world.

RUBY TURNER 'I'm In Love' (Jive) Ruby decides to burn off a few more of those excess calories with a sentimental bucket of gooey soul and sickly love that's as slushy as an ice-cream in an oven. Why do all these women sing about love like they've never experienced it?

TWIGGY 'Diamond' (Arista) Yesteryear's model finds out her face doesn't look as young as it used to, and decides to embark on a voyage through pop without any sails. She swoons like an ugly duckling caught in an oil slick, crooning about the usual romantic corn we thought Bonnie Tyler had a monopoly on.

BRONSKI BEAT 'C'm On, C'm On' (London) After the thought provoking lyrics of 'Hit That Perfect Beat' Bronski Beat reveal another boring disco ditty that makes them sound like Modern Romance at an anti-apartheid rally. "Together we fight/We'll make it tonight". Sexual reward and political subversion all in one jar.

VIRNA LINDT 'Whistle Wind' (Compact) European pomp slips into our Virna's frosty accent to melt the icicles and produce a drippy Scandinavian Grace Jones.

BRYAN FERRY 'Is Your Love Strong Enough' (eg) **JOE COCKER 'Shelter Me' (Capitol)** **TIM HEALY 'If You Could Read My Mind' (Columbia)** The Return Of The Living Dead section.

Ferry slaps on the Grecian 2000 to produce another piece of moronic gloss that Parisian mules will no doubt pose to in the accompanying video. Bryan Ferry was always the voice of Brylcreem but now he sounds like a drooling peeping Tom. Joe Cocker, meanwhile, walks out of his garden shed

SINGLE OF THE WEEK

THE WOLFHOUNDS 'Cut The Cake' EP (Pink) Why? Because it's got a bucketful of guts, a heart full of soul and a noise full of riches. It's streaks above the rest of the week's pre-packed dirge and diluted monosyllabic mundanity, because it owes nothing to the secondary issues that have, for all the wrong reasons, become the primary ones in music's current plight.

Jump to 'LA Juice': a flaming throb of guitars that hits previously scaled peaks by taking a different route. It hums with a fresh, stimulating vibrancy, charged with a determined, clamorous obstinacy the drips with unparalleled enthusiasm. The Wolfhounds not only take their influences (The Fall, Wire) but they push and stretch them to breaking point.

Sway to 'Another Hazy Day On The Lazy A': a running brook of articulate guitar interplay splashing over and under and through a sparkling crescendo of emotions burnt with wry indignation.

Sing along to 'Cut The Cake': where the deranged pop sensibility is chewed up and spat out.

Ignore 'Deadthink': where The Wolfhounds give rope to those who dismiss them as a garage band because that's the only way they can label something without synths, clothes-style or video images.

to produce a funk-up, imbecilic blues standard to which he'll no doubt contort his face like a squashed peach.

And Tim Healy, alias Dennis from *Auf Wiedersehen Pet*, coughs and splutters his way through a misty-eyed, final dance with a peroxide blonde while vomit stains his trousers at the end of the local NALGO Xmas party. Stick to acting Tim, please.

TWISTED SISTER 'Leader Of The Pack' (Atlantic)

There's something about Twisted Sister and Dee Snider in particular that attracts flies. In this hilarious cover of The Shangri-Las classic we see that silly boy Dee grunt and growl about his girlfriend leaving him. Wallies will be wallies and while we're on the subject, when are they going to give him that sex change he so desperately seems to require?

ATLANTIC STARR 'Secret Lovers' (A&M) **JERMAINE JACKSON 'I Think It's Love' (Arista)** **JOCELYN BROWN 'Love's Gonna Get You' (WEA)** **TULULAH MOON 'If You Want Love' (Total Control)** Another crop of soul themes for millions of teenagers emerging out of the routine week into a weekend full of kicks, tricks, lips and sex.

Atlantic Starr start the party with a sloppy Frenchie and Jermaine Jackson, the superstar's brother, shows up with a tortuous TOTP disco number. Jocelyn Brown pops up with an undistinguished collage of funky beats and catchy choruses. Suburban sweethearts around the country will sing along to this as they watch their boyfriends throw tear gas around the disco floor just to avoid listening to Tululah Moon's lumpy disco sludge. Night Fever? Shove it.

SURVIVOR 'I Can't Hold Back' (Scotti) **THE ALAN PARSONS PROJECT 'Stereotomy' (Arista)** **UFO 'Night Feature' (Chrysalis)** The question is how do people - actual human beings - go into recording studios and make such tedious, one-dimensional callow slabs of aggravating plop. These bands have clearly been sent to test us. Survivor find

themselves in no-man's land without a *Rocky* film to hold up their trousers; The Alan Parsons Project celebrate the fact they can now pronounce a word with more than one syllable; and UFO maintain the high standard of their thick pigswill.

MAXI PRIEST 'Strollin On' (10)

People put a lot of faith in this South Londoner, and rightly so. A placid, even tranquil reggae number that's obviously geared towards gaining the wider attention he deserves.

JUNIOR C REACTION 'Better Must Come' (Cool Tempo)

Ah, a monster. A crushing, heavy bass line vibrates alongside a thick dance rhythm, cramming a sweet reggae vocal into a club-funk dance stance. Smooth, sweaty and stylish. Halfway through, it breaks into a cover of Dorsey's 'Working In A Coalmine'. Crucial grooves with the vital funk licks spurring out all over the plastic. Demon!

QUEEN 'A Kind Of Magic' (EMI)

The enduring Queen produce another slick piece of cabaret and vaudeville, while old carpet-chest bellows bold (pun) heroics. The rigor mortis record of the week.

SAXON 'Rock 'N' Roll Gypsy' (Parlophone)

All that was missing in my life arrives in a blaze of untamed rock and roll. With balloons in their leather pants, sexy 'trucks' on the cover and a pull-out poster sleeve, Saxon do what only they can do - make a big wasscock noise.

SUDDEN SWAY 'Sing Song' (Blanco Y Negro)

Persistent percussion livens up an unremarkable tornado of special effects, programmed sequencers and insignificant vocals. For some insane reason there are several different versions of the same song on sale, the only distinguishing feature being that each one has its own catalogue number.

FOSTER PILKINGTON 'In The Town Of Forgotten Talent' (Arista)

A modern day satirical pop song about suburban Britain and forgotten dreams. Pilkington arranges his synths well enough to put a caustic snipe into his Pete Shelley voice. A clever and interesting pop song by contemporary standards.

LIVES



LUX INTERIOR: "The thinking woman's unthinking man"

Jayne Houghton

FELINE GROOVY

THE CRAMPS Hammersmith Odeon

SALACIOUSLY PERHAPS, Lux Interior is the thinking woman's unthinking man and Poison Ivy is the aesthetic pervert's Venus De Milo. When Lux consumes bottles, half the nectar showers the floor. Crafty old salmon Ella. This lubricates later liaisons.

An axiom for the marinated maladroitness of the mid-'80s: Ivy is an icon, an icebreaker, an idiotic iambic pentameter. Ivy's guitar is 99 per cent of what is beautiful about the sound of The Cramps. We observe Ivy's marble pillar of a casually rocking left leg, a hammock taut as a membrane across the mighty shoulders of an invisible Samson, hewn antagonistically by Michelangelo from his own breastbone. Yeah, we think Ivy is pretty damn cool.

For this (and also because we habitually turn into benign aliens when immersed pinhead-first in a rabid outsider cult... if it's a Saturday) we forgive the notquiteloudenoughness, the crucially faulty choice of venue (excess isn't easy sitting down; what can you expect?), the slow, uncharacteristically hesitant start, and the sluttish sophistry of the new bassist. If Lux's gold

trousers are the pinnacle (or at least the temporary macabre mantilla) of good bad taste, her buttocks are the juvenile jowls. Serene/senile Nick Knox, a C & W drummer of irritating apathy and admirable *savoir-faire*, should take her aside and explain that when The Cramps say cheap, they don't mean Club 18-30.

Still, we are exalted by these ugly, universally relevant potentates of Presley pantheism. Pussies *do* dogs, in sweaty glass kennels. Ivy is a manx. The closing slowburn fusillade acquires a sprawling left-field grandeur, despite the paucity of true shock. Uncle Lux festers on the verge of sexual abandon, wallows and hollers and then, in a visually screeching moment of known-demon showbiz genius, peels down his neo-neon strides and exposes his mikestand to a sub-generation of astutely asexual hairdo hangers who giggle with frustrated housing estate lust and growl with transient moral abandon.

Tastefully perhaps, Lux leers, lolls, leans towards lycanthropy and lurches off as Ivy's lily-white hand (far out, damned spot) crawls over a diminished and accidental occidental opera. Well, that's one way of saying, "Love me".

CHRIS ROBERTS

THE ONLY ALTERNATIVE Fulham Greyhound

PLAYING SECOND on the bill to a band who used to be has-beens, in a somewhat less than packed hole a million miles from the nearest tube station, aspiring urban guitar guerillas The Only Alternative still impress!

As fate would have it, they even opt to omit a couple of my favourite tracks off their debut album, but still the meshing of their urgent guitars with Neil Thompson's throaty but intense singing and a rollicking display of drumming casts more than enough hooks out across the dancefloor.

And although they catch little in the way of a response from a crowd dominated by a number of barrage balloon head-case skinhead types intent upon drinking their waist measurements in pints (or was it the IQs?). The Only Alternative display all the cut and thrust of a rock 'n' roll blade with a jagged punk edge.

The primal rock 'n' roll rhythms are nurtured with care alongside a choice selection of the best ideas of

1977 punk. A band with a keen bite and a sense of humour to match, The Only Alternative play with both commitment and an acute sense of history. They don't care what sort of guitar Andy Summers uses because that has nothing to do with the essence of punk or rock 'n' roll; they care about the things we all worry about and they express their concern, their outrage and their hopes with a humour and a bile which begins to recall the better moments of the movement of ten years ago.

ROGER HOLLAND

SWEET HONEY IN THE ROCK

Euston Shaw Theatre I'VE NO idea why I'm here. I've never seen so many wire-rimmed glasses in my life as at this Camden festival. ... should I have brought goat's cheese and wholegrain bread in a brown paper sack?

Five black women in bright, billowing kaftans form a semi-circle, as if they're in their own front room and, with 'War No More', commence a string of harmonies almost beyond belief. These acapella

Americans probe every chapter of human oppression, suppression and depression; their concern is profoundly expressed through their emotion and deep concentration in song (I can see diaphragms in motion).

One minute my joints unhinge for 'Strange Blues' and the gospel, short-meter styled 'What A Friend We Have In Jesus' - truly spiritual. Moments later the sandman is on my lap for 'In The Upper Room', featuring human bass Ysaye Maria Barnwell who also supplies cello, drums and a frightfully realistic siren.

Every two minutes, a Whoopi Goldberg (The Colour Purple) clone, who looks like she's eaten a goat, three loaves of bread and a paper sack, yells "alright man... alright!".

As with all their numbers, during the astonishing poem 'Letter To Martin' (Luther King) an extra spark of energy is charged by bursts of sign language and gestures. We're talkin' hardcore entertainment here, folks. I feel privileged.

MONICA CADY

DANGER ZONE Camden Diorama

DOWN ON the wasteland, there is movement. Two figures in G-men detective suits are searching, meticulously working over their instruments. The instruments are a bass and harmonica, and they pick up clues as they search through the blues, jazz, rock 'n' roll and R & B until, finally, they arrive at the Danger Zone.

This is a place where sweat breaks on the forehead (even on the coldest night) and the rhythms of love thrust and sway. A man and a woman have been waiting for the suits to arrive. She wraps her voice around the sound and the congas pulse with steel finger muscles. "Tell me," she cries, as the harp stabs blue bolts of thunder into the dark rhythms, her voice catching the edges of the song and vibrating it down my spine. "Tell me what you can't afford..."

The songs blow hot and sweaty across the wasteland, sweeping the plastic passion pop urchins back where they came from. "New shoes," reply the urchins.

RICKY KILDARE

PSYCHIC TV Kilburn National Ballroom

AND YES, I felt uneasy. Seeing as all I have to go on concerning Psychic TV is a sprinkling of background fact/rumour and their new (and quite brilliant) single 'Godstar', the best move I can make is to take my gut feelings into account.

Firstly, I felt like a privileged observer at a secret gathering, even inside the plush interior of the National. When the six TV screens at the sides of the stage flickered into life and some fanatic in the crowd let off a piercing half howl/half laugh, my feet were nailed to the floor and my eyes dragged out on an irritating, invisible track to the constant filmshow on the backdrop.

The music of PTV crosses the line between stirring sex-beat and dazed and confused white noise, where the vision between genius and madman gets very fuzzy. The constant religious imagery was stifling, the human torsos slit up to the neck surprisingly *natural*. (A friend who strayed a little too close to the front for his liking returned later muttering, "God, it's spooky down there".)

The finale of tribal drumming and three naked painted male dancers began as an event of potentially monstrous comic proportions, and ended as a kind of phenomenal dance-life celebration.

I felt very mixed up... oh yeah, and there was the noise in my right ear some time during the first quarter of the set - a rasping, belching growl which made me wheel round to find, of course, that there was nobody within five yards. What else did I expect? There's nothing left for me to say except that if you haven't yet seen Psychic TV, you probably haven't lived.

NEIL PERRY

THE GRIP Marquee

"AND HERE'S another one that's just itching, *itching*, for a chart position," urged bug-eyed Willie, Grip mainman and slinky Sue Ellen lookalike. The old tart's *right*, too, for The Grip have a stockpile of would-be hit singles large enough to embarrass a good many pop heavyweights.

An indie label record deal is currently shaping up for them, but maybe there ought to be a few majors sniffing around with open cheque-books too.

That's not to say that their songs are mere pop putty in grasping hands - far from it. In fact, their sense of style often comes dangerously close to suffocating under a sludge of metal clichés, a couple of songs in particular left half dead by dud guitar breaks and needless thrashing. Thankfully, though, most of the riffs have a clean pair of heels, and the



THE DOCTOR freaks out

Steve Double

melodies are too sharp to get caught napping.

As for the past comparisons with UFO and Bolan - frankly I don't see the relevance of either. The Grip don't have much in the way of controlled UFO metal or exotic Bolan boogie. What they *do* have is a refreshing, if crude, slant on pop metal and, with today's charts just crying out for some good red meat, they *could* be in a position to make a killing.

