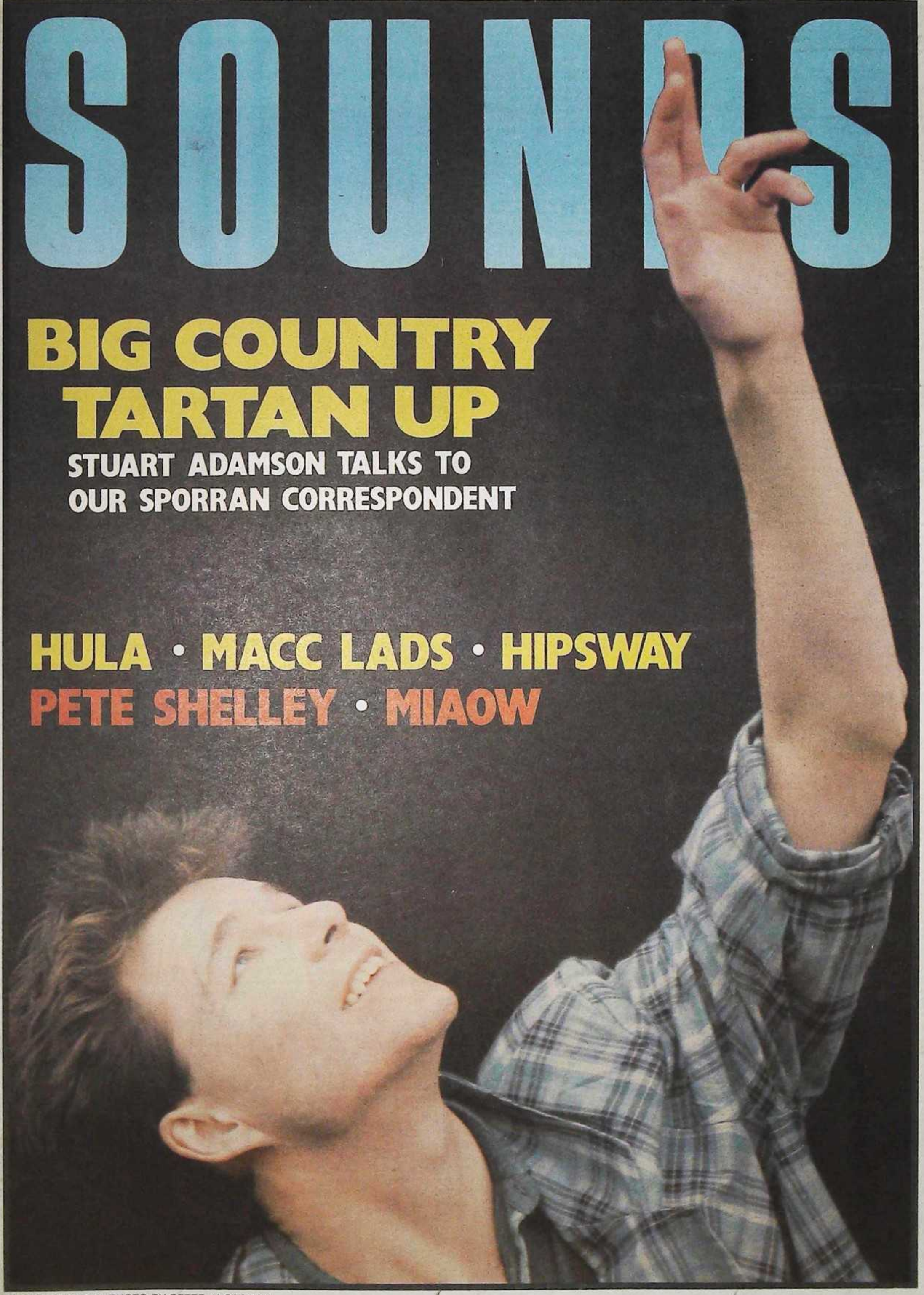


SOUNDS



BIG COUNTRY TARTAN UP

STUART ADAMSON TALKS TO
OUR SPORRAN CORRESPONDENT

HULA • MACC LADS • HIPSWAY
PETE SHELLEY • MIAOW

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MORGAN-GRAMPIAN PLC 1986

SIMPLE MINDS release a single from their platinum album, 'Once Upon A Time' next week. Entitled 'All The Things She Said', the single is backed with a live version of 'Don't You (Forget About Me)', recorded live at Rotterdam's Ahoy Stadium last December. The 12-inch includes a US remix of the classic 'Promised You A Miracle'. The band then commence a 44-date tour of America, and there's a strong possibility of stadium concert appearances in Britain and Europe this summer.

THE REDSKINS will carry on touring for another month. They've been on the road promoting their 'Neither Washington Nor Moscow' album since the beginning of March - and got into the Top 30.

They pick up the tour again in Brighton Coasters April 7 followed by Reading Majestic 8, Bristol Blerkeller 9, Birmingham Portland 10, Liverpool Croxteth Community School 12, Leeds Warehouse 14, Sheffield Leadmill 15, Nottingham Zhivagos 16, Hull Tower Ballroom 17, Dundee Fat Sams 20, Edinburgh Hoochie Coochie 21-22, Croydon Underground 24, Cardiff Neros 25, Portsmouth Polytechnic 26, Brixton Frigate 27.

Prince To Parade In Britain? ...



PRINCE strips off to reveal his new album 'Parade' which is released by Warners on March 31.

The 12 songs will also show up in his *Under A Cherry Moon* film, due out later in the year. And there are rumours that he might be playing British shows in the summer to warm up for an American tour. But speculation's all it is at the moment.

JAMIE REID, the man who put a safety pin through the Queen's nose, has an exhibition at London Hamilton's Art Gallery from March 26 for three weeks.

Best known for his graphics for The Sex Pistols, Reid set up the Suburban Press - one of the first community presses - in the early '70s and produced such poster slogans as Keep Warm This Winter - Make Trouble.

Although he has recently returned to painting, his sense of the subversive has clearly not deserted him as his latest slogan - Media Sickness, More Contagious Than AIDS - shows.

His latest project is a film called *Leaving The 20th Century*, which he's making with his girlfriend, Letter To Brezhnev star Margi Clarke.

QUEEN 'N' QUO



THE SWANS' third LP 'Greed' is now scheduled for release this week. To coincide with this the band play three more UK dates before returning to the USA, at London ICA (where they'll be supported, probably literally, by four bodybuilders) March 27, Sheffield Limit 30, Leeds Warehouse 31.

'Greed' will be followed by a mini-LP 'Holy Money' and a second 12-inch titled 'A Screw (Holy Money)'.

DON ARDEN, legendary rock tycoon, is facing extradition from America after his son David was jailed on blackmail and false imprisonment charges last week.

David Levy was given a two-year sentence with one year suspended for plotting to blackmail accountant Harhad Patel, who had been Don Arden's partner in Jet Records in America.

David helped his father and two American thugs hold Patel captive for more than 24 hours until he handed over £10,000 that Arden claimed Patel owed him. Patel had alleged that Arden also threatened to cut off his hands if he didn't pay, which will come

ART OF

ZTT, whose record output diminished during the last half of 1985 and has consisted of one compact disc release so far this year - have decamped to Paris for a couple of months - presumably to get away from rumours about their own and Frankie Goes To Hollywood's future.

According to ZTT's own inimitable announcement, they'll be spending their time "in idle consideration of a future... while its current artists and entertainers record and perform throughout Europe and a new set of acts are gathered together."

ZTT's future has been under

growing speculation since their new product dried up last November. This year their output has consisted of one Propaganda compact disc.

They haven't bothered to deny rumours of their own impending demise but they have scotched rumours about Frankie Goes To Hollywood falling apart.

"To say that the group never argue is like saying that Wordsworth never saw a daffodil, but to say that they have split up, well, as the title of one of their new songs has it, 'F*** Off'."

The band are apparently "buried up to their necks in

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 £169 INCLUDES: Return flight to Cologne, 2 nights in first class hotel, Festival ticket. Depart Friday 18th July. Return Sunday 20th July. **QMA**

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14th - 15th JUNE

£79 INCLUDES: 2 day festival ticket, 1 night in first class hotel and all transport by luxury coach from London. Depart 13th June. Return 16th June. **RAR**

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LIVE IN BRUSSELS, APRIL 22nd

£69 INCLUDES: Concert ticket and all transport by luxury coach from London. Depart eve 20th April. Return am 23rd April. **SBB**
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★ NEW MODEL ARMY + others

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£39 INCLUDES: Festival ticket and all transport by luxury coach from London. Depart eve 4th April. Return am 6th April. **BF**

QUEEN

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£69 INCLUDES: Concert Ticket, 1st Class Hotel, Luxury Coach from London, Cross Channel Ferry. Depart: eve 15th June. Return am 18th June. **QB**

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LIVE IN BRUSSELS, SATURDAY 10th MAY.

£85 INCLUDES: Concert Ticket, 1st Class Hotel, Luxury Coach from London, Cross Channel Ferry. Depart eve, Fri 9th May. Return eve Sun 11th May. **QMB**

Send £20.00 deposit per person plus £15.00 each person's and concert cancellation insurance, made payable to M.G.P. to secure a place. Please indicate in the correct box the number of places required.

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

EDITOR: TONY STEWART

DEPUTY EDITOR: TONY MITCHELL

NEWS EDITOR: HUGH FIELDER

FEATURES EDITOR: SANDY ROBERTSON

REVIEWS EDITOR: ROBBIE MILLAR

PRODUCTION EDITOR: CAROLE LINFIELD

EDITORIAL: GLYN BROWN, BILLY MANN,

KEVIN MURPHY, EDWIN POUNCEY

TECHNICAL CONSULTANT: JULIAN COLBECK

CONTRIBUTORS: JACK BARRON, SUE BUCKLEY, GARRY

BUSHILL, STEFFAN CHIRAZI, RICHARD COOK, GARY

COOPER, PAUL ELLIOTT, ROBIN GIBSON, DAVE HENDERSON,

MARY ANNE HOBBS, ROGER HOLLAND, ANDY HURT, BARRY

LAZELL, NEIL PERRY, RONNIE RANDALL, CHRIS ROBERTS,

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

JONH WILDE

PHOTOGRAPHERS: PETER ANDERSON,

DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, JAYNE

HOUGHTON, LAURA LEVINE, TONY MOTTRAM,

ANDY PHILLIPS, CAROLE SEGAL, MARTYN STRICKLAND,

GAVIN WATSON

ADVERTISEMENT MANAGER: JON NEWBY

AD REPRESENTATIVES: RALPH BOON, JANE CARR

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AD PRODUCTION MANAGER: PETER BULLOUGH

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NEWSPAPER

PLAY WEMBLEY

"Bigger than Ben Hur" bonanza, they promise. . .

QUEEN will top a star-studded summer show at Wembley Stadium on July 12 – their only planned British show of a major European tour.

They'll be joined by a new-look Status Quo and The Alarm, together with one more band, to be announced.

Queen last appeared in Britain as part of the Live Aid line-up in July 1985, although their last full presentation was on 'The Works' tour in autumn 1984.

They've spent the last year working on the soundtrack music for the *Highlander* film, which is due to open this summer. An album, as yet untitled, containing songs from the film will be out in time for their new tour.

The stage for their Wembley show will be even bigger than that at last year's Live Aid show and will

incorporate the largest light show ever assembled, plus a special sound system.

As Roger Taylor modestly says, "It will be bigger than bigness itself. It will make *Ben Hur* look like *The Muppets*."

For special guests Status Quo it will mark their first appearance since their recent abrasive court case with Alan Lancaster, who is no longer in the group.

Francis Rossi and Rick Parfitt haven't yet announced their new line-up but there's a new Quo single called 'Rolling Home' coming out on Vertigo on April 25 and, as Francis Rossi says, "The gig with our old friends Queen was just too good to turn down."

"A lot has happened since our last tour and, since Rick and I have been back in the studio with new musicians, all the old excitement's come

flooding back. We knew after we'd done Live Aid last year just how much we missed playing live but it wasn't until now, after we'd been able to put our recent line-up problems behind us, that we felt the time was right for a Quo gig."

Tickets for the Wembley show, which forms part of Capital Radio's Music Festival, are priced at £15 and are available by post only from Queen Wembley, RS Tickets, PO Box 4RS, London W1A 4RS. Cheques and postal orders should be made payable to Harvey Goldsmith Entertainments Ltd and sent with a stamped addressed envelope. There's a maximum of six tickets per person and you should allow five weeks for processing.

The show will start at 2pm and run until 10pm.

THE RAMONES, those four cuddly mop-tops from Gotham City, return to British shores soon for a tour which coincides with the release of a new single and album on Beggars Banquet.

Dig out your shades and see them at Hammersmith Palais May 4/5, Brighton Top Rank 7, Poole Arts Centre 8, St Austell Cornish Coliseum 13, Newcastle Mayfair 15, Edinburgh Empire 16, Leeds University 17, Manchester Apollo 18, Nottingham Rock City 19.

LATIN QUARTER return from their German tour to play the GLC's Final Day Farewell Festival at Jubilee Gardens on March 31. They'll be going on around 9.30pm before Eddy Grant and the farewell fireworks.

JOE BLOW

Hair raising Joe Jackson in three sided album shock plus British dates that aren't quite as big as Queen's . . .

JOE JACKSON returns from a two-year break with a new album next week and two British gigs in May.

The album, 'Big World', was recorded live in New York at the end of January – but it's not a conventional live album. Three shows at New York's Roundabout Theatre were laid down direct onto a digital two-track master. The result is a three-sided album containing 15 Jackson songs, released by A&M on March 28.

The British gigs are part of a world tour and are at Wembley Arena May 24 and Birmingham Odeon 27.

Wembley tickets are £8.50, £7 and £5.50 from the box office and agents or by post (plus 40p booking fee) from Joe Jackson Box Office, PO Box 2, London W6 0LQ. Cheques and postal orders should be payable to 'XL Talent'. Birmingham tickets are £7.50, £6.50 and £5.50.

TOR ORDER



THE PSYCHEDELIC

FURS, (left) Lloyd Cole And The Commotions and Level 42 will join The Cure at this year's Glastonbury Festival.

The Furs, who will headline the opening night on June 20, will be playing their first British show in almost two years. The band are currently in Switzerland finishing off a new album with producer Chris Kimsey.

It will be the only summer appearance from The Furs, Lloyd Cole and Level 42.

Tickets for the three-day festival are £17 by post from Glastonbury Festivals Ltd (to whom cheques and postal orders should be payable), CND, 22-24 Underwood Street, London N1 7JG.

as little surprise to people who've had dealings with Arden over the past 20 years or so.

Arden has been living in Los Angeles since his son was first charged but will now face extradition to Britain to face trial.

BLACK BRITAIN, exponents of 'super heavy funk', at long last release their first single 'Ain't No Rocking (In A Police State)' on 10 Records this week. The group are currently working on material for their debut album and will be playing some well crucial boogie-on-down man music live at Brixton The Fringe March 29. Tickets are £3.50 on the door.

UT, the American trio who migrated to London, release their debut LP on Out Records this week titled 'Conviction'. The band, who've just finished a British tour, follow up the release with a record of their early live gigs in New York City and the UK. In addition, UT have also contributed the song 'Ampheta Speak' to the compilation LP 'Hits And Corruption'.

SILENCE

good food, fair sex, odd television and the recording of their next album which has the working title of 'Cut Off His Legs! The Sickest Escape Into Degeneracy Since Winston Churchill'.

Their next public performance will be on TV in May when presumably they'll have a single to promote.

There are also signs of life from other ZTT acts. Andrew Poppy is recording a new single called 'The Amusement' which is described as "a systematic study of rhythm and distraction", and Anne Pigalle is just about to go into the studio with a batch of songs. Her next

album has the working title of 'Beauty And The Beast'.

Both Poppy and Pigalle are playing gigs in Paris over the next few weeks and Pigalle's show will be in aid of the descendants of Arthur Rimbaud.

And Propaganda, whose 'P-Machinery' single has now entered the chart of every European country except Britain ("We say this simply because this is the age of Show Business," say ZTT) are preparing their second album in Glasgow, Dusseldorf, Berlin and Milan.

But as yet, no actual releases are scheduled from ZTT.

THE FAITH BROTHERS release their first single of '86 this week on Siren called 'Whistling In The Dark'. The B-side is a live version of 'Easter Parade' and the 12-inch also has a live version of Jackson Browne's 'Doctor My Eyes'. The band are currently writing material for their second album.

No Straitjacket Required . . .



VAN HALEN's Hagar-enhanced album comes out on Warners this weekend, entitled '5150' which is both the number of Eddie Van Halen's studio (where the album was recorded) and American police-speak for an insane criminal.

And new singer Sami Hagar (far right) has broken silence about his new band. He could almost be replying to last week's Van Hagar jibe by the News Page when he says, "Some people wanted us to change the name, and a lot of people probably expected me to want to change the name. But that was the last thing I wanted. I was joining Van Halen."

GARY GLITTER has sought solace from his latest brush with the drink/drive laws in the arms of Girlschool – and landed up re-recording his 'I'm The Leader Of The Gang (I Am)' hit with them.

Girlschool say they plotted the whole thing and Gary says he was conned. The result is out on GWR Records on April 14. Producer is Vic Maile who's also working on the new Girlschool album due out in the early summer.

CULTURE CLUB, who've recently completed a television promotional tour of Europe for their hit single 'Move Away', are set to release their fourth album 'From Luxury To Heartache' on April 1. Prior to the release, Virgin are issuing a limited edition 5-inch picture disc of 'Move Away'. As no gigs except the Montreux Pop Festival have been confirmed yet, this is the only way you're going to be able to see those four pretty cultured faces – try moving away from that!

KABBALA play the GLC's Easter Festival Of Black Music at Kentish Town Town And Country Club on March 30. They have a single out on Cabal called 'What Love Is' and are joined by Bobby Watson, Kurtis Lundy, Horizon Quartet, Tony Haynes Quartet, Grand Union Orchestra and Floin And Kintone.

COMIC RELIEF, whose Cliff 'N' The Young Ones single has sold a record 84,000 copies, have announced extra guests for the London shows. The star studded charity shows take place on April 4, 5 and 6 at the Shaftsbury Theatre and will now also feature Bob Geldof, Alison Moyet, Midge Ure, Kate Bush and Howard Jones as well as a long list of comedians including Lenny Henry, Billy Connolly, Mel Smith and The Young Ones. Tickets are now sold out but highlights from the shows features in a BBC Omnibus Show on April 25.

THE STYLE COUNCIL dish up a new single this week titled 'Have You Ever Had It Blue' from the motion picture *Absolute Beginners*.

Available now on FOUNDRY RECORDS

HAMMILL SKIN

The New Album by PETER HAMMILL

Also 7" & 12" Single *PAINTING BY NUMBERS*
features otherwise unreleased track 'YOU HIT ME WHERE I LIVE'

See HAMMILL live at Queen Elizabeth Hall, London on April 25th



FOUNDRY
RECORDS

THE CREAM of New York's hip hop crop will be coming over for Britain's biggest jam at Wembley Arena on July 19.

UK Fresh 86 is being staged by Streetwave and, although no names have yet been divulged "to prevent petty jealousies breaking out in New York", a spokesperson commented that almost any name we cared to speculate upon would almost certainly be appearing.

Indeed, so confident are Streetsounds that the event will be a sell-out that they've already organised two shows - at noon and 6pm. And tickets are already available, price £9.50, £7.50 and £4.50 per show or £15, £12 and £8 for both shows, by post from Streetsounds Fresh 86 (to whom cheques and postal orders should be payable), 1 Haven Green, London W5.

The only name confirmed so far is that of compere Mike Allen, Capital Radio's hip hoppest DJ.

THE DAMNED's 'Eloise', their biggest hit so far, has now been added to their 'Phantasmagoria' album as a blue vinyl 12-inch.

It will not be appearing on their next album, which isn't due until the autumn.

Meanwhile their first two albums, 'Damned Damned Damned' and 'Music For Pleasure', have been bundled up into a double pack on coloured vinyl, which is available as a limited edition from Stiff Mail Order, 45 Coronet Street, London N1 for £7.

BIG COUNTRY, who start their British tour this weekend, release a long-awaited single in April entitled 'Look Away'. The B-side is the title track for the film *Restless Natives*.

The 12-inch features a selection of link music from the *Restless Natives* soundtrack, which gives fans the opportunity to obtain 15 minutes of Big Country music previously unavailable on vinyl.

Stuart Adamson exclusive interview - see centre pages.

GO NOW

Go-Betweens come over for British tour in April



THE GO-BETWEENS, who released their 'Liberty Belle And The Black Diamond Express' album earlier this month to critical approval, set out to establish a chart profile with a British tour next month.

They begin at Croydon Underground April 10 and then play Manchester International 11, Birmingham Triangle 12, Colchester The Works 13, Brighton Escape Club 15, Kingston Polytechnic 17, Coventry Polytechnic 19, Sheffield Limit Club 20, Leeds Warehouse 21, Nottingham Zhivagos 22, Glasgow Rooftops 24, Edinburgh Hoochie Coochie 25, Aberdeen Venue 26, Dundee Dance Factory 27, Bristol Bierkeller 29, London Kentish Town Town And Country Club 30, Oxford St Pauls Arts Centre April 1, Swansea University 2.

Support groups on the tour will come from a pool of The Servants, The Desert Wolves and Microdisney. The last two are already confirmed for the London show.

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28 TORME	25 THE CURE/WATERBOYS
28/29 JAMES TAYLOR	25 THE THREE JOHNS
29 THE BLOODFIRE POSSE	26 THE BUTTHOLE SURFERS
29 THE METEORS	26 BLOW MONKEYS
April 1 KING KURT	30 THE GO-BETWEENS
3 CHRISTIAN DEATH	2 CHRIS REA
3 HALF MAN HALF BISCUIT	34 NEW YORK JAZZ EXPLOSION
5 ACCEPT	4 SIMPLY RED
5 FELT	6 JESUS & THE MARY CHAIN
9/10 SHEILA WALSH AND ALVIN STARDUST	11 CARMEL
11 JENNIFER RUSH	12/13 JULIAN LENNON
12 RESTLESS	12/13 DID
13 KLEER	13 THE WATERBOYS
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BIG COUNTRY - March 27

NEW ORDER - March 28

THE RAMONES - May 4/5

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THE CULTURE CLUB at the Deptford Crypt have denied a suggestion in our March 15 news pages that they have an attendance restriction of 100. A spokesperson for the club described the claim as "ridiculous" and added that the next gig on April 5 featuring The Bolshoi and four other bands is going ahead as previously planned.

KING KURT head out for sloppy seconds at Stoke Shelleys March 26, Blackburn King Georges Hall 27, Dunstable Civic Hall 28, Leatherhead Riverside 30, Lowestoft Kelly's 31, London Tufnell Park Savoy Ballroom April 1-2, Portsmouth Granny's 4, Bradford Dollars And Dimes 6, Birmingham Portland 7, Taunton Kingstons 8.

TWISTED SISTER have added another date to their British tour at Hanley Victoria Halls April 19.

PHRANC, "your basic all American Jewish lesbian folk singer and champion of the Santa Monica swim team," sets forth on her first British tour this month.

The gigs coincide with the release of her new single, a version of Bob Dylan's 'The Lonesome Death Of Hattie Carroll', from her debut album 'Folksinger'.

She plays Bath Moles March 20, Woolwich Thames Polytechnic 21, University Of London Union 22, Vauxhall Market Tavern (women only) 24, Harlesden Mean Fiddler 25, Islington The Pied Bull (women only) 26, Camden Electric Ballroom (with Hüsker Dü) 26, Clerkenwell Gay Centre (women only) 27, South Bank Jubilee Gardens (last day of GLC) 31, South Bank Purcell Rooms (with Billy "Your basic Essex celibate folkie" Bragg) 31.

RAMONES

with guests **THE PRISONERS**
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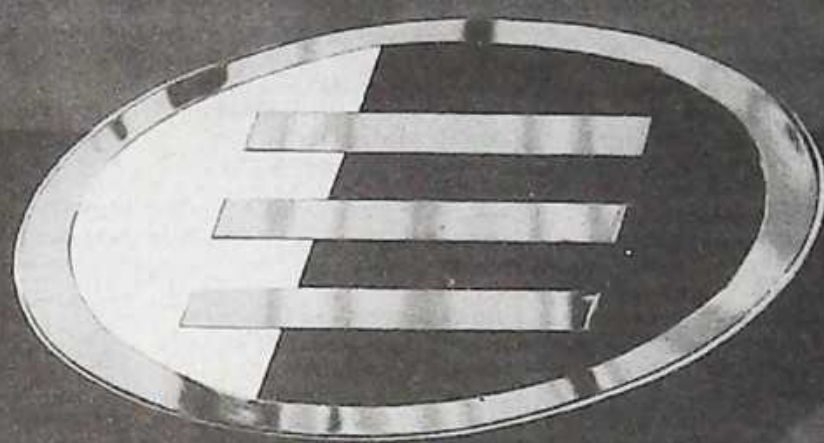
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THE SOS BAND return with a new single on Epic this week called 'The Finest' featuring Alexander O'Neal on vocals. And there's an album titled 'Sands Of Fire' due out in May.

HECTOR ZAZOU has the soundtrack to a photo-novel by French photographer Xavier Lambours released as an album this week on Crammed called 'Reivax Au Bongo'.



BLUE ZONE, a Rochdale-based trio who feature former solo singer Lisa Stansfield, have signed to Arista and release their first single this week called 'Love Will Wait'.

FRANKIE MILLER returns with a single on Phonogram next week called 'I'd Lie To You For Your Love' which also features Simon Kirke on drums and Brian Robertson on guitar. There's an album coming out later in April.

FALCO, whose 'Rock Me Amadeus' single has already been a big hit in Europe and is currently shooting up the American charts, has another tilt at the British market this week when A&M put out the US edit of the single.

COOL DIZZY'S PLAYHOUSE, Rebel Truce, Emptifish, A Motion Industry, The Script, House Of Cards, Paul Groovy And The Pop Art Experience and Renaldo And The Loaf are all featured on 'Against The Tide', a compilation cassette of Portsmouth bands which is available for £3.34 from Bite Back, 14 Teddington Road, Southsea, Hants PO4 8DB.

MINISTRY, the American dance-floor creation of Alain Jourgensen, have a new album out on WEA this week called 'Twitch'.

JOHN HIATT has a single called 'Snakecharmer' - from the soundtrack of the *White Nights* movie - released by Atlantic this week.

SKINNY PUPPY, a Vancouver duo who are "a strange taste and the taste of the strange" have an album called 'Bites' released by Play It Again Sam this week.