PAUL ELLIOTT

CB/NYAH FEARTIES Oval Cricketers

DESPERATELY FUNNY in their good humour, quite bleak and not 'billy despite appearances, Nyah Fearties (roughly 'not scared') are two scruffy Scots poverty rockers with acoustic bass and sliding guitar.

Their music came from their bones and immodestly took a prize. Incredibly deferential to authority between numbers but caustic, careering and uncaring when they *let rip*, they are raspingly good.

They are remarkable: all young men old before their time, washing out shameful stains in pissing rain and windblown city streets, searching out redemption with just the right measures of awe and melodrama. And yet, the Nyah boys are out for a good time, and are one.

From the pithy to the portly, and CBI contain Jackie Leven, former Doll By Doll and sometime songwriting great. Concrete, bulletproof and invisible, he tells us, and tosses off a top-heavy set that only betrays a glimmer of his

PALING INTO

THE PALE FOUNTAINS/THE WEATHER PROPHETS/ THE SERVANTS Ladbroke Grove Bay 63

A BRIEF visit to a side of London that the tourists seldom see. But out here, in a part of the capital whose one claim to fame is that it lies beneath an intricate selection of flyovers, someone has been compiling some rather enticing bills. And on paper, tonight's looked like being one of the strongest selections so far.

The Servants' demo tapes promised a positively vibrant, mildly psychedelic pop beat. But though a poor sound did them no favours, The Servants leant too heavily towards half-paced and depressingly countrified pop rock to ever set this night alight. And only when they took an outstandingly undeserved and brilliantly cheeky encore to flay a path through what is clearly their best song, 'Meredith', did they

POTION KILLERS

DOCTOR AND THE MEDICS/THE BABYSITTERS Woolwich Coronet

A NIGHT for punks, hippies, rockists and lovers of excitement: a night of raucous hard music. And a hall bursting with fresh eagerness.

The Babysitters geetared us in perfectly with their cheeky, adolescent sense of punk... or was it rock? No frills, just gawky molestations of original ideas but all in the true cause of fun, and an ideal lead into the more freaky edge of the Doctor. That colossus has now gathered a strong army of fanatics, a crowd crammed into this old cinema who mimic every gesture of his "cosmic ladies" backing singers and reel at his every word.

Clad in his familiar crazy '70s garb (bellbottom flares, frilly shirt, tresses and tresses of hair) the Doctor always gets the last laugh – and so he should. For what could be more ironic than such an outlandish image combined with the sting of punk and distinctly '60s backing vocals? It's a mixture that ropes in fans from all sects and stuns with a turmoil of chaotic energy.

Even so, the Doctor fails to exploit the situation completely. Only when the team thrash out Black Sabbath's 'Paranoid' do we see the potential that hovers so frustratingly out of reach. That classic and the buzzing 'Good Golly Miss Molly' fire ecstasy into the hall and a new intensity emerges onstage.

And when another cover, 'These Boots Were Made For Walking', caps The Medics' cryptic lunatic style so well, you begin to wonder where their own material is going. Doesn't the Doctor know the value of a good OD?

SALLY GETHIN

gift for scraping the insides of the stomachs of love.

'Big Kid' shows a flicker; there are touches. "Associates" rhymes with "opiates" – brilliantly ironic – as his flanks, including a Rodney Bewes of the electric guitar and the unfortunate Glen Matlock, insist on their shots too. Leven seems too at ease as part of a democratic lads' night out and nothing transcendent is happening. Instead my heart sinks and my mind wanders.

ROBIN GIBSON

TERRAPLANE Marquee

MEDIOCRITY: A state that seems to prevail more and more, especially in a genre where the appearance is usually more important than the song. That gooey, syrupy smooth area categorised as chart rock is infested with mediocrity. Terraplane are one of a crop of British bands aspiring towards slick American harmonies.

Terraplane are also mediocre. Their songs are horribly inconsistent, on the one hand proving competent and on the other sickly, artificial affairs. The band's image, whilst trying desperately to match US peers, is a wardrobe disaster. On display was a particularly disgusting black shirt with white trimmings, something from 1975, not 1986. Their costumier should be shot.

Other than that, there isn't very much else to observe about Terraplane live. The sound tottered weakly past my ears, unsure whether to let go or hold back; ten people at the front freaked

and the bar filled out.

As long as people pursue this sort of musical direction, there will always be a vast amount of inferior music on display. Bands should start observing the rules as opposed to assuming knowledge. Terraplane think they know the US market. Terraplane are wrong.

STEFFAN CHIRAZI

FOLK DEVILS/PIG BROS Kentish Town Bull And Gate

FIRST PIG Bros, the acceptable face of arrogance.

Pig Bros want to be relentless, as in a post-Membranes Sabbath, but they're not quite hard/loud enough to target their juggernaut rhythms and wordy, single-minded pop. "Wearing my hedonist's hat," chants the final song, as the headgear in question falls down over their eyes. Unfortunate.

Meanwhile, as the table tennis tables go up by the dozen in the cathartic-if-hardly-revolutionary 1986 pop youth club, the Folk Devils' guitar-hacked assault on rock's constipated guts is not in vogue: B-movie fare for the public gaze. Yet charging into a particularly vitriolic 'English Disease', they seem extra-galvanised. The only flexible parts are Ian's twisting body, mocking humour and violent lyricism.

The rest is taut to bursting. It reaches 'When The Ink Runs Dry' (their 'Sister Ray'), with fearsome, stalking momentum, and then the breakdowns start, strings and tempers and tunes. It degenerates into a pissed-off

shambles peaking in a guitarless Morrisonesque rant, Ian staring at his spiritual innards and feeling repulsed.

But the unacceptable Folk Devils, watching the piss blow back into their tent, stagger back unrepentant and play pimp to a slatternly 'Sweet Jane'. Apparently outrageous. And even in tonight's extreme state of unchoreographed desperation (subsequent abrasive exchanges with fans just short of blows), they're tainted by greatness.

ROBIN GIBSON

GASRATTLE Kentish Town Bull And Gate

I WOULDN'T like to be a carpet at a Gasrattle gig. There's something about the collected masses – who rub leathered shoulders and compare dandruff – that is less than healthy. Underfoot it's decidedly sticky, a haven for fag ends and discarded beer.

You don't actually see Gasrattle. Somewhere, at the end of the room, a handful of characters are making a noise that sounds similar to rubbing your cat up and down the fretboards of a guitar. Someone sings and there's a massive onslaught of pounding drums.

The churning, grating mess pins you to the wall. Gasrattle have to be either the best band in the world or the worst. But, maybe surprisingly, I reckon they're not quite sure which they are.

Something evil drips from the ceiling at Gasrattle gigs. Something very strange and nasty is happening. Gasrattle live breed the kind of fascination that develops interest in mass murders and other similar rituals. A regular bloodbath, perfect family entertainment.

DAVE HENDERSON

GENE LOVES JEZEBEL London University

A STRANGE evening. Getting lost on the way to the gig, almost missing Gene Loves Jezebel completely because Mr Spencer (bless 'im) told me they were someone else, and then discovering that they dance like Neil from *The Young Ones*.

The audience certainly seemed to be treating the Jezebels as if they were someone else – the bar remained packed all through the evening and the reaction to the band seemed muted to say the least.

The music of Gene Loves Jezebel is unsettled as opposed to unsettling. Sure, they work at it, there is muscle and enough darkness and light – but to pin them down is no easy task. Like an angry Marillion, they bob and weave and follow their noses and sometimes come up with an end result, sometimes not.

"They sound very insecure," said my friend (where would I be without her?), and the very goth-glam crowd in attendance clapped politely and left the hall in a flash after the first encore, so missing the second. Gene Loves Jezebel returned and played anyway. Perhaps 'half-empty' summed it all up.

NEIL PERRY

THE VIOLET CIRCUIT Chalk Farm Enterprise

THE VIOLET Circuit use a drum machine and an awful lot of percussion to boot. Or to hit. A bassist is tethered to his amplifier by an umbilical cord of world record brevity. This man cannot move about a lot, but he more than compensates with a succession of thumping and flowing dance bass lines. And across the echoing surface of these a guitarist skates,



RAYMONDE'S James: very glamorous, eh girls?!

Steve Double

MORRISSEY MINORS?

RAYMONDE/1000 VIOLINS/THE STIR/ MIAOW

Ladbroke Grove Bay 63

AS MY feelings for 1000 Violins are well known, I shall say only that they were the best band on this bill despite all the rustiness of a long winter lay-off. Instead, I'll relate two true stories from Bay 63.

Story number one. As John Violin and I wait for Miaow, a young slip of an alternative thing dashes up with a camera and, shunning my own classically hewn features, insists that I snap her and John together!

When they appear, Miaow stretch winningly and rub softly up against our legs. The seductive insinuation of a pop syndicalism which needs to display just a little of its teeth. The Stir, for their part, reveal a suitably incisive rhythmic intensity and grace, happily recalling lost favourites The Room.

Raymonde, as the current loud-mouthed

next big things, approach Bay 63 on the crest of a wave of press attention. But they draw a small crowd who reveal few signs of passion and all the hallmarks of idle curiosity.

Raymonde's opening flourish of guitar gutter-sniping promises much. But the songs and the antics and the image are all so painfully hollow that under examination they collapse in upon themselves. The Sisters Of Mercy playing The Smiths for the Sique Sique Sputnik generation, they inspire neither love nor hatred but indifference, sending people wandering back to the bar. And home.

Story number two. As Raymonde fail to win an encore, Jonh Wilde steps up to insist he never said they were any good, just interesting. Actually they're bad and boring. But the DJ starts up again with 1000 Violins' 'Halcyon Days' single and I smile at the irony. There is still some hope.

ROGER HOLLAND

etching crisp and forceful patterns half-deep into the beat.

While the prettiest girl in the place proves almost inevitably to be The Violet Circuit's left-field percussionist, centre stage a singer hits things, shudders against the impulse of the beat and blows occasional impassioned trumpet.

The name of this game is intensity. And the role model is a careering, post-industrial James Brown. The smell of rubber on North London tar.

And all the way home, the cassette on my Walkman played poptones.

ROGER HOLLAND

THE VULCANS Camden Dublin Castle

THE VULCANS are five ugly men who dress up as butcher's boys and spend their time writing songs about "the fattest man in the world" – the criminally inactive Wreckless Eric is clearly a number one influence.

The band is fronted by

three vocalists who display a pretty sense of humour and a form of dancing (physical distortion?) that owes a considerable debt to Alexei Sayle, while their sound centres on jungle drums and psychedelic guitar doodles. Naturally, one can have too much slapstick, but a 25 minute set seemed exactly the right amount of time in which to appreciate The Vulcans.

HENRY WILLIAMS

More on pages 36 & 40

SIGNIFICANCE

begin to fulfill their early season promise.

In a similar vein, The Weather Prophets had once sounded like a perfectly reasonable collection of leather trousers by The Only Ones out of The Velvet Underground. Now they have found the time to rehearse and look towards feigning originality, they are but half the band they were.

The Pale Fountains are currently between record labels and reaching out to salvage their career. The horn section has been discarded, and also much of that old Bacharach/David swish subterfuge. But what remains is as endearing a pop swing as ever, leaning perhaps towards the rawer edges of, say, 'Natural' rather than to the delightful saccharine of 'There's Always Something On My Mind'.

But if a nation has already failed to love the sheer beauty of '(Don't Let Your Love) Start A War', can there be any hope left?

ROGER HOLLAND

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THE WELLINGTON
 Shepherds Bush Green
 Julian Music: (0923) 772733
 Thursday 20th March
TREDEGAR
 + Haven (from U.S.A.)
 + Alices Restaurant Roadshow
 nearest tube
 Shepherds Bush (Central Line)
 Wednesday 26th March
SEDUCER
 + Sleek
 Admission £2 on door
 Open 7.30-11pm

MORE ADS
ON PAGE 35

JLP PRESENTS
THE CHERRY BOMBZ
 + THE BABY SITTERS
 + THE DOGS D'AMOUR
 PLUS SUPPORT
THE PORTLAND EDGBASTON
 SATURDAY 22nd MARCH 8.00pm
 TICKETS £4.00 IN ADVANCE FROM VIRGIN, CYCLOPS, AND ODEON

JLP PRESENTS
RED SKINS
 PLUS SUPPORT
 MONDAY 7th APRIL 9.00pm
BRIGHTON COASTERS SEAFRONT
 TICKETS £4.00
 TEL 0273 25897, HMV, VIRGIN, POLYSOUND, ROUNDER AND RED RAT
 WEDNESDAY 9th APRIL 8.00pm
BRISTOL BIERKELLER
 TICKETS £4.00
 TEL 0272 28514 AND USUAL AGENTS
 THURSDAY 10th APRIL 8.00pm
THE PORTLAND CLUB EDGBASTON
 TICKETS £4.00
 FROM VIRGIN, CYCLOPS, ODEON AND OASIS

SOMETHING FOR EVERYONE
GREENWICH LEISURE
MARCH VIOLETS
 plus The Duellists
 The Mighty Lemondrops
 Thursday 20 March. Doors open 7.30pm.
 £3.50 (£1.50 Concessions)
NEW RED WEDGE CABARET
 Lenny Henry
 Tom Robinson French & Saunders
 Skint Video Denise Black & The Kray Sisters
 Jenny Lecoat Vicious Boys
 Sensible Footwear Craig Charles
 Compere Malcolm Hardee plus Special guests
 Thursday 27 March. Doors open 7.30pm.
 £3 (£1.50 Concessions)
THE ENID
 plus The Big Time Band featuring
 Trimmer & Jenkins & Ian Fox
 Thursday 3 April. Doors open 7.30pm
 £3.50 (£1.50 Concessions)
WINSTON REEDY
AND JAH WARRIOR
 Thursday 17 April Doors Open 7.30pm
 £3.50 (£1.50 Concessions)
 Woolwich Coronet (By Woolwich Ferry) SE18
 ADVANCE BOOKINGS 01-317 8687 CREDIT CARDS 01-855 5900
 Greenwich Entertainment Service, 25 Woolwich New Road, SE18
 Greenwich Theatre Box Office, Crooms Hill, SE10 (callers only)

LAST DAY
 JUBILEE GARDENS AND SOUTH BANK, SE1 / 31 MARCH / 2 PM TO MIDNIGHT

GLC
FAREWELL
 FESTIVAL

EDDY GRANT
 LENNY HENRY
 HANK WANGFORD
 LATIN QUARTER

SMILEY CULTURE
 Q - T I P S
 RENT PARTY
 BUDDY CURTISS AND
 THE GRASSHOPPERS
 MINT JULEPS
 PLUS SPECIAL
 SURPRISE GUESTS
 GRAND FIREWORKS
 DISPLAY 8PM - LASERS
 AND FIREWORKS
 AT MIDNIGHT.
F R E E

WHATEVER YOU'RE GOING TO MISS IN LONDON...
 DON'T MISS THE GLC FAREWELL FESTIVAL.