THE ESCAPE CLUB have their second single out this week on EMI called 'I Will Be There'.

THE FUGGS, who released their reunion live album a year ago, unveil their first studio album in 15 years on New Rose this week called 'No More Slavery'. New Rose are also releasing the new LP from R Stevie Moore called 'Glad Music' which they stress is an "album of songs" and comes in a pastiche of the Beatles' 'A Hard Day's Night' sleeve.

BACKTRACKS

GEORGE THOROGOOD's first three albums, capturing the white Delaware rhythm and bluesman's early duckwalkin' days in the late '70s, come out again on Rounder via Demon. Titles are 'George Thorogood And The Destroyers', 'Move It On Over' and 'More George Thorogood And The Destroyers'.

AL GREEN's having a reissue jamboree on his own Hi label (through Demon) with his 1969 debut album 'Green Is Blues' (HI UK LP 401), a collection of unremarkable soul and pop standards, and his 'Al Green Gets Next To You' (HI UK LP 403) which was a complete contrast, although it's surprisingly rough in comparison to his later records.



SPIRIT, the American band led by guitar supremo and Hendrix devotee Randy California, have their seminal second album, 'The Family That Plays Together', reissued by Edsel this month. Originally released in 1969, it comes complete with the gatefold sleeve that was previously only bestowed upon the US pressing. Produced by Lou Adler, the album established the group's unusual song ideas that would haunt their work right up to the big bust-up with 'Twelve Dreams Of Dr Sardonicus'.

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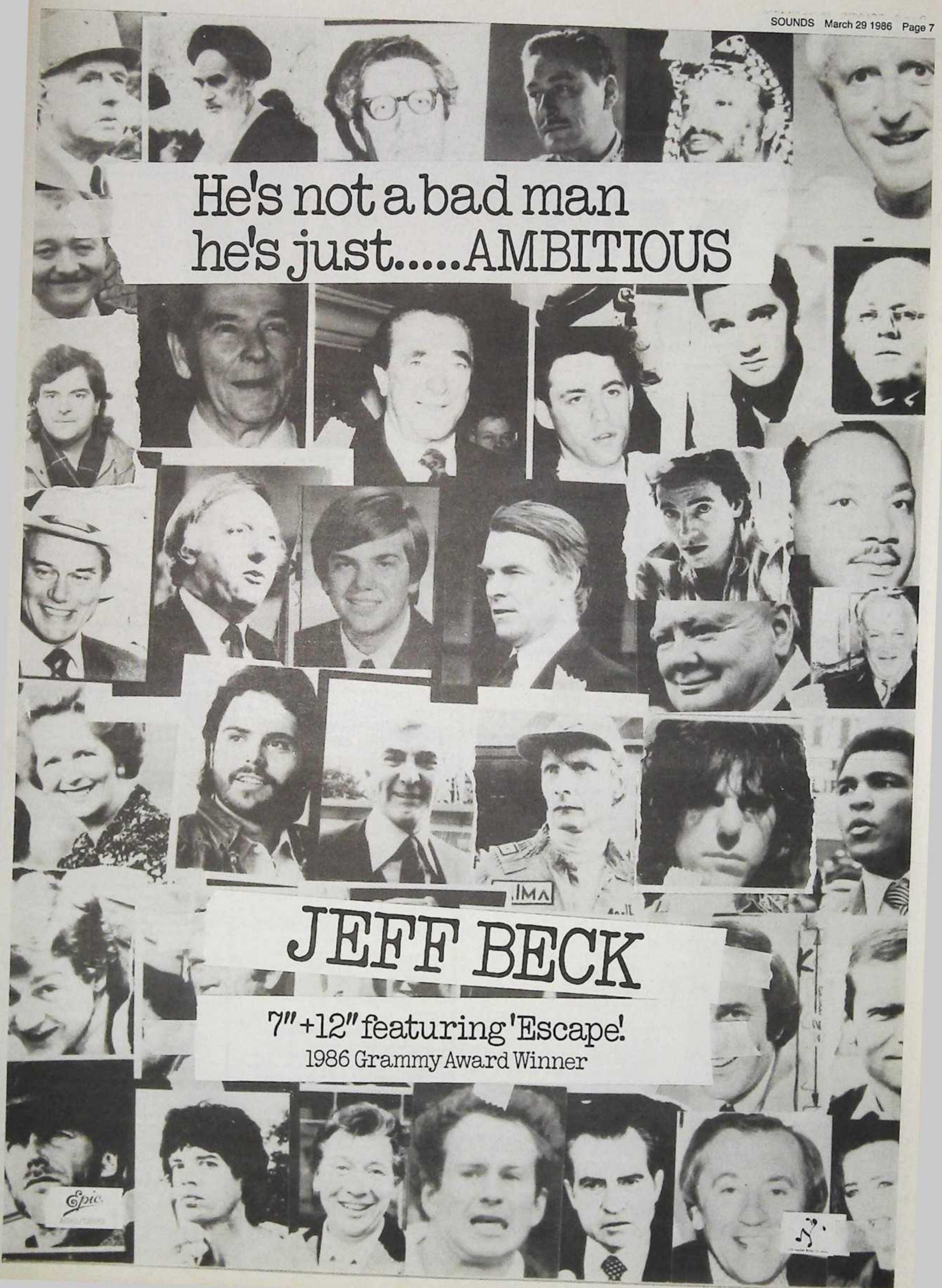
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SHELLEY VISION



PETE SHELLEY returns with more songs about love, evolution and a plastic cup. All these and Pete's dodgy back come under the gaze of CHRIS ROBERTS, who's also trying to understand the history of the universe while GREG FREEMAN goes ape

I WAS asking people the other day; does anyone know what one *does* in heaven?

"In hell you get punished and you repent (but no one hears you cos you're out of favour with The Lord), but I mean what *happens* in heaven? What do you *do* all day? All eternity?"

Don't you sit around on clouds and play harps?

"No no no, Christopher, that's just a cartoon. No, *think* about it. There's this concept of heaven and nobody knows what you do there. But the Pope did say, I mean this new upstart one, he said that in heaven everybody will have a perfect body but unfortunately there'll be no sexual activity. Sex is out because you've got nothing to do it with. And that's an actual part of the dogma; that's the word of The Church."

Why?

"Cos you don't *need* to reproduce. And they're only there for reproducing."

Are you going to be a big famous pop star again in 1986?

"I dunno, I'm up for it."

You're up for it?

"I'm up for it, yeah."

Humans are genetically closer to chimpanzees than horses are to donkeys.

THE SECRET is to act without thinking. There's a convention that you can't, but you should.

"Like when you get up in the morning and decide you'll have some toast and there's no bread so you have to go down to the shops. So you do that and you come back and make toast. Now you've done lots of things, you've had interactions with people, but you haven't bothered about it. You didn't sit down before and write a list of what you had to do, what kind of bread to get, what kind of bread to get if they haven't got that. You just do it and therefore you do a perfect action. It's easier."

"You don't have to go *chasing* around. It's like balancing plates on poles. Y'know, 28 plates spinning round... it's pointless running your life like that, cos you're just running around spinning all these plates all the time. At the end of the day, that's *all* you're doing, just keeping

this whole structure going - and there are far more plates on top of poles in the world than you can keep on spinning. So the best thing is just - well, y'know - spin one plate for a couple of hours if you want, and the rest of the world'll happily go on."

But what if you knock one off, and everyone goes "Aw, look, what a wally, he's knocked one off!"?

"Well... they don't. They're too busy rushing around spinning plates on their own to be bothered about you."

The female to male ratio in orang-utans is 2.2:1.

"Songs are like... when you see a TV you don't just see a flat thing with dots on. You see people, you see Bet Lynch..."

Or you can flick a switch and see a zebra! "Er... yeah."

Pete Shelley kissed me at the Camden Palace once, one of only three people ever to do this. He thought I was somebody else.

THIS SOUNDS awful but the thing I like about my own stuff is that, though I may write lyrics in a fit of pique or amnesia - they're just there - afterwards I can reinterpret them so they fit my situation at the time, and I get new insights, discover new things. Though most are in the realms of fantasy. I sort of have a monastic life at the moment."

Are they sad songs?

"It's not so much pessimism as optimistic realism."

Like acceptance?

"Yeah. Well no. Acceptance always seems like giving in, acquiescence, resignation. It's more like on *The Tommy Cooper Show* where he says, Doctor it hurts when I do that, so the doctor says, Well don't do it then."

"You just get used to living without your desires being fulfilled. One has to."

Do you write to exorcise frustration?

"Oh yeah. At the time, I suppose being in the true sense of the word a *romantic* - I don't mean like Barbara Cartland, I'm thinking of something a bit better... there is passion within people's souls... I think..."

You seem to write about break-ups a lot...

"But I always try to see a glimmer of hope. It's just I tend to know more about that side of life rather than the everything's nice and wonderful side."

Many of your fans relate to that.

"I suppose it's like déjà vu with some situations. When I enter a relationship with somebody, well, I suppose a song can be seen as

something like a beaker... y'know..."

A song is like a beaker??

"A song is like a beaker, yeah, oh dear. A plastic cup. Oh - as an object, you know, a saleable commodity. But the listener projects their own feelings and energies and situations into it. And there are tricks in the music which can generate the emotions and atmospheres conducive to doing that."

"Sometimes I like having bright, up, poppy music, with real slit-the-wrist lyrics."

An objective listener might think you're an emotionally tortured artist type, yet from the times I've met you you don't come across like that at all...

"I am! I'm tortured *inside*! On the outside I radiate calm and jollity."

IF PETE Shelley laughs too much it hurts his back. He just woke up with it the other morning; one of those things. Today he experiences quite a lot of pain in the hinder regions. Sorry.

"Ha ha ha! Oof! Ooh, ow..."

This is Lucy. Lucy is a 3.2 million year old skeleton. What does Lucy tell us? The microscopic wear patterns on the teeth tell us that Lucy ate mostly fruit.

We are at The Commonwealth Institute and are making a pathetic but fun attempt to understand The History Of Man exhibition. We learn how the planet was formed (but I've forgotten now), how the continents were shaped, how man evolved from ape to dickhead. At the end of it Pete Shelley fills in an electronic questionnaire. He makes a little joke when it says Male/Female, by subtly hesitating for a second. When asked to select the three most important areas for attention and research in terms of *Keeping the world alive*, he plumps for Human Relations, Education, and Recycling. The ones in the lead, however, are International Cooperation, Education, and Pollution. Other results show the general public to be ridiculously over-optimistic and egocentric. (Example: Q: Is there anything you can do individually to help matters? A: Yes, 395; No, 47.)

However, I like the machine because it asks Pete intelligent earnest questions, whereas all I've got is stuff about real love and surrealism and risktaking and 'Heaven And The Sea'. As we leave I give the machine a karate chop disguised as a pat on the head.

'Heaven And The Sea' will be Shelley's long-awaited new album (on Mercury) after the single 'Waiting For Love' (produced by Stephen Hague, the man behind The Rocksteady Crew and 'Madam Butterfly') has put him back in those pop charts, which are fine by me as long as Diana keeps showing all you thick yobbos how it's done. The Buzzcocks were indomitable and Shelley is one of our greatest poets. Well, surely you have with someone you shouldn't have? What, never? God, how dull.

'Heaven And The Sea' features some dynamic and involving songs, such as 'Life Without Reason', 'On Your Own' and 'Surrender'.

You're intrigued by computers and very interested in science. This would appear to contrast with your lyrical persona, all fire and lust...

"It doesn't seem strange to me. I don't see any links between the two, true, but I don't see why one shouldn't be able to exist alongside the other. Maybe I'm the true Renaissance

Man!"

Backache.

You're suffering for it. Are you genuinely interested in all this evolution and universe stuff?

"Well... it gives you another perspective on things. One of the biggest traps people fall into is thinking that they know what's going on. And the second one, far worse, is thinking that they can do anything about it. Which I've... got rid of."

So you're a fatalist?

"Oh that's got flaws as well, it doesn't explain anything. I just know that some things happen without me having to do anything. And that if I do certain other things, something will happen. And if I do something for effect, the chances are it'll have some other effect."

When Pete Shelley played at the Everyman Cinema in Hampstead about a year ago, the film he chose to support the set was Bunuel's *The Phantom Of Liberty*. There's a section in this truly wonderful film where people go into private cubicles to eat their dinner then gather at a long table to excrete communally.

More pictures of apes.

"Just think — everyone was unemployed then."

Well, I guess looking like that they didn't think it was worth going to job interviews.

"It's not when I laugh, exactly, it's sort of when the laugh finishes and I straighten up again."

WE HAD difficulty. We had difficulty locating the entrance to The Exhibition. We went round the same block of corridors three times and once we walked through a classroom of kids who stared at the funny men. We got lost.

I said, "Perhaps this is an intelligence test."

He said, "I wonder if we've passed." Then the back was really in trouble.

Naturally you'll be wanting to know why the LP is called 'Heaven And The Sea'?

"All of life evolved from the sea, that's how it all started. It crawled up and got onto this dry bit which is only about a quarter of the total area that we've got. It's still there now, and it's sending up rockets, the idea being we're going to colonise space. But we're trapped at the moment; this is the only time we have. We can't go back in the sea, and if there is all of space to go to then it's too far away for our lifetimes. We're trapped between heaven and the sea."

"I like the sea. Man hasn't mucked around with it too much yet. On the land, things aren't really like they are outside this window. It used to be all green trees and forests."

Isn't that called progress?

"No, it's all part of the madness. Not progress. There's not been much progress, has there?"

FULLY MODERN PEOPLE have existed for 30,000 years.

ARCHAIC HOMO SAPIENS lived in small groups, used relatively simple tools, and left no evidence of art.

Another little sign says we are allowed to pick up the tools and examine them, but there are only two left. The others have been nicked by FULLY MODERN PEOPLE.

An exhibition of paintings in one gallery we



accidentally traverse is called "Amore Intrecciato". All the paintings here depict naked couples with beetroot-purple flesh committing carnal acts of astonishing agility and invention. Pete wants to know how much they cost. I want to know which country this sort of stuff happens in.

"Sometimes I feel really sorry for people, although I know that sounds almost chauvinistic. There's a lot more worth living for than you can find in... Kensington High Street."

Are you talking cerebral things or what?

"Just things I see as basic. All problems are caused by how people react or fail to react to

each other. What upsets me most is to sense the fear within people."

Of other people?

"It manifests itself as that. But there's a fear of being there..."

Of taking part in life?

"Well, of actually saying, I don't really see things this way. It's like if you go out on a date with someone, and you both want to do one thing, but you end up both doing something completely different because neither of you wanted to say, really. Every now and again you need to say, Let's stop messing around with this charade, let's do what we want to do. But

everybody's just gone so conservative. There's no enthusiasm. Of course, back in the 'alcyon days of '76, people just said, Right. Sod that. We're doing this now. Great.

"It's like... you can have a load of people sat in a room, and it'll be as boring as hell. Or you can say, Right, let's have a party now, and you give them an excuse to loosen up."

"It helps if you have a few drinks. But then in the morning, as well as the hangover (hangovers are great for depression, you always put yourself down and think everything you've ever done in your whole life is a pile of shit), you go, Oh no, they'll never want to speak to me again. Then the next time you meet — they've probably been thinking the same thing, that they were a right fool or whatever — you all get back together and it's, Yeah, yeah, let's go and do that."

"But so many people are just sitting round in this constant hangover from all the ideas they could have. They're just not doing anything. Some say these things are because of political restrictions, but I don't believe... I find politics a very 'early '70s' thing. All that bullshit grass roots Workers Revolutionary Party feel. The '70s were a horrendous time. Flares and loons."

But you enjoyed '76 onwards!

"Oh yeah, cos I mean... we all took our loons in, didn't we?"

Did you think then you'd still be singing ten years on?

"I didn't think of anything. Though I did at one point go through my withdrawal phase, the big world wearing me down. I don't know what I'll be doing ten years from now. I just hope I don't have to make any conscious effort other than my natural thing."

Pete Shelley, who recently visited Egypt, has submitted theme music for Channel Four's *Tour De France*, and likes to describe the cover design of his forthcoming album as "a supreme thing". He enjoys playing on all the toys at The Commonwealth Institute. He says, "Let's look at Singapore. There might be some child prostitution", with a twinkle in his eye and a twinge in his back.

"There's something phenomenally potentially depressing about the fact that all of us are going to die."

"Live every hour as if it's your last/You see, the future's as dead as the past." ('Life Without Reason')

"All I need is respect/All I want is a love that is real." ('Waiting For Love')

So what, in your book, constitutes a love that is real?

"It's something I can't put into words."

I choose this point to blow my nose.

"I usually cheat."

Well, what differentiates it from love that isn't real?

"I suppose... if it can't be destroyed. It's more than an emotional/sexual love; it's not like happy families let's get married. I think it's really — two people both knowing that they both know that the other knows. You know."

"But all knowledge is bunk anyway, so it isn't knowledge as such. The difficulty with words is if you say something's one thing it excludes it from being other things. Really, love is not possessive or anything, just a general sense of... the ultimate."

I think you answered that very well.

"Just off the top of my head, y'know?"

Then we go to a record shop.

J A W S

EDITED BY GLYN BROWN

LUX FLAKES



"Lux, if yer don' gedduf my skirt I'manna hafta hitcha!"

Pic: Double

YEAH YEAH yeah - it was the nite of the preview of *The Return Of The Living Dead*, and soundtracksters De Cramps were out in wild array. As you will cop, Poison Ivy was regal, Lux Interior merely illegal, kickin' up ruff over her skirt and cooljivin' (one time now, y'all) with a skeleton who'd come for the show. Loco, just a poco, no?

Other showsters? Angie Bowie (old), Siouxsie Sioux (fat), Steve Severin (sidekick), Depeche Mode (sweet), Michael Palin (daffy) and The Deadbeats (noisy), the latter ensemble sitting right behind myself and annoying me with their showy-offness.

And the flick? Just like home.

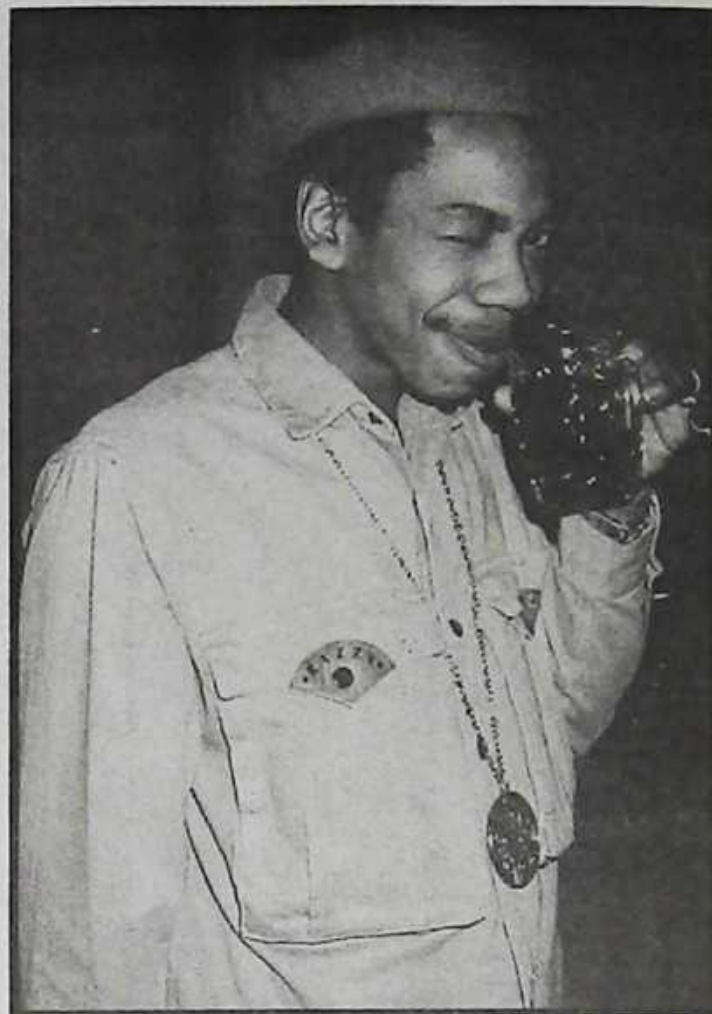
MORTICIA WAX

BAZ BAMIGBOYE SOULBOY SLUR

IS THAT a cheese-and-pickle-on-a-stick just there? Or should I have a ham-and-pineapple? Endless choice and permutation were quite the thing at London Weekend Television's hang-the-expense launch of their radical new pop show *Club Mix* down at Heaven the other day.

Club Mix starts this Thursday on C4 and aims to present "the best of black and black-influenced music and arts", and it'll be hosted by Mr Smiley Culture and the mysterious Prince B. Who is Prince B, we drooled, and, as speculation grew, huge sums of money were staked on proposterous candidates. Barry Blue? Otis Day? The word was out that a 'big name' in soul had been signed up by streetwise LWT.

Amid mounting hysteria some of the future "new, young and angry" faces were announced. Clive Lloyd, Eartha Kitt, Art Blakey (who?) and Iman are some of the talented tots you can expect to see alongside Paul Weller, Lana Pelay and Black Britain, and let me say the Black Britain video



Smiley Culture not Prince B shock!

Pic: Jayne Houghton

was dynamite, do not miss.

Meanwhile, not even an aching version of 'Lover Man' by Carol Kenyon could quell Prince B fever. The announcement was nigh, and revelation time came not a moment too soon. In a move of the canniest ghetto nous,

LWT have selected a living legend, a prophet - shucks, let's face it, a GOD - in the world of black music to host their show. Prince B is BAZ BAMIGBOYE of *The Daily Mail*. The show can't fail. . .

KEV COSMO SAMPSON



Sputnik hairstyle of the week

YOU KNOW, there are people who live on entirely different worlds, almost other planets, in fact. I know, I've seen them. Down on the King's Road they're having a big fashion fair, and the bit we're interested in is the mecca of *The Farce* fashion brigade's special show, that of Hyper Hyper of Kensington. "We're the alternative to Marks & Sparks so how comes nobody buys their undies from us", they say, as musics pump and outfits jump up and down the catwalk, taking in the ridiculous (boys in skirts) and the impossible (who would wear a belt as a dress with no knickers, huh?). And what have ten years and a lot of press done for Boy (p**k tailors of note) who now trade at the Hoopla Hoopla place and showed me fluorescent mohairs and safety pins ten minutes ago? I conclude: not a lot. Revolt into style? Gimme a (clean) break.

STAXA WAX

THE-ESCAPE-TO-JOB



New 7" and Extended 12"
I WILL BE THERE

Lord WAISTREL

THREE HEARTY cheers for Peter Stringfellow! Nobody else could shell out 5.7 million dollars opening a new club, and splash out another half a mill on the opening night party, only to have it end up the biggest wash-out since Hercules flooded the Augean stables!

Yes, I was there at the awesomely awful first night of Peter's yawnsome new Stringfellows gaff in Manhattan. And I only wish I'd been somewhere more fun, like a Leonard Cohen Convention, instead.

I'd fled Blighty to escape that foul transvestite Seething Wells, who had been trailing me for yonks asking for autographs and interviews like some love-struck pup.

And, naturally, when I touched down in the Rotten Apple I was instantly invited to the Stringfellows bash. But even I was (slightly) stunned when I turned out to be the biggest star there!

Most of the names who'd promised to show, like poor dull Duranie John Taylor and that doomed drip Julian Lennon, were conspicuous by their absence.

Granted, Stevie Wonder did put in an appearance. He looked as happy as a hamster en route to Freddie Starr's breakfast plate - and stayed for all of five minutes!

Rumour has it he only came along at all because some wag had promised him, hand on guide dog, that the party was a fundraiser for retired Harlem Globetrotters. . .

Appropriately enough, the new Stringfellows is built on the site of an old department store. Modelled on its London big brother, its chief asset is a black glass dance floor with a tacky neon butterfly a-fluttering underneath. Pass the

chloroform. . .

As boredom went, however, small compensation could be had in the relatively bigger flop of the London end of the celebrations. So knackered and Non-U was the tie-in Covent Garden knees-up that the biggest names on offer were Kenny Everett, Su Pollard and Marie Helvin! Talk about 'When shall we three meet again?'. (A: As far away from humanity as possible. . .)

Elsewhere amidst this pitiable parade of plastics and posers strode that international superstar, Douglas Fielding.

What's that? Who is Douglas Fielding? You mean you didn't know he's the policeman in the TV farce *EastEnders* who spends all his time "hunting for Willie"? If our Winston had known London night life would degenerate to this, he'd have dropped the big one on the morning the socialist tide seized power in 1945!

But even worse scandal was yet to come from my beloved but beleaguered London. For the next morn I heard that the wretched Wham! creep George Michael is now renting himself a £500-a-week Georgian home just a quail's egg's throw from Harrods itself!

However, at the bottom of his drive lies the Turkish Embassy with its heavy round-the-clock police patrols. And just opposite is the barracks of the Queen's own loyal Household Cavalry.

So if the Greek so much as puts a hair of his chest-wig out of place, our gallant lads will reduce the lump to a festering blob of rancid kebab meat.

So let's hope he does, pronto!
Toodle pip!



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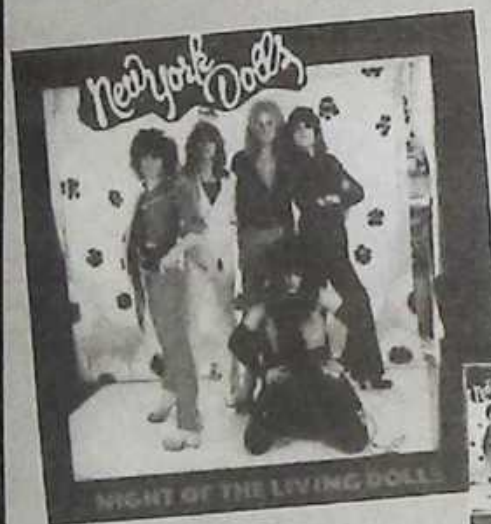
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Dig vis drill, cool cats. . . Graham 'Skin' Skinner goes Levi's ad, plus

Just like honey, the hipper than thou kids boast to Jane Simon about soul and soundtracks. Clare Muller pictures the Hipsway scene

THE NAME on everyone's lips is Levi's. Of course. The name on the lips is 'The Honeythief'. Of course. And as that sound climbs the charts, I can tell you that Hipsway embody a careless fashion; an easy groove; a Scottish four piece; an above average white band.

Their singles steal your affection without compromising your position. Good for the body, good for the soul, and now comfortably ensconced in a residential studio in Surrey finishing their debut LP for mid-April release.

Hipsway were born when two Glasgow bands died. Johnny McElhone was playing bass with everyone's favourite pop stars, Altered Images, that night when White Savages supported them at The Penthouse.

White Savages, a band in love with New York trash and television, featured singer Graham Skinner, inevitably known as Skin, and Harry Travers on drums. As gigs go, that night at The Penthouse was fatal, and shortly after, both bands were no more.

"MD – musical differences," says Skin. Pim joined the story in April this year, but when we met, he'd traded his guitar for a sling after a particularly difficult manoeuvre in the swimming pool. (I think it's called a belly flop.)

From wide collective influences they realised the common ground was dance music.

"This was the time when we used to go to clubs a lot, and that's where we were hearing music, rather than on the radio or whatever," Skin explains. "I think we all got fed up with listening to our Velvet Underground back catalogue."

They toss around words like soul and funk. They cite Sly And The Family Stone, The Gap Band, New Order's 'Blue Monday', but mostly they talk about gospel.

"All the best singers in the last 20 years have taken their expression from gospel," says Harry. "It's the purest form of music. There was no commerciality involved in it at all."

Having signed to

Phonogram, they first concentrated on getting their songs in order, rather than gigging, though they just ended a short tour and have 17 dates pencilled in, mid-May.

"It's all a matter of priorities," says Skin. "We could have gone out and done loads of dates but nobody would have heard of us, which would have been very soul destroying. Now after these singles, we've got a bit of a following."

Hipsway lyrics are open-ended, moody and visually literate.

"Imagine watching a film without the soundtrack," they say to stress the importance of the atmosphere they create, and film is an ideal they strive for. Their early single 'Ask The Lord' came packaged as a double soundtrack, illustrated by stills from its video.

Hipsway sing about nostalgia tinged with hindsight ('The Broken Years'), dangerous desires ('Ask The Lord') and long white cars. They're smooth movers, but there's talk of trading in their loafers for motorcycle boots. Remarkable, in a casual way.

They're calling the album 'Hipsway'.

"It'd be pretentious to call it anything else, really," says Skin. Of course.

Joe Bloke's LUKE WARM Bizzark

Dicky to wed?

THE world held its breath last Wednesday as Prince Richard dithered over his impending engagement to Henrietta Sloane-Ranger.

Would he, or wouldn't he pop the question? And which question would it be?

Crowds of several people lined the streets outside Buckingham Palace waiting for the smoke from the Royal chimney to change from white to black - a traditional sign that someone in the Royal household has burnt another pair of old socks.

Has Prince Richard, nicknamed Dirty Dicky after a series of romances that left the world reeling, finally decided to call it a day? Has the blue blood finally taken over from the red?

Or is it all a smokescreen like the ones the brave Prince must have learnt about in the Falklands where, as second chief on the HMS Philanderer, he taught the Argies a thing or two about beefburgers?

The smart money is on Dicky tying the knot, if only because Henrietta, or Henry as she's known to her doctor, reportedly

likes it that way.

But if the two of them are to splice the main-brace, then a few things will have to change straight away.

The Prince is known, for example, to prefer large-breasted girls with slim hips - a description which hardly fits Henry. In fact, because she suffers from exactly the reverse condition, Henry will have to undergo painful plastic surgery to transplant the excess weight from the lower part of her body to a location where it will look more attractive.

This will still leave her an overall weight problem, but it's fairly certain that she'll shed the requisite six stones after a few weeks tethered to the Royal corgis.

That leaves only the dreadful dress

sense and an accent rumoured to be too plum-in-the-mouth even for the Royals.

Fashion leader Princess Diaper, a long-time chum of Henry's, will bring her vast knowledge of current styles to the bride's rescue; rumour has it that the bridal gown will be designed by the same people who dress the winning dogs at Crufts. And Prince Chugles has offered personal treatment for Henry's vowel problem.



DICKY and Henrietta waving from the Royal balcony



SEXY songbird Cremola Foam (above) has revealed the secret of her new singing success: Great big lungs.

Our favourite Page Three pin-up's first record, 'Get Yer 'Ands Off, Mate', has leapt into the charts at No 22 after just a week, and Crem says it is all down to her secret ingredient - deep breathing exercises.

This has come as something of a shock to all of us here on Bizzark. We were hoping that Crem would put her talents down to something more lascivious, like those big bazookas.

But she insists that her massive breasts have absolutely nothing to do with her musical prowess.

Viewers will be able to judge for themselves tonight when scrumptious Cremola appears on Joan Rivers' exciting new chat show, *Can I Grovel?* She'll be wearing a sensational denim outfit that covers her young, firm

body from head to toe. Crem is now working on her second single and an album.

"I'm putting in incredible hours at the recording studio," she says. But despite the heat of the studio lights, Crem says she's resisted the urge to strip down to an itty-bitsy bikini that barely covers her charms.

"Don't be a dickhead," she laughs. "Why the hell should I want to take me clothes off in a recording studio? Wassa matter wiv you? You go' a problem or sunnink?"

That's our Crem - cocky to the last!

E = MC²

BIG AUDIO DYNAMITE

THE SEER TOUR '86

21st March Newcastle SOLD OUT

22nd March Dundee SOLD OUT

23rd March Edinburgh SOLD OUT

25th March Birmingham SOLD OUT

26th March London SOLD OUT

27th March London SOLD OUT

28th March Bristol SOLD OUT

30th March Poole

31st March Guildford SOLD OUT

1st April Nottingham SOLD OUT

2nd April Sheffield SOLD OUT

3rd April Manchester SOLD OUT

Coming soon the new single

LOOK AWAY

On 7" & 12"

Also featuring music from 'Restless Natives'

BIG COUNTRY

Buy Something Different This Easter!



All albums and cassettes listed below are available at an attractive price at the record shops listed opposite for a limited period only.

LLOYD COLE & THE COMMOTIONS



RATTLESNAKES

STYLE COUNCIL



CAFE BLEU

STYLE COUNCIL



OUR FAVOURITE SHOP

THE JAM



ALL MOD CONS

THE JAM



SNAP!

SHOXSIE & THE BANSHEES



JU JU

SHOXSIE & THE BANSHEES



ONCE UPON A TIME

SHOXSIE & THE BANSHEES



KISS IN THE DREAMHOUSE

THE WHO



QUADROPHENIA

THE WHO



THE SINGLES

ERIC CLAPTON



TIME PIECES

VISAGE



FADE TO GREY

JEAN-MICHEL JARRE



OXYGENE

JEAN-MICHEL JARRE



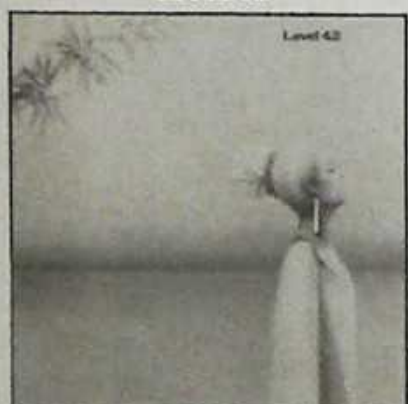
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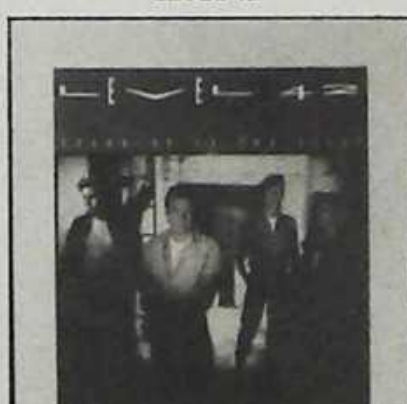
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A PHYSICAL PRESENCE

Available at an attractive price at the record shops listed below for a limited period only.



ABERDEEN	C. B. MILLER	KINGS LYNN	BAYES RECORDIUM
ABERDEEN	NEWMARKET TAPES	KINGSTON	BEGGARS BANQUET
ABINGDON	THE OTHER RECORD SHOP	KIRKCALDY	SLEEVES
ALLERTON	HAKEN & BELL	LANCASTER	DISC MUSIC CENTRE
ALLOA	PENNY LANE	LANCASTER	GARDNER
AMERSHAM	EUROPA	LEAMINGTON SPA	MUSIC MARKET
ASHFORD	RECORD HOUSE	LEEDS	BOSTOCKS
ASHFORD	RAINBOW RECORDS	LEEDS	MR B'S
ASHINGTON	RICHARDS RECORDS	LEEDS	SCHOFIELDS
AYLESBURY	OLIVERS	LEICESTER	AINLEY'S
BANBURY	RECORD HOUSE	LEICESTER	REVOLVER (EASTGATE)
BANGOR	MUSIC MARKET	LEICESTER	REVOLVER (MARKET PLACE)
BARKING	COB RECORDS	LEICESTER	ST. MARTIN'S
BARNET	RECORD PARLOUR	LEICESTER	DAVID'S BOOK SHOP
BARNLEY	HARUM	LEICESTER	CHEVERTON
BARNLEY	BRADLEYS	LETCHWORTH	PENNY LANE
BARROW	CASA DISCO	LIVERPOOL	RAINBOW
BARROW	GARDENERS MUSIC CENTRE	LIVERPOOL	
BATH	DISC MUSIC CENTRE	LIVINGSTON	
BATH	RIVAL	LONDON	
BEDFORD	MUSIC MARKET	N7	SOUNDS TO GO
BEDFORD	ANDY'S RECORDS	N10	HARUM
BEDFORD	WATT RECORDS	N8	HARUM
BEESTON	OASIS	N19	HARUM
BERWICK UPON TWEED	MUSIC SHOP	N12	ARCADE
BEXLEYHEATH	TWISTED WHEEL	N22	GEOFFS
BICESTER	DISC DISCOUNT	NW5	CIRCLE IN THE SQUARE
BIRMINGHAM	ICICLE	NW11	OLIVER CROMBIE
BIRMINGHAM	REVOLVER	W8	TOWER RECORDS
BIRMINGHAM	TEMPEST	SW1	HARRODS
BISHOP AUCKLAND	BROTHERTONS	E6	SGT. PEPPERS
BLACKBURN	REIDY'S	E9	SGT. PEPPERS
BLACKPOOL	RAY'S GRAFITTI	E4	TURNABLE
BOREHAMWOOD	TRACK	E14	SOUNDS RIGHT
BOWNESS ON WINDERMERE	SMYTH'S RECORDS	E15	SOUNDS RIGHT
BRADFORD	BOSTOCKS	E17	SOUNDS RIGHT
BRIDGEND	ROXCENE	SW6	RAVEON
BRISTOL	MUSIC MARKET	SW15	SHADY DEALS
BRISTOL	RAYNERS	EC2	FARRINGTON RECORDS
BRISTOL	RIVAL RECORDS	LONGEATON	OASIS
BRIXHAM	TERRY DART	LUTON	REVOLVER
BURTON	R. E. CORDS	MAIDENHEAD	OPUS ONE
BURY	VIBES	MANCHESTER	BOSTOCKS
BURY ST. EDMUNDS	ANDY'S RECORDS	MANCHESTER	BRADLEYS
CAMBRIDGE	ANDY'S RECORDS	MANCHESTER	PICCADILLY RECORDS
CANTERBURY	RICEMANS	MANCHESTER	MUSIC MARKET
CANTERBURY	RICHARDS RECORDS	MANCHESTER	SPIN INN
CARLISLE	PINK PANTHER	MANCHESTER	YANKS
CARDIFF	HOWELLS	MANSFIELD	REVOLVER
CARDIFF	SPILLERS	MARKET HARBOUR	DISCOVERY
CHELTENHAM	MUSIC MARKET	MARLBOROUGH	SOUND OF MUSIC
CHESTER	PENNY LANE	MIDDLESBOROUGH	ALAN FERNLEY
CHIPPENHAM	MUSIC MAN	MORECAMBE	DISC MUSIC CENTRE
CHORLEY	MALCOLM S	MORECAMBE	GARDENERS MUSIC CENTRE
CLEVELEYS	COBWEB RECORDS	MOTHERWELL	IMPULSE RECORDS
COALVILLE	WATT RECORDS	MUSSELBURGH	ACE MUSIC CENTRE
CORBY	DISCOVERY	NEWBURY	MUSIC MARKET
COVENTRY	REVOLVER	NEWCASTLE	J. G. WINDOWS
CROSBY	CROWN RECORDS	NEWCASTLE	VOLUME
CROYDON	H & R CLOAKE	NEWCASTLE UNDER LYME	MIKE LLOYD
CWMBRAN	SOUNDWAVE	NEWPORT	ROXCENE
CWMBRAN	TRACKS	NORTHAMPTON	REVOLVER
DERBY	RICHARDS	NORWICH	ANDY'S RECORDS
DERBY	R. E. CORDS	NORWICH	JARROLD
DERBY	SIREN	NOTTINGHAM	ARCADE
DEVIZES	P. R. SOUNDS	NOTTINGHAM	SELECTADISC (BRIDLE ST.)
DOUGLAS, I. of MAN	SHOCKS RECORD SHOP	NOTTINGHAM	SELECTADISC (MARKET ST.)
DONCASTER	BRADLEYS	NUNEATON	WATT RECORDS
DONCASTER	ROXES	ORKNEY	E. G. KEMP
DUNDEE	CHALMERS & JOY	OXFORD	MUSIC MARKET (CORNMARKET)
DUNDEE	JJ RECORDS	OXFORD	MUSIC MARKET (QUEEN ST.)
DUNDEE	THE OTHER RECORD SHOP	PAISLEY	STEREO ONE RECORDS
EASTBOURNE	MAX	PERTH	CONCORDE
EAST KILBRIDE	IMPULSE RECORDS	PERTH	GOLDRUSH
EDGWARE	LOPPYUGS	PETERBOROUGH	ANDY'S RECORDS
EDINBURGH	ALLANS RECORD SHOP	PETERHEAD	A. F. YULE
EDINBURGH	ALL EARS	PLYMOUTH	RIVAL
EDINBURGH	AROS	PORTHMA DOG	COB RECORDS
EDINBURGH	HOT WAX	POULTON-LE-FYLDE	TEAN LOWE RECORDS
EDINBURGH	I LOVE MUSIC	PRESTON	HOUSE OF RECORDS
EDINBURGH	THE OTHER RECORD SHOP	READING	MUSIC MARKET
ELGIN	ROCK BOX	ROCHDALE	BRADLEYS
ENFIELD	HARUM	ROCHDALE	SAVE RECORDS
EXETER	LEFT BANK	ROMFORD	DOWNTOWN
FALKIRK	OPTIONS	ROSS-ON-WYE	ROSS RECORDS
FALKIRK	SLEEVES	RUGBY	DISCOVERY
FELTHAM	RAINBOW RECORDS	RUSHDEN	L.N.A.
FLEET	MARK ONE	ST. NEOTS	R. S. HILL
FORMBY	QUIRKS	SCUNTHORPE	RECORD VILLAGE
GLASGOW	AK RECORDS	SHEFFIELD	BRADLEYS (CHAPEL WALK)
	ECHO RECORDS	SHEFFIELD	BRADLEYS (FARGATE)
	THE OTHER RECORD SHOP	SHEFFIELD	MUSIC MARKET
	WEST END RECORDS	SOLIHULL	DISCOVERY
	TOM RUSSELL RECORDS	SOUTHEND	GOLDEN DISC
	A-1 RECORDS	SOUTHPORT	QUIRKS
	LOST CHORD RECORDS	SOUTH SHIELDS	CONTRAST MUSIC
	MUSIC MARKET	STONELEIGH	DIAMOND DUEL
	RHYTHMIC RECORDS	STRATFORD-ON-AVON	DISCOVERY
	BRADLEYS	SUNBURY	RECORD SCENE
	IMPULSE RECORDS	SWANSEA	MUSIQUARIUM
	MIKE LLOYD MEGASTORE	SWINDON	MUSIC MARKET
	MUSIC MARKET	TAUNTON	MUSIC MARKET
	LOTUS RECORDS	THURSO	J. & J. M. SHEARER
	SPENCE'S	TROWBRIDGE	MUSIC MAN
	MUSIC MARKET	TUNBRIDGE WELLS	LONG PLAYER
	G. T. NEWS	TUNSTALL	REPLAY
	WATT RECORDS	TWICKENHAM	HARRY'S 2
	BOSTOCKS	WAKEFIELD	E. G. S. RECORDS
	BRADLEYS	WALLINGFORD	ASTLEY'S
	SYDNEY SCARBOROUGH	WALSALL	SUNDOWN
	THE OTHER RECORDS SHOP	WARMINSTER	MUSIC MAN
	RECORD RENDEZVOUS	WESTON-SUPER-MARE	MUSIC MARKET
	REX RECORDS	WICK	J. & J. M. SHEARER
	STEREO ONE RECORDS	WISHAW	ROUND SOUNDS
	REVOLVER	WOKINGHAM	MARK ONE
	SOUNDS AROUND	WORCESTER	MUSIC MARKET
	ANDY'S RECORDS	WREXHAM	PHASE ONE
		WYRELEY	RAINBOW RECORDS
		YEovil	MUSIC MARKET

ALL PARROT BRANCHES THROUGHOUT EAST ANGLIA AND ESSEX
ALL OUR PRICE BRANCHES
ALL BRANCHES OF AMES RECORD AND TAPES SHOPS
AND SELECTED BRANCHES OF HMV AND VIRGIN RECORD SHOPS

DIRTY MACC



"Brains? Ent they wot yer eat wi' tripe?"

BRIGADE

Real men? We're keeping our opinions to ourselves, but this slur on the town of Macclesfield are self-confessed planks. What's worse, Roger Holland argues. Steve Mitchell reaches for his shutter.

"There were a load of bloody fairies/In Buenos bloody Aires/With greasy hair and sweaty bums/They'd never heard of Boddington's/It were a different country and a different race/No chippies in t'bloody place/Yer can keep that puff Ardlies/Cos we're gonna have yer Malvinas." ('Buenos Aires')

DOES COSTA Mendes really live in fear of real men who can hold their beer? The Macc Lads believe so. But then these Macc Lads dwell in a curious, anachronistic land. Across a spry yet heavyweight collage of riffs purloined from T'Clash, T'Leyton Buzzards, T'Slade and others, they catalogue the finely detailed mythology of a town where a man is judged by his alcoholic consumption, his virility is directly proportional to the size of his beer belly and the number of his tattoos, and women rank just below toilets. A town called Macclesfield.

And 'Beer & Sex & Chips 'N' Gravy', The Macc Lads' debut album, forms just about the definitive testament to the imbecility of a particular objectionable northern stereotype. It's as coarse an exercise in macho breast-beating and outrageous sexism as you

could hope (?) to encounter. Or avoid. And has already been condemned as such by one paper. But surely it's a hilarious spoof?

Eager to discover if these boys are the absolute pigs that they portray or a bunch of grammar school poofs living a finely-weighted larger than life piss-take, I met up with the T' Macc Lads in a pub (where else?) in Victoria.

Muttley M Lad (bass, vocals and beer): "You're the bastard from Liverpool, aren't you? Well, we're woollybacks!" He made it sound a triumph, almost a threat.

The Beater (guitar and sex): "And we're planks!" Over our first four pints I find room for very few words; for the Lads are bent upon abusing our capital city — "it's full of foreigners and bottom boys" — and homosexuals in general. At great length.

Despite all this, as I study their eyes and detect the gleam of intelligence and mockery, I become quite sure that these Macc Lads are simply the biggest wind-up merchants I've ever met!

What makes Macclesfield so very wonderful, then?

Muttley: "It's the centre of the universe! There's more pubs per head of population in Macc than anywhere else in the country. And loads of

them serve Boddington's!"

The Beater: "And there's no f***** poofahs. Stez Styx drove them all out!" Stez is the Macc drummer, currently sojourning in Strangeways.

Two pints later (or was it three?) my legs are going, yet The Macc Lads have not let their guard drop one little bit. But Muttley and The Beater remind me so very strongly of a pair of especially smart yet always superficially dumb pranksters I knew at school that *nothing* they can do can persuade me they're really for real.

When, in desperation, I change tack and accuse them of neither writing nor playing their own music, Muttley sees his chance and attempts to convince me that I'm right and that some mystery 'name' band lies behind their wall of offence.

But a separate, reliable source from The Macc Lads' own schooldays had already confirmed that they are more than competent musicians. This for me defines The Macc Lads' lunatic charm. Their tongues are so far inside somebody's cheeks and their music is so powerfully outrageous that with a degree of real, nationwide exposure they could become bigger than the Sex Pistols. No, honestly.

FASTER, PUSSYCATS



Cats' eyes glowing in the (nearly) dark

54321
MOUNTAIN

The Prisoners

Live

MARCH

25 Brighton, Escape Club · 28 London, Oval Cricketers

APRIL

4 London, The Fox, Palmers Green · 5 Hull, Adelphi Theatre · 8 London, 100 Club
11 Ayr, Asylum · 12 Cleethorpes, Pier Hotel · 15 Leeds, Adam and Eves · 25 London, Greyhound
26 London, Greyhound · 28 Southampton, Riverside · 30 Leicester, Princess Charlotte



New Single

Whenever I'm Gone

7" VAIN 4 12" VAIN 4



The Slits and The Smiths, mixed? Sacrilege?
Without a doubt, **Miaow's** prowl is here and now.
Dave Henderson finds out what nine out of ten cats will very soon prefer

IN A dingy hole in the heart of the metropolis a meet is planned. The nucleus of Miaow — reputable pop combo, part-time subversives, heavy drinkers and big crisp eaters — assemble to the mildly excruciating sound of Dire Straits, live-ish.

No one would think of tracking the tireless trio to this Formica-topped Nirvana. Miaow aren't relaxed, though. Their story starts back in '85. Like a cheap rack piece of pulp, it rotates around the movement of The Gay Animals — a less than pop group — from Manchester to London. An inevitable split sent The Gay Animals to seek refuge in Microdisney and The Kray Cherubs. What was left?

Well, the first paw prints that were to become Miaow were left on the subconscious when Cath and Chris investigated their new stamping ground with crowbar at the ready. Forced entry, a place to stay and the gradual propagation of the group ethic followed.

Now, Miaow have moved out of the unemployable bracket and recruited a new bass person in the shape of Ron. Straight from school, with his duffle bag full of enthusiasm, Ron adds a

slice more structure to the group's sound, but he arrived a microsecond (or two) too late to play on their debut single, which was released at the end of the last year after 40 nights in the wilderness of the indie jungle.

'Belle Vue' is a disjointed piece of mood music that allows Cath to unreel her vocal tentacles and untamed guitar style. Miaow are The Slits with a conscience or The Smiths with a good singer.

Cath: "It sounds really terrible to say this, but I suppose the record isn't really like what we're like now. So many groups say that, but it took so long to come out and since then we've had changes in the line-up and we've had the chance to play a lot more live."

But still, 'Belle Vue' is a classy record and will stand out in years to come, no matter how much the group re-arranges itself. Miaow have already crept on. . .

Chris: "We realise it's important to make records but for me, personally, what it's really all about is playing live."

Certainly, in London, at least, there's been a healthy return to the low level live circuit where bands like Miaow have

managed to capture a much broader, more flexible audience.

With a manager holding their wallet and "preventing us from just going out there and thrashing away", Miaow certainly seem to have their eyes set on the future.

Says Cath: "I don't think we could ever be on a major label."

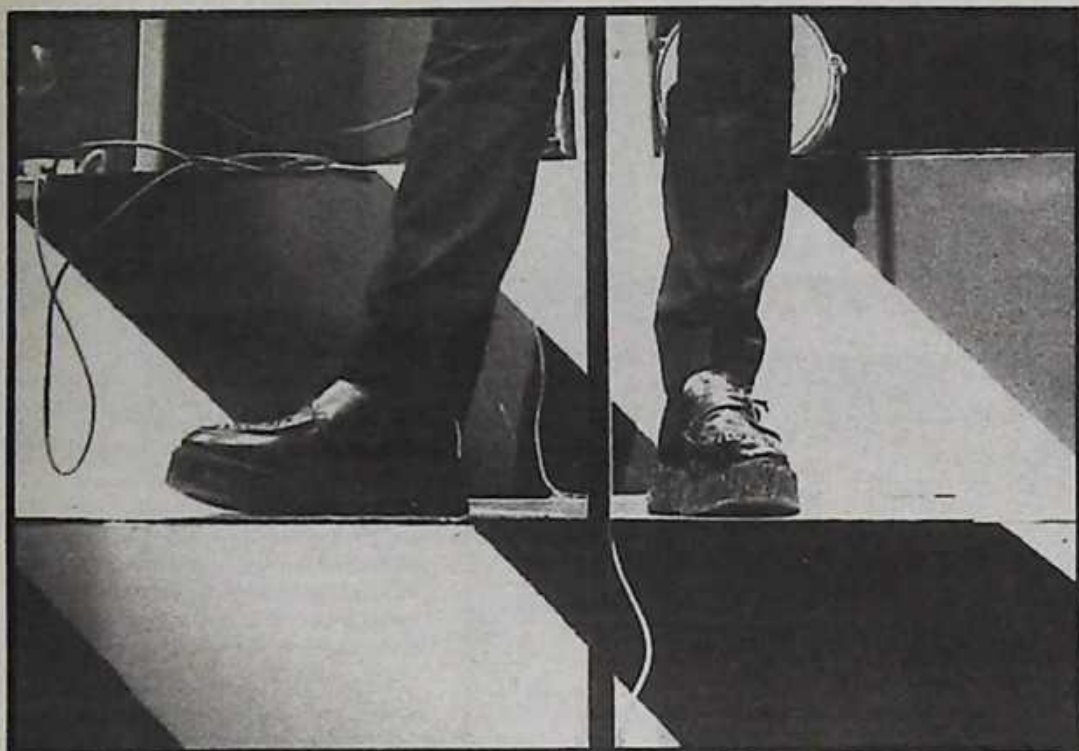
Ron: "All that kind of thing is really different. We play together and I like what I hear, but signing. . . ?" Who are your faithful followers?

Chris: "Nice people. There are nice people around who don't bop you on the nose."

Cath: "Or they're alternative romantics. People who want a little bit more than your typical rock 'n' roll heterosexist images."

Deep down within the heart of Miaow, there's a hell of a lot going on. Beneath the great melodies and modern dance music lie heartfelt real-life sketches riddled with emotion.

Miaow will never sell out five consecutive nights at Wembley, but they know more about day to day struggles in modern day Britain than Mark Knopfler ever will. Still, it's only rock 'n' roll. . . or is it?