NIGHTSHIFTS

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.

American folk hero Loudon

Wainwright III plays The Half Moon in Putney (Thursday – Sunday), while John Cooper Clarke makes a rare capital appearance (Wednesday).

After last week's false start the Big Country tour gets underway at Newcastle (Friday) Dundee (Saturday), Edinburgh (Sunday) and Birmingham (Tuesday).

WEDNESDAY 19

ABERCORN Gerry's Record Hop The Raymen/The Clampets
ALDERSHOT West End Centre (21158) Boogie Chillen
BATH Rumours The Glee Club
BIRMINGHAM Peacocks (021-643 6751) The Wedding Present/The Membranes
BRABOURNE Five Belis Birt's Boogie Band
BRADFORD The Poto' Four The Kittiwakes
BRENTFORD High Street Red Lion (01-571 6878) Living Daylights
BRIGHTON Richmond (603974) Daren D'Ache
CHATHAM Churchills (Main Bar) Reflections 2 (Cocktail Bar) Sense Aemelia/
 Crocodile Kind
COLCHESTER Essex University (863211) The March Violets/The Mighty Lemon
 Drops
CROYDON Cartoon (01-688 4500) Mandrake
DUDLEY JB's (53597) Guilty Party
DUNSTABLE Wheatsheaf (62571) Limited Company
FOLKESTONE Leas Cliff Hall (53193) Spider/So What/Winston And The
 Churchills
HASTINGS Crypt (444675) Furniture
HUDDERSFIELD Polytechnic (38156) Gene Loves Jezebel
LEEDS Adam And Eve's (456724) Picture Frame Seduction/The Varukers/Major
 Accident/The Untamed/Benny's A Moron
LEEDS Coconut Grove (455718) Mike Haigh Quartet
LEEDS University (439071) The Cramps
LEEDS Warehouse (468287) Thirteen Days
LEICESTER The Chateau The Hunters Club
LEICESTER Princess Charlotte (553956) The Babysitters/The Desperados
LIVERPOOL Royal Court (051-209 4321) Tangerine Dream
LIVERPOOL School Lane Bluecoat (051-709 5297) Derek Bailey/Han Bennink
LONDON Brixton Fringe (01-326 5100) The Virgin Prunes/The Protagonist
LONDON Camden Dublin Castle (01-485 1773) Uncle Eric's Backstairs Creepers
LONDON Finsbury Park Sir George Robey (01-263 4581) John Cooper Clarke/
 Pete Thomas' Deep Sea Jivers/Ronnie Golden/Hammer And Sickle
LONDON Greenwich Tunnel Club (01-858 0895) Fat Katz/Michigan Water
LONDON Hammersmith Clarendon (01-748 1454) Potatoo Jo/Innocent Days
LONDON Harlesden Mean Fiddler (01-961 5490) Pentangle/Home Service
LONDON Kentish Town Bull And Gate (01-485 5358) The Scarecrows/The
 Primitives
LONDON Kilburn National Ballroom (01-328 3141) Sique Sique Sputnik
LONDON Lee Green Old Tigers Head (01-851 6373) The Characters/Important
 Notice/These Four Walls/Bandits At 4 O'Clock
LONDON Oval Cricketers (01-735 3059) Jamie Wednesday/Rory McLeod
LONDON Oxford Street 100 Club (01-636 0933) Ken Colyer's All Star Jazz Men
LONDON Portobello Acklam Road Bay 63 (01-960 4590) Bogshed/The Big
 Brothers/Stump
LONDON Wardour Street Marquee (01-437 6603) Pendragon/Twice Bitton
MANCHESTER King Street West Berlin (061-834 5536) Attila The Stockbroker/
 The Lovellers/All Over The Carpet
MANCHESTER Millionaire Norma Lewis
MANCHESTER University Union (061-273 5111) The Chevalier Brothers/The
 Bloodfire Posse/The Godfathers/Flag Of Convenience/Howard Hughes And
 The Western Approaches/Desert Wolves/Craig Charles
NEWCASTLE Tiffanys (612526) Huw Lloyd-Langton
NOTTINGHAM Rock City (412544) Husker Du/Mighty Ballistics Hi Power
PRESTON Clouds (57473) The Enid
RIPON Brontes (522960) Baby Tuckoo
SHEFFIELD The Limit (730940) The Cherry Bombz
WALSALL Birmingham Road Wheatsheaf Uncle Sam
WESTGATE Nottingham Castle Brass Tacks
WOLVERHAMPTON Cleveland Arms Rouen/Liat Athena
YORK Lynx Club Fast City

THURSDAY 20

ALDERSHOT West End Centre (21158) Amancio D'Silva And Friends
BETHERSDEN Royal Standard Maroondogs
BIRKENHEAD Stairways (051-647 6544) Criskey It's The Cromptons/The Jactars
BIRMINGHAM Hare And Hounds (021-440 6646) John Brocklesby
BIRMINGHAM University (021-455 9777) The Nightingales/We've Got A Fuzzbox
 And We're Gonna Use It/Ted Chippington/Big Ed And His Rockin'
 Rattlesnakes/Sensible Footwear
BRADFORD St Georges Hall (752000) Tangerine Dream
CAMBRIDGE Little Shelford The Chequers (843996) This Beano
CANTERBURY Crotchets Wine Bar Mike Hanson
CARDIFF PC's Point Blank
CARDIFF West Bute Street Dowlais Inn Statues Of Us
CREWE Camm Street Centre Printshop The Train Set/The Last Words/The
 Snapping Bogseats/Cru Crisis
CROYDON Cartoon (01-688 4500) Strangers
CROYDON High Street Underground (01-760 0833) Twenty Flight Rockers/The
 Scarecrows
DUDLEY JB's (53597) Mean Streak
DUNFERMLINE Warehouse (373 0183) Heart Industry/Napalm Stars/Days Of 29
EPPING Centre Point Stone The Crawl/The Proudhons/The Affected
FOLKESTONE Pullman Wine Bar Trif Blue Band
GLASGOW Lucifers Salt Mine (041-552 1575) The Green Telescopes
HARLOW The Square (25594) The Sway/Cat House Combo
HASTINGS Crypt (444675) The Flaps
HAYES Adam And Eve's (01-573 1045) The Instigators/Active Conspiracy
HEREFORD Market Tavern (26325) Tusk
HIGH WYCOMBE The Flint Cottage Moscow State Circus
HIGH WYCOMBE Nags Head (21758) Abyss/Uh! Leave It Out
KIRKBY Kirby Suite The Ministry Of Love/Press Gang/One Last Fight/Catch 22
LEEDS Adam And Eve's (456724) Baby Tuckoo
LINCOLN Art College (400000) Telephones
LIVERPOOL Flagship (051-236 0859) Hammerfist
LIVERPOOL Royal Court (051-709 4321) The Cramps
LONDON Battersea Latchmere (01-223 3549) The Barflies
LONDON Brixton Town Hall The Unholy Trinity/The Neurotics/The Brixton Bank
 Manager/Poly Styrene (CND Benefit)
LONDON Camden Lock Dingwalls (01-267 4967) Bloodfire Posse/Nomadiks
LONDON Clarendon Visions (01-658 9058) The Reactors
LONDON Covent Garden Rock Garden (01-240 3961) Eko Eko/The Fire Brigade
LONDON Dean Street Gossops The Potato Five
LONDON Elephant And Castle London College Of Printing Del Amitri
LONDON Finsbury Park Sir George Robey (01-263 4581) Spider/So What
LONDON Greenwich Tunnel Club (01-858 0895) Silent Arcade/Easter And The
 Totem
LONDON Hammersmith Clarendon (01-748 1454) The Housemartins/His Latest
 Flame/Miaow/Porky The Poet

LONDON Harlesden Mean Fiddler (01-961 5490) Episode Four/Life After/Usien
LONDON Kentish Town Bull And Gate (01-485 5358) See You In Vegas/Frederick
 Benson
LONDON Kilburn National Ballroom (01-328 3141) The Redskins/Potato 5/The
 Forest Hill Billies
LONDON Malet Street London University (01-580 9551) Chalice UK/Attacco
 Decente/The Big J/Jerry Dammers
LONDON Mornington Crescent Camden Palace (01-387 0426) A Bigger Splash
LONDON Oval Cricketers (01-735 3059) The Rapiers/The Panic Brothers/
 Treebound Story
LONDON Oxford Street 100 Club (01-636 0933) The Exploited/Blood Uncles
LONDON Portobello Acklam Road Bay 63 (01-960 4590) Maximum Effect
LONDON Putney Half Moon (01-788 2387) Loudon Wainwright III
LONDON Shepherds Bush Wellington Tredegar/Straight Edge
LONDON South Kensington Imperial College Important Notice
LONDON Stockwell Plough (01-274 3879) Hot Club
LONDON Thames Polytechnic (01-855 0616) Uncle Eric's Backstairs Creepers
LONDON Wardour Street Marquee (01-437 6603) Pendragon/The Cast
LONDON Wardour Street Wag Club (01-437 5534) 5TA
LONDON West India Dock Road Buccaneer (01-515 2048) The Clockwork Orange
LONDON Woolwich Coronet The March Violets/The Duellists/The Mighty Lemon
 Drops
MOPRETH Mitford Plough She
NEWCASTLE Redhouse (610921) Nikk
NEWCASTLE Riverside (614386) Jonathan Richman And The Modern Lovers
NOTTINGHAM Mardi Gras (862368) The Babysitters
PAISLEY College Students Union (041-887 1241) Easter Parade/Pele Goes To
 Moscow
PETERBOROUGH The Crown Blind Pew
PETERBOROUGH Gladstone Arms (44388) Filthy Rich
RAYLEIGH Pink Toothbrush (770003) Promised Land/The Ultimate/Masque
ROMFORD Rezz (25566) Bell And The Ocean
RUGBY Reverberation Club The Membranes
STOCKTON Dovecot Arts College (611625) Lard King
STOKE NEWINGTON Three Crowns Explained Emma
SWANSEA Marina (54131) The Enid/James Hogg
WAKEFIELD Henry Boons That Uncertain Feeling
WEST BROMWICH Prince Of Wales Arize
WHITSTABLE Harbour Lights The Sirens
WINCHESTER Royal Oak The Act
WINCHESTER School Of Art The Dillberry's
WOKINGHAM Angies (789912) Friction Groove
WOLVERHAMPTON Queens (22839) The Tier Garden
WOLVERHAMPTON Scruples (53754) Guilty Party
WORKSOP Old Ship No Mans Land
YORK Lynx Club Huw Lloyd-Langton

FRIDAY 21

ASHFORD Stour Centre This Fire Of Greed
BASILDON Roundacre Centre (285119) The Shakers
BISHOP STORTFORD Rose And Crown KGB
BRADFORD College (392712) No Mans Land
BRENTFORD High Street Red Lion (01-571 6878) The Amazing Rhythm Burglars
BRENTWOOD Sawyers Hall Lane College Manfred Mann/Denny Newman's SOS
BRISTOL Little Theatre Automatic D'Lamini/The Harpoons/The Next Half Hour
BRISTOL Tropic (49875) Bang Wallace/Paper Tribe/The Choir Boys
CARLISLE Stars And Stripes (46361) Derick Batey's Jacket/The Red Alligators
CLEETHORPES Winter Gardens (62925) The Cherry Bombz
COLCHESTER The Works The Escape Club
COVENTRY Stoney Stanton Road 11 O'Clock Red Bar (685187) Bass Dance
DINNINGTON Lyric Hall Baby Tuckoo
DUDLEY JB's (53597) Pet Hate/The Macc Lads
EDINBURGH Jailhouse Watch With Mother/The Kittiwakes
GLASGOW Strutz (041-552 4601) Into A Circle/Mary
GLASGOW Technical College (041-332 7090) Gene Loves Jezebel
HAILSHAM Crown Hotel Phantom
HARROGATE The Centre (68051) Tangerine Dream
HARWICH Park Pavilion (554138) Haze/Summit
HASTINGS Crypt (44675) Cause And Effect/Hands On Heads
HEMEL HEMPSTEAD Boxmoor Arts Centre (64048) The Shout/New Nick
HIGH WYCOMBE College Of FE SU (44630) Lazy
HOUNSLOW Civic Centre (01-570 7510) The Mick Clarke Band/The Memphis
 Chevrolets
LEICESTER International (20471) Egyptian Kings
LEICESTER Princess Charlotte (553956) John Cooper Clarke
LITTLE POXTON Village Hall The Dave Scott 5/Svadiasthana
LIVERPOOL Klub Krackers (051-708 8815) Pink Industry/The Weather Prophets
LONDON Battersea Arts Centre (01-223 8413) Rory McLeod And The
 Pyrotechnics
LONDON Ben Johnson Road Dame Colet House Skint Video
LONDON Bethnal Green Green Gate (01-739 4920) Tredegar
LONDON Camden Dublin Castle (01-485 1773) John Otway
LONDON Camden Lock Dingwalls (01-267 4967) Jimmy Jimmy/The Glory
 Boys/Back 2 Back
LONDON Covent Garden Rock Garden (01-240 3961) 1000 Violins/Go Service
LONDON Cricklewood Broadway Cricklewood Hotel (01-450 7469) Country Yvonne
 And The Left-Wing Teds/The People From Next Door
LONDON Deptford Crypt The Guana Batz (Late Show)
LONDON East Ham Ruskin Arms (01-472 0377) VHF
LONDON East Sheen The Bull (01-876 6964) Arena Strange
LONDON Finsbury Park Sir George Robey (01-263 4581) The Boogie Brothers
 Blues Band/The Innocents
LONDON Fulham Palace Road Greyhound (01-385 0526) Under The Gun/The
 Cardinals
LONDON Hackney Amhurst Road Club Mankind Supercombo/Cisza (Hackney
 Radio Benefit)
LONDON Hackney Brooksby's Walk Chats Palace (01-986 6714) Danger Zone
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Before The War
LONDON Harlesden Mean Fiddler (01-961 5490) Jake Burns And The Big Wheel
LONDON Herne Hill Half Moon (01-274 2733) The Far Cry/The Naturalists
LONDON Hoxton Square Bass Clef (01-729 2476) Holloway Allstars
LONDON Kentish Town Bull And Gate (01-485 5358) Potato Five
LONDON Kentish Town Town And Country Club (01-267 3334) Wendy May's
 Locomotion
LONDON Limes Grove Lewisham Labour Club (01-852 3921) The Ya Yas
LONDON Malet Street London University (01-580 9551) Balaam And The
 Angel/Jazz Butcher/The Guana Batz/Blyth Power/Then Jerico/The Shop
 Assistants/Anther Green World/Webcore
LONDON New Cross Road Royal Albert (01-691 1530) The Barflies
LONDON Oval Cricketers (01-735 3059) The Bolshoi/35th Of May
LONDON Palmers Green The Fox (01-886 9674) Steve Marriot's Pack Of Three
LONDON Putney Half Moon (01-788 2387) Loudon Wainwright III
LONDON Saxon Road Saxon Hall The Mint Juleps/Orchestra Jazira
LONDON Stockwell Plough (01-274 3879) Midnight
LONDON Wardour Street Marquee (01-437 6603) Dumpty's Rusty Nuts
LONDON West India Dock Road Buccaneer (01-515 2048) The K. Khan Band
MANCHESTER International (061-224 5050) Husker Du/Might Ballistics Hi-
 Power
MELBOURN Rock Club (61010) Samurai/Grim Reaper
NEWCASTLE City Hall (320007) Big Country
NEWCASTLE Riverside (614386) Macassars
ORPINGTON New Village Hall The Surfadelics/Bad Karma Beckons/Lazy
 Daze/Zombie Rockers
OXFORD Pennyfarthing (246007) Tranzam
PASSFIELD Royal Oak Important Notice
PENZANCE Demelzas Black Roots
PETERLEE Technical College Attila The Stockbroker/Red London/Uproar
READING Paradise Club (56847) The Tailboys/Building 5-2-1
SHIREBROOK Ex-Servicemen's Club Just Blue
SHREWSBURY Park Lane The Frigate The June Brides
SKENESS Embassy Centre Victoria Wood
SOUTHSEA Rock Garden The Big Bang!
TREFOREST Polytechnic Of Wales (408227) The Enid
WINCHESTER Tower Centre (67985) Clayton And The Argonauts
WOKINGHAM Angies (789912) Little Sister
WOODBIDGE The Annex Lifestyle