Boots, boots, boots, boots, walking up and down again

RAGING TED

Do you know about **Ted Chippington**? Well, why not?! This joker is funnier than Russ Abbott and twice as ugly, and half the country is already in the palm of his hand. **James Brown** cracks a can and a joke

SHARP TALKING top entertainer (as in singing comedian) Ted Chippington strides into the room, dismantles four litres of Banks' Beer from the respective cans and crumples the Venom single off the record player. He replaces it with the 12 inches of hot truckin' soundin' vinyl that passes for his first LP, on sale this week.

Since his debut appearance supporting the Human League four years ago in a Bingley barn, Ted has been the respected guest of most of the country's better bands — Cabaret Voltaire, The Fall, The Three Johns, Fine Young Cannibals and Mud, to name but five. The verbal highlights, the dry wit, the completely unfunny lines followed by waves of laughter, the deadpan disco and the barking dogs are all to be found on his new record.

"It's called 'Man In A Suitcase' and it's named after where I left the last journalist who reckoned I wasn't funny." To this day, Mat Snow still has that peculiar cubic shape to his body.

Taking a pair of suede shoes and a drape coat out of a customised frying pan, Ted comments briefly on his chip-making talents.

"I used to live with a load of vegetarians, so chips were the only thing we had in common."

Most of what he says is a lie. I've woken to a plate of chips and beans, two hours after a lunchtime drink that became an afternoon drink that became a two-hour sleep that became a vision of Ted Chippington erupting with jokes, anecdotes, and untruths about the long-player Vindaloo Records are releasing and we're supposed to be discussing.

In reality, Ted is sitting across the room talking television with the

charismatic journalist from Manchester's excuse for a *What's On*-type magazine, *City Life*.

"One of my favourite programmes is on at about three o'clock on a Tuesday, called *That's My Dog*, a quiz show with families and their pets... brilliant. *Central News* is one of my favourites, we can watch that in about ten minutes. I suppose if I lived in Manchester the Granada news show would be my favourite — it's all modern, isn't it? Tony Wilson reading the news in front of New Order posters. *Bullseye*, that's another good show."

Ted Chippington is not very forthcoming.

"I don't like doing interviews much. I've not that much to say. I did a radio interview once which lasted about 15 minutes and all I said was 'yes' and 'no'. 'No' about 22 times and 'yes' three times — there's a bit of that on the album."

Unlike his good mate Russ (Abbott) however, Ted does know how to make people laugh.

"Walking down the road the other day, this chap pulls up to me and says, I'm in a bit of a dilemma. I said, Aye, good motors, Dilemmas, not quite as good as a Marina but not bad all the same..."

"Before I broke into the entertainment world, I worked on the M5 just past Strensham Services — oh,

and John McEnroe once came to see me with a load of other American tennis stars at the 100 Club. That's his autograph up there; he wouldn't buy a tape, though. They're the only interesting true stories I know."

Though there is the one about being dropped from *Whistle Test* because Andy Kershaw discovered Bob Dylan in North London and insisted the old get was more important than Birmingham's funniest resident. Maybe when the appearance is rescheduled for the next series it'll halt Ted Chippington's "filth, the fury, the frenzy" indictment of television...

"Look, *Central News*!"

The volume goes up and the interview leaves via the double glazing.



Chippington looks at his boots

THESE THINGS HAPPEN . . .

BUT WHY do they have to happen to me? Due to monkeys in the trees, bears in the woods and gnomes in the works, my feature last week on Hüsker Dü implied that Swans, Sonic Youth, The Butthole Surfers and The Meat Puppets all sneered at the Minneapolis trio's move from Indieland to WEA. In fact, I didn't write any such thing, and can only think whoever sub-edited the piece must have been high on Lucozade. Apologies, I've just shot the person concerned.

JACK BARRON

A FLOCK OF SEAGULLS

THE NEW ALBUM

A FLOCK OF SEAGULLS

A FLOCK OF SEAGULLS

DREAM COME TRUE



DREAM COME TRUE

INCLUDES THE SINGLES

WHO'S THAT GIRL
(SHE'S GOT IT)

HEARTBEAT
LIKE A DRUM

AVAILABLE ON
ALBUM AND
CHROME TAPE



SPIRIT OF '86



More sex and success? Yes, CHRIS ROBERTS skirts round the meaning of life with HULA. Duck-prints by RONNIE RANDALL

SHORTLY AFTER we have seen his paintings, Mark says: "The whole thing about *anything* making sense is a big question mark. Things only make sense if people are led to believe they make sense."

Last week I walked round a corner and saw a black metal duck which was six feet tall. Through its transparent belly I could see a human head. It was wearing a crown.

Quite a while before that I met Hula. If hell is hot, Sheffield is heaven (or something). Hula's new double album is '1,000 Hours'. We sit in a room with a blackboard, on which are lots of words including a reference to an album review: "Friday - Four-star Roberts and Ronald Randall".

"It makes me sound like a

bloody petrol."

That's what I say.

Hula - Mark, Ron, John, and Nort - say:

"We talk about *power*, which both politics and art have on different levels. The two rely on each other. It's the same with any two fields, however opposite they might seem to be.

"We see certain contradictions, which is probably why a lot of people think our stuff's difficult. You can spend hours and hours going into it.

"It's nice to get people relaxed or to get them dancing and forgetting or listening to what you may want to say; but in the end they get *whatever they want* out of it."

Hula are not sombre people. They just sometimes sound like they are. What important elements of soul music come through their stalks?

"Soul."

Oh. Like... sexual?

"Yes, that's really... crucial."

You don't think it's too cerebral to be sexual?

"No, no. Basically it's still sex music."

Are you aiming for longevity?

"Yes, we keep eating yoghurt."

HULA HULA Hula (recurring) reckon their statements are implied and intrinsic rather than explicit or self-conscious. I suggest that their releasing a double (half live, half studio) album is a bit "conventional" by their standards; they think it's unusual and odd.

They say they're emotional, diverse, and ambitious.

"In Britain anyone working in what could loosely be termed 'a creative field' is seen by the collective attitude as low priority, or as an overgrown child. Whereas in Europe it's got more of a place; in their cultures it's realised as being a useful thing. Without it being terribly intellectual or gratingly serious, it's just part of people's lives."

Why not in Grey Britain?

"Religion. Protestantism is the key factor; it's just been allowed to go on since the middle ages."

I would say Hula were thoughtful.

Is what you're doing related to pop music at all?

"Er... I would say it *must* be..."

Do you want to be rich and famous?

"Why is success judged by

money and sales?" asks Ron. "It's all so irrelevant. Lots of independent bands could be as 'successful' as Wham! with that sort of backing. It depends on your perception of things."

"That could also be seen as a cop-out though," interjects Mark. "Creating your own criteria. People could say that's only because we can't accept the structures of success and failure that we're born into."

Nort looks up and says, "Sometimes I wake up and I feel successful just cos I've woken up."

One empathises.

What got you involved in this in the first place?

"Given a situation where nobody's doing anything that you would've liked to do... do it yourself."

Is it true that you're pretentious artschoolers who only get by cos you've got friends in the press?

"Those sort of comments you read are just blind ignorance," assesses Nort. "It's like me trying to write down the ingredients of a baked bean, just trying to guess..."

Do your titles always bear a relevance to the tracks?

"Chortle chortle. Sometimes. Occasionally."

In 'Big Car' there's the lines about "I murdered my own child..."

"Ah," begins Ron.

(Shall we do that again? "Ah!" begins Ron.)

"It's quite boring to always put your own points of view forward. It's more interesting to put the opposite, and be scenic, filmic. To throw in a few non-sequiturs. That's right, isn't it? Not to say, This is the lyrical content. It's a good way of unscrambling preconceptions and conditioning."

'Gelsemina' was quite possibly the name of Fellini's wife.

"We were joking about the number of songs that have girls' names in them."

Do you think your music's better if listened to on drugs?

"Oh well... it should certainly be intoxicating *in itself*. It's up to you."

ASK Hula who, when playing live, utilise visuals to sometimes staggering effect, if they think television is a productive art form or a negative anaesthetic.

"It can be both," says Nort. "It depends on the recipient. For our generation the TV is the fireplace; it's always on, there in the corner. It goes in to you, and therefore it *ought* to come out. You can use it, or abuse, or distort it; or take it a step further."

"About brainwashing," adds Mark. "You either trust the great British public to have enough sense, or you don't."

Hula, who soon release a new single called 'Freeze Out', and whose records reveal new and worthy layers with each listening, will continue to distort the facile new reality. That's really good. They ask me if I think this will be their big year. I tell them I have no business sense, but sincerely wish them well.

It was in Figueres. The duck.

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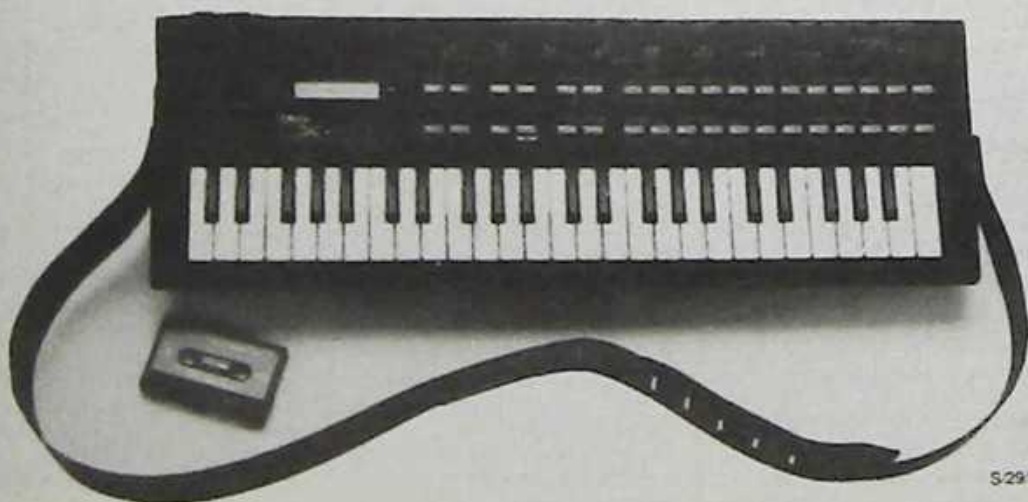
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S293

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL



DARYL (Barret Oliver) tries new hair transplant method

DEFECTIVE DARYL

D.A.R.Y.L.

(Columbia)

LAST SEEN as the cutesy young kid in *The Neverending Story*, eleven-year-old Barret Oliver turns up once more as the larger than life young hero of *D.A.R.Y.L.* There is something very, very odd about Daryl, as he appears from nowhere in the middle of a small town suffering – as he puts it – from selective amnesia.

He is soon farmed out to foster parents who discover, much to their alarm, that they have a mixture of Einstein and Mozart on their hands. When his "parents" eventually turn up to claim him, they get to thinking (once they have wiped

away the tears, that is) that maybe they weren't his real parents after all.

They're not. Daryl is a robot escaped from a top level, high security plant somewhere near Washington DC and *D.A.R.Y.L.* is the story of how he escapes yet again. Kids' stuff it is, but then so was *ET* – and I didn't like that much either.

But *D.A.R.Y.L.* could have been a lot better if someone, somewhere had resisted pouring treacle over all the adult parts and injected a little more pace into the first 60 minutes. Still, Barret Oliver is a star in the making and kids should love it even if the rest of us don't.

JIM KITE

JOHN LENNON

Live In New York City

(Picture Music)

PETRIFIED OF performing live, Lennon spent two months rehearsing solidly for this gig – his reply to Harrison's Bangladesh beanfeast. And still he says "Welcome to the rehearsal".

It's not that bad. In fact, coming off the back of the poorly received 'Some Time In New York City' album, his struggles to stay in America and his New York radical chic revolutionary friends of the time, it's better than even Lennon had a right to expect.

But watching an ashen-faced Lennon frantically chewing gum in an attempt to hold himself together, you get the feeling his only interest at times is in making it to the end of the gig.

He does so with a dogged determination and a cynical mask that allows him to mock songs like 'Come Together' and even 'Imagine' and take a sideswipe about "everybody making a buck out of these things".

They still are John, they still are.

HUGH FIELDER



JOHN GORDON SINCLAIR, girl, and picture

THE GIRL IN THE PICTURE

(Rank)

EVERYBODY KNOWS you can have too much of a good thing. Bill Forsyth found this out when he repeated the successful formula for *Gregory's Girl* and *Local Hero* in the dire *Comfort And Joy*. He learned his lesson and retired to lick his wounds, grow his hair and write – or so the story goes – an historical drama.

The Girl In The Picture has nothing whatsoever to do with Bill Forsyth, but it does feature *Gregory's Girl* (and now *Hot Metal*) star John Gordon Sinclair in the leading role, it is shot in Glasgow and it does try desperately hard to repeat the aforementioned successful formula. First time writer and director Cary Parker is American, but that's no excuse – his light-hearted comedy caper catches none of the wit and flavour of that great city.

The tall and gangling John Gordon Sinclair oozes charm as the young photographer who rejects his gorgeous, pouting girlfriend Irina Brook in favour of the gorgeous, pouting girl in the snapshot. But when he eventually meets her, she turns out to be a let-down, as we knew she always would, and the story ends happily ever after.

The cast do their best with the twee little script, but *The Girl In The Picture* should never have left the darkroom.

JIM KITE

TURNING ON – ROCK IN THE LATE SIXTIES

Edited by Ashley Brown and Michael Heatley

(Orbis)

THIS IS not really a book about '60s rock. It's actually a collection of relevant articles

from the recent *History Of Rock* weekly partwork: the one that built up into a wonderful bound set you'll treasure always, etc etc etc.

As a result, it's more of a book to dip into than read through, with some excellent individual pieces such as Lenny Key's crisp garage-bands feature, though there are some

quite sizeable gaps in the coverage.

What does make it interesting is the high standard of the illustration throughout. Plucked from every archive they could find, the pictures are a treat, from the cool Hendrix pix to the nightmare images of Donovan.

IAIN SMITH

Reviewed by
Andy Hurt



THE BOLSHOI: ballet high

THE GODFATHERS 'This Damn Nation' (Corporate Image) Of course I could be wrong, but is it really just my imagination running away with me when I detect signs of a long-overdue swing away from the hegemony of the students-as-anguished-young-men bands? Is the dynasty of impotence about to be overthrown by the barbarian horde, among whose ranks the name of The Godfathers resonates ever louder?

These boys have got spunk alright, and 'This Damn Nation' represents an essential upgrading of the promisingly high standard set by 'Lonely Man'. An '80s 'Stepping Stone', this cracker is backed by the psycho-Merseybeat of 'Can't Leave Her Alone'.

FEARGAL SHARKEY 'Someone To Somebody' (Virgin) The only man in the universe to have successfully portrayed a *Doctor Who* monster without make-up is back again to prove that the punk equation of two plus two most emphatically equals five. Fifth columnist David A Stewart has once again been allowed to undermine the opposition to The Eurythmics by paying lip service to the '80s icon, the drum sound and piling the pop rubble on top. A Brooce sax solo, gushing strings, double-tracked flute and ol' fish face gobbling along for good measure. "Hello Doctor Who, I'm a Dalek. Exterminate!"

VAN HALEN 'Why Can't This Be Love' (Warner Brothers) Runs for three minutes but plays like a two minute whizzbang, the mark of a true pop classic. Van Hagar's debut pulsates and crashes through its course, the very acceptable face of HM.

GEORGE MICHAEL 'A Different Corner' (Epic) The first disc by the organ-grinder since dumping the monkey has boy George sounding amazingly like David Cassidy. Gains many points by sidestepping the thorny problem of achieving the drum sound by dispensing with the drums altogether. Let's go out on a limb on this one... a hit?

THE STYLE COUNCIL 'Have You Ever Had It Blue' (Polydor) Extracted from the musical of the '80s, *The Katy Kermit Story*, this is pointless, pleasant hack muzak which will hopefully set the seal on the whole South Molton Street cool jazz fiasco. Sade is the Cilla of this decade and the whole caboodle is a thinly-disguised refuge for ageing middle-class punks seeking to deny

their past. Will Paulie be happy only once his application to join the Harlem Globetrotters has been accepted?

DOUBLE 'Your Prayer Takes Me Off' (Polydor) By way of showing that hypocrisy is alive and well and residing somewhere in North London, howzabouta favourable review for the best thing to emerge from Helvetia since Orson Welles invented the cuckoo clock? Yeah, Kurt Maloo does sound like Al Jarreau, but the sole (if I was in the least bit trendy that would've been spelt 'soul') consideration in this case is the quality of the material, which in pop terms is of a far higher calibre than the recent works of bicycle boys Talbot and Weller. A kind of hit.

BOB SEGER AND THE SILVER BULLET BAND 'American Storm' (Capitol) "Jeepers, a total Bruce Springsteen rip-off" shout one and all, with the possible exception of the "jeepers" bit. However, if we drive the Tardis round the block to 1973 or so we might find the accusations of plagiarism being directed at the Asbury Parker. 'American Storm' rocks along with gusto that belies the image of a man who appears to have had a head transplant, with Kenny Rogers as donor.

A-HA 'Train Of Thought' (Warner Brothers) Finnish rockers Yo-Ho bounce back to prove they are capable of putting three words in the correct grammatical order. Hankii Pankii (19), Artti Fartti (19) and Andii Pandii (19) stuff various coloured hankies in the back pockets of their partially-buttoned red tags and limp down to the Gerbil Beat bar for some hi-NRG action. Not such an obvious hit this time around, but a hit nonetheless. Rating PG.

CIRCUS CIRCUS CIRCUS 'Butcher Bitches (Chop Chop Chop)' (Three Records) Well lads, the video's obviously guaranteed to cop a fair wodge of screen time, due in no small part to the participation of one R Mayall Esq. But will they be watching you, me Forest Hill boyos? Still, a pretty good disc with a supreme solo from either Ric, Rick or Richard (perm any one from three). Smart suits, smart movements, smart songs, smart PR, not a hit but a significant hike up the ladder.

THE CRAVATS 'The Land Of The Giants' (Reflex) Ah! The Cravats! (This time as opposed to Ah! DCL Locomotive! or Ah! The Very Things!) The barmy-conscience of an all-too sane

world, The Cravats find themselves in the Land Of The Giants armed only with a puny twang guitar but manage to rumble their way out of trouble. The good Doctor and The Shend have been handed the keys to the city of levity, each man a DadaKopf. Now give them the freedom of Redditch!

MIAOW 'Belle Vue' (Venus) (Reaches for olive branch)... So what if Miaow revolve around the talents of a hackette for the *Bedsit Gazette*? Me, partisan? Pshaw! Unorthodox recording techniques fail to camouflage an essentially sweet and mildly enigmatic piece of placcy which promises more for the future than the present.

EVELYN CHAMPAGNE KING 'High Horse' (RCA) **LONNIE HILL 'Galveston Bay' (Ten)** **52ND STREET 'I Can't Let You Go' (Ten)** If you live outside the metropolis you will be spared/deprived of the privilege of lending the odd ear or two to Toe-Knee Blackburn - yes, he's still firing on all cylinders. On the Ideal Home Exhibition: "all the big knobs are out today". Here then are some of the SEN-SA-TIONAL sounds Tone has been playing since their arrival on import in 1948. 'High Horse' has been waking us up in London Town for a while now, and much rather this goody than Gargoyle Sharkey to dunk one's plain choc digestives along to. This 'un just happens to feature a full-length 'Shame' on the B-side of the 12-inch - oh, those marketing boys...

Long-time TB obsession 'Galveston Bay' makes it across the pond at long last to sail sweetly up the charts, no prob.

Having a supine audience is obviously a great way to instil a new song in the bonce despite vain protestations; once again the DJ with the big 12-inch has pulled off a propaganda coup, this time with 'I Can't Let You Go', by Manchester's 52nd Street. Singer Diane Charlemagne (a common enough name in Manchester) twitters a siren song over a solid enough backing.

SMASH PALACE 'Living On The Borderline' (Epic) The alarm clock rings. Phew, it was all a dream - the guitarist hadn't ever listened to The Edge and the singer hadn't even heard of the Psychedelic Furs and certainly wasn't trying to emulate David Bowie in the chorus. Phew.

NITZER EBB 'Warsaw Ghetto' (Power Of Voice Communications) This is great for at least ten seconds,

but 17 minutes and three mixes later not much else has happened beyond confirmation of the presence of the entire Cabaret Voltaire and DAF catalogues in these boys' collections.

THE REPLACEMENTS 'Swingin' Party' (Sire) I'm probably supposed to like it as it's probably incredibly hip to like it and I'm probably a complete dork for venturing to suggest that 'Swingin' Party' is probably a remarkably gutless Radio Two of a disc, which dilutes the verse of 'Young Hearts Run Free' without having the energy to get as far as the chorus.

JAKE BURNS AND THE BIG WHEEL 'She Grew Up' (Survival) Where have all the Ulster punks gone? What is Jake Burns doing playing at The Alarm playing at Springsteen playing Dylan? And can that really be Serious Drinker Pete Saunders on the imitation ivorys? You're buying the beers next time, me old cock...

IMPERIET 'Peace' (Mistur) **THE ESCAPE CLUB 'I Will Be There' (EMI)** Sporting the tag of being the Scandinavian Clash may shift the odd unit or two in Sweden but it won't necessarily translate into success abroad. Accordingly - like the good old Alarm - Imperiet have moderated their approach, in this instance opting for a throbbing little builder with Pim (for that is his name) graduating from throaty groan to full-blown transvestite howl. Fair.

I suppose 'Peace' is an easier subject to work up a lather about than, say, the demise of the Luncheon Voucher in the '80s, and The Escape Club are another bunch of mildly irritated young men, B-siding about 'Money And Guns' while whizzing around in passionate little circles on 'I Will Be There'. Neat castanets, though.

PAUL BRADY 'Deep In Your Heart' (Mercury) This man is apparently much admired by Mark Knopfler and it's easy to see why - on the Chris Rea/Chris Cross receding tight perms and Blanched cricket boots level Brady merits an elevated position. Sickeningly easy listening.

PHANTOM ROCKER AND SLICK 'My Mistake' (EMI American) Gawd blimey, I have enough of a job as it is trying to convince my stay-at-home colleagues that there really is something in the current crop of young rocking bands without dozy turncoats

like this shower issuing turgid wanna-be Keith Richards rockers. Gunk.

THE HIGH FIVE 'Cold Steel Gang' (No-Go) **KEEP IT DARK 'Dreamer' (Virgin)** **THE LIGHT 'Contrasting Strangers' (Inevitable)** **HERE'S JOHNNY 'Love You To Death' (RCA)** What do you call a scouser with a tie? The accused. Gulp, thoroughly gratuitous, cheap humour, exactly the sort of stuff the *Grim Student News* would not permit within its pages. Still, having just bunged a score (*Minder* gets everywhere, dunnit?) on Everton for the cup, I love the yokels dearly. 'Cold Steel Gang' is what The Alarm wish they sounded like; within an unadventurous jangly mid-Atlantic framework lurks an infectious enough hookline - give these boys a YOPS scheme forthwith.

Fellow Skag City-ites Keep It Dark have obtained the services of Clarence Clemons on loan from fearsome Feargal in order to polish off a Paul Simon soundalike's workmanlike ditty, tailor-made for Simon Bates.

What's this? Another combo from Tarbuckville? Must be in anticipation of Saturday week's Grand National (West Tip on the nose, Port Askaig each way). Brian Atherton may think he's Scott Walker, but this is 100% proof OMD, oboe or no oboe.

Do me a favour - more Liverpudlians? No wonder there's so much unemployment, they're all making records. Here's Johnny are the best of this battalion, meandering around divertingly on 'Love You To Death' without ever reaching the chorus of their destination. Getting there is half the fun.

TIME BANDITS 'Only A Fool' (CBS) We've been warned off one-word dismissal, so this is a rather roundabout way of saying this record is completely dreadful.

THEN JERICO 'Muscle Deep' (London) Looking at the sleeve my stomach packs its bags and purchases a ticket for Heathrow, at the realisation that I quite possibly played alongside one of this mob in a group some time in the mid-'30s. If this is the case this is an exceptionally well-crafted, melodic pop song which the record-buying public can ignore to their cost. If this is not the case then this is a rather blatant cash-in on the stuck-in-a-rut predictability of Sarah Miles lookalike Jim Kerr. Either way, good luck to 'em.

LOGGER



"I can remember when I was about 15 and 16, getting a ticket to see maybe Roxy Music or Mott The Hoople and being really into just looking at the ticket and being excited about going to see 'em. I like that excitement, that innocence about music."

Think Big! PAUL ELLIOTT goes down to the woods and is sure of a big surprise when he meets BIG COUNTRY guitarist STUART ADAMSON. PETER ANDERSON chips in

OVER A recent muggy mid-March weekend, the dour, colourless West German steeltown of Essen was the stage for the last of a long-running series of televised *Rockpalast* festivals.

It was an unusual event by any standards, an ambitious but tiring mixture of live and recorded concert footage and largely ridiculous interviews, during which the interviewees were left to fidget idly as their words were treated to instant German translations.

Propping up *Rockpalast*'s last legs were Euro rock boremongers BAP (the toast of all Germany), Jackson 'Kick Ass' Browne and, of course, Big Country, the sole reason for our trip into this industrial centre and quiet cultural backwater.

It goes without saying that BC's buoyant charisma by far outshone the efforts of the other two acts, but there were a couple of surprises on the night, too.

The first noticeable change was the dapper new twist to their dress sense (all silk suits and waistcoats) and, more importantly, there's a fresh new single on the blocks titled 'Look Away' (due for release April 5) which promises to steam into the charts with the kind of surety that's been missing since 'The Crossing' ran dry. A handful of other songs from the forthcoming LP, 'The Seer', hint at a further refinement of the Big Country sound. It's as if they've gone halfway back to the pop romanticism of 'The Crossing' without ever dwelling too lengthily on the past.

A synthesis of the first two records?

Guitarist/vocalist Stuart Adamson, relaxing between gig and interview, thought not.

"I would disagree with that inasmuch as the songs deal with completely different subjects *again*. As far as the sound of the band goes, and the overall feel of the album, I think we'll always be readily identifiable as Big Country because that's what we are, that's what we play.

"If people take a negative view and say that we sound very samey, then I'd take a much more positive view and say that we have a unique style that's purely our own. No one raises the criticism that Chicago blues artists always sound the same and play the same sort of licks.

"What excites me, and what I'm interested in, is quite loud rock music with slightly folksy overtones. That's the sum of my influences and inspirations."

It seems to me that 'The Seer' is a lighter proposition than 'Steeltown'.

"I think it *had* to be. It couldn't have been heavier. 'Steeltown' was definitely the end of phase one of Big Country. It was the album that we'd got together to make.

"The subject matter isn't really lighter, it's just that the way we've related to those subjects is done in a lighter vein, a much more prose style. 'The Crossing' was quite romantic and pastoral and poetic, and 'Steeltown' was in straightforward black and white, whereas *this one* is in more of a narrative fashion."

Wouldn't you find it difficult after the

intensity of the 'Steeltown' lyrics to go back to the simplicity of songs like 'In A Big Country' and 'Chance'?

"I think so. I put too much of myself into 'Steeltown' to ever go back into using metaphor purely for the sake of being obtuse, which I think I was slightly guilty of in, say, parts of 'The Crossing'."

Big Country have been linked (for journalistic convenience as much as anything else) with U2, and that fact has brought with it some connected criticism.

"That may be the case. What we do share is a sense of grandeur and scale which quite a lot of modern bands seem to be lacking."

Scale and grandeur can become pompous.

"I don't find that, because I can take the piss with amazing alacrity with no problem at all. What I talk about lyrically is pretty much how I am as a person. I've been, I dunno, blessed with a sort of gift for communicating in that way. That's my sort of... bag, baby."

THERE ARE occasional moments which suggest that Big Country could easily develop into a (perish the thought) hard rock band. What could be holding them back? Good taste?

"I'd like to think so, yeah, but I'd also like to think that we're not really capable of it. We're capable of pastiching it without any problem at all, and we have been known to do so. We do a mean version of 'I Will Follow'.

"I feel it's a shame that some heavy metal bands feel the need to invest themselves with all that made '60s and '70s rock special - I don't think that those are the things that make '80s rock special. Those are the things that made it exciting *then* and look dated now."

What are these 'special' features of '80s rock?

"I think it has a sense of its own direction and its own voice. It's aware of the areas it talks about and deals with, and it's done without over-indulgence, instrumentally and theatrically."

Early last year, Adamson scored the music for the film *Restless Natives*. Did that affect subsequent Big Country sound, I wondered?

"Well, I used quite a lot of different things on that, a lot of acoustic stuff. Bruce played the mandolin and I used a Roland guitar synth quite extensively. And I enjoyed writing to enhance what was on the screen rather than writing with a defined vision in my head of what the song was gonna be about.

"I had intended to use different things on the album, but when I came to write songs they all seemed to come from the guitar, maybe because I hadn't picked up a guitar for about six months and I felt really excited about playing again.

"I'd planned to use a lot more acoustic stuff, but the songs never turned out that way, and I've always been a great believer in using what the song demands rather than using effects for effects' sake."

But it *could* work for the band to break new ground.

"Well, I know it's in me after doing the film music, and I know the breadth and depth that I'm capable of.

"Our criteria for success has never been based on record sales - I think there's too many groups who want to stay in the public eye, be in the tabloids, have records released and be on tour all the time in case their popularity might wane and their egos deflate because of it, but I've never felt like that about music. I think that music should

be a bit more mysterious and exciting than that.

"Like, I can remember when I was about 15 and 16, getting a ticket to see maybe Roxy Music or Mott The Hoople and being really into just looking at the ticket and being excited about going to see 'em. I like that excitement, that innocence about music.

"It's not a bad thing to be excited about playing a guitar in a band, and I genuinely get excited about it, I really enjoy playing. I think it's a shame that video and constant newspaper stuff take away that magic of groups and strip it down to bare commerciality.

"In the end, though, when it all comes down to basics, I don't want to be playing songs in my bedroom to an audience of three. I'd still like to sell as many records as possible, but not by using any old means available."

LOYALTY TO an audience - ie a band's established following - can be curtailing. Would Adamson restrict his band's development to what he thought his fans might want?

"No, no chance. We're successful when we can say, This is the record that we wanted to make, and here it is, we've done it properly and we're pleased with it."

Were you surprised that 'Steeltown' was accepted so readily?

"I dunno. I can't afford to let myself think in those terms. If I start thinking commercially then I'm gonna start writing songs from the wallet and not from the heart."

Jim Kerr said of Simple Minds' music that it was "too big" for venues like the Hammersmith Odeon. The same criticism could perhaps be levelled at Big Country.

"I don't think our music's too big for anywhere, nor do I think it's too small for anywhere. For me it's all about communication, sharing the way I feel about certain things with the people in the hall and getting a bit back because of it, and whether that's being done to 40 people or 40,000 people matters not a fig."

And yet the atmosphere at Big Country's gigs has been likened to that on the football terraces - it could be a valid comparison, that there are potentially risky aspects to playing upon raw emotions as you seem to do.

"I was just gonna say that, aye. I think that's a very dangerous statement for any journalist to make, to compare it to a football terrace, 'cause there's been some scandalous things done in the name of football support. I can see the aspect that people come and maybe sing along to songs - it's like a bit of a celebration, but I don't think the people support us like they support a football team, going around beating up Simple Minds fans 'cause they're into a different band.

"But, I think there *is* an element of risk in playing on the more basic human emotions, yes. I'm not particularly interested in seeing a hall full of people all fighting each other - that doesn't give me any thrill at all.

"I think we *do* touch emotions in people - excitement, sadness and raw joy, and in that respect you're hitting a nerve with songs so you're aware of responsibilities. My first priority is for myself and my family. I can't live my life worrying about how other people go about theirs."

You'd have to be prudent with your politics when whipping up a crowd.

"Well, I've always said that if my songs have political content then it's political with a small 'p'. It deals with the way that people

RHYTHM

react to certain situations, those caused by environment, government or social conditions, but I will agree with you that there is a certain amount of rabble rousing.

"I hope I've never done any soapbox stuff, I think that's very tacky. I've always tried to keep my song introductions fairly brief and not be too pretentious about them, to get on with relating the tale that's in the song. I'm not really interested in having a Nuremberg rally of my own, if that's what you mean. That's a very tasteless statement."

Is it awkward going from explanations of your politics to catering for teen pop rags?

"Er, no, not at all, because I don't see myself as an overtly political person. I write about things that I'm interested in, things that I care about. That's a very selfish thing to say, but, well... bollocks!"

"There is a bit of a dichotomy there and I'm well aware of it, but if you went around worrying about whether you were doing the right things all the time, making the right moves and taking the right political steps or posing with your guitar in the right manner, then you'd never get anything done - you'd be too busy questioning yourself."

"I think the time to question yourself is at the songwriting stage."

It was once said of Big Country that their one major attribute was a knack for writing good tunes.

"Well, obviously that's someone else's opinion and they have a right to it. Opinions are like arseholes - everybody's got one."

"I think it trivialises the band from the way that I see it, but I can understand it. If people think we write good tunes - groovy - I'm pleased about that 'cause I try and write good tunes."

Do you think that you've held on to the old Skids following?

"Erm, what Skids following? Yeah, I think a lot of people that used to see The Skids come and see Big Country and go and see the Armoury Show as well. There's people who've stuck with what I've done and what Richard has subsequently done, which is very gratifying."

Why have those people stuck with you?

"Er..." Adamson's features crease into a large grin. "Because I'm still playing the same bloody guitar licks."

I guess he's right too. Big Country are a fine, rousing and lusty rock band with a sackful of great songs, but they're also essentially predictable, a safe bet that's smooth on the palate.

Songs such as 'Wonderland' and 'Look Away' will be enjoyed and treasured because they simply deliver what's most wanted at precisely the right moments. Like all the best rock 'n' roll, BC are like an old friend - warm, dependable, endearing. Eighties rock without the inherent tactless commercialism.

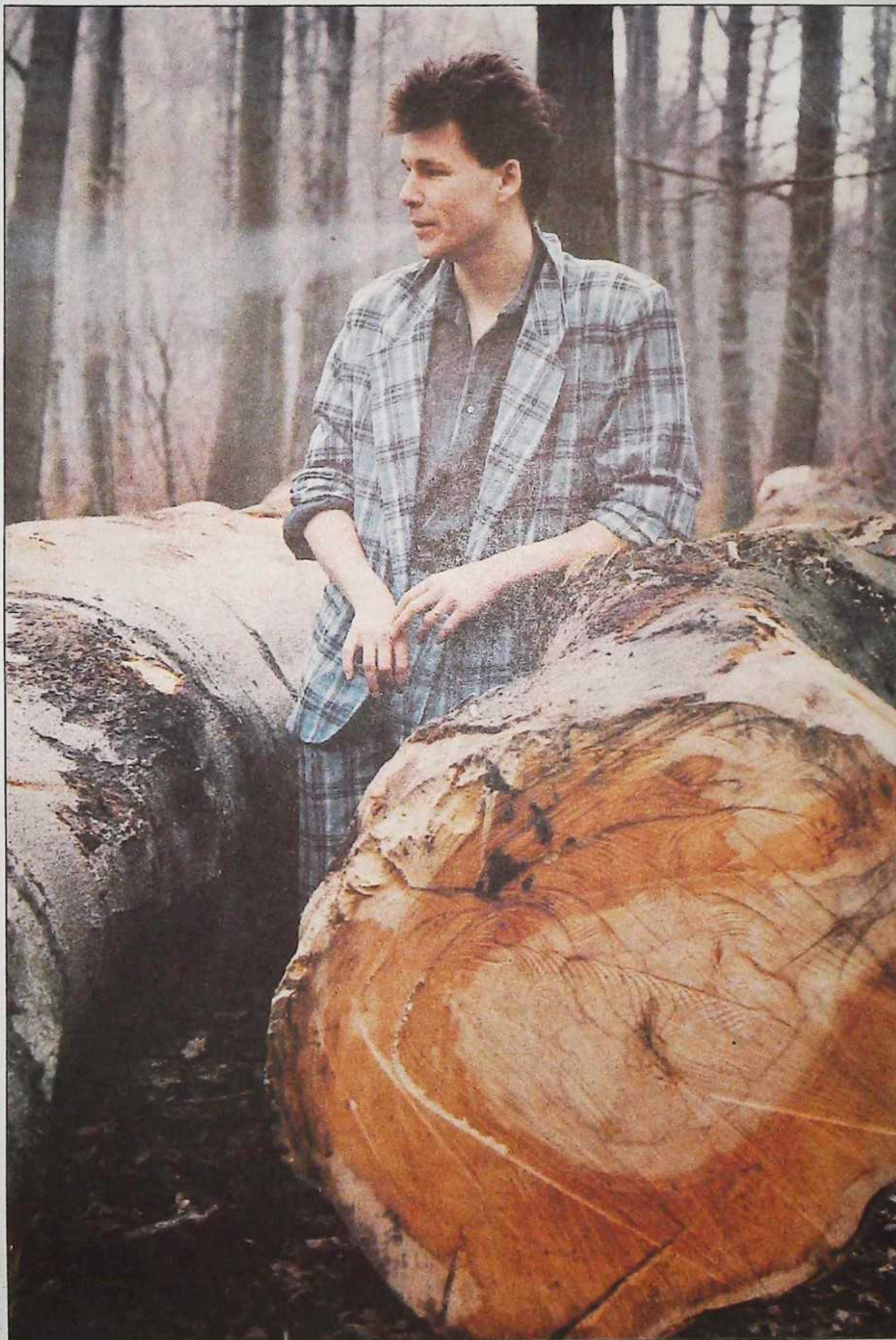
But have they still got it in 'em to shock and surprise?

"Well, I don't think we've ever really been known as a shocking or surprising type of band, y'know? There must be thousands of groups who've used the standard guitar/bass/drums line-up, and what we do is try to push the limits of that a little bit further each time."

"I don't think there's ever been a guitar band who've sounded like this, and I say that without being bumptious about it. I don't think there are two guitarists in the world who could do or could sound like Bruce and I do together."

"So no, we don't shock. Maybe we surprise with a few things here and there, but we're not interested in jumping around the stage with our bottles hanging out."

Big Country - not a bum riff in sight.



ALBUMS

RATINGS BUYBLAG ...HEAR ..FLOG .DUMP

THE ROLLING STONES 'Dirty Work'

(Rolling Stones/CBS 86321)***

THESE DAYS, people measure Rolling Stones records by the one before – "more energy than the last one", usually – because there's so many of them.

We can hardly remember as far back as 'Let It Bleed', let alone 'Aftermath'. So, okay, 'Dirty Work' is a lot more energetic than the shagged-out 'Undercover'. It's a determined aerobics lesson from scrawny bluesmen.

There are the accustomed pick'n'mix flavours that have haunted every Rolling Stones record since 'Black And Blue': bits of reggae, disco and '60s soul, all bloodied by the consummately ham-fisted guitars and Mick Jagger's vastly arrogant voice.

'Harlem Shuffle' nostalgia always brings in the chips. 'Too Rude', though, is hopeless – Half Pint's 'Winsome' (how did they stumble over that?) inna millionaire's dub fantasy stylee.

The rest is the expert Stones routine. At

least they still refuse to clean up totally: next to the cut of the current charts, the sound and vision here are massively depraved.

But the pace and feel are close to Jagger's well-tailored 'She's The Boss', and there's nothing as spectacularly slimy as 'She Was Hot' this time. 'Winning Ugly' is a sort of Olympic anthem and will put them back on the radio.

Suddenly, one exception. Throughout, Jagger actually sounds stronger and more savage than he ever has, and it all nearly explodes on 'Hold Back', a madhouse of ranting lips and foul, brawling guitars, pinned down by Charlie Watts working as ever in heroic isolation. Infuriating. They always pull out one thing – like 'Shattered', or 'Undercover Of The Night' – that makes you wonder if they could make a whole LP sound as crazy.

But the rest is just-the-facts, just another night on the air-conditioned tiles blues. Blues? This is where they came in.

RICHARD COOK

FILTHY RICHES

THE FIRM 'Mean Business'

(Atlantic 781 628-1)****

PREDICTABLY ENOUGH, it's business as usual for The Old Firm. A make or break album (they'll surely pack it in if this one stiffs) played to a safe and satisfying conclusion. There's nothing here that wasn't on the first record, nothing to suggest that they'll stretch themselves and work wonders as I'd hoped. Although they could...

If anything, 'Mean Business' is more mellow and mainstream than its predecessor, less funky, a travesty of its neatly ambiguous title. There's obviously nothing mean about The Firm, although they're also not as tiresomely antiquated as some would have you believe.

Jimmy Page is again labouring to hold onto a little of his original mystique, straining to escape the role of surrogate Mick Ralphs which Paul Rodgers' essentially selfish songwriting seems to be pigeonholing him in. Page triumphs on 'Cadillac'. A rare occurrence these days.

He doesn't even exploit the spaces left by Tony Franklin's adoption of a disappointingly unobtrusive bass style. Whether he's past it or just subtle is open to interpretation. 'Physical Graffiti' riffs still dominate, as does Rodgers' smooth and

soulful vocal.

So how do The Firm get away with four stars? It has a lot to do with taste, feel and experience. And that's about all.

PAUL ELLIOTT

AUGUSTUS PABLO 'Rising Sun'

(Greensleeves GREL 90)****½

IN THE Chinese puzzle box of sound that comprises reggae's radiological dubstream, there are two types of artist: Augustus Pablo and The Rest.

The Rest might include King Tubby, Groucho, Scientist, Lee Perry, Dennis Bovell, Joe Gibbs and Errol Thompson in no particular order, but it's Augustus Pablo who remains the genre's most enigmatic figure.

While The Rest have attempted to turn our ears inside out by grafting waterfalls, motor engines, chickens, space invader blips and other noises onto the skeleton of the reggae downbeat, Augustus has through the years developed the form into a musical meditation device: a ghost in the machine.

The Pied Piper Of Dub's first album *I believe* since '84's 'Earth Rightful Ruler' set, 'Rising Sun' continues Pablo's quest for the perfect skank wallpaper. Pastoral in feel and almost bordering on the ambient, there is none of

the superheated tension that characterises a lot of JA music.

Percolated with the man's Far Eastern melodic sketches, 'Rising Sun's' impact is one of calm almost to the point of being MOR in the case of 'Jah Wind'. If I had a lift, I'd install a tape loop of this in it.

JACK BARRON

DURUTTI COLUMN 'Circuses And Bread'

(Factory FBN 36)***

NOW REVOLVING around middle-aged Mancunian newcomer, Bruce Mitchell, and Vini Reilly – their one man nucleus since the turn of the decade – Durutti Column have breezed through these last six years without getting anywhere in particular, never tasting success yet always maintaining their cool.

This is the band's sixth LP – if one includes their enterprising 'live in Japan' compact disc only release – and it's hardly designed with commercial success in mind. If anything, the opposite is true.

'Circuses And Bread' is not in the least bit outrageous; the album's often lengthy compositions weave and glide in a slight and peculiarly fragile manner. Indeed, at certain times of the day this could pass as a pretty, slightly posh background music.



THE STONES: more wrinkles than an elephant's backside

At this poorly chosen hour, however, the record's meandering, murky, depressing sounds are similar to an off-form Tangerine Dream. The enigma deepens, but I just want to go back to bed.

MR SPENCER

JUNIOR 'Acquired Taste'

(London LONLP 14)***

JUNIOR IS among the handful of British singers to squeeze onto the shelf of the American soul market. On the sleeve of his new LP, he ironically thanks "Sigma Sounds for helping me with my accent, or should I say theirs?". Yes, he should – his London twang has been bleached and dyed rootin' tootin' US of A with lip-pursed high notes. (Ah, but the real test of the true American accent is whether or not he pronounces the 'h' in 'herb'.)

'Look What You've Done To Me' is the purest Jackson-chromatic number with mellowing flute and dinking cowbell. 'Do You Really Want My Love' gets monotonous but features a decent guitar solo. 'Oh Louise' gushes skippy summer breeze lyrics, but beware – it's catchy! My money, however, is on 'Come On Over', where grinding 'heavy' guitar is marred by chirping synth from Toni Moroni but the gospel pace and feel elevate it above the rest.

MONICA CADY

NO TREND 'When Death Won't Solve Your Problems'

(Widowspeak WSP5)****

ACCORDING TO the newspapers Eddie was a strange youth, always in a state of perpetual anxiety.

His school reports hinted at emotional confusion, and though his art teacher described his work as "towering with strength and unity", his English teacher found his description of his fellow pupils as "mindless little insects" destructive and in bad taste.

On the day the papers caught up with him, Eddie had been to see his girlfriend Jill who was seven years his

senior. He had tried to force her to have sex with him but she had resisted, laughing at his ridiculous advances.

He left in a pitiful state, sobbing, "You're still my last dream", and that was the last she saw of him before she was taken by the police to identify the body.

It lay impaled on the spiked railings beneath a six storey apartment block on the other side of town. His eyes were still open and in his pocket was a piece of paper on which he had written the opening lines of a poem:

"Too many humans/You breed like rats/And you're no better..."

"Yes, that's Eddie," she said calmly. "How did he know he'd land so perfectly?"

BILLY MANN

THE DICKIES 'We Aren't The World'

(ROIR A-140 cassette only)****½

THE TROUBLE with not taking yourself seriously is that other people tend not to take you seriously either. Funny, eh? Although at the time self-parodying observers of movements in music are often written off as irrelevant, historically they can often be seen as encapsulating the best, worst and most ridiculous aspects of the genre.

Leiber and Stoller, The Bonzos and even Frank Zappa have let rip and still retained a degree of respect. It's less likely that The Dickies will be accepted as valid, being (in)famous primarily for covers of 'Knights In White

GREED ALL

SWANS 'Greed'

(K.422 KCC2)*****

THE HI-FI probably hasn't been built yet that could reproduce faithfully the sounds that emanate from this record. Hi-fi buffs should forget about their Dire Straits records for a moment and slip this onto the non-static mat. They should then crank up the dial on that expensive amp, force the needle into the red zone and pray that their concrete speakers don't implode.

Not that the Swans' latest resembles anything like a test record for people who prefer to listen to their equipment rather than the music; the point I'm trying to make is that this is *real* state-of-the-art rock. Those whose ears bleed at the very mention of the name Swans may find themselves (un)pleasantly surprised when they get a whiff of the stylish putrefaction that wafts from 'Greed'.

There always was more than surface noise to Swans records, something special buried deep in the mix, and here that textural quality is pushed to the surface. The effect is akin to viewing a surgically dissected corpse. At first you're disgusted, frightened even by the awesome spectacle, then you begin to appreciate the pretty colours, the textures and the artistry that threads it all together.

Swans' music is precise, proud and pure, the very essence of what rock 'n' roll should be and originally was. Live, they're so loud you can feel your inner frame vibrating – they make you aware that you're alive, aware of how fragile your life is. You come away feeling cleansed.

'Greed' manages to re-create these very intimate sensations in a slightly diluted form; the death rattle can now be controlled by the turn of a volume dial. Unlike 'Cop', however, 'Greed' works on all levels. It sucks you down into its heart and slowly closes over you when played low, and (sexually) thrills and excites when disc driven full throttle. Few records have this power stored inside them.

That dollar symbol on the cover stands for power, and power is the business the Swans deal in; it's the thing they do best.

EDWIN POUNCEY

AUF WIEDERSEHEN PETS

PET SHOP BOYS 'Please'

(Parlophone PSB1)***

THE OBSCENITY laws prevent a full and fearless description of the vile practices from which Pet Shop Boys take their name, so I guess we'll have to stick to the music. Shame. When you're reduced to writing about a group's *music*, you know they've got to be very, very dull indeed...

And Pet Shop Boys are duller than the mud-caked hubcap of a record company MD's Roller. Smoother than the chromium stair-rails in some London nightclub. Cooler than a soggy Mivvi on a prickly-heat summer's day. They sound like...

Frankie with a ball-and-chain attached to

their legs. Al Stewart gone hip-hop. The soundtrack of a romantic comedy starring Catherine Deneuve. Yes – all the tracks are so so like inferior, smother-at-birth outtakes from the sessions which produced the Boys' hit (included here, natch), 'West End Girls'.

The sleeve of this digital disaster is the sort of white-space-and-one-transparency bumf that the likes of Peter York would probably wet themselves over. This is an LP so dreary that, honest, people in the office were begging to hear the new Culture Club single instead. And you know how bad that little effort is. To Pet Shop Boys we say: no more!

Please.

SANDY ROBERTSON

Satin', 'Eve Of Destruction', 'The Sound Of Silence', 'Paranoid' and 'Banana Splits', but I love those songs.

Fair enough, they are the musical equivalent of own goals, but they still count, and besides, The Dickies wrote some great originals. For me, 'I Go Ape', 'I'm OK, You're OK', 'Give It Back' and 'Manny, Moe And Jack' hover just below the 'Your Generation'/'White Riot' level.

Leonard Graves Phillips was (and still is, apparently) the only singer capable of making Joe Strummer sound like Rex Harrison in Professor Higgins mode. With the exception of their mercurial original four-track demo, this is effectively a live Dickies discography (cassette only, remember) and an essential addition to any true punk's collection. Doggie do!

ANDY HURT

MAHOTELLA QUEENS 'Izibani Zomgqashiyo' (Earthworks EMW 5504)****

HOW TO find this record: go to your local emporium and look for a cover sporting four pairs of the chubbiest female thighs ever to be encased in green flares the size of small tents. Don't laugh!

In a business which thrives on thin fashion to sell flabby music, the Mahotella Queens reign supreme in turning the commercial equation of image on its head. Cool isn't clothes-sense but the ability to transport the listener out of his surroundings to somewhere else.

'Izibani Zomgqashiyo' (aka 'The Indestructible Beat') flies one swiftly to the shame state of South Africa. The latest in Earthworks' Classic Jive series which in the past couple of years has provided a welcome respite from the mudflats of First World pop, the sinuous rhythms of this album put muscles in your feet and an air-freshener in your head.

There again, the Queens have had a lot of practice to reach their current undulating perfection. First formed in 1964 and subject to many changes of personnel since, on this particular project the ladies' cicada choral vocals are chased by a trio of males who groan and growl like

warthogs on heat.

While there is no information as to what the songs concern, the voices are shot through with typical SA jive energy and the instrumentation – especially the gazelle guitar of Marks Mankwane and the bubbling bass of Joe Makwela – is astonishingly infectious.

Yeah, more flair than their flares. Subject yourself to the Queens.

JACK BARRON

VIRGINIA WOLF 'Virginia Wolf' (Atlantic 781 274-1)****

THIS WAS a surprise. As has been said many a time, the frequency with which weak British copies of American rock have been emerging is both embarrassing and disturbing. So when Virginia Wolf popped up, looking ready for a transatlantic kill, I had a distinct feeling of *déjà-vu*.

But Virginia Wolf have made the most credible stab at the American market for a long time. It must have something to do with maturity; before Jason Bonham joined them, the band had been steadily writing material for nine years.

But it's the way in which these blatantly US-style tunes have some genuine texture to them that strikes as the most impressive element. And it's fitting that Queen's Roger Taylor felt Virginia Wolf a worthy enough cause for his production skills. His belief in the project has helped to add an extra edge of quality to what is a fine debut album, with a bite that is every bit as powerful as its bark.

STEFFAN CHIRAZI

THE BEN VAUGHN COMBO 'The Many Moods Of' (Making Waves SPIN 210)****

ANYONE WHO gave up music for ten years from the age of 16 because he was "tortured by demons" rates as an OK galoot in my book. And if said *loco hombre* condenses into ten brief songs the essence of doo-wop, rock 'n' roll, country, Louisiana R'n'B, cajun, teen ballads, surf beat and Steve Martin ribaldry, then dang me if I ain't choc full o' beans

(doesn't make any sense to me either, but I think this is a positive reaction).

The flippant ease with which Vaughn smooches through 'You're Gonna Hurt Yourself' and the languorous 'I'm Sorry (But So Is Brenda Lee)' puts a myriad uninspired American wimpo rockers into context.

"I've got a wife and four bartenders to support," chirps Ben, merrily setting his sights at a comfortably attainable level and concentrating on having himself a good time, matchmaking chuckles with melodies as exemplified by 'I Dig Your Wig' and the swell 'Wrong Haircut'. Droll, very droll.

ANDY HURT

THE BONAPARTES 'Welcome To The Isle Of Dogs' (Garage Records GAR 002)****

HISTORICAL REFERENCES and mentions of dockland disturbances apart, the new album from French outfit The Bonapartes is a definite dislocation in the right musical direction. Produced by The Cure's ever smiling Lol Tolhurst, 'Welcome...' sports a regular poignant *pot-pourri* of sounds.

The Bonapartes come on like Hula on *Top Of The Pops* (or The Style Council on an acid trip). They have a dynamite dancefloor feel, too, their pulsing beats carefully punctuated with sax and your usual standard electronic hardware. The beat is impulsive. They also know the quickest way to a teen wolf's feet and they make no bones about crunching their heavy duty rhythms right where it hurts.