SATURDAY 22

ALDERSHOT West End Centre (21158) Steve Moffat And Dave Horne (Lunch)
 Geno Washington And The Ram Jam Band/Spiff Riff/Eve
BIRKENHEAD Stairways (051-647 6544) Statetrooper
BIRMINGHAM Mermaid (021-772 0217) The Scumdribblers/Napalm Death/
 Heresy/Deviated Instinct/Potential Threat/The Instigators/Amebix
BIRMINGHAM Portland The Cherry Bombz/Dogs D'Amour/The Babysitters
BRADFORD Manningham Lane Royal Standard (727898) The Restrictors/The
 Outfit
BRISTOL Hope Chapel Hill Hope Centre The Adinkra Dance Company
BURTON Continental Club The Egyptian Kings
CAERPHILLY PC's The Co-Stars
CARDIFF Nero's (45987) Doctor And The Medics
COVENTRY General Wolfe (688402) The Enid/Neon Warrior
CROSSKEYS Institute (270301) No Quarter
DUDLEY JB's (53597) The June Brides
DUNDEE Caird Hall (28121) Big Country
EASTCOTE Field End Road Clay Pigeon Crimson Veil/Children Held Hostage
GLASGOW Barrowlands (041-552 4601) The Cramps
GREAT STAUGHTON White Hart The Dave Scott 5/Svadiasthana
HARLOW Football Club Foster Pilkington/Vakeros
HASTINGS Crypt (444675) Thomas (What Do You Mean) Digweed
HATFIELD Forum Theatre (71217) Harvey And The Wallbangers
HEBDEN BRIDGE Trades Club (845265) Soul Agents
HEREFORD Market Tavern (56325) Uncle Sam
HULL Adelphi (48216) The Membranes/3 Action/Vicious Circle
ILFORD Cranbrook Road The Cranbrook The Inflatables
ILFRACOMBE Clarences Charmed Life
LEICESTER International (20471) The Last Band
LONDON Acton High Street George And Dragon (01-992 1932) Irish Mist
LONDON Bellingham Bonnies (01-698 3293) Band Bamboo/Akasha
LONDON Brixton Loughborough Hotel Stormed
LONDON Brixton Old White Horse (01-274 5537) The Wedding Present
LONDON Commercial Road Lord Nelson (01-790 6148) The Reactors
LONDON Covent Garden Rock Garden (01-240 3961) Electric Bluebirds
LONDON Euston Road Shaw Theatre (01-388 1394) Art Blakey And The Jazz
 Messengers/IDJ/The Jazz Defektors/Jazz Five
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends
 (Lunch) Rent Party (Eve)
LONDON Fulham High Street Kings Head (01-736 1413) Steve Gibbons Band
LONDON Fulham Palace Road Greyhound (01-385 0526) The Poison Girls/The
 Marvels/Rory McLeod
LONDON Greenwich Tunnel Club (01-858 0895) i2i/Before The War/Shoot The
 Moon
LONDON Hackney Homerton High Street Blue House Webcore
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Undercover
LONDON Harlesden High Street Crown Hotel Chisza!
LONDON Harlesden Mean Fiddler (01-961 5490) Zoot And The Roots
LONDON Malet Street London University (01-580 9551) Quando Quango/Love
 And Money/Big Dish/Curiosity Killed The Cat/Phranc/Long And The Short Of
 It/John Lenahan/Jeremy Hardy/Sensible Footwear/Brown Paper Bag
 Brothers/Urban Warriors/Vicious Boys
LONDON Oval Cricketers (01-735 3059) Desmond Dekker/Blues And Trouble
LONDON Oxford Street 100 Club (01-636 0933) The Danny Adler De Luxe Blues
 Band/The Martin Lytton-Alan Barnes Quintet
LONDON Putney Half Moon (01-788 2387) Loudon Wainwright III
LONDON West India Dock Road Buccaneer (01-515 2048) Tearaway
NEWCASTLE Tiffanys (612526) Gene Loves Jezebel
NEWMARKET Studlands Social Club KGB
NORTHAMPTON Black Lion Citizen Cain
NORWICH Festival House (621769) Lifestyle
NOTTINGHAM Royal Concert Hall (472328) Tangerine Dream
RAWTENSTALL Queens Arms Inside Information
SANDYCROFT Phoenix Hotel The Badger Bell Band
SHEFFIELD Leadmill (754500) Husker Du/Mighty Ballistics Hi-Power
ST IVES Corn Exchange (66407) Filthy Rich/Next
ST NEOTS Kings Head Jazz Stables (74034) Funhouse/The Aubergine Boys
STOCKPORT Hazel Grove Bramhall Moor Lane Mirrises Social Club (Info 061-456
 2252) Clive Gregson And Christine Collister/Norman Beaker And Megaband/
 Dum Spero Spiro/Beyond The Glass (Greenpeace Benefit)
STOKE NEWINGTON The Three Crowns The Locomotives
SWINDON Deizes Road Church Hall Sacrifice/La Pendu/Muted Existence/Dear
 Departed (Unemployed/Animal Welfare Benefit)
WALLSEND Buddle Arts Centre Rebellious/Maxine/The Alabama Skittles
WARRINGTON Lion (30047) Pendragon
WELLINGBOROUGH Palms Uncle Eric's Backstairs Creepers
WINCHESTER Railway Inn House Of Cards/Rough Justice
WISHAW Heathery Bar (72957) Zero Zero
WOKINGHAM Angies (789912) Ruthless Blues
YORK Lynx Club The Tier Garden

SUNDAY 23

BASKINGSTOKE Caribbean Club The Babysitters
BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Private ID
BIRMINGHAM Peacocks (021-643 6751) Rubella Ballet/The Bang Sisters
BIRMINGHAM Powerhouse (021-643 4715) Husker Du/Mighty Ballistics Hi-
 Power
BRIGHTON Escape Club (606906) Twenty Flight Rockers/Four Guns
COLCHESTER Osborne Street The Works The Enid
CROYDON High Street Underground (01-760 0833) Fields Of the Nephilim/The
 Shop Assistants
EDINBURGH Empire The Cramps
EDINBURGH Playhouse (051-557 2590) Big Country
GLASGOW Queen Street Rock Garden Friends Of Heroes
IPSWICH Gaumont (53641) Twisted Sister
KETTERING Kings Arms Uncle Eric's Backstairs Creepers
LINCOLN Ritx Tangerine Dream
LIVERPOOL Everyman Bistro (051-709 4776) Gone To Earth
LLANHARAN RFC (222209) Black Rose
LONDON Dalston Crown And Castle (01-254 3678) The Mint Juleps
LONDON Frith Street Ronnie Scotts (01-439 0747) Carmel
LONDON Fulham High Street Kings Head (01-736 1413) Maximum Effect
LONDON Greek Street Le Beat Route (01-734 6308) Headquarter/Splat On
 That/Jump Tribe/Care For A Waltz?
LONDON Kentish Town Town And Country Club (01-267 3334) Jonathan Richman
 And The Modern Lovers
LONDON Oxford Street 100 Club (01-636 0933) James Blood Ulmer And George
 Adams Quartet
LONDON Putney Half Moon (01-788 2387) Loudon Wainwright III
LONDON Wardour Street Marquee (01-437 6603) Kooga/Sheer Kaan
MANCHESTER Boardwalk The Wedding Present
NEWCASTLE Riverside (614386) The Flakes
OLDHAM Red Rose Virtual Earth
PEEBLES Crosskeys (20748) Heart Industry
PETERBOROUGH Glass House 4,000,000 Telephones
WOKINGHAM Angies (789912) The Exchange
WOLVERHAMPTON Whitmore Reans Pegasus (27508) All Systems Go/Grimrock/
 Belladonna

MONDAY 24

ABERDEEN Capitol (583141) The Cramps
BASILDON Roundacre (285114) The Ultimate
BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Egyptian Fringe/The Centras
BRIGHTON Club Savannah (681800) Bloodfire Posse
BRIGHTON Dome (682127) Tangerine Dream
BURTON On Trent Cafe D'Amour The Desperados
CROYDON Cartoon (01-688 4500) Shooting Party
DUNSTABLE Wheatsheaf (62571) Vakeros
EAST KILBRIDE Claremont Theatre Majority/On Thin Ice/Original Sins
EDINBURGH The Place (031-226 5301) Heart Industry
GRAVESEND Red Lion (66127) The Enid

LEEDS Grove Ritzun Rotzer/Mike Hirst/Zip Gunn And The Bayou Bigshots
 LEEDS Ritz's Hidden Bay (434519) The Shop Assistants/The Wedding Present/
 The Passmore Sisters
 LEICESTER Princess Charlotte (553956) Husker Du/The Hunters Club/Mighty
 Ballistics Hi-Power
 LONDON Covent Garden Rock Garden (01-240 3961) Stax Bodine
 LONDON Deptford Crypt The Centre Exit-Stage/Death Warmed Up
 LONDON Finsbury Park Sir George Robey (01-263 4581) Shook Up/Cast Of
 Thousands
 LONDON Fulham Broadway Swan (01-385 1840) The Inflatables
 LONDON Greek Street Le Boat Route (01-734 6308) The Reactors/This Big
 Emotion/VOK
 LONDON Hammersmith Odeon (01-748 4081) Twisted Sister
 LONDON Harlesden Mean Fiddler (01-961 5490) The Jury/Body Politic/The
 Gods/No No Fear
 LONDON Kentish Town Town And Country Club (01-267 3334) James Blood
 Ulmer/George Adams Quartet/The Guest Stars/Mandy Bell With Kevin
 Christian Quartet
 LONDON Mall ICA (01-930 0493) Angela Carter/Richard Coles/Stephen
 Luscombe/Marie Mellows/Sarah-Jane Morris/David Rees/Steve Swindells/
 Edmund White/Jeanette Winterson (AIDS Benefit)
 LONDON Wardour Street Marquee (01-437 6603) Baby Tuckoo
 LONDON Wardour Street Wag Club (01-437 5534) Rent Party
 LONGSANDS Community College The Dave Scott 5/Svadhithana
 MANCHESTER International (061-224 5050) Coping With Kevin/Mirrors Over
 Kiev/Officers And Gentlemen
 NEWCASTLE Riverside (614386) AJ Hollywood's Crazy Babies/The Lost Boys
 SHEFFIELD Underground Virtual Earth
 STOKE Shelleys (322209) Alaska/Phantom/FM

TUESDAY**25**

BIRMINGHAM Peacocks (021-643 6751) The Groundhogs/Napalm Death
 BIRMINGHAM Odeon (021-643 6101) Big Country
 BIRMINGHAM Powerhouse (021-643 4715) Half Man Half Biscuit/Gone To
 Earth/Geggy Dodd And The Sons Of Harry Cross

MORE ADS ON PAGES 32 & 33

AMERSHAM COLLEGE
 STANLEY HILL
**CHARLIE'S
 BROTHER**
 Thursday March 20th
 Doors open 8pm

HARD ROAD
 HAVE THEIR OWN GIG AT...
**NAGS HEAD,
 HIGH WYCOMBE**
 Sat 22nd March
 BAND INFO: (01) 886 8385

 ★★★★★★ PRESENT- ★★★★★★
ATLANTIC STARR
 FAIRFIELD HALL
 CROYDON
 SUN 23rd MARCH AT 8.15 p.m.
 TICKETS—£5.50 £4.50 FROM BOX OFFICE 01-688 9291
 CREDIT CARD HOTLINES—01-741 8989 01-240 2245 01-439 3371
 AGENCY TICKETS SUBJECT TO ADVANCE BOOKING FEE
 ★★★★★★

A WEEK OF
BARNSTORM
 FOR
BENEFITS
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 12 ACKLAM ROAD LONDON W10 TEL 01 960 4590
 LADBROKE GROVE TUBE BUSES 7-15A-31-28-52

MONDAY 24th MARCH	Terry and Gerry DISCOBOLISK THE FUNKING IDIOTS
TUESDAY 25th MARCH	The Mighty Lemondrops THE PASSMORE SISTERS THE PRIMITIVES LATE LICENCE PUB PRICES
WEDNESDAY 26th MARCH	Shop Assistants THE BODINES THE CLOSE LOBSTERS
THURSDAY 27th MARCH	The Membranes ALTERNATIVE TV THE SHRUBS HOT FOOD AVAILABLE
FRIDAY 28th MARCH	The Chevalier Brothers D.J. DAVE HUCKER
SATURDAY 29th MARCH	The Potato Five featuring FLOYD LLOYD D.J. GAZ

TICKETS £2.50 (£1.50 concessions) PER NIGHT
 AVAILABLE IN ADVANCE FROM BAY 63 ROUGH TRADE SHOP RHYTHM SHOP
 VENTURE CENTRE (01 960 3334) OR ON DOOR

ROYAL STANDARD
 opp: Blackhorse Road Tube
 Tel: 527 1966
 Wed 19th March
XFX
 Fri 21st March
WARFARE
 Bar Disco

LONDON 84
**Oii! AIN'T DEAD
 TOUR**
 March 25th Sheffield Limit Club
 April 5th Coventry Hand on Heart
 April 11th Leamington, Hod Carrier
 April 20th Fulham Greyhound
 DEBUT ALBUM **BATTLE SCARRED**
OUT NOW!