'Welcome To The Isle Of Dogs' has enough of today's *moderne* musical leanings to envelop the most jaded of wallflowers. Just one small step down the twangy funk vision cul-de-sac, next to the pop charts by default. Groovy.

DAVE HENDERSON

SWEET HONEY IN THE ROCK 'The Other Side' (Making Waves SPIN 123)**** 1/4 'Feel Something Drawing On Me' (Making Waves SPIN 124)****

IT'S 9.30 on a Sunday morning and I think I'll have me a spiritually uplifting experience...

In the wake of their recent UK appearances, the daunting prospect of two new albums of hardcore acapella has become a reality. Doctor Bernice Johnson Reagon and her five female confederates extend an impressive array of vocal textures over a variety of forms, the bulk of 'Feel Something Drawing On Me' consisting of vocal sing-songs dispatched with the effortlessness of Willie Thorne on a run of megabreaks.

Obviously, the closest comparison this country can provide are those irrepressible East Enders The Mint Juleps – but not for Dr Reagon and associates the throwaway jollity of 'Jimmy Mack'. 'The Other Side' captures the sextet in thoughtful mood, tackling such common or garden pop subjects as union solidarity ('Step By Step'), migrant workers (Guthrie's 'Deportees') and Third World liberation in 'Venceremos (We Will Win)'. ... although they also sing songs of joy, with passion in their hearts.

The cumulative effect of 90 minutes of non-stop acapella pounds on the brain somewhat – tremendous in small doses, but I wish I'd played footy after all.

ANDY HURT

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ABOUT IT!



SWANS show off their goose pimples

1000

CHIEF CLEARANCE

INFO RIOT

EDITED BY BARRY LAZELL

THE JOB this week is, as promised, to conclude the Neat label listing by running through the albums, cassettes and video releases, having covered the label's singles in some detail recently.

Neat moved into album releases fairly early along the way, and the bands who were on those releases quickly began to sell far more albums than singles – in particular, **Venom** and **Raven**, whose LPs were very much the backbone of Neat's development.

Over some five years, the album output has mushroomed to over 30 releases, and it's worth noting that all are still available in the Neat catalogue. Here's the listing. (Prefix, as for singles, is NEAT; it's the different numerical series which differentiates them.)

- 1001 Raven – 'Rock Until You Drop' (also on picture disc as P1001)
- 1002 Venom – 'Welcome To Hell' (also on picture disc as P1002)
- 1003 Fist – 'Back With A Vengeance'
- 1004 Raven – 'Wiped Out'
- 1005 Venom – 'Black Metal' (also on picture disc as P1005)
- 1006 Hellanbach – 'Now Hear This'
- 1007 Jaguar – 'Power Games'
- 1008 Geordie – 'No Sweat'
- 1009 Dextringer – 'Second Arising'

NEAT SCOTCHED

Neat Records: the final instalment

- 1010 Jess Cox Band – 'Third Step'
 - 1011 Raven – 'All For One'
 - 1012 Satan – 'Court In The Act'
 - 1013 Cloven Hoof – 'Cloven Hoof'
 - 1014 Various – 'Metal Battle' (Tracks by Raven, Anvil, Battle Axe, Merciful Fate, Tank, Venom, Jaguar, Witchfynde, Hellanbach, Satan, and Santers)
 - 1015 Venom – 'At War With Satan' (limited edition in gatefold sleeve)
 - 1016 Saracen – 'Change Of Heart'
 - 1017 Tysondog – 'Beware Of The Dog'
 - 1018 Avenger – 'Blood Sports'
 - 1019 Hellanbach – 'The Big H'
 - 1020 Raven – 'Live At The Inferno' (double album)
 - 1021 Warfare – 'Pure Filth'
 - 1022 Phasslayne – 'Cut It Up'
 - 1023 Blitzkrieg – 'A Time Of Changes'
 - 1024 Venom – 'Possessed' (also on picture disc as P1024)
 - 1025 Axewitch – 'Visions Of The Past'
 - 1026 Avenger – 'Killer Elite'
 - 1027 Wishbone Ash – 'Raw To The Bone'
 - 1028 Atomkraft – 'Future Warriors'
 - 1029 Warfare – 'Metal Anarchy'
 - 1030 Artillery – 'Fear Of Tomorrow'
 - 1031 Tysondog – 'Crimes Of Insanity' (imminent release)
- Which brings us up to date. NEAT 1032, also due imminently, will be a new Venom album.

There have also been two cassette compilations on Neat. The first, '60 Minute Plus' (NEAT C2001), was originally marketed in conjunction with *Sounds*, and as the title suggests is over an hour of

assorted metallurgy, with tracks by Raven, Steel, Crucifixion, Goldsmith, Valhalla, Jaguar, Axis, Persian Risk, Dextringer, Venom, Sabre, White Spirit, Warrior, Allen, Hellanbach and Fist.

A later cassette release was 'Lead Weight' (NEAT C100), which rounded up 12 of the label's bands as follows: Raven, White Spirit, Venom, Axe (Fist), Blitzkrieg, Aragorn, Fist, Axis, Bitches Sin, Warrior and Satan's Empire. This was issued in Europe on vinyl, and demand for it in that form on import eventually led to the instatement of an LP version in the Neat catalogue. It was given the number NEAT 1000, which relates to its cassette number, and also places it (non-chronologically) at the top of the album list above NEAT 1001.

Last year, Neat concluded a deal with PolyGram Video, which to date has resulted in two video releases:

041 2782 (VHS)/041 2784 (Beta) Venom – *Video Nightmare* (four-track video EP containing: 'Rip Ride', 'Bloodlust', 'Nightmare', 'Die Hard')

041 3062 (VHS)/041 3064 (Beta) Various – *Metal City* (Full-length compilation with three tracks apiece by Venom, Warfare, Saracen and Avenger, shot both in the studio and on various locations.) And that just about brings us to a conclusion on this item; thanks again to those people listed last week for their invaluable help.

The nagging at the back of my mind finally manifested itself clearly while I was working on the Neat feature – the other North-Eastern label of note, and in a completely different musical bag from Neat, has of course been Volume Records, which grew out of Newcastle's famous record shop of the same name. I haven't even started investigating this yet, but now that the penny has dropped, Volume will certainly be the next label under the spotlight when we return to Tyne & Wear in a few weeks.

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday March 30

- 1945 Birthday of **Eric Clapton**, in Ripley, Surrey.
- 1954 Birthday of **Lene Lovich**, in Detroit.
- 1974 **The Ramones** played their first gig, at the Performance Studio in New York.
- 1976 **The Sex Pistols** played the first of their regular gigs at the 100 Club in London, which were to first attract public attention to them.
- 1978 **Paul Simonon** and **Nicky Headon** of **The Clash** were arrested in Camden Town for criminal damage, after a spell of shooting down racing pigeons with air guns.

Monday March 31

- 1964 **The Beatles** set a precedent which will probably never be matched, having the top five singles simultaneously in the US charts: 'Twist And Shout', 'Can't Buy Me Love', 'She Loves You', 'I Want To Hold Your Hand', and 'Please Please Me'.
- 1967 **Jimi Hendrix** set fire to his guitar on stage for the first time, at the Finsbury Park Astoria.
- 1982 **The Doobie Brothers** announced their break-up as a live act.

Tuesday April 1

- 1946 Birthday of **Ronnie 'Plonk' Lane**, in East London.
- 1952 Birthday of **Billy Currie** of **Ultravox**.
- 1961 Birthday of **Mark White** of **ABC**.
- 1969 **The Beach Boys** sued Capitol Records for over \$2 million in unpaid royalties and production fees, plus losses incurred through general mishandling of the band's record career by the label.
- 1970 The movie of **Woodstock** was premiered in Hollywood.
- 1976 Over a million postal ticket applications for the **Rolling Stones** concerts in May at Earls Court poured in from UK fans who had not seen them live for over two years.
- 1977 **Gong** announced their break-up.
- 1984 Death of **Marvin Gaye**, one day before his 45th birthday, shot in an argument with his father.

Wednesday April 2

- 1939 Birthday of **Marvin Gaye**, in Washington DC.
- 1949 Birthday of DJ **Paul Gambaccini**, in New York.
- 1961 Birthday of **Keren Woodward** of **Bananarama**, in London.
- 1977 **Wilko Johnson** left **Dr Feelgood** to pursue a solo career.
- 1981 Virgin Books published a bottle-shaped illustrated children's book titled *Message*

In A Bottle, based on **Sting's** lyrics to the **Police** hit of the same title.

Thursday April 3

- 1941 Birthday of **Jan Berry** of **Jan & Dean**, in Los Angeles. He was the one who did have a near-fatal crash on Dead Man's Curve.
- 1970 In a never-to-be-forgotten failed promotional hype, a planeload of British rock journalists were whisked over to New York to cover **Brinsley Schwartz** supporting **Van Morrison** at the Fillmore East. The hacks, hassled by long delays and cock-ups, all slugged off the event, and the Brinsleys never recovered from the hype.
- 1976 The UK actually won the Eurovision Song Contest. (With **Brotherhood Of Man's** 'Save Your Kisses For Me', if you must know.)
- 1979 **Kate Bush** made her live concert debut, at the Liverpool Empire.

Friday April 4

- 1915 Birthday of **Muddy Waters** (**McKinley Morganfield**), in Rolling Fork, Mississippi.
- 1952 Birthday of **Dave Hill** of **Slade**, in Fleet Castle, Devon.
- 1968 **Jimi Hendrix**, **BB King** and **Buddy Guy** gathered in a New York club to play the blues all night, following the assassination of **Dr Martin Luther King** in Memphis. The guitar-playing trio took a collection for King's Southern Christian Leadership Conference, opening it with a \$5,000 donation by Hendrix.
- 1981 **Bucks Fizz** arrived, via another Eurovision win for Britain with 'Making Your Mind Up'.

Saturday April 5

- 1941 Birthday of **Eric Burdon** of **The Animals**, in Newcastle-Upon-Tyne.
- 1950 Birthday of **Agnetha Faltskog** (the blonde ex-**Abba** girl), in Jonkoping, Sweden.
- 1955 Birthday of DJ **Janice Long**, in Manchester.
- 1979 The **North London Invaders** changed their name to **Madness**, after the title of an old **Prince Buster** song.
- 1981 Death of **Bob 'The Bear' Hite** of **Canned Heat**, aged 38, from a heart attack probably accelerated by his being grossly overweight, in Venice, California.
- 1983 Death of **Danny Rapp**, leader of **Danny & The Juniors**, whose 1958 smash 'At The Hop' is still a much-played rock golden oldie. He died of self-inflicted gunshot wounds, aged 42.

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LIVES

WALL OF VODOO Dingwalls

THEY CRAWLED, according to vocalist Andy Priebay, across the whole of the United States to get here. I can believe that. Wall Of Voodoo don't rush things; they step effortlessly through life as though on an air cushion. Personifying their LA base, they appear as affluent degenerates, reflecting the LA pace and attitude.

Although Wall Of Voodoo can at times seem incredibly monotonous, further investigation proves them to be the exact opposite. Watching a whole set makes one feel like a total hedonist because their musical montage is one long swirl of pleasure, a meander down avenues of exquisite excellence.

Wall Of Voodoo may have slowed down but they haven't lost any effect. They still pack the same aural punch, only now it takes a few more glorious moments to strike home. Take 'Far Side Of Crazy', a stroll along Spaghetti Street, which illustrates wonderfully their carefully paced power.

Voodoo are a collection of ideas and images sometimes incomprehensible to the majority; they're a cult within themselves, thriving stronger than ever. When Andy Priebay asked, "Hey, where are all the haircuts that London usually has?", there was a short ugly silence. A silent reply reminded us that they were in another corner of the country, watching a band who need four million pounds to be effective. Wall Of Voodoo don't need a penny.

STEFFAN CHIRAZI

THE KICK 100 Club

NOW I remember what electric guitars can sound like. I remember what a good pop tune is. I remember being 16 and having more energy than my muscles could ever use (even without speed) and I remember getting excited at a gig.

THE REDSKINS/THE POTATO 5 Kilburn National Ballroom

POLITICS MATTER! More than ever before in our lifetime, they represent real life issues which are considerably more important than guitar solos and lavish production, immeasurably more important than the largely trivial ska fusion cabaret of no-marks like The Potato 5, and only a little less important than football and Madonna's navel!

Socialist politics are not yet compulsory, but we should welcome those who sing with true passion and power about feelings and beliefs which colour, or even dominate their lives. For music is about communication. And while The Redskins have little proper power, they do have the absolute right to discuss those things they consider overridingly important.

And a band with a heart which beats with sincerity will always be eminently more palatable than one which seeks only to grab as large a slice of the South of France as possible.

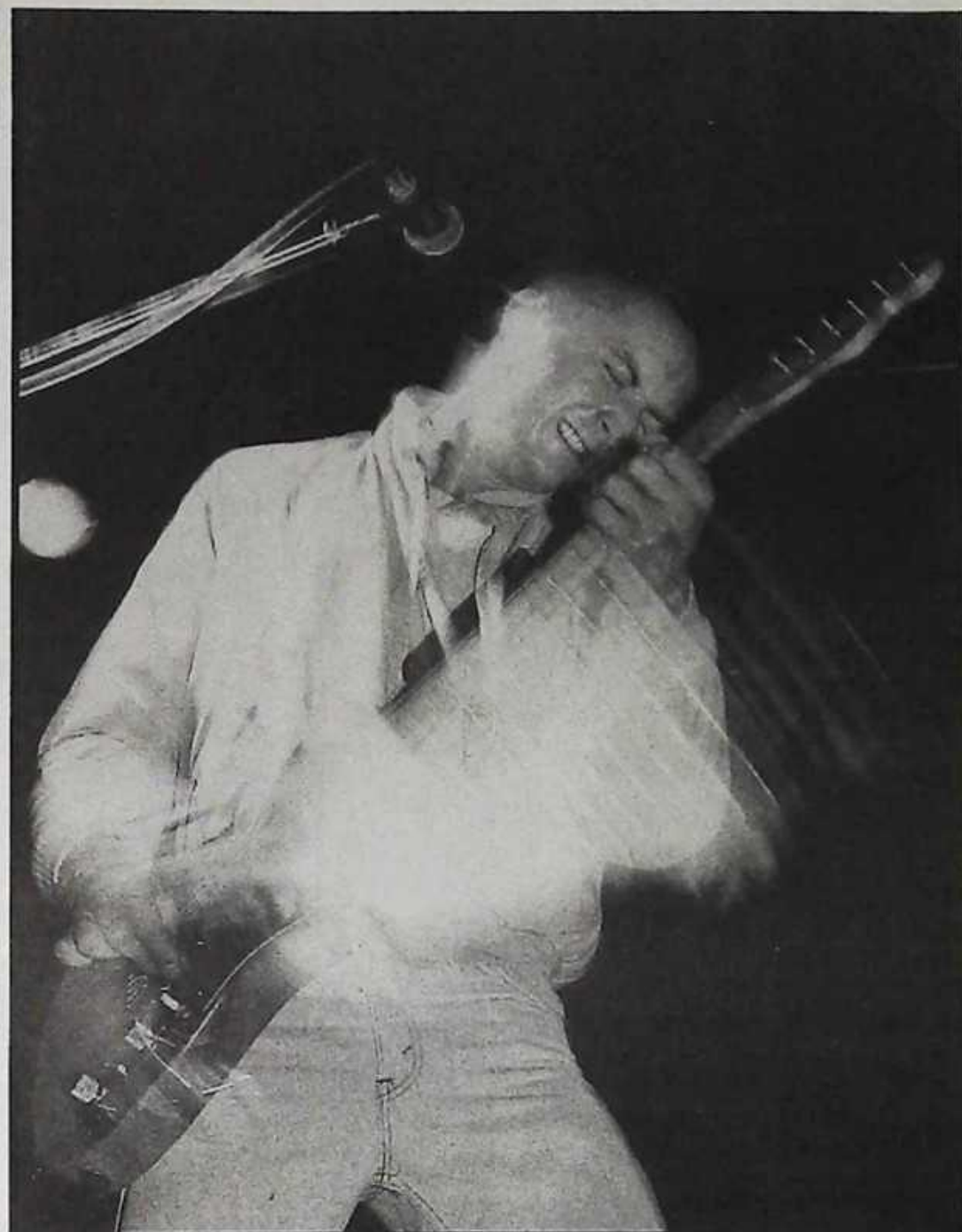
For beyond the righteousness of their cause, whenever a band attacks with a fierce commitment and conveys a fully tangible sense of purpose far beyond the usual rock theatre, then such a band will almost inevitably provide a more complete and compulsive entertainment.

The Redskins would hope to influence you, of course. But belief is not strictly necessary, for the forceful white soul pulse and ideological intensity of classic songs like 'Lean On Me', 'The Power Is Yours' and 'It Can Be Done' create and emphasise an identifiable empathy between band and audience. Participation. A feeling of movement and unity from which sparks fly.

It may only last halfway home, but then the power of music is largely transient. And although they can be curiously inarticulate at times, The Redskins are, without doubt, the single most emotive and emotional band in town.

All things are possible.

ROGER HOLLAND



CHRIS DEAN: almost as important as Madonna's navel

Steve Double

SKIN AND BARE IT

Back then, I saw people my own age laying music that knocked the shit out of anything on the radio. It was fast and simple and it meant something to me. It meant something because it was aggressive and young and it scared the oldsters because they didn't understand it.

Tonight, I got a kick up the arse. This Kick can fit more into two minutes and five seconds of song than anything by your Smiths or Joneses or whoever. All you need is a Telecaster, a vox

and a harmony that stays in your head. That's all. Then just play for all you're worth. Verse, chorus, verse, chorus, middle eight, chorus, end. And keep those harmonies coming. Song after song driven along at heartbeat plus 70 with a tune that just buzzes at the wheel.

That is The Kick and I hope to God there are more like them, because there is no substitute for youth, and we should never have accepted one.

RICKY KILDARE

KURTIS BLOW Kentish Town Town And Country Club

"HELL YEAH!" Kurtis Blow believes that "two DJs are better than one"; thus cool DJ AJ from da Bronx and Davey DMX (who is a Libran) scratch along casually on mammoth-sized camping stove turntables. The club is packed with spring chickens... in fact, it's outright crammed. And with a thin spinach moustache yet not a follicle on his proudly

exposed chest, Kurtis plays peek-a-boo in an Elvis white-fringed leather two-piece.

"Throw your hands in the air and wave 'em like you just don't care." Looking around, he sees only a dozen other Simons echoing his smooth rapping. "Somebody scream!" He holds the microphone out to the crowd, people open their mouths like fish, but still there's only murmurs. Some hoo-hah waves his sparkling 'Beat It' glove.

Kurtis is doing the 'Smurf', thrusting hips, bulging eyes... what is wrong with these spuds? This is Kurtis 'Hit It' Blow! The 'great expectations' audience stare in fascination at the flash New Yorker, waiting for him to make their ears bleed but, with zilch feedback or enthusiasm, Kurtis isn't inspired, adhering instead to safe, simple, radioed-to-death raps.

"Whoever doesn't want to sing can go home, 'cause I'm gonna start some fresh shit." Backing tracks in motion, a healthy funk-up sway develops. Fat Boy Tommy Tee spirits his touch onto the final rapping of the half hour long just-another-tour-spot treatment but, sad as it is, I'm still a sap for Kurtis Blow!

MONICA CADY

THE JUNE BRIDES/THE JANITORS/3 ACTION New Cross Harp Club

A DAMP and dismal Sunday night in a club shrouded in darkness and oozing with silent optimism. In the background, the new album by The Fits is playing on tape - it's brilliant and it lubricates my aural canals for the oncoming assault.

3 Action describe themselves as "the result of

three faulty Durex many moons ago", while their backdrop promises to "batter the matter between your head". Playing in place of the cancelled Marc Riley And The Creepers, they sound like The Membranes, come complete with their own portable poet, Swift Nick, and are patently incapable of singing. But they're so entertaining that nobody cares, least of all them!

Fact: The Janitors are like a McDonalds strawberry milkshake. The vocalist wears a hideously frothy pink jumper, the packaging is dull and, no matter how hard or how long you suck, you can't

STATE

HEARTBEAT '86 Birmingham NEC

THEY HAD different reasons for coming. Some were there to see such ageing heroes as The Moody Blues, Robert Plant, ELO and Roy Wood. Others were there simply to show their support for the aim of this gig: raising cash for repairs to Birmingham's Children's Hospital.

While you can applaud the cause, the event itself was... well, odd. A strange mongrel of an affair, mixing cabaret with the sort of consumer pop that has no hard edges, just lots of soft lyrics and soppy sentiments. Thus Roy Wood brings on a choir of schoolchildren for 'I Wish It Could Be Christmas Every Day', while Robert Plant runs through a brief jazz and blues set which, surely, his fans hadn't counted on when



SHANE POGUE awaits his next round

Andrew Catlin

RUM RUNAWAY

THE POGUES Hammersmith Palais

THEY CAME, they saw...

They saw a rambling band of misty-eyed romantics smile wearily through the golden dawn on a lager-tinged horizon, keeping warm with memories of the past. During 'Sally MacLennane' they thought of their favourite little boozier, but that was before landing on the shores of the 'Dirty Old Town' where small town innocence submits to big city reality.

The Pogues' experiences are easy to identify with within our own lives. We all have a 'Dirty Old Town' we remember with sentimental fondness; we all have a special devotion to a pair of brown eyes that belong to that special girl who belongs to the past. The Pogues take us down memory lane and lead us into reflection.

They came, they swayed...

They swayed with a sadness that follows reflection wherever it goes, as the despairing worthlessness of war echoed through the hall like an unhappy war hero to the sincere 'Waltzing Matilda'. We paused for a thought about that which we could never imagine and about those less well off than ourselves, living in dark gutters by night and sleeping by day on the Underground's Circle Line.

They came, they swayed, they saw and then they danced. Oh, did they dance! It seemed right... what else could they do to show they wouldn't be totally demoralised? They left, every emotion touched, every normal bias recognised, every memory remembered and every jig covered.

And maybe that evening everything was perfect, just for one single moment.

RON ROM

get anything out of them. A few bubbles of noise rise up the straw, raising your hopes, but they sink before you get a taste. Like all milkshakes, when you get to the end you feel sick and wish you hadn't bothered.

Palatable refreshment comes in the form of The June Brides who, having spilled across the small stage, soak the audience in folkie violin rifts, submerged rock 'n' roll and dollops of their childlike enthusiasm. This band are melodic, truly bonded; their music trickles, flows and forms a lake. I wish I could swim.

KEZ OWEN

THE FOUR GUNS Brighton

FZAAAAPI CRUNCH! A large chunk of drumkit whistled past my ear, narrowly failing to decapitate my great friend Ugly Keith: close to the perfect end to the perfect evening. Another inch to the left and it would have completely removed his monstrous nose, one of God's dodgier feats of engineering.

The Four Guns were just plain excellent. They played fast, hooky songs with the tender violence of real rock and roll enthusiasts. Their vocalist has one of those 60-fags-a-day, barbed wire growls, but sings with genuine range and control over a taut wall of pop. Every so often the Guns stepped up a gear, discharging feedback and serious mayhem, unexpectedly texturing the assured, melodic flow.

This... and good looks too! All youth, cheekbones and Idol pouts. The Four Guns are the strongest new band I've seen for a while, needing only the gentlest of pruning. That youthfulness and their range of skills open up any number of directions and possibilities. If someone with money gets behind them and shoves, they are going to make a very large splash indeed.

The band finished their set with an explosive crash, threw what remained of their thoroughly trashed gear in all directions, and stomped off moodily. Marvellous!

CHRIS MANTHORP

10,000 MANIACS New York

10,000 MANIACS try, twist, undo, unnerve, involve, commit, complete – and that's just limbering up. Neither bookish, foolish nor bored, their set is brimful with spins and swirls, their songs flickering and thrilling. Bursting with a puzzling, evocative noise, they've

thrown all their former nervous hesitation to the ill winds and now remain seductively vain, hypnotic and furiously intent.

From the breathless charge of 'Everyone A Puzzle Lover' to the folksy hysteria of 'Daktari', 10,000 Maniacs glimmer with a delicate yet unnerving haste, their potential now much more than simmering. Natalie Merchant plays with word sounds and plays with her waterfall of hair, the band etching out a faultless rhythmic pulse, slicing through styles effortlessly and elegantly.

The new British single, 'Scorpio Rising', boasts a metallic hard sheen, almost a cold and consuming hard rock, bristling with nerve. If their last 'The Wishing Chair' album was steeled with a surprisingly combative confidence, it is easily surpassed in this live context – these Maniacs simply coast with a taut control, Natalie's delicate swoop and flutter of a voice hauling the songs to their dizzy climaxes.

They collectively shudder with the kind of sweet aftertaste you can neither bottle nor synthesise, the stuff that daydreams are made of.

10,000 Maniacs make timeless, shivery pop, timeless as the boy slamdancing next to me in 1986 testifies... tempting, testing and taking on more than I would have thought possible. In New York's Danceteria, they were vulnerable but vivid, like falling in love all over again, and definitely clued in. Having fun has rarely sounded so foolproof and so full of friction.

VALERIE ROSNER

MANTRONIX Heaven

OOOH YEEEEAH! Lengthy scratches (imagine nylon parkas rubbing together) and disc-driven rhythms pave the way for MC Tee, bobbing on with a long-strided walk. A baseball cap (reversed, of course) is strategically balanced on his head, topping an outfit of cadet-creased black shirt and jeans and loose-laced spankin' new high tops.

It's as if the raving Heaven pack has never been exposed to scratch/rap à la New York. They go absolutely wild, and I'm amazed nobody attempts the George Clinton bark.

Mantronix, "on the wheels of steel", doesn't rap. His brow crinkled, earphones wedged between head and shoulder, he diligently fingers the monstrous turntable

complex – remarkable! He, too, is a sporty slave to the iron.

MC Tee teases and toys with the audience with outspread hand gestures, surprised at their fervour, reeling them in with T-shirts and badges. The music contaminates my body and the only antidote is to nod my head and boogie until I'm numb.

MONICA CADY

THE ROBERT CRAY BAND

Glasgow

RELEGATED TO a disco which rubs shoulders with a college cafeteria whilst scraping its head against the ozone layer, Mister Robert Cray is almost impossible to see unless you're either seven foot tall and not afraid of heights or built by the Japanese to withstand the pressure of several hundred drunken students, who are trying to break your legs for being at the front of the hall. Either way you're privileged!

The man himself walks onstage, beret atop and wearing an open-necked satin shirt, and begins to seduce the old blues geetar like you have heard it before and will undoubtedly want to hear it again. He is a traditionalist with a pedigree who pleads with his fingers, who frets and leads, like most blues singers, with songs about the wife leaving without doing the dishes and princes marrying donkeys.

Songs like 'Bad Influence' ("Last night I got loaded on a bottle of whisky/Yes I did though I feel alright") and 'Don't Touch Me Baby' had the entire audience swooning to and fro, having eliminated the earlier football chants which are becoming the ugly face of rock 'n' roll. The story of the blues, part two.

JOHN DINGWALL

GUANA BATZ Hammersmith Clarendon

PSYCHOBILLIES HAVE discovered worthy heroes in the new fun atmosphere instilled by Guana Batz.

The Batz place emphasis on humour and on trapping the best qualities of punk within their rockabilly romps. They appear as two cultures in a head on collision, fusing to create a mental beat. Cochran cruising into streets stalked by The Sex Pistols.

While Sique Sique fans swigged beer by the bar and the rockarollas bopped and swung, the impartial tapped feet and sipped beer thoughtfully. And the Batz continued to pump out rock filtered through the exhaust pipe of a Triumph 750cc... y'know, nice and dirty.

Guana Batz play their music for their people. If others wish to join in then that's fine. They haven't suffered commercial indoctrination and have therefore hit upon a commercial jugular accidentally. The Stray Cats did it once, causing a bloody explosion that oozed cash. Guana Batz could do the same.

STEFFAN CHIRAZI

THE HUNTER'S CLUB Birmingham

THERE IS a limit to how interesting you can make a drum machine sound. The Hunter's Club reached it long ago. Their mix of jangling guitars, pained – sometimes screamed – lyrics, monotonous bass and that droning, artificial beat is the sort of dismal noise that musical pygmies make when they're trying to be giants.

Twice as interesting as Sique Sique Sputnik, they're merely very unimaginative rather than absolutely atrocious. Which means that EMI will probably sign them



ALAN VEGA models the latest in George Michael brand chest wigs

Jayne Houghton

SUICIDE SOLUTION

ALAN VEGA Hammersmith Clarendon

WELL, HAVING a certain style to maintain, a performance seems in order. But he's acting sort of removed. Like he's waiting for an egg to boil. I mean, he might have lit the gas back there but it's not exactly ablaze.

Even so, EMI should have signed him for four thousand, packed him off to a health farm to burn off some of that excess carcass baggage, pocketed the difference and got some decent records into the bargain. But Vega in the Clarendon seems unconcerned by his time-tested influence/legend status and is quite happy just to crack self-deprecating gags all night à la Alf Roberts.

The Vegavibe is visual: strutting like few would dare, he's a rapidly sinking cookery class soufflé mix of Foghorn Leghorn, Aztec Indian, Charlie Harper, Gary Glitter and Alan Vega. He's got a guitarist (even heftier and heart-warmingly minimalist), a ghostlike keyboard player and a parcel of pre-programmed bippity-bop beats under his arm.

Mercifully eschewing the Ocacek-ordained

AOR tedium of 'Just A Million Dreams', he opts largely for an upful variation on the beautiful monotony of yore, accentuated by a few tangy blasts on the harmonica. So, close your eyes and it's almost there. But open them and tippy-toe a little, and *there he is!* Snaking unsnakily round the mikestand, floorbound at an alarming angle and yelling, "Je t'adore, je t'adore, oh, je t'adore...". His voice doesn't quiver any more and the comic pathos is priceless.

He stands. Grins, preens, points, pouts, pants, "uh-huh-uh-huh-uh-huh"s, dribbles all over those chins. But the rock 'n' roll demon he once manhandled over onto his side is now only an old flame he affectionately tickles. In fact, the supporting Scientists (who'll never be seminal) wiped him out with 'Like A Torch' and 'We Had Love' alone, because they are possessed, a little more otherworldly.

Then, just as he's leaning over to call us "sexy, sexy, sexy", the egg boils. He strolls off and eats it. It might as well be breakfast; we might as well have done nothing yet today.

ROBIN GIBSON

OF THE HEART

they shelled out their 15 quid a ticket. Meanwhile The Moody Blues get dreadfully moody, and Denny Laine whimpers 'Go Now'.

In between the music, "comedian" (Trade Discriptions Act?) Jim Davidson gets 'em rolling in the aisles by peddling crappy jokes based on racial stereotypes and naughty words. It was at this point that I half-expected waitresses in short dresses to circulate around the NEC, taking orders for chicken in the basket.

There were a couple of high spots to make attendance worthwhile. UB40 duetting with Ruby Turner on 'I Got You Babe', for instance. ELO making their first stage appearance for four years and, surprisingly, turning in a set full of power and with the

minimum of pomp posturing. Peter Powell, equally surprisingly, making the most telling statement of the day by saying, "11,500 people are here today to realise money to do the job that the Government don't seem capable of doing".

And, of course, there was George Harrison. For most of the audience, the ex-Beatle's presence alone – even if it was for just five or ten minutes at the end – seemed to make the entrance price worth every penny.

There's no accounting for public taste and no one ever went broke by underestimating the shallowness of that taste. Just be thankful that the only people to be made richer by Heartbeat will be the kids at the hospital.

GEOFFREY S KENT

for £400 billion, the *Malady Mocker* will probably call them the future of rock 'n' roll, and no one will be fooled in the slightest. Awful.

GEOFFREY S KENT

HENRY NORMAL Sheffield

AS 'I'M A Fugitive From A Student Party' – an acidic account of the posers in the hallway and the drunken girl on the stairs, expounding on her neuroses to a bloke seeking an angle to get her into bed – reaches its vicious climax of "I hate bloody students", Henry Normal receives a warm round of applause. That may not seem odd to those of you who have

been trapped in a place where students assemble; what is strange, however, is that most of this assembly are students.

This, however, is Henry Normal, a gentleman who has been known to take his act to venues as diverse as strip-joints and school assemblies without dropping the whimsicality at the former, or the skilfully gratuitous obscenities at the latter.

Only a grenade exploding in his cranium could explain our Henry's coiffure... only a grenade exploding in his cranium could explain the genesis of his jibes and rants, the more bitter backed by the tentative percussion of The

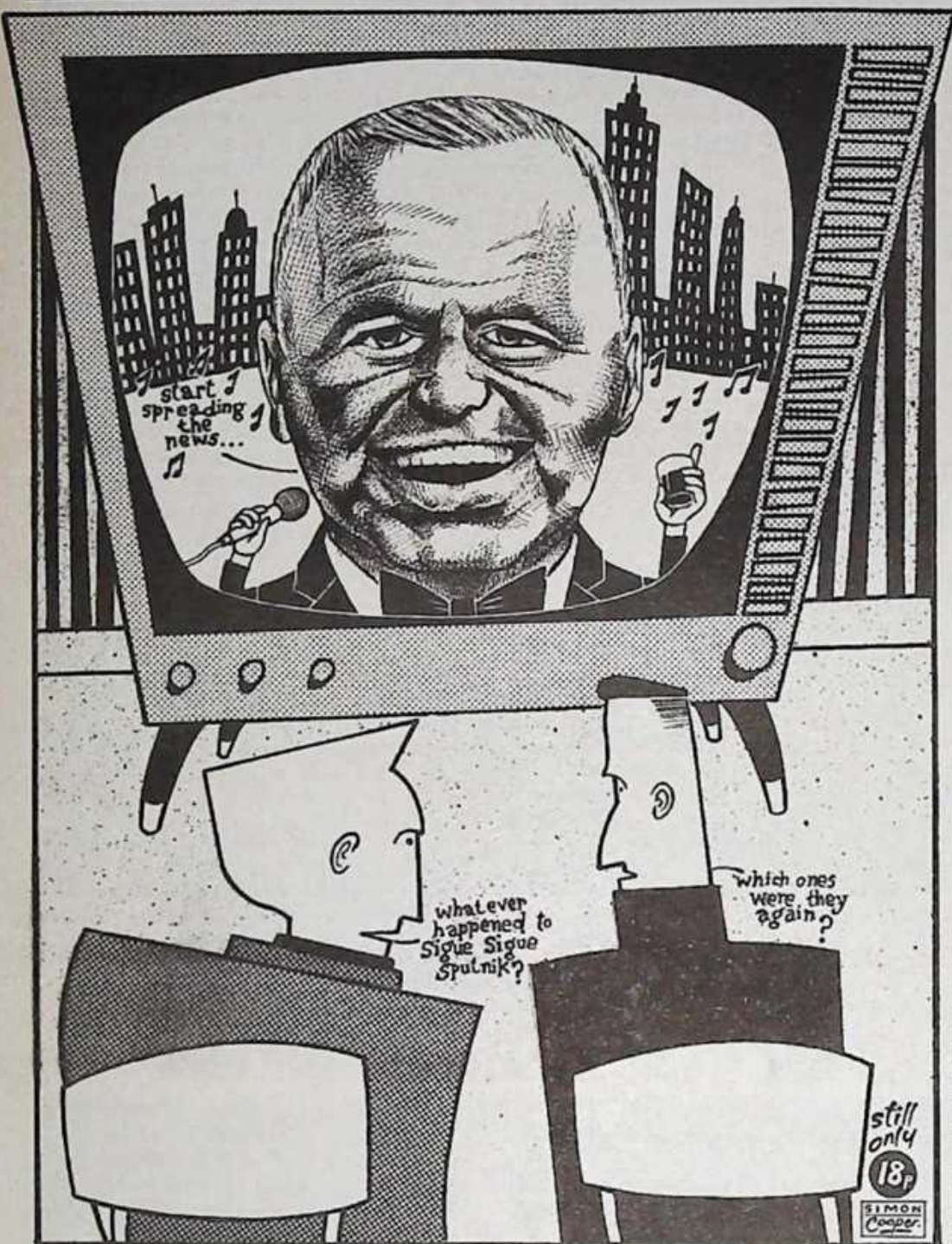
Voice Of Doom, the more amiable slices of invective delivered as carelessly carefree solo blasts.

Covering all extremes from the sublime to the ridiculous, he sends up everything from an unfortunate alien landing in Chesterfield to be confronted by a punk to the ostensibly true tale of how a hippy got his door kicked in by the police so that they could investigate him as a potentially undesirable character prior to a visit to his town by the Queen.

A man to split your sides in more ways than several...

PETE MARCHETTO

LETTERS



BACK TO THE FUTURE

REMEMBER FRANK Sinatra, The Rolling Stones, Electric Light Orchestra, Tavares, and Real Thing?

Of course you do. They were making ripples a decade ago and beyond.

Yet picking up *Sounds* last week (incidentally for a nominal 18p due to some unfortunate shopkeeper mistaking it for *The Sun*) and reading through the Chart Attack pages, I find these ageing degenerates not in some reflective yesteryear chart, where they belong, but sitting comfortably in the UK Top Fifty, no less, with ol' blue eyes occupying the number four spot.

A CUT ABOVE THE REST

DEAR ALISON of Swansea,

I think you are missing the point. Surely you cannot believe that Bobby Gillespie's haircut, sublime as it is, is the making of the Jesus And Mary Chain phenomena? Come now! Leaving aside the pure pop song melodies, the sheer innovation of feedback as instrument, that attitude, youth, and vitality, we are still left with the aspect of the Mary Chain that'll knock 'em dead the world over. Bobby's haircut? Be serious! We are talking Douglas Hart's bum.

Phew! Rock 'n' roll, eh? This is what da kids want. Hang loose. — Emma Whiplash, London Town

WHAT THE DICKINSON

WHAT A joke, ay! The re-released 'Vice Versa' track

by Samson is out again and getting good reviews. I reckon maybe it's because Mr Bruce Dickinson is such a popular guy.

When he was with Samson in the early '80s, they were always getting slagged off, crap albums, terrible band, etc... They were never near the top in the so-called NWOBHM, but because Dickinson has been so lucky joining the Maiden already built by the brilliant Paul DiAnno, Samson are suddenly important.

Just because Mr Bruce Bruce may be a rich chappie, don't make him out to be something he isn't, ie a first class rock vocalist. — Mark Stoneman

BAD TASTE BUDDIES

I HAVE just read the March 7 issue of *Sounds* and feel I

Now a joke's a joke, but five craggies dusting down the cobwebs ready to do battle once more is not only very unnecessary but an insult to the many many fine bands that are making new and exciting sounds today. I speak of Hüsker Dü, The Jesus And Mary Chain, The Wedding Present, Shop Assistants, Bogshed, Age Of Chance and the mighty Soup Dragons, among a whole barrage of others all ready and able to give the music industrial estate a long needed facelift.

Digging up old corpses only prolongs the wait. — Mark The Houseplant, Basingstoke

must express my disgust at the two articles on the Chart Attack pages entitled NASA 2 and Missing Parts. I don't think that joking about the Shuttle disaster or physical disablement is either funny or clever — it's smug and tasteless.

Your staff ought to be ashamed of themselves being associated with such articles. I certainly felt ashamed at having bought your publication. Needless to say, I won't buy it again. — Peter Sullivan, Gloucester

WRITE ON

A VERY quick note to Lee from Gibraltar, issue December 21/28...

Do you know Suzanne Capurro from Scud Hill in Gibraltar? If so, get her to bloody write to me because she owes me one! Sorry I

swore but at least it didn't start with F.

Cheers. — Dave Harris, London E1

COMPLAINTS DEPARTMENT

DEAR SIR,

I felt I just had to write and complain.

Yours disgustedly. — Martin Hallworth, Manchester

CROWN JOOLS

IN REPLY to Simon Fryer's criticism of *The Tube* and of the guy shouting loudly about mini cars, etc, I would like to point out that *The Tube*, although hardly able to proclaim itself faultless, is however the only worthwhile music programme on British telly and has proved itself to promote alternative music extremely well on occasions, a recent example being the Lagos Jump feature.

I suggest your time would be better spent criticising mime shows like *TOTP*. — Trev, Penzance

SIGUE NOTE

I THINK that the publicity given to Sique Sique Sputnik is totally unjustified — their music is bland and regressive. It is based on ideas thought of years ago — glam rock, punk and football hooliganism. How can a band which states designer violence among its hobbies be taken seriously?

Genuinely new ideas and music deserve more credit and publicity — bands such as Half Man Half Biscuit and The Pogues deserve the credit for ingenuity. I cannot see how SSS can start a new rock 'n' roll movement in the music industry. They are just an unhealthy influence on a struggling music industry. — Ian Clunie, Glasgow

COLLECTOR'S CORNER

WITH REFERENCE to Edwin Pouncey's remark, in his review of Sam Cooke's 'Wonderful World', which went 'Who's for a heavy metal version of the Shake 'N' Vac theme?', I thought that you might like to know where to get hold of such a version.

It was recorded by an antiband in '84 under Epic Glasses Promotions. The tape is still available, but not readily. I don't know where it is, but for a small fee (£15 for the cassette single version) I might be able to obtain it.

If however, Mr Pouncey has already managed to get hold of a copy of this collector's piece and is referring to this in his review then I say that the time has come for underground in-jokes to be dispensed with and it has come too for the new revolution to show its face. — Ant, York

POISON PEN

SIGUE SIGUE Sputnik may be contenders for the great rock 'n' roll swindle following in the Pistols' footsteps, but in my view you've missed

another band who are worse. Individually named Abaddon, Cronos and Mantas, they're collectively known as Venom. Their entire musical ability is based on overdrive, their lyrics are pure crap and finally, their black metal, speed death, Satan-Beelzebub (uuurgh!) image is killing great metal and hard rock.

Peace, love and all that other hippy shit. — Dave, SW Of Hammersmith Odeon

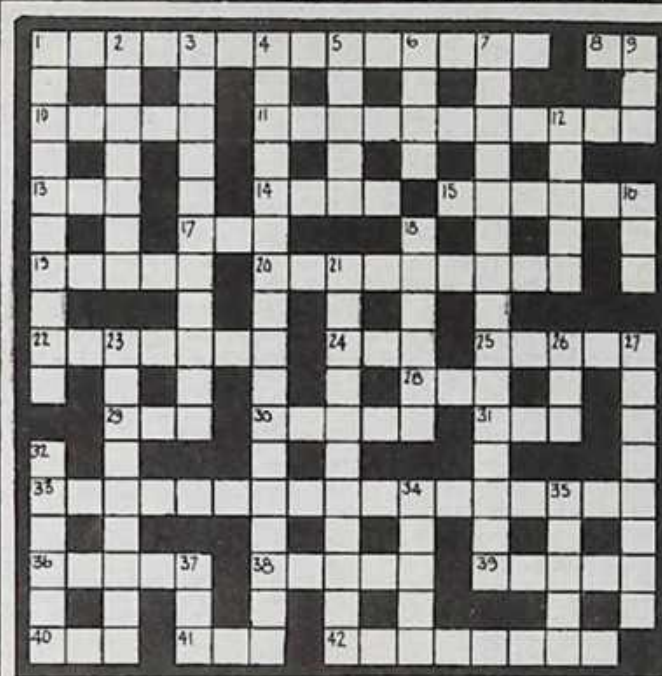
CHEAP THRILLS

I'VE JUST got back home after visiting WH Smiths to

get the new *Sounds*. I slap it on the counter and am about to hand over 55p when the counter assistant says 18p please. So I pay 18p. Ha! The young woman thinks I've bought *The Sun*. Excellent, because of the way this week's cover is designed, she thought it was a newspaper.

So I must ask how many tired and bored counter assistants in the big newsagents all over England have charged 18p for *Sounds* this week? Oh anarchy, it happened to me so why not to others! Ha ha! — Mark, Lewisham

XWORD



By Sue Buckley

ACROSS

1. New soulster who wonders what might happen if you were here tonight... Cherrelle might give him a clue (9.5) 8. Strangled Burnel (1.1) 10. Wet Billy might get tough (5) 11. He claims his music's dangerous (5.6) 13. A dose of reggae nonsense from Pluto (3) 14. UB40 like it doubly red (4) 15. Devilish sympathisers? (6) 17. Aaron/Brenda/Bruce (3) 19. Cochran/Large/Shoestring (5) 20. Hobby shared by G Lee and R Grant (9) 22. Bonzo's Bittburg companions (7) 24. Campbell/Bongo (3) 25. The Payne with a famous gold band (5) 28. Brian from the English National Opera (3) 29. John's old pistols (3) 30. Cocteau went head over these (5) 31. Box/Skins/Guitars/Wedge (3) 33. Advice from Grace in a jam (4.2.2.3.6) 36. Stallone's mountain way? (5) 38. Mötley Crüe do it at the devil (5) 39. Did the Argies really cry for her? (5) 40. Cat scratchy Nugent (3) 41. What do Unit 4+2 make... apart from Concrete and Clay? (3) 42... Add an unlucky number to it to find Hardcastle's age... age... age... age... (8)

DOWN

1. Feargal had trouble finding one (1.4.5) 2. What Alice Cooper wanted to be (7) 3. Ex-Tourist and DIY sister (5.6) 4. An amazing revelation from Adam Ant! (4.5.5.3) 5. Zappa cruised with him and his Jets (5) 6. Temptations' famous cloud (4) 7. Did BÖC spot 'em working for the Prudential? (6.2.7) 9. Jackson/Ely/Ninety (3) 12. Frisky Crawford (5) 16. The most famous Sham Pharaoh (3) 18. 29 revealed theirs (6) 21. She wails from a distant shore (6.5) 23. Fishy childhood... not spawn (9) 26. Finish of 22's century (3) 27. Jan out of focus (8) 32. They had 12 dreams of Dr Sardonius (6) 34. His baby had blue eyes (5) 35. Ferry and The Everlys paid it for love... ask Alan (5) 37. They went for one! (3)

ACROSS

1. Manic Monday 6. Cat 8. Rumours 10. Falling 11. Stone Cold 12. I Surrender 14. Devo 17. Lion 18. Matthew 22. Too Much Pressure 24. Jets 25. Sweet 27. Uli 29. Shalamar 30. Smoke

DOWN

1. March Violets 2. Nomad 3. Cruisers 4. Different Breed 5. Yellow 6. Children 7. Tyger 9. Swoon 13. UFO 15. On The Line 16. News 19. Ashes 20. Russia 21. Lulu 23. Omega 26. Tom 28. US

CHAKK SHOW

TEN WORDS spat out, like a scalpel through cancer, clean through, all about Chakk, something sprinkling and spluttering the laughing-gas.

There's Chakk, six hand-picked troops, six phantom streaks of primal pop piss. . . with their snared and shared and scared rhythm scowl, with a blueprint under their floorboards, their eyes on the chart morgue and in hot pursuit of the other litter, getting clamorous in some spooky-turfed Sheffield byway where two broken mirrors (pop tatters and the ghoul of funk) face up and get down.

Clever words rain like blood streaming from an open wound. Lick up the mess.

SEX. OH surprise! Weeks previous, I'd penned some live review establishing, more or less, that the Chakk show was more a collision of bodies, sweat slipping and flushing off flesh ripples, so when we talk about the Chakk sexuality, it is consequently between shy giggles.

My conversation with singer Jake in a pub somewhere outside Manchester is a Freudian nightmare. All these words come back to sex like boomerangs — exploration, heat, naked beats, cheeks, skin, meat, cleavage, lace, kiss, stroke and so on — but I didn't mean them like that.

"The music is very physical and the sexual element comes into that, the music itself, the way it's played, that frayed energy, the way Mark's bass throbs. Funk has that sexual rhythm anyway, all dance music has. All pop and

rock 'n' roll is a sex form of music — even HM is sex to some people, it just reflects on your own personality. 'Out Of The Flesh', our first single, was a very sexy record and the words are fairly explicit. James Brown funk and Elvis Presley rock 'n' roll, now that kind of sexiness is hard to beat."

Simeon the sax is less chaste. "It could be that arrogance we have when we perform, that 'come and get us' air we have about us. It's not a pouting sexuality really — when you think about it, it's difficult not to have an element of sensuality when there's six blokes sweating on a stage. We're sincere about it, though, and we don't play up to it. We'd like to think there was a depth to that side of us."

"I think of 'Out Of The Flesh' — Jake hears it when he's down The Limit Club in Sheffield and he's always saying, 'What a dirty record! because that's what it's about. To look at him, you wouldn't think he had sex pouring out of his ears. . .'"

You wouldn't?

"No."

Chakk make Wham! look like a couple of coat hangers.

SHEFFIELD. WITH Chakk's delicious, malicious thunderclap, we can finally bury the knee-jerk responses to this part of the earth. Singer John wants to crush a spear through the mildew myths.

"The environment has to be responsible for what's coming out of the city. With a socialist council, it's very cheap for people to live here on the dole, very easy for them to get involved in music. There's the historical sense of the city, its industrial roots. . . but all that's now on the rocks. That's as far as the environment intrudes — there was this social scene where a lot of ideas were swapped and people interacted."

Where does the Chakk pistol-shot fit into all this?

The insistent, bruising repetition of Cabaret Voltaire's 'No Escape', Human League's racy, frothy 'Fascination', Clock DVA's gasping, drastic 'Thirst'; some other scalding Sheffield, near the real heartmeat of noisecraze, rather like Chakk's next daring breath. . .

LIVE LIKE we must not lose a moment. On my second event-packed day in Sheffield, I'm swept into some cavernous Poly hall where Chakk are rehearsing that week. An audience of one, I watch them run amok through set after set, pulverising the last gasps out of their hectic beat. In the feverpitch of it, I'm testing to see where it all fits, this so-called thug-beat-sex-beat. The dual vocal assault hurls away the scabbard centre-stage — Jake all low sighs and l-o-n-g hollers, John stabbing with word-pangs from the far side, chock and brim full of volley and thunder. Behind them, this fraught frig-funk gets physically stripped to the waist and below, refurbished, stripped again bare, a guttural rhythmic sob. Chakk, I have to decide, are a live act; make that livid livewire, if you will.

FUNK THEY don't re-invent, neither do they add anything particularly new to its frayed, listless form. Rather, they've cunningly diverted its spurting trigger-flurry into itching, urging new areas, mining fancy fresh shapes.

"Obviously we've taken dance music/funk as our influence," says John plainly. "But we don't for one moment try to sound black, because there would be a level of falsity there which we couldn't handle. We're bastardising it, making it more perverse. We're not only taking that as an influence — there's a lot of jazz in there, a lot of straighter pop influences. . . what we get is a conglomeration of those things."

"I think we are trying to invent another funk medium," continues Jake. "With Chakk, it's what goes on top that's different, like trying to find a new language to fit the backdrop; we're not striving for that negro inflection, that would be a hypocritical thing to do."

LANGUAGE, A playful respect for lithe language.

As Jake tells me, "Words are important to us but they work on different levels — it all depends on the individual song. 'Imagination' is about the frustration of being on the dole for a long time, all that waiting. But we're not into sloganeering at all. We're not claiming to put sex back into the sex

market or anything. It'll take other people to pick up on it. We do like images that spark in people's imaginations. It's like with most black funk, all that 'I want you tonight baby'. What we're trying to do is to use different words to put over different feelings, using words to snag, if you like. Rock, bury it, has a long tradition of people trying to create new ways of writing words. There's not a lot of people trying to do it to a funk backdrop. I consciously try to work along those lines."

Are you moved to squeal?
"Oh God! Oh. . . yes."

MESS. NAMELY the pop mess with its thin tin eardrums.

As Jake tells me, "We don't even try to parody it, we're content to just avoid it. We've sidestepped it skilfully so far and we all loathe it. Chakk have come from a different system to the pop system really. We've organised ourselves so that, if it crops up, it won't be taken too seriously. The best things about Chakk are implied, including the sexuality most of the time — there's no sledgehammer approach though there is a certain force."

You modest devil.

"The music we make is not improbable though, it's a fact, it's there as it stands. . . or sways, or strikes out. The improbability is the grey area that hangs around 'the reality', all the implications. We're not a blur, we're very clear what we are."

Do Chakk hate each other?

Laughs. "Oh, we're getting frivolous now."

JAGGED. THE best bits about Chakk, their surging tensions, zesty bursts and ripple marks; from the roughcast rutty funk of 'Imagination' or 'Stare Me Out' to the cool, dissonant torch song gloss of 'Falling'.

"We're excited," laughs John, as though he's just stumbled across some home truth. "So we don't want it to be a clean sound, that wouldn't make any sense, making something that hasn't any challenge. We've suddenly realised I suppose that it's possible for our songs to be successful on a mass level. Not that we could just make a Top 20

record when we felt like it. We've worked with some record producers whose briefs were to make chart records, purely and simply. The results we got out of that were a lesson — it was just a filtering process. Anything that jarred to them, they would take it out or lower it in the mix so that it was ineffectual. We needed to put the jagged Chakk edge back in there. There's no intention here to be kind to the ears, not just with volume but with all those sharp bits."