BRENTFORD High Street Red Lion (01-571 6878) Ivors Jivers
 BRISTOL Bierkeller (22265) Husker Du/Mighty Ballistics Hi-Power
 BRISTOL Hippodrome Tangerine Dream
 CARDIFF Chapter Arts Centre Statues Of Us
 COVENTRY Sir Colin Campbell Pigm Club The Small Town Thunderers/The
 Giraffes
 CROYDON Cartoon (01-688 4500) Defected Dancer
 CROYDON High Street Underground (01-760 0833) The Enid
 DUDLEY JB's (53597) Pop Da Freak
 GLASGOW Bath Street Shadows Luminous ID's
 GLASGOW Kelvin Centre Skanga
 LEEDS Adam And Eve's (456724) The Meteors/The Krewmen
 LONDON Camden Dublin Castle (01-485 1773) Alcatraz And The Chain Gang/The
 Panic Bros
 LONDON Fulham Palace Road Greyhound (01-385 0526) Tim Cody/International
 Brigade
 LONDON Greenwich Tunnel Club (01-858 0895) The Shining
 LONDON Hammersmith Clarendon (01-748 1454) Bone Orchard
 LONDON Hammersmith Odeon (01-748 4081) Twisted Sister
 LONDON Hoxton Square Bass Clef (01-729 2476) Team Ten/Back To Bass
 LONDON Leytonstone High Street Plough And Harrow Webcore/Another Green
 World
 LONDON Liverpool Road Pied Bull (01-637 3218) The Urban Warriors
 LONDON The Mall ICA (01-930 3647) Durutti Column/New Orchestra
 LONDON Oval Cricketers (01-735 3059) Wes McGhee's Texas Allstars
 LONDON Oxford Street 100 Club (01-636 0933) Dogs D'Amour/The Whiplash
 Girls
 LONDON Wardour Street Marquee (01-437 6603) Then Jerico
 MANCHESTER International (061-224 5050) The Weeds/Astral Harmonies/
 Innersense Percussion
 MANCHESTER Wilmslow Road Mulberry's (061-434 4624) The Stems
 NEWCASTLE Riverside (614386) Jayne County
 NEWCASTLE UNDER LYME Sutherland Arms Virtual Earth
 NORTHAMPTON Dergate (24811) Victoria Wood
 READING Majestic Steve Marriot's Packet Of Three/Beat And The Devil/
 Dog'ouse
 SHEFFIELD Limit Club (730940) Condemned 84/Skin Deep
 STOKE Shelleys (322209) The Shop Assistants/Tower Struck Down
 WOLVERTON Crauford Arms Uncle Eric's Backstairs Creepers

THE GENERAL WOLFE
 FOLES HILL ROAD, COVENTRY
KOREA
 ON
FRIDAY 21st MARCH

**STEVE MARRIOTT'S
 PACKET OF THREE**
 + Beat And The Devil
 + Dog 'Ouse
THE MAJESTIC, READING
 Tuesday 25th March
 8.30-late Adm: £3.50

NOTTINGHAM
 "TRENT POLY"
 Shakespeare Street
 Friday 21st March

HINKLEY
 "BUBBLES"
 Horsefair Street
 Sunday 23rd March

THE METEORS

Tickets £3.50 Adv. or pay at door 7.30-11pm

THE CARNIVAL of ATROCITIES FAYRE
 6 Bands LIVING IN TEXAS, FIELDS OF NEPHILIM,
 CAR CRASH INTERNATIONAL
 (with N Sex Gang), ASMODI BIZARR (from W. Germany),
 PLUS: SIDE SHOWS, MARKET STALLS, RARITIES
CHRISTIAN DEATH
 (new album 'atrocities')
 PLUS surprise guests at:
 THE ELECTRIC BALLROOM, CAMDEN TOWN,
 April 3rd, doors open 6pm - Special guest compere:
 JAYNE COUNTRY
 ADMISSION £4 IN ADVANCE. Tickets available at:
 Rock On Records (Kenish Town),
 London Theatre Bookings, Premier Box Office,
 Keith Prowse, The Cage (Kings Road) (Great Gear Market),
 Rough Trade Records, Star Green Box Offices, Albemarle,
 Electric Ballroom (Night of Show)
 INFORMATION: 485 9006

THE CRICKETERS
 KENNINGTON OVAL, SE11
01-735 3059
MARCH
 Wed 19th **JAMIE WEDNESDAY**
 + RORY McCLLOUD
 Thurs 20th **TREEBOUND**
STORY
 Fri 21st **THE BOLSHOI**
 Sat 22nd **DESMOND DEKKER**
 Sun 23rd (lunch) **LAVERNE BROWN**
 (even) **STEVE MARRIOTT'S**
PACKET OF THREE
 Mon 24th **A BIGGER SPLASH**
 Tues 25th **THE BARFLIES**
 Wed 26th **FLOYD LLOYD**
 + **THE POTATO FIVE**

MARDIS GRAS
 Nottingham
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 Thursday 20th March
BABYSITTERS
 + HOT LIPZ
 Adm £2.00 on door

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 TOOLEY STREET
 EVERY SUNDAY
HEAVY ROCK DISCO
 Nearest Tube: LONDON BRIDGE
FREE ADMISSION

**HANKS
 FIRE**
 are supporting
THE CHERRY BOMBZ
 Fri 21st March
 Cleethorpes, Winter Garden.

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

THE BOLLOCK BROTHERS

Live in Paris on
Wednesday 26th March

Come with the famous B. Brothers to
 Paris in our luxury coach to see us
 play with the legendary
SERGE GAINSBORG.
 It's being filmed "live" for Eurovision
 Television at the fantastic
 "Rex Club".

It is Jock's Birthday and we have the
 club for the entire day/night.

Total cost is £25.00 per person
 only.

Coach departs 10am 26th March.
 Returns eve (after the concert)
 27th March.

For details ring Keith
 on 01-928 2986.
 Between 4-6 any day.

GLC FAREWELL FESTIVAL

**KICKS OFF AT
 THE HAMMERSMITH ODEON**

FRIDAY 21st MARCH
RED WEDGE
 BILLY BRAGG · COMMUNARDS
 LORNA G · JUNIOR GISCOMBE
 PAUL WELLER MICK TALBOT & FRIENDS
 PLUS SPECIAL GUESTS
 DOORS OPEN 6.30PM SHOW 7.30PM

SATURDAY 22nd MARCH
 SHOWS 6.30PM & 9.00PM

ATLANTIC STARR

PLUS SUPPORT PAZ

EXTRA SHOW
 DUE TO POPULAR DEMAND!
 DOORS OPEN 5.30PM

SUNDAY 23rd MARCH
**IAN DURY
 AND THE
 BLOCKHEADS**
 PLUS SUPPORT HANK WANGFORD
 DOORS OPEN 6.30PM SHOW 7.30PM

TICKETS £3.50 & £2.50
 AVAILABLE FROM
 BOX OFFICE AND NORMAL TICKET AGENTS
UB40s HALF PRICE
 AVAILABLE FROM THE BOX OFFICE ONLY
 PREMIER BOX OFFICE C.C. 01-240 2245
 LONDON THEATRE BOOKINGS C.C. 01-439 3371
 KEITH PROWSE C.C. 01-741 8989
 AGENCY TICKETS SUBJECT TO BOOKING FEE
 PRESENTED BY THE GLC

TOUR NEWS



SWIMMING IN SAND and their entourage, which includes a three-piece brass section, come to the surface to play their "inviting" style of music at Fulham Greyhound March 19, Brighton Zap Club 25 and Chiswick Arts Club 27.

THE GENE SYNDROME, a five piece from the Croydon/Lewisham area, have a single out called 'Party In The Trees' available from their gigs at Hammersmith Clarendon March 20, Kentish Town Bull And Gate 24, Greenwich Tunnel Club April 5.

THE GEOFF MANN BAND, also known as 'The Bond', who recently supported Pendragon on their March tour will be headlining at Shaw Star Inn March 20.

THE GODFATHERS, who almost destroyed the front line of their audience with a flame-shooting sub-machine gun recently, and have just released a single called 'This Damnation', have extended their tour to include Manchester University March 19, Leicester Princess Charlotte 20 and Southampton Riverside 26.

MAXIMUM EFFECT, formerly known as Inner City Unit, perform some of the 'most extreme' high energy music available at London North Kensington Bay 63 March 20, Fulham Kings Head 23, Leicester Princess Charlotte 26, Birmingham Peacocks 27 and Fulham Greyhound April 2.

HAMMER FIST continue their 'Hard 'N' Heavy' tour at Liverpool The Flagship March 20, Wrexham Kings Arms 27, Ellesmere Port Ellesmere Arms April 10.

VAKEROS, the Harlow five piece who've just released a single on Ignition called 'Roger', have gigs at London School Of Oriental Studies March 21, Harlow Football Club 22, Dunstable Wheatheaf Club 24, Mayfair Embassy 25.

BABY TUCKOO promote their 'Force Majeure' album on Music For Nations with gigs at Ripon Bronte's March 19, Leeds Adam And Eve's 20, Dinnington The Lyric Hall 21, London Marquee 24.

ROUEN, Atlantic Run, Major Hero and Push The Pull Door appear at the 'Lollipop Rock' show in aid of the Radio Lollipop organisation, at Birmingham Powerhouse on April 13. Tickets priced at £2.50 are available from The Odeon, New Street, Keith Prowse Ticket Agency, Virgin Megastore and Discovery Records in Solihull.

THE KICK, East End 'hipsters' who were originally called Wham, celebrate the fact that Wham! have split up with a 'rave-up' gig at East Sheen The Bull April 3.

DEATH WARMED UP, a punk/metal thrash tribe from Birmingham begin their 'Hardcore In Your Hometown' tour this month with gigs at Deptford The Crypt March 24, Coventry Hand And Heart 29, Birmingham Mermaid 30, Bristol Upstairs Club April 5.

BLACK ROOTS, the roots reggae group, promote their forthcoming single, 'Seeing Your Face' and album, 'Allday Allnight', with gigs at Folkestone Leas Cliffe Hall March 20, Penzance Demelzas 21, Newquay Elizabethan Suite 22, Bournemouth Academy (with Misty) 28 and Newcastle Riverside Club April 3.

BUT...7, the six-piece South London band, have lined up a college tour at Kensington Gore Royal College of Art March 20, Twickenham St Mary's April 18, Middlesex Polytechnic 25.

SNEAKIN' SUSPICION, a Norwich band, have announced return dates to Norwich Moulin Rouge March 20, Middlesex Polytechnic 21 and Woolwich Tramshed April 4.

THIRTEEN DAYS, whose frontman has recently recovered after being savaged by a rat, have lined up a couple more gigs at Brighton Lazers Club March 21, and East Sheen The Bull April 3.

HAGAR THE WOMB and Dan embark on the first leg of their 'PC Hanson Meets The Catford Giraffes' tour with gigs at Leicester Kings Head (with Dirge and Preachers Of Oblivion) March 30, Richmond Town Hall (with Negative Zone) 31, Darlington Boulevard April 1, Leeds Adam And Eve 2, Sunderland Barclay Court Community Centre (with Generic and Negative Zone) 4.

TARZANZ MILKMEN, the Manchester quartet deliver more gigs this month at East Kilbride Peaches March 19, Cambuslang Armstrongs 20, Glasgow Technical College 21, Kirkcubright Royal Hotel 22.



THE POTATO 5, the London nine-piece ska outfit who recently released their 'Western Special' single on Gaz's Rockin' Records (through Stiff), play a series of London gigs this month at Soho Gaz's Rockin' Blues March 20, Kentish Town Bull And Gate 21, Oval Cricketers 26 and Finsbury Park Sir George Robey 28.

SUN HOUSE OPERA formed by former Knives vocalist Bari Goddard, take part in a benefit concert for Shelter at the Aylesbury OTFH Club March 27 and play at Brighton Club Savannah 31 and Fetcham Riverside Club April 13.

FAIRPORT CONVENTION possibly the "greatest folk rock band of all time", promote their new line up at the first major folk concert at Shetland Clickimin Centre March 25.

PICTURE FRAME SEDUCTION, who managed to survive their five dates with King Kurt, join forces with The Varukers on their tour at Leeds Adam And Eve March 19.

UNCLE ERIC'S BACKSTAIRS CREEPERS, a new R&B outfit described as "purveyors of red hot 'n' rockin', soulful 'n' swingin' rhythm 'n' blues", return from Holland to play Camden Dublin Castle March 19, Dartford Thames Polytechnic 20, Wellingborough Palms 22, Kettering Kings Arms 23, Milton Keynes Crawford Arms 25, Luton Bricklayers Arms 27.

BRITAIN'S BEST

Issue number 116 85p/£2.50

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KERRANG!
WHERE LEGENDS LIVE!

BEST FIST FORWARD...

DOKKEN
...are for a breakout

KEEL
ZENO
AC/DC
MR. MISTER
WHITE LION
CHEAP TRICK
VINIE VINCENT
ROLLING STONES

ON SALE NOW!

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OF**

KERRANG!

ON SALE NOW!

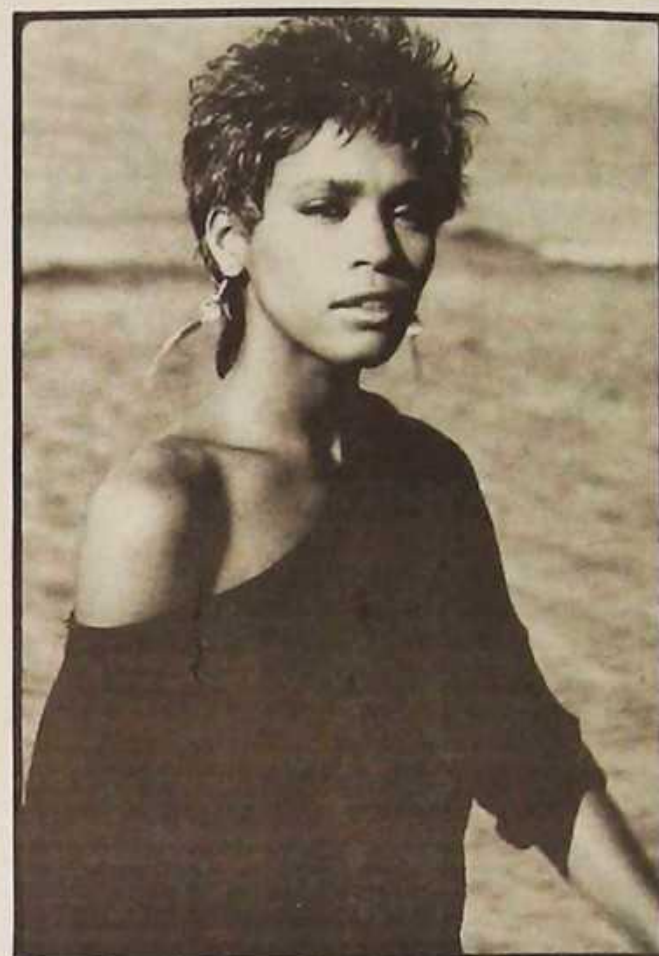
CHART

UK SINGLES UK ALBUMS

- 1 1 CHAIN REACTION Diana Ross Capitol
- 2 14 ABSOLUTE BEGINNERS David Bowie Virgin
- 3 3 MANIC MONDAY The Bangles CBS
- 4 4 THEME FROM NEW YORK NEW YORK Frank Sinatra Reprise
- 5 2 LOVE MISSILE F1-11 Sigue Sigue Sputnik Parlophone
- 6 13 HI HO SILVER Jim Diamond A&M
- 7 5 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING Billy Ocean Jive
- 8 26 MOVE AWAY Culture Club Virgin
- 9 19 KISS Prince & The Revolution Paisley Park
- 10 6 THE POWER OF LOVE/DO YOU BELIEVE IN LOVE Huey Lewis & The News Chrysalis
- 11 18 (NOTHING SERIOUS) JUST BUGGIN' Whistle Champion
- 12 23 DIGGING YOUR SCENE Blow Monkeys RCA
- 13 8 BURNING HEART Survivor Scotti Brothers
- 14 16 SILENT RUNNING (ON DANGEROUS GROUND) Mike & The Mechanics WEA
- 15 9 IF YOU WERE HERE TONIGHT Alexander O'Neal Tabu
- 16 20 KYRIE Mr Mister RCA
- 17 37 THE HARLEM SHUFFLE Rolling Stones CBS
- 18 29 THE HONEYTHIEF Hipsway Mercury
- 19 7 HOW WILL I KNOW Whitney Houston Arista
- 20 39 NO ONE IS TO BLAME Howard Jones WEA
- 21 35 ROCK ME TONIGHT Freddie Jackson Capitol
- 22 10 DON'T WASTE MY TIME Paul Hardcastle Chrysalis
- 23 36 LOVE COMES QUICKLY Pet Shop Boys Parlophone
- 24 11 AND SHE WAS Talking Heads EMI
- 25 31 CALLING AMERICA ELO Epic
- 26 32 CANDYMAN Siouxsie & The Banshees Wonderland
- 27 12 HOUNDS OF LOVE Kate Bush EMI
- 28 — LIVING DOLL Cliff Richard & The Young Ones WEA
- 29 15 ELOISE Damned MCA
- 30 17 HEAVEN MUST BE MISSING AN ANGEL Tavares Capitol
- 31 38 POGUETRY IN MOTION The Pogues Stiff
- 32 21 STARTING TOGETHER Su Pollard Rainbow
- 33 47 YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86) Real Thing PRT
- 34 28 BORDERLINE Madonna Sire
- 35 30 ONE DANCE WON'T DO Audrey Hall Germain
- 36 — DARE TO DREAM/BOTH SIDES NOW Viola Wills Streetwaves
- 37 22 RISE Public Image Ltd Virgin
- 38 34 LOVE IS THE DRUG Grace Jones Island
- 39 — THIS TIME Bryan Adams A&M
- 40 43 SO MACHO/CRUISING Sinitta Fanfare
- 41 24 STRIPPED Depeche Mode Mute
- 42 49 LIVING IN ANOTHER WORLD Talk Talk EMI
- 43 25 I'M NOT GONNA LET YOU Colonel Abrams MCA
- 44 — PETER GUNN Art Of Noise With Duane Eddy China
- 45 45 OVERJOYED Stevie Wonder Motown
- 46 27 SYSTEM ADDICT Five Star Tent
- 47 — I DO WHAT I DO John Taylor Parlophone
- 48 40 LIVING IN AMERICA James Brown Scotti Brothers
- 49 — THE THINGS THE LONELY DO Amazulu Island
- 50 41 CRY TO HEAVEN Elton John Rocket

- 1 2 BROTHERS IN ARMS Dire Straits Vertigo
- 2 1 HITS FOR LOVERS Various Epic
- 3 3 WHITNEY HOUSTON Whitney Houston Arista
- 4 8 JONATHAN KING PRESENTS THE BEST OF ENTERTAINMENT FROM THE USA Various Stylus
- 5 4 NO JACKET REQUIRED Phil Collins Virgin
- 6 6 HOUNDS OF LOVE Kate Bush EMI
- 7 25 NIGHT BEAT II Various Stylus
- 8 5 BE YOURSELF TONIGHT Eurythmics RCA
- 9 12 LITTLE CREATURES Talking Heads EMI
- 10 18 THE BROADWAY ALBUM Barbra Streisand CBS
- 11 49 BALANCE OF POWER ELO Epic
- 12 30 EATEN ALIVE Diana Ross Capitol
- 13 15 GO WEST Go West Chrysalis
- 14 10 ONCE UPON A TIME Simple Minds Virgin
- 15 46 DIFFERENT LIGHT Bangles CBS
- 16 19 WELCOME TO THE REAL WORLD Mr Mister RCA
- 17 9 HUNTING HIGH AND LOW A-ha Warner Brothers
- 18 7 ROCKY IV Soundtrack Scotti Brothers
- 19 17 ISLAND LIFE Grace Jones Island
- 20 11 THE COLOUR OF SPRING Talk Talk EMI
- 21 48 ALEXANDER O'NEAL Alexander O'Neal Tabu
- 22 21 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 23 — PRECIOUS MOMENTS Ann Williamson Emerald Gem
- 24 14 LUXURY OF LIFE Five Star Tent
- 25 32 ALONE Nana Mouskouri Philips
- 26 — MATT BIANCO Matt Bianco WEA
- 27 — THE HYMNS ALBUM Huddersfield Choral Society HMV
- 28 24 LIKE A VIRGIN Madonna Sire
- 29 — GREATEST HITS Frank Sinatra Reprise
- 30 — CUTS LIKE A KNIFE Bryan Adams A&M
- 31 16 WORLD MACHINE Level 42 Polydor
- 32 26 THE DREAM OF THE BLUE TURTLES Sting A&M
- 33 — NEITHER WASHINGTON NOR MOSCOW Redskins Decca
- 34 18 KING OF AMERICA Costello Show F Beat
- 35 22 PROMISE Sade Epic
- 36 34 THE DANCE HITS ALBUM Various Towerbell
- 37 28 THE FIRST ALBUM Madonna Sire
- 38 — ROCK ME TONIGHT Freddie Jackson Capitol
- 39 20 THE ULTIMATE SIN Ozzy Osbourne Epic
- 40 36 FEARGAL SHARKEY Feargal Sharkey Virgin
- 41 40 SPORTS Huey Lewis & The News Chrysalis
- 42 — THE CINEMA HITS ALBUM Various Towerbell
- 43 — WHERE E'ER YOU WALK Aled Jones 10
- 44 29 FINYL VINYL Rainbow Polydor
- 45 — MASTER OF PUPPETS Metallica MFN
- 46 42 LIVE UNDER A BLOOD RED SKY U2 Island
- 47 — MIKE AND THE MECHANICS Mike & The Mechanics WEA
- 48 43 NOW THAT'S WHAT I CALL MUSIC 6 Various EMI/Virgin
- 49 23 SEVENTH STAR Black Sabbath Vertigo
- 50 35 ALBUM Public Image Ltd Virgin

Compiled by MRIB



WHITNEY HOUSTON and her amazing escaping jumper

SOUNDS TRACKS

Mr Spencer

LIKE AN ANGEL Mighty Lemon Drops Dreamworld
 LOUDHAILER SONGS A Witness Live at the Timebox
 CAN THE CAN Ghost Dance Live at the ULU

Neil Perry

KISS Prince WEA 45
 GODSTAR Psychic TV Temple 45
 PSYCHE Killing Joke Malicious Damage classic 45

Glyn Brown

I PREFER YOU Etta James Chess track
 CRY FOR ME, BABY Elmore James Charly track
 FEET START WALKING Doris Duke Polydor track

Tony Mitchell

TWINGE Ministry Sire LP
 EVERYDAY (IS HALLOWEEN) Ministry Wax Trax 12-inch
 SOMETHING SPECIAL Stephen Duffy/Sandii Ten tape

Hugh Fielder

LIVES IN THE BALANCE Jackson Browne Asylum
 ALBUM Public Image Ltd Virgin
 JUMPIN' AT THE WOODSIDE Asleep At The Wheel Edsel

REGGAE TENS

PRE-RELEASE

- 1 REGGAE MYLITIS King Kong Sunset
- 2 NIGHTLIFE LADY Half Pint Taxi
- 3 PABLO IN THE DANCE Augustus Pablo Rockers
- 4 DOOR PEEPER Burning Spear Coxsone
- 5 EARTH AND MOON Nicodemus Music Master
- 6 THEM A MIX UP Junior Brimmer Jammys
- 7 RUM TREE Radicals Roots Radics Gang
- 8 LAZY BODY Echo Minott Scorpio
- 9 AFRICA HERE I COME Freddie McGregor Studio 1
- 10 MR CHIN'S SLIPPERS Diamonds Hot Heat

DISCO

- 1 HALLO DARLING Tippa Irie UK Bubbblers
- 2 USED TO BE MY LOVER Nitty Gritty Uptempo
- 3 LEGAL King Kong Greensleeves
- 4 CAN'T HOLD ME Al Campbell Unity
- 5 MOULDING Ijahman Jahmani
- 6 SELECTOR HIM GOOD Little Clarkie Jah Tubbys
- 7 ONE DANCE WON'T DO Audrey Hall Germain
- 8 PAIN Jean Adebambo Now
- 9 NATURAL MYSTIC Bop Marley Daddy Kool
- 10 STOP THAT TRAIN Bim Sherman On-U Sound



TIPPA IRIE says hi

ALBUMS

- 1 RISING SUN Augustus Pablo Greensleeves
- 2 THE MARSHALL Coco-Tea Jammys
- 3 NEVER GROW OLD Toots And The Maytals Studio 1
- 4 FRESH Sophia George Winner
- 5 THE CLASSIC I-Roy Mr Tipsy
- 6 DANCEHALL SESSION King Kong World Enterprise
- 7 SKA BOO DA Various Artists W.I.R.L.
- 8 BABYLON THE BANDIT Steel Pulse Elektra
- 9 HOTTEST HITS VOLUME 3 Various Artists Treasure Isle
- 10 JAMAICA JAMAICA Brigadier Jerry RAS

Compiled by Daddy Kool, 94 Dean Street, London W1

GARFIELD

- 1 I'M SO CUTE I'M DISGUSTING
- 2 NEVER SAY "FIXED" TO AN ANIMAL PERSON
- 3 SHOW ME A GOOD MOUSER AND I'LL SHOW YOU A CAT WITH BAD BREATH
- 4 YOU KNOW IT'S MONDAY WHEN YOU FIND SHARKS CIRCLING IN YOUR WATER BOWL
- 5 REMEMBER, YOU'RE NOT OVERWEIGHT, EVERYONE ELSE IS UNDERNOURISHED
- 6 HAVE YOU EVER SEEN A JOGGER LAUGH?
- 7 SAND TRAP, SAND BOX, WHAT'S THE DIFFERENCE?
- 8 PEOPLE DON'T WANT NICE... PEOPLE WANT CONSISTENCY
- 9 ONE OF THESE DAYS THIS FIERCE ROUTINE'S GONNA GET ME CREAMED
- 10 HOW WOULD YOU LIKE TO HAVE A DOG DROOL ALL OVER YOUR TEDDY BEAR?
- 11 STAND ASIDE FATSO, I HAVE PEOPLE TO CHARM Nermal
- 12 SHOW ME A JOGGER AND I'LL SHOW YOU A STRANGE PERSON WITH A THING FOR PAIN
- 13 SPLUT! Odie
- 14 GET YOUR FACE OUT OF MY SCRAMBLED EGG Jon
- 15 I DON'T BELIEVE YOU MUGGED A GIRL SCOUT FOR HER COOKIES Jon

Compiled by Cat Owners Anonymous, Newcastle Polytechnic

A T T A C K

HOT METAL 60

SINGLES

- 1 1 BURNING HEART Survivor Scotti Brothers
- 2 2 THIS TIME Bryan Adams A&M
- 3 3 SHOT IN THE DARK Ozzy Osbourne Epic
- 4 4 SMOKIN' IN THE BOYS ROOM Motley Crue Elektra
- 5 10 THESE DREAMS Heart Capitol
- 6 6 VOICES Russ Ballard EMI America
- 7 7 NIGHT RUN UFO Chrysalis
- 8 9 YOU'RE IN LOVE Ratt Atlantic
- 9 8 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 10 20 VICE VERSA Samson Capitol
- 11 15 CREEPING DEATH Metallica Music For Nations
- 12 13 MARKET SQUARE HEROES Marillion EMI
- 13 — I CAN'T HOLD BACK Survivor Scotti Brothers
- 14 11 RUN TO THE HILLS Iron Maiden EMI
- 15 19 TONIGHT IT'S YOU Cheap Trick Epic
- 16 12 RUNNING FREE Iron Maiden EMI
- 17 — ANIMAL (F*** LIKE A BEAST) WASP Music For Nations
- 18 5 STAGES ZZ Top Warner Brothers
- 19 16 HEART OF LOTHIAN Marillion EMI
- 20 17 THROWING STONES AT THE WIND Pallas Harvest



SURVIVOR still holding on

ALBUMS

- 1 4 MASTER OF PUPPETS Metallica Music For Nations
- 2 3 FINYL VINYL Rainbow Polydor
- 3 2 THE ULTIMATE SIN Ozzy Osbourne Epic
- 4 1 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 5 5 UNDER LOCK AND KEY Dokken Elektra
- 6 — CUTS LIKE A KNIFE Bryan Adams A&M
- 7 7 RECKLESS Bryan Adams A&M
- 8 26 SPREADING THE DISEASE Anthrax Music For Nations
- 9 6 MISPLACED CHILDHOOD Marillion EMI
- 10 29 JIMI HENDRIX PLAYS MONTEREY Jimi Hendrix Polydor
- 11 14 ELIMINATOR ZZ Top Warner Brothers
- 12 16 RIDE THE LIGHTNING Metallica Music For Nations
- 13 9 THE WEDGE Pallas Harvest
- 14 — OUT OF THE CELLAR Ratt Atlantic
- 15 8 AFTERBURNER ZZ Top Warner Brothers
- 16 30 SOLDIERS UNDER COMMAND Stryper Enigma/Stiff
- 17 18 LIVE AFTER DEATH Iron Maiden EMI
- 18 11 INVASION OF YOUR PRIVACY Ratt Atlantic
- 19 27 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 20 12 THEATRE OF PAIN Motley Crue Elektra
- 21 22 LIVE '84 '85 Venom American Phonograph
- 22 — BLACK AND WHITE Terraplane Epic
- 23 10 KAIZOKU-BAN Accept Portrait
- 24 — FUGAZI Marillion EMI
- 25 17 FLY ON THE WALL AC/DC Atlantic
- 26 24 DIFFERENT BREED Beltane Fire CBS
- 27 — BURNING AMBITION Chariot Shades
- 28 28 FORCE MAJEURE Baby Tuckoo Music For Nations
- 29 — VITAL SIGNS Survivor Scotti Brothers
- 30 — ON A STORYTELLER'S NIGHT Magnum FM

IMPORTS

- 1 — RUSSIAN ROULETTE Accept Indisc
- 2 — METAL REVOLUTION Living Death Earthshaker
- 3 — TAKE WHAT YOU WANT Hurricane Roadrunner
- 4 4 KILLED BY FAITH Abandoned Savage Beat
- 5 — GUILTY AS SIN Blood Lust Metal Blade
- 6 1 FIGHT TO SURVIVE White Lion Victor Japan
- 7 5 POISON DOLLYS Poison Dollys Invasion
- 8 7 YOU BETTER BELIEVE IT Rosy Vista Noise
- 9 — LIVING IN THE SWEET The Innocent Red Label
- 10 6 FIT OF ANGER Wrath Greenworld

Compiled by Spotlight Research



HALF MAN HALF BISCUIT... but where's Barney McGrew?

INDIE ALBUMS

- 1 1 BIG COCK King Kurt Stiff
- 2 2 A DATE WITH ELVIS The Cramps Big Beat
- 3 3 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 4 — PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino
- 5 7 RUM, SODOMY AND THE LASH The Pogues Stiff
- 6 5 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 7 4 SEVEN SINGLES DEEP The Icicle Works Beggars Banquet
- 8 9 THE SINGLES 81-85 Depeche Mode Mute
- 9 6 LOVE The Cult Beggars Banquet
- 10 8 THE OLD AND THE NEW A Certain Ratio Factory
- 11 — WIRE PLAY POP Wire The Pink Label
- 12 17 HELD DOWN TO VINYL... AT LAST! The Guana Batz ID Records
- 13 18 FRANKENCHRIST Dead Kennedys Alternative Tentacles
- 14 12 KALEIDOSCOPE WORLD Chills Creation
- 15 11 FIRST AVALANCHE Rose Of Avalanche LIL
- 16 14 LIFE'S A RIOT WITH SPY VS SPY Billy Bragg Go! Discs
- 17 21 HATFUL OF HOLLOW The Smiths Rough Trade
- 18 26 WORLDS APART Subhumans Blurg
- 19 13 TREASURE Cocteau Twins 4AD
- 20 — THE CLOCK COMES DOWN THE STAIRS Microdisney Rough Trade
- 21 — NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Imp/Demon
- 22 16 LIVE II - HORRIBLE MUSIC, FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND The Meteors Dojo
- 23 27 FLIP YOUR WIG Husker Du SST
- 24 25 THREE-WAY TIE (FOR LAST) The Minutemen SST
- 25 — GARLANDS Cocteau Twins 4AD
- 26 — BATTLE SCARRED Condemned '84 Oi!
- 27 19 THIS NATION'S SAVING GRACE The Fall Beggars Banquet
- 28 15 MIDNIGHT MADNESS AND BEYOND GBH Rough Justice
- 29 10 DREAMTIME The Cult Beggars Banquet
- 30 24 THE CHRONICLE OF THE BLACK SWORD Hawkwind Flicknife

Compiled by Spotlight Research

WEIGHT WATCHERS

- 1 FAT'LL BE THE DAY (THAT I DIET) Buddy Holly
- 2 WHEREVER I LAY MY FAT Paul Young
- 3 FAT ON YOUR LAP Kate Bush
- 4 WHO NEEDS LOVE LIKE FAT Erasure
- 5 STRAY FAT STRUT Stray Cats
- 6 ALL AROUND MY FAT Steeleye Span
- 7 FAT TRAP Boomtown Rats
- 8 FAT Pluto Shervington
- 9 FAT'S THE WAY (I LIKE IT) KC And The Sunshine Band
- 10 LOVE FATS The Cure

Compiled by Arthur of The Blubbery Hellbellies

FOOD

- 1 TOASTBUSTERS Ray Parker Jr
- 2 HEAVEN MUST BE MISSING AN ANGEL CAKE Tavares

INDIE SINGLES

- 1 2 POGUETRY IN MOTION The Pogues Stiff
- 2 3 THE TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 3 5 SHEEP The Housemartins Go! Discs
- 4 1 STRIPPED Depeche Mode Mute
- 5 4 GIVING GROUND The Sisterhood Merciful Release
- 6 8 SEETHROUGH The Guana Batz ID Records
- 7 6 HOT GIRLS IN LOVE The Cherry Bombz Lick
- 8 7 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 9 10 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 10 14 XXSEX We've Got A Fuzzbox And We're Gonna Use It! Vindaloo
- 11 9 ALL DAY LONG The Shop Assistants Subway Organisation
- 12 24 HERE COMES THE MAN Boom Boom Room Fun After All
- 13 13 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 14 — G.I. 400 Blows/23 Skidoo Sadereal
- 15 12 THE FILTH AND THE FURY Icons Of Filth Mortarhate
- 16 18 SPRING RAIN The Go-Betweens Beggars Banquet
- 17 23 THERESE Bodines Creation
- 18 11 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 19 46 FLAG DAY The Housemartins Go! Discs
- 20 21 WHISTLING IN THE DARK Easterhouse Rough Trade
- 21 22 BLUE MONDAY New Order Factory
- 22 15 LET THEM EAT BOGSHED Bogshed Vinyl Drip
- 23 33 REVOLUTION Chumba Wumba Agitpop
- 24 16 ONCE MORE The Wedding Present Reception
- 25 31 WILD COLONIAL BOY Ruffex Kasper/Stiff
- 26 20 HOW I LEARNED TO LOVE THE BOMB TV Personalities Dreamworld Dream
- 27 36 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 28 35 UPSIDE DOWN The Jesus And Mary Chain Creation
- 29 47 LA RAIN Rose Of Avalanche LIL
- 30 28 DAYS LIKE THESE Billy Bragg Go! Discs
- 31 27 HARD The Jazz Butcher Glass
- 32 19 TIME IS MONEY (BASTARD) Swans K422
- 33 — ZAROSINIA Hawkwind Flicknife
- 34 40 RELIGIOUS PERSUASION Andy White Stiff
- 35 29 BIBLE OF THE BEATS Age Of Chance Riot Bible
- 36 25 BITTERSWEET New Model Army Quiet!
- 37 50 DESOLATION AVENUE The Leather Nun Wire
- 38 39 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 39 37 RAIN The Cult Beggars Banquet
- 40 38 MAKES NO SENSE AT ALL Husker Du SST
- 41 42 THE PERFECT KISS New Order Factory
- 42 48 LAND OF THE GIANTS Cravats Reflex
- 43 — CUT THE CAKE Wolfhounds Pink Label
- 44 44 SLAMMERS King Kurt Stiff
- 45 41 KOOL NOH Aswad Simba
- 46 32 IT WILL COME The Woodentops Rough Trade
- 47 26 SUB-CULTURE New Order Factory
- 48 30 ONLY LOVE CAN BREAK YOUR HEART Mint Juleps Stiff
- 49 34 WHEN THE RAIN COMES Jacobites Glass
- 50 — THE SUN WENT IN The Crows Ravin'

Compiled by The Man With The Evil Eye

- 3 EVERYBODY WANTS TO GRUEL THE WORLD Tears For Fears
- 4 THE MEAT IS ON Glen Frey
- 5 BREAD OVER HEELS Tears For Fears
- 6 PORK OF LIFE Dire Straits
- 7 PIES LIKE US Paul McCartney
- 8 STEAK ON ME A-ha

Compiled by Michelle Walker, Newton Aycliffe, Co Durham

BAND AID



TOA's approved wireless transmitter system for guitars: down in price

WIRELESS AGE

TOA ELECTRONICS has reduced the price of its Wanderer wireless guitar system from £587 to £350 plus VAT.

The system, which is Home Office approved, comprises the WM-330 transmitter with up to 30 hours of continuous battery life and spontaneous distortion suppression circuitry, and the WT-730 single channel receiver featuring battery check, RF level indicator, headphone monitor and three-level audio output.

The company has also introduced several new products in the sound reinforcement field.

The SEB, SDB and SLB are sub-woofer systems designed to complement the

company's SE, SD and SL speakers. The SEB and SDB are both rated at 360 watts continuous programme while the SLB comes in at 240 watts.

The 480-SE and 380-SE are three-way electronic speaker systems with 360 watts of continuous programme capacity and a particular liking for synthesiser and drum machine signals.

Another new product is the D4 electronic music mixer, claimed to be the first 19 inch rackmountable system incorporating MIDI patchbay. With a four-into-two format, the unit can be expanded to ten-track standard by the addition of the D-4E six-input expander.

HELP LINES

TWO MUSICIANS' services have recently begun operations in London and Nottingham.

Nu-Line Promotions is offering a musicians' contact service out of Nomis Studios, at 45-53 Sinclair Road, London W14 0NS (telephone 01-602 9407). For a modest fee, musicians looking for bands or bands looking for musicians can complete a questionnaire which will be processed by Nu-Line in order to find the four client players or bands most suited

to the inquiring party.

After receiving the first four contacts, clients can phone Nu-Line for up to 20 further contacts, and professional clients who are coy about their identities can use Nu-Line's box number service at no extra charge.

Rates are as follows: pro bands seeking musicians: £20 per musician; pro musicians seeking bands: £10; non-pro bands seeking musicians: £8 per musician; non-pro musicians seeking bands: £5. In Nottingham, meanwhile,

the Association Of Musicians And Artists, based at the Marcus Garvey Centre, Lenton Boulevard, Lenton Sands (telephone 0602 780300) offers some very low cost facilities to aspiring musos and bands.

Free tuition in rudiments and theory is offered for piano, guitar and wind instruments, and there is a well-equipped 16-track studio which is available for hire at £10 an hour for members and £12.50 for non-members.

POWER TO THE PEOPLE

THE MUSICIANS' Union travelling Workshop Unit goes on the road again in April, under the aegis of several top UK companies.

The current unit, sporting the name of Powerhouse and comprising Robbie Burns bass, Ted McKenna drums, Tommy Eyre keyboards and Tim Stone guitars, has backing from Roland UK, Rotosound, Trace Elliot, Sabian and TOA Electronics Session for the four Midlands and Northern dates presently scheduled.

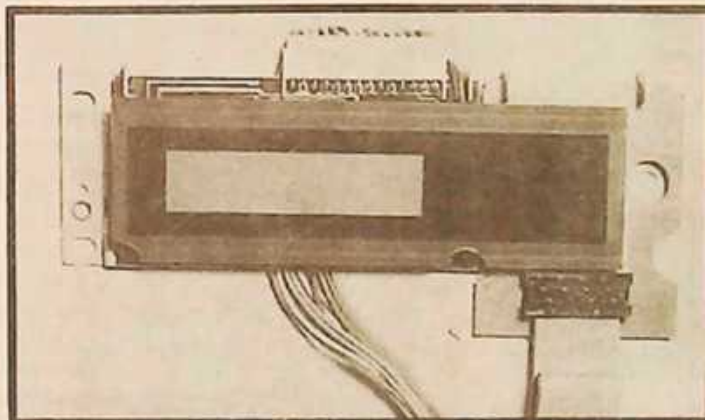
Roland's MD Brian Nunn points out that instrument wholesalers and manufacturers realise that "the Union's long running fight for live music is in their interest too" and that his company has been happy to lend a hand with equipment to develop the workshop from their original 'backroom chat' format to the full scale, state of the art roadshows they now are.

The workshops are as follows: Manchester University April 21, Newcastle The Riverside 22, Sheffield Polytechnic 23 and Birmingham Portland Club 24. Starting time is 8pm and admission is £2 to non-MU members, free to members.

COMMODORE HAS launched two music systems for the 64 and 128 computers at the Ideal Home Exhibition.

Its Complete Music System, priced at under £330, includes a Commodore 64, Sound Expander (an FM sound source with 24 presets and eight-note polyphony), a full sized five-octave keyboard with split, one-finger chording, rhythms and riffing, and the menu-driven Sound Studio software pack allowing track layering and sophisticated editing.

The Music Expansion System provides the same facilities for those who already own a Commodore 64 and 128, and sells at under £150.



BACKLIT LCD retrofit for Yamaha's DX7

YAMAHA IS holding two X-series exhibitions in the UK on April weekends, designed to provide "a multiple hands-on opportunity" for the public and focusing on budget-priced FM equipment such as the DX100, DX27, RX21, RX21L and QX21.

New products like the PF70 and 80 pianos will also be on show, and there'll be a DX Owners' Club corner at each venue.

Dates are: Glasgow SECC (Halls 1 and 2) April 5 and 6; and London Kensington Rainbow (Rainbow Suite) April 19 and 20. Opening times are 11am-7pm on Saturdays and 10am-6pm on Sundays, and admission is free.

Yamaha has also announced a retrofit opportunity for DX7 owners. It's a replacement LCD module incorporating backlighting, which is simple to install, requires no soldering and will relieve your wallet of a mere £50 or less at your local stockist.

LIVES EXTRA!

THE WOLFGANG PRESS

Acklam Road Bay 63
THE FIT of Mick Allen's trousers is ill to the point of consumption; his sardonic edge is sharpened to a point decidedly shapely yet as lethal as this freezing afternoon. The Wolfgang Press are a huge engine room of excellence.

As we enter, Mick is hunched over a guitar and microphone; main Guitar Person is coiling over his strings in the depths of a back-facing canteen chair; Mark Cox is black like an East European mime artist, upright and scrawling at his keyboards. Despite all that, The Wolfgang Press have presence.

Juxtaposing massive, crashing, animalistic rhythms with Allen's monotonous but superbly emotional exhortations, shards of enervating guitar overstretching and a raw, raw keyboard threatening

physical takeoff, a Wolfgang Press gig no longer stares at metaphorical belly-buttons. They are startling, endearing and seductive all at once. And truly wild.

The philosophy of their performance is that there are no highs as such: just one, chameleon-like and hurtling up to arrive, via the disturbing shudder of 'Prostitutes' or the relative hush of 'Cut The Tree' or anything, in the only logical/desirable place. Screaming. The Wolfgang Press finally succeed in ripping their pound of flesh from the side of whatever subterranean force it is that inspires them. It is a happy moment.

ROBIN GIBSON

BURNING SPEAR

Kentish Town Town And Country Club

WINSTON RODNEY is a natural born singer who has lost his instinct...

No amount of applause

could disguise the fact that stepping into the Country Club was like walking back a decade, only the magic was missing.

Burning Spear now barely flickers, his voice and presence are embers of a once haunting talent. Watching Winston perspire and pontificate in song about Marcus Garvey through clouds of herb smoke, seeing him shuffle and intone - in tonsillitic textures of worn sandpaper - instructions to "Give thanks and praise", is unremarkable.

I'd rather go to sleep in my own bed than snore to Burning Spear in a ram-jammed club, not that his band helped much. In skank, 'progression' is too often equated with muso rock guitarings: a lineage dating back to Junior Murvin's work with Marley. Tonight the lead player could've been swapped with the ginks in Terraplane and nobody would have noticed.

A solitary trumpet solo, one brassy minute of stabbing enthusiasm, was worth our attention in the whole affair. Burning Spear, once a natural born killer, is inspirationally dead. Will someone please set reggae on fire again?

JACK BARRON

THE SCENE

Tufnell Park, Boston Arms

AS THE climax to a brief history of healthy indie sales and complete music biz indifference, the four Scene boys bounced onstage for this farewell gig in their best Ready Steady Go whistles and blasted the crowd with an amphetamine overdose version of 'Stop-Go'.

Their early singles, 'Something That You Said' and the jaunty 'Good Loving', were ecstatically received by punters who looked like they'd just wandered off the back of the Bridge House 'Mod Monday' elpee.

And the rest of their straight-ahead speed-pop set went down better than a can of Fosters at a Rose Tattoo gig. With seconds left on the clock, only one more classic song was possible as an encore at an occasion this emotional - yep, The Who's 'Can't Explain' which, delivered with a Rambo-like ferocity, seemed to sum up the whole feeling of exactly what The Scene were about.

And so the band whose collective dream was to stay awake forever nose-dived into their final come-down. Why no major ever picked up

on their fiery mod-pop tunesmanship I'll never know. The Scene are gone. But I'd wager they are not forgotten!

BERTIE BINGO

EUGÉNIE ARROWSMITH

Kensington Roof Gardens

CONFINED IN the space of an ant farm, tarty men and spark-plug calender girls mingle among 'music people' and other hip-hype-hoppers, all awaiting the initiation of top fashion photographer Clive Arrowsmith's daughter and ex-model Eugénie (don't forget that accent).

As I shoulder my way backwards, the flattest of fingernails-down-blackboard notes circle my head. I check my ears for blockage. A baby doll blonde swaddled in a prairie-fringe jacket nervously shifts her skimmed milk weight from one leg to the other, forcing an untrained voice to attempt the Sade rasp.

The accomplices? A fabricated band of sunbed session musicians wearing T-shirts and black dinner jackets. No smiles, no hairlines, and absolutely no street cred.

MONICA CADY

THRASHING DOVES

Marquee

NO NEED for these boys to put on an act for the record companies or indulge in a froth of publicity antics to get their name about. They've already signed a cosy deal with A&M, good for at least two albums, so they don't have to rush.

Thrashing Doves write mainstream rock songs inspired by anything that takes their fancy over the last two decades. But their astute use of new technology puts them firmly into 1986. The synthesised drums and keyboards were a vital element of their sound but they were never allowed to get in the way of the band's performing edge, which was based on their playing ability rather than their computer programming skills or their haircuts.

Only their inexperience let them down at times. Some of the songs were better than they knew and occasional riffs and punch lines were thrown away wastefully. But they should worry. Their cover of 'Sympathy For The Devil' managed to add a different dimension to the original, which is no mean feat.

HUGH FIELDER

SOUNDS BAND AID

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*Source: Target Group Index 1985

MUSICIANS WANTED GENERAL

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MUSICIANS SEEKING BANDS.
TEL: NU-LINE 01-602 9407. S2675
FEMALE VOCALIST Under 21 to form band required by management co. Kent area. Send details — Honeyjar Music, 1 Westgate Road, London SE25. S5128

LATE BEATLES influenced male singer wanted. Please write: M Harris, 23 Milton Road, Egham, Surrey. S5189

CHART ROCK style band need Drummers, Keyboardists, Guitarists, Saxophonists. Darren, High Wycombe (0494) 23189. S5157

BIRMINGHAM BASED Drummer, Bassist, Vocalist and Keyboard player sought by guitarist for Comsats/The Sound/McGeogh type group. Neil (021) 472 7426. S5170

VINCE ASTRA requires dedicated intelligent image conscious musicians. A. Cooper, Lords, Bauhaus. Nothing stopping me don't let it stop you. Ring 01-462 2640. S5172

RHYTHM, LEAD and BASS. 01-223 8845. S5177
WORLD'S MOST COLOURFUL Band with unibyte connections, needs Drums and Keyboards — 01-675 4734 (7-10pm). S5215

GROUPS WANTED by expanding record company send tape and details to Enterprize Music, 123 Railway Road, Leigh, Lancs. Decision within 72 hours. S5216

FEMALE SINGER wishes to start a straight all girl band. Musicians in Milton Keynes please phone 0908-604216. S5217

FEMALE VOCALIST Lyricist to join Harpenden based progressive rock group age 18-25 phone Dave, Luton 573265 or Chris, Harpenden 67817 evenings. S5218

LIVING OFF THE PAST require alternative Lead Guitarist, Drummer. Manchester 775-2158/775 6654. S5219

DRUMMER WANTED into dedication for "Go for It" new rock band with various influences. Maidstone 813392. S5220

WALKING PEACE Band requires musicians 60's styled, acoustic and wind instruments, phone Graham, Walton on Thames 221961. S5221

BAZOOKA JOE requires Bassist hard work, dedication, image a must. Influences Scorchers, Gen X, Faces. Tel: Darrell 0256-465975, Dave 95-297305. S5222

GUITARIST/VOCALIST required by raunchy rock band to complete line-up lead vocals an asset. 01-851 1108 or 01-278 1240 eves. Give us a try, we don't bite! S5233

******* ACE** Guitarist wanted to carry on where Rezillos left off. Exhibitionists & freaks only. No hippies. Accommodation av. contact screech rock 0282-698146 between 12pm-7pm. S4254

BASSIST WANTED (16-20) East Lancs area, for '70s influenced group. You don't have to be brilliant, just dedicated. Phone Blackburn 52022. S5255

EDINBURGH BASED band requires powerful vocalist. Phone John 089683-0975. S5256

LIVERPOOL/WIRRAL Guitar, Keyboards, Bass, Drums wanted to form Simple Minds influenced band. Neil 426 9816 after 6.30. S5259

SEX KITTENS urgently require guitarist(s) & bassist with 100% dedication and enthusiasm. Influences — Hanoi, Dolls, Cramps, etc. but original ideas! Image essential!! (0924) 361590 — 139 Agbrigg Road, Wakefield, W. Yorks. S5261

VOCALIST NEEDED urgently for modern rock band — based in North West London area — please ring Denis 01-902 2904 or Paul 01-863 9252 after six. S5263

BASSIST SEEKS other musicians Bldol, Chameleons, Banshees. Enthusiasm over experience. 01-536 1421. S5269

DOUBLE BASS Player — dedicated rock-a-billy band, phone Mark 0883-43543. S5223

EXTROVERT IMAGE Conscious vocalist required for indie band with definite prospects. Influences Rush, Chameleons, Cult, Pete, Billings 893179. S5224

THE ENGLISH Roses require vocalist must be aggressive but have class, loads of influences including early punk and some hard rock. Phone Andy 051 526 8831. S5225

FEMALE VOCALIST/Collaborator required. Interested in monotony, interference, metallic noises, psychic television sets, with genuine enthusiasm to perform. Mark Leeds 789173. S5226

COMPETENT GUITARIST and **DRUMMER** required for band reforming. Influences include Siouxsie, Furs. Dedication over experience London area. Phone Steve 01-888 5679 daytime. S5227

VOCALIST WANTED Fall Iggy Stones ready Phone Dorchester 63401. S5228

ENTHUSIASTIC **DRUMMER** wanted for band into Division, Cure, Banshees, Joke, Gigs and demo pending. Phone Mal, Nottm 818565. S5229

VOCALIST/HARP wanted by Manchester R'n'B band. Mark (0706) 353664. S5230

DRUMMER FOR PUSH into Patti Smith/Penetration/Banshees. Mick (Ashford, Middx) 42621. S5231

KEYBOARDS WANTED to start Cocteau New Order type band with unexperienced guitarist. South East Essex. Neal 0268-418880. S5232

GUITARIST 19 sick of bullshit music, seeks young bassist, drummer to form band, influences Pistols, etc. Attitude important skill not. Sean, 31 The Oval, Firth Park, Sheffield S56SL, South Yorkshire. S5262

MUSICIANS WANTED HEAVY ROCK

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AUTUMN REQUIRE Vocalist to complete hard rock band, original material. Tony 01-574 7111 (daytime) Pete 0268-22277 (evenings). S5234

GREAT NEW Basildon rock band seeks male vocalist. Must have own transport. Gigs lined up. Phone Rick, Basildon 24799. S5235

MALE VOCALIST urgently needed for H/M Band doing demo soon. Phone Steve, East Grinstead 28395. S5236

VOCALIST WANTED for modern London band (Maiden, Crue, Cult) Must have image and personality, no hippies. Ring Andy 01-307 4591 (Rm 132). S5237

FEMALE SINGER, Bassist required for heavy Glam Rock Band. 01-289 1911. S5238

GUITARIST REQUIRED for Heavy/Progressive band, North London area. B/Vox an asset. Andy 01-348 5881 after six. S5270

VOCALIST NEEDED for Carlisle based rock band, with own excellent material and excellent reputation. Looks/Image are of secondary consideration, but strong voice essential. Carlisle (0228) 32147. S5266

POWERFUL ROCK Vocalist/ Frontman for ambitious South London band (Dio, Purple, Gary Moore etc) Marc 01-769 0817. S5264

DRUMS AND Vocals for North London non-professional band, playing Sabbath, Priest, Maiden etc. Stuart 01-445 5038 (day), 01-882 7254 (evenings). S5265

MUSICIANS WANTED PUNK

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CARNAGE CLASSIC new album "May the Force be with You", available through Rough Trade Out Now. S5194

DRUMMER, URGENTLY REQUIRED. Main influences are, CONFLICT, CRASS, rehearsing in London EC1 area, phone Martin on 01-278 0333 ext 281, weekdays before 5pm, dedication essential. S5272

GUITARIST AND Bassist wanted to join Vocalist and Drummer with own material, influences Crass, Antisept, Amebix, Black Sabbath, Views: CND, equality, animal liberation. Strathclyde (West Coast) area. Box no.694. S5239

DRUMMER WANTED urgently by Birmingham Gothic band, Box no. 695. S5240

KEYBOARDIST/WRITER. Seeks musicians into Yes, Camel, P. Floyd etc. 01-677 6350. S5242

LEAD GUITARIST WISHES TO JOIN SEMI-PRO or AMBITIOUS AMATEUR BAND IN READING AREA. Ring Andy, Eversley 734970. S5244

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