Oooh. The best bits.
"Clearly."

SHATTER. "WE feel that we're in a strong position at the moment," John asserts. "And we know that we have a great opportunity to do something that could be. . ."

Go on.
". . . Earth-shattering. Now, 'revolutionary' could be putting too strong a term on it, we don't want to have to live up to claims like that. But we feel that what we've done, already, is subversive in quite a few ways. If Chakk are successful, then we'll feel that we've changed something — changed the expectations of a major record company, of people who listen to the radio, who might see us perform, of what people expect from a pop group."

And Chakk are a pop group?

"Slightly."

What do Chakk pursue?

"Not musicianship, maybe body music, maybe to squeeze out the feeling that we build up in the studio — all that noise just piling up. There'll be films, a different kind of pop music, something physically emotive, something you can get tired to just by listening to it, experiments, the language of dance, very up music, to tear it in half. We'd like to scream a little more, using the technology like another instrument — not backing off from it, the frustration of working together all the time — that's positive, a human element."

Ten troubled words make Chakk make blisters — sex, Sheffield, live, funk, language, mess, jagged, shatter, roots and pursuit, then back again. Sweat is a universal language.

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ON PAGE 35**

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RTZ BALLROOM MANCHESTER
TUESDAY 8th APRIL, 8.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from: Ritz, Phoenix Cinema, Apollo B.O. & HMV Records.

TIFFANY'S BALLROOM NEWCASTLE
WEDNESDAY 9th APRIL, 8.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Tiffany's, Virgin Records Newcastle & Durham
City Centre, Records and City Hall B.O.

BARRONLAND GLEGG
FRIDAY 11th APRIL, 7.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Other Record Shops & Virgin Records Glasgow.
Surrey, Kent Records, Records and Records, Records.
Includes Records East Kentish & 2021 Records Ltd.
Surrey Records Ltd. Tel: 0474 847474

QUEENS HALL EDINBURGH
SATURDAY 12th APRIL, 7.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from: Popping Records & Virgin Records, 10 Edinburgh,
Concerts Music, Penny Virgin Records & Other Record Shops Dundee

ST. GEORGES HALL BRADFORD
MONDAY 14th APRIL, 7.30 p.m.
Tickets: £4.50 advance, £5.00 door
Available from: B.O. Tel: 0274 757000 and usual agents.

POWERHOUSE BALLROOM BIRMINGHAM
TUESDAY 15th APRIL, 8.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Powerhouse, Wayne Music, Cyclops Records
and Ozone B.O. Tel: 021 643 8191

TOWN AND COUNTRY CLUB, KENTISH TOWN
WED: THUR: 18th & 19th APRIL, 8.00 p.m.
Tickets: £4.50 & £5.00 Door
Available from: B.O. Tel: 01-741 6811, 11, Premier,
Kant Phones (Credit Cards 91-741 8888), Adams & Sturgeon
The Case, The Gear Market, Kings Road

The LARKS

PLUS SPECIAL GUESTS
HACKNEY 5-0
marquee
THURS. 3rd APRIL
DEBUT SINGLE "BILLY GRAHAM"
OUT NOW

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20 Carolgate,
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Sat March 29th
(FROM THE NEW MODEL ARMY TOUR)

PSYCHO SURGEONS
+ FULL SUPPORT

9-2 Adm £2.50

REVEALED THE TUBE
CHANNEL 4 GOOD FRIDAY

SECRET PROFILE



LAST DAY

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

MCP Presents

 THE
WATERBOYS

Plus Special Guests

LIVERPOOL UNIVERSITY FRIDAY 2nd MAY, DOORS 8.00 p.m. Tickets: £4.00 in advance, £4.50 on door Available from The Students Union, 051-709 4744. Royal Court B&O Tel: 051-708 4321; Probe Records and Penny Lane Records.	SALFORD UNIVERSITY MAXWELL HALL FRIDAY 9th MAY, DOORS 7.30 p.m. Tickets: £4.00 in advance, £4.50 on door Available from Students Union, Salford University Tel: 061-736 7811 and Pico City Records Tel: 061-236 2577
CARDIFF UNIVERSITY SATURDAY 3rd MAY, DOORS 8.30 p.m. Tickets: £4.00 in advance, £4.50 on door Available from The Shop, University of Cardiff Tel: 0222 396421, HMV, Spillers and Hope Records.	LEEDS UNIVERSITY SATURDAY 10th MAY, DOORS 7.30 p.m. Tickets: £4.00 in advance, £4.50 on door Available from Jumbo Records and the CTS Shop. Students Union Tel: 0532 439071 Non-Students Welcome.
CHIPPENHAM GOLDDIGGERS SUNDAY 4th MAY, DOORS 7.30 p.m. Tickets: £4.00 in advance, £4.50 on door Available from Goldiggers, Music Man Chippenhams, Music Man Townbridge, PR Sounds Devizes, Music Market and Royal Palace Bath. Tickets 12001 Townbridge and 1200100	HAMMERSMITH PALAIS TUESDAY 12th MAY, 7.30 p.m. Tickets: £4.50 in advance, £5.00 on door Available from Palais B&O Tel: 01-746 2812; LTR Premier, Keith Parnes (Grafton Cards) 01-741 5969, Alameda and Siriven.

The Crypt presents at **The Clarendon Hotel**
5, Hammersmith Broadway London W6

*** A Stonehenge Benefit ***
Saturday 19th April 7.30-12pm
Webcore * Treatment * Magic Mushroom Band
Ozric Tentacles * Zodiac Mindwarp
& The Love Reaction.
 Tickets £3.50 available from: Be Bop Records (opposite Hammersmith Odeon), By post from: Crypt Promotions, The Crypt, St Pauls Church, Deptford, London SE8. Postal orders only + 3AE.

JLP PRESENTS

KING KURT

+ The Highliners

THE PORTLAND EDGBASTON

MONDAY 7th APRIL 8.00pm

TICKETS £3.50 IN ADVANCE

FROM VIRGIN, CYCLOPS, BIRMINGHAM, ODEON AND OASIS

GLC
FAREWELL



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.

NIGHT

Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6611. To guarantee inclusion please have applications in at least two weeks prior to publication.

With Easter looming you'll find no jokes about the eggcellent Hüsker Dü playing in London (Thursday) here. Nor puns about the eggcentric Zodiac Mindwarp And The Love Reaction freaking out in London (Wednesday) and Southend (Thursday, with Doctor And The Medics). And you certainly won't get me eggcited about the prospect of New Order playing Oxford, (Thursday), Birmingham (Friday) and Poole (Saturday). Finally for those into kitchen sink symphonies, Test Dept are doing some bashes in the Harrow Road (Friday, Saturday and Sunday), so try hopping down.

WEDNESDAY

26

BRENTFORD High Street Red Lion (01-571 6878) Living Daylights
BRIGHTON Zap Club The Membranes/Bad Tune Men/The Shrubs
BRISTOL Fleece And Firkin (277150) The Glee Club
CROYDON Cartoon (01-688 4500) The English Rogues
DUDLEY JB's (53597) Blue Toys
DUNSTABLE Wheatheaf (62571) Blues Quarter
EDINBURGH Jailhouse Skanga
EDINBURGH Queen Mary College Zero Zero
GLOUCESTER Brunels Charmed Life
HASTINGS The Crypt (444675) Nation
LEEDS Adam And Eve's (456724) GBH/Vita Brevis
LEEDS Coconut Grove (455718) Fine Lines
LEEDS Little Londoner Warp Factor 5
LONDON Battersea Park Road Latchmere (01-223 3549) Little Darlings
LONDON Bellingham Bonnies (01-698 3293) Contact
LONDON Brixton Fridge (01-326 5100) Terrah/Warren Mills/The Dynamic
3/B-Boys/Cookie Crew/The Artful Dodger/Imperial Mixers/Gemini Girls/
Mistaken Identity/Nexus
LONDON Camden Dublin Castle (01-485 1773) The Balham Alligators
LONDON Camden Electric Ballroom (01-485 9006) Hüsker Dü/Shock Headed
Peters/Mighty Ballistics Hi-Power/Phranc
LONDON Covent Garden Rock Garden (01-240 3961) The Radio Satellites/Scatter
LONDON Finsbury Park Sir George Robey (01-263 4581) Joolz/Cat Talk/The
Panic Brothers
LONDON Fulham High Street Kings Head (01-736 1413) Nashville Teens/45
South
LONDON Fulham Palace Road Greyhound (01-385 0526) Tarot/Fuschia Shock
LONDON Greenwich Tunnel Club (01-858 0895) Fruit Quake
LONDON Hackney Amhurst Road Club Mankind (01-985 1973) Zodiac Mindwarp
And The Love Reaction/Maximum Effect/The Wanderers
LONDON Hammersmith Clarendon (01-748 1454) The Public Heirs/Gun For
Company/The Lost T-Shirts Of Atlantis
LONDON Hammersmith Odeon (01-748 4081) Big Country
LONDON Harlesden Mean Fiddler (01-961 5490) Cry Wolf/Big Jim And The
Figaro Club/The Composers
LONDON Harringay Lazars (01-809 1460) Earthbound
LONDON Herne Hill Half Moon (01-274 2733) The Barflies
LONDON Hoxton Square Bass Ciel (01-729 2476) Tim Whitehead/Dave Cliff/Pete
Saverton/Mick Hutton/Dave Barry/The Simon Purcell Trio/Jam Session
LONDON Kentish Town Bull And Gate (01-485 5358) Big Flame/The Pig Bros/The
Wedding Present/The Legend/The Noseflutes/Nyah Fearties
LONDON Kentish Town Town And Country Club (01-267 3334) Rosa King And The
Upside-Down Band/Meantime/The Big Town Playboys/Tunji
LONDON Lee Green Old Tigers Head (01-851 6373) Webcore/Nervex/Knutz With
A Z
LONDON The Mall ICA Theatre (01-930 3647) Jah Wobble/Alterations/Keith
Tippet
LONDON Margery Street New Merlin's Cave (01-837 2097) Anykind
LONDON Old Bond Street Embassy (01-499 4793) Toyaktuk
LONDON Oxford Street 100 Club (01-636 0933) Bobby Watson And Curtis Lundy
'Horizon' Quartet
LONDON Oval Cricketers (01-735 3059) The Potato 5
LONDON Pechham Walmer Castle Le Benger
LONDON Portobello Acklam Road Bay 63 (01-690 4590) The Shop Assistants/The
Bodines/The Close Lobsters
LONDON Putney Half Moon (01-788 2387) Bob Kerr's Whoopee Band
LONDON Shepherds Bush Green Wellington Sleek/Seducer
LONDON Stockwell Plough (01-274 3879) Fat Freddy's Cat
LONDON Stratford Romford Road North East London Polytechnic (01-590 7722)
Bible Belt/The Conspiracy/The Siren/The Papermen/Over The Top
LONDON Wardour Street Marquee (01-437 6603) Twenty Flight Rockers
MANCHESTER International (061-224 5050) Guy Clark/Jerry Geoff Walker
MARLOW Pegasus No No Fear
NEWCASTLE Mayfair (323109) The Cramps
NEWCASTLE Riverside (614386) Zoot And The Roots
NOTTINGHAM Hearty Goodfellow (42257) Megavoid/No Dead Meat/Interpol/
Scumdribblers
NOTTINGHAM Venue 53 Danang/Estury Visa
OXFORD Apollo (44544) Tangerine Dream
OXFORD Jericho Tavern (54502) Peter Hall's 'Battery Charger'/Pete McPhail/
The Late Greats
OXFORD Walton Street St Pauls (53329) Frank Fish And The Finns/Let's Get
Serious/The Soul Agents
PORTSMOUTH Granny's (824728) The Babysitters/Zoodoll
ROCHESTER Nags head (3150) The Original Johnny Seven
SLOUGH The Pied Horse (21773) Fair Exchange
STOKE Shelley's (32209) King Kurt
STRETTON Three Fishes Just Blue
TONYPANDY Royal Navy Club (432068) James Hogg
WALSALL Birmingham Road Wheatheaf The Indigo Blues Band
WOLVERHAMPTON Cleveland Arms Screen Heroes/Talking Pictures
YORK Lynx Club (646072) Chatshow

BRADFORD 1 In 12 Club (734519) AC Temple/Marie's Disease
BRENTFORD High Street Red Lion (01-571 6878) Touche
BRISTOL Old Profanity Showboat (293301) Claytown Troupe
BRISTOL Tropic Club (49875) The Brilliant Corners/The Flatmates/Gus Bus
BURNLEY Cats Whiskers (26531) The Tier Garden
CHELTENHAM George And Pilgrim Charmed Life
CROYDON Star (01-684 1360) Arena Strange
CROYDON Underground (01-760 0833) Half-Man Half-Biscuit/Gone To Earth
DONCASTER Woolpack No Mans Land
DUDLEY JB's (53597) Tantrum
DUNFERMLINE Warehouse Skanga
DUNSTABLE Queensway Hall (603326) The Enid
EDINBURGH Jailhouse Zero Zero
FETCHAM Riverside (375713) April 16th
FOLKESTONE Pullman Wine Bar Gizmo
GLOSSOP The Bridge Virtual Earth
HASTINGS Crypt (444675) I Like Danny's Hair
HIGH WYCOMBE Nags Head (21758) Succuba
HINCKLEY Kams Wine Bar Jacob Digression And His Big Brethren
LEAMINGTON SPA Hodcarrier (29361) Depraved/In Or Out/John Jitsu/Napalm
Death/Scumdribblers
LEEDS Coconut Grove (455718) Zoot And The Roots
LIVERPOOL Kirkby Town Football Club Morgan
LIVERPOOL Unity Theatre The Ministry Of Love/Jennifer John Band
LONDON Battersea Park Road Latchmere (01-223 3549) The Barflies
LONDON Bellingham Bonnies (01-698 3293) The Co-Stars
LONDON Brixton Old White Horse (01-274 5537) Flowers In The Dustbin/Feud/
Night Music/Head
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirmers
LONDON Chalk Farm Enterprise Gasrattle/Four Came Home/Ear Trumpet
LONDON Covent Garden Rock Garden (01-240 3961) Colenso Parade
LONDON Dean Street Gossips The Bluberry Hellbellies
LONDON Finsbury Park Sir George Robey (01-263 4581) Climax Blues Band
LONDON Fulham High Street Kings Head (01-736 1413) Beastless/Assasin
LONDON Fulham Palace Road Greyhound (01-385 0526) Under Ice
LONDON Greenwich Tunnel Club (01-858 0895) Sly Foxes
LONDON Hackney Brooksby's Walk Chats Palace (01-986 6714) The Chats Ratz
LONDON Hammersmith Clarendon (01-748 1454) Dada/Storm The Bastille/Eddie
Stone/And Now The Screaming Starts
LONDON Hammersmith Odeon (01-748 4081) Tangerine Dream
LONDON Harlesden Mean Fiddler (01-961 5490) Sonny Burgess
LONDON Hoxton Square Bass Ciel (01-729 2476) Dick Morrissey Quartet/John
Bacin And Andy Cleynert
LONDON Islington Chapel Market Salmon And Compass Explained Emma
LONDON Kentish Town Bull And Gate (01-485 5358) 35th Of May
LONDON Kentish Town Town And Country Club (01-267 3334) Johnny Dyan's
Witchdoctor's Son/Dudu Pukwana's Zila/Louis Moholo's Viva Le Black/
Shikisha
LONDON Kilburn National club (01-328 3141) 49 Scream/Blood Brothers/
Sansavana
LONDON Kings Road Hand And Flower (01-735 3080) Radio City
LONDON Livingstone Road, Livingstone House North East London Polytechnic The
Neurotics/The Boss/Big J (Red Wedge Event)
LONDON Malden Road Gypsy Queen (01-485 2052) Four Corners
LONDON The Mall ICA Theatre (01-930 3647) Swans/King Baah/Research
LONDON Margery Street New Merlin's Cave (01-837 2097) Avant!
LONDON New Cross Royal Albert (01-692 1530) The Ya Yas
LONDON Oval Cricketers (01-735 3059) Clive Gregson And Christine Collister
LONDON Oxford Street 100 Club (01-636 0933) Peter And The Test Tube
Babies/Long Tall Texans
LONDON Porchester Road Porchester Hall (01-229 9950) James/The Guo
Brothers
LONDON Portobello Acklam Road Bay 63 (01-690 4590) The Membranes/ATV/
The Shrubs
LONDON Putney Half Moon (01-788 2387) Jerry Jeff Walker And Guy Clarke/
Blues And Trouble
LONDON Shepherds Bush Wellington Pauline Gillan/Tilt
LONDON Stockwell Plough (01-274 3879) Time Out
LONDON Sydenham Greyhound The Mint Juleps
LONDON Wardour Street Marquee (01-437 6603) Well, Well, Well
LONDON Wardour Street Wag Club (01-437 5534) Flesh
LONDON West India Dock Road Buccaneer (01-515 2048) Release The Geese
LONDON Wood Green Brabant Road TU Centre Eden
LONDON Woolwich John Wilson Street Coronet Red Wedge Cabaret
LUTON Bricklayers Arms Uncle Eric's Backstairs Creepers
MANCHESTER Apollo (061-273 3775) The Cramps
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Laugh/The Wild
Flowers
NEWCASTLE Riverside (614386) Watt Government/The Edge
OXFORD Apollo (244544) New Order/Chatshow
PENICUIK Royal Hotel (76979) Heart Industry
PRESTON Raiders The State
PRESTON Trade Union Centre (201379) The Answer
RAYLEIGH Pink Toothbrush (770003) The Meteors/Vulture Squadron
READING Hexagon (591591) Victoria Wood
ROMFORD Rezz (25566) The Wolfhounds
RUGBY Blitz Club The Jazz Butcher/Spacemen 3
RUGBY Reverberation Club The Inca Babies
SOUTHEND Queens Hotel (32823) Doctor And The Medics/Zodiac Mindwarp
And The Love Reaction/The Ladykillers
SWANSEA West End Club (494217) Knights Of Avalon
STIRLING Daigliesh Court Rainbow Rocks Club (62232) Blancmango
TELFORD Oakington Town Hall (610163) UK Subs/Contempt/JATO
WAKEFIELD Henry Boons They Must Be Russians
WEST BROMWICH Coach And Horses (021-588 2136) The Trevor Burton Band
WHITSTABLE Harbour Lights (275218) The Sleazybeats
WOKINGHAM Angies (789912) Geisha Girls
WOLVERHAMPTON Scruples (53754) Chance
WOBURN GREEN Foxies Moscow State Circus
WREXHAM Kings Arms (351350) Hammerfist
YORK Lynx Club (646072) The Guard

FRIDAY

28

BEDFORD The Angel Pink On Pink/The Aubergines
BIRMINGHAM Mermaid (021-772 0217) UK Subs/Indecent Assault/Napalm
Death
BOURNEMOUTH Academy (304535) Misty In Roots/Black Roots
BRADFORD Manningham Lane Royal Standard (727898) Olulu Olulu
BRENTFORD High Street Red Lion (01-571 6878) John Otway
BRENTWOOD Hermit Club (218897) Special Guests/Turning Point
BIRMINGHAM Centre (203131) New Order
BRIGHTON Old Vic (24744) The Hunters Club
BRISTOL Hippodrome (299444) Big Country
BRISTOL Old Profanity Showboat (293301) Yakometties/Unity Station
BURTON ON TRENT Central Park (63265) No Favours
BURY ST EDMUNDS Roller Bury Disco New Emotion
CAMBRIDGE Riverside Sea Cadets Hall (353172) The Enid
CORBY Avon Sports Club Just Blue
COVENTRY Stoney Stanton Road 11 O'Clock Red Bar (685187) Matt Fretton
DEESIDE Queensferry The Mechanics Badger
EDINBURGH Preservation Hall Zero Zero
FETCHAM Riverside (375713) Important Notice/Body Politic
GRAVESEND Northfleet Red Lion (66127) Sleek
HARLOW Square (25594) Cri De Couer/The Start
HARLOW Pinner Road Apollo The Amazing Rhythm Burglars
HASTINGS Crypt (444675) Brazil
HULL City Hall (20123) The Cramps
HUNTINGDON The Territorial The Children Of Some Tradition/Flowershop
LEICESTER International (20471) Psychedelic Filberts
LETCHEWORTH Plinston Hall (672003) Wrathchild/The Force

LONDON Acton High Street Bumbles (01-992 3308) Full Moon/Haze
LONDON Brixton Fridge (01-326 5100) Buddy Curtess And The Grasshoppers
LONDON Brixton Old White Horse (01-274 5537) The Mint Juleps/Skint Video/
Hank Wangford Band
LONDON Camden Dublin Castle (01-485 1773) Jumping Jehosaphats
LONDON Covent Garden Rock Garden (01-240 3961) Jazawaki
LONDON Cricklewood Broadway Cricklewood Hotel (01-450 7469) The Flying
Pickets/Sheila Hyde/Felix/Rabbit And Don
LONDON Dalston Crown And Castle (01-254 3678) A Case Family/Hackney Five
O/Dalston Family
LONDON East Sheen Bull These Four Walls
LONDON Fulham High Street Kings Head (01-736 1413) Blues And Trouble
LONDON Fulham Palace Road Greyhound (01-385 0526) The Wedding Present/
The Clinch
LONDON Green Lanes Chas And Daves Wolfie Witcher
LONDON Hammersmith Clarendon (01-748 1454) Tormé/Moho Pack/The
Queerboys/The Fortunate Sons/The Surfing Lungs
LONDON Hammersmith Odeon (01-748 4081) James Taylor
LONDON Harlesden Mean Fiddler (01-961 5490) Jerry Jeff Walker/Guy Clark
LONDON Harrow Road Bishop Bridge Maintenance Depot Test Dept (7.30 Start
Info-01-633 1296)
LONDON Herne Hill Half Moon (01-274 2733) A Bigger Mercedes/The
Government
LONDON Hoxton Square Bass Ciel (01-729 2476) Kalima
LONDON Islington Chapel Market Salmon And Compasses Curly Maple And The
Flame Tops
LONDON Kentish Town Bull And Gate (01-485 5358) Irma And The Squirmers
LONDON Limes Grove Lewisham Labour Club (01-852 3921) Juice On The Loose
LONDON Lower Clapton Road Lord Cecil (01-533 0675) The Reactors
LONDON The Mall ICA Theatre (01-930 3647) Annie Whitehead/Maggie Nicols
And Peter Nu/Kintone
LONDON Margery Street New Merlin's Cave (01-837 2097) Tiny Town/Stump
LONDON New Cross Royal Albert (01-692 1530) The Poorboys
LONDON North Finchley Torrington (01-445 4710) Little Sister
LONDON Oval Cricketers (01-735 3059) The Prisoners
LONDON Oxford Street 100 Club (01-636 0933) The Happy End
LONDON Portobello Acklam Road Bay 63 (01-690 4590) The Chevalier Brothers
LONDON Putney Half Moon (01-788 2387) The Boogie Brothers Blues Band
LONDON Stockwell Plough (01-274 3879) Shakey Vick
LONDON Wardour Street Marquee (01-437 6603) The Babysitters
LONDON West India Dock Road Buccaneer (01-515 2048) TV Personalities/Bad
Karma Beckons
MANCHESTER Ardwick Empire Reckless Hearts
MANCHESTER Gallery (061-832 3597) Yargo
MANCHESTER International (061-224 5050) 52nd Street
MELBOURNE Rock Club Engine/Colonel Gomez
MORPETH Comrades She
NOTTINGHAM Part Two Gah-Ga
OXFORD Pennyfarthing (246007) The Larry Miller Band
PEEBLES Cross Keys Hotel (20748) Skanga
PRESTON Paradise (50843) Chatshow
ROCHFORD Rocheway Club (544900) Us
SCUNTHORPE Crosbys Hotel Hanger Nick Toczek/The Prans/Dam/Declaration
SOUTHEND Reids Gizmo
ST NEOTS Kings Head The Turning Point
STYAL Social Club Virtual Earth
TORRINGTON Plough Theatre (2553) English Jazz Quartet
WEST BROMWICH Coach And Horses (021-588 2136) Station 2 Station
WOKINGHAM Angies (789912) Mick Clarke Band
YORK Lynx Club (646072) Burt's Band
YORK Spotted Cow Pyjama Party

SATURDAY

29

ASHFORD Puckley The Ghost The Sleazybeats
AYLSBURY Wellhead Inn (622733) The Doctor's Children
BALLOCH Flamingoes Chasar
BEDFORD The Claypot Pink On Pink
BIRMINGHAM Digbeth Civic Hall (021-235 2423) GBH/English Dogs/Out Of Order
BRENTFORD High Street Red Lion (01-571 6878) GB Blues Company/Root
Jackson
BRIDEWATER Arts Centre (2700) English Jazz Quartet
BRISTOL Fleece And Firkin (277150) The Co-Stars
CAPEL LE FERNE Capel Court Country Club Gizmo
CARDIFF Bogles (26168) Samurai
CHICHESTER Rock Society Citizen Cain
COLCHESTER The Works Living In Texas
COVENTRY Chaylesmoor WM Club Just Blue
COVENTRY General Wolfe (688402) Oskar Kokoschka/Doc Mustard
COVENTRY Hand And Heart (618037) Death Warmed Up/The Condemned
DEESIDE Shotton Cwyd Hotel Badger
DUDLEY JB's (53597) The Enid
DUMFRIES White Hart Inn Skanga
GWENT Crosskeys Institute Dumpty's Rusty Nuts
HALIFAX Kibbutz The Heads
HARLOW The Square (25594) Real By Reel/The Price
HEBDEN BRIDGE Trades Club (845265) Big Joe And The Alamo
HEREFORD Market Tavern (56325) Ayo
HIGH WYCOMBE Nags Head (21758) Lazy
HULL Adelphi Club (48216) The Godfathers/Vicious Circle
LEICESTER International (20471) Detente
LONDON Acton High Street Bumbles (01-992 3308) The River Boys
LONDON Bellingham Bonnies (01-698 3293) Moho Pack
LONDON Brixton Fridge (01-326 5100) Black Britain
LONDON Brixton Old White Horse (01-274 5537) The Wedding Present
LONDON Brook Street Corts (01-629 2471) I2I
LONDON Camden Camarvon Castle (01-485 7858) Wolfie Witcher (Lunch)
LONDON Camden Dublin Castle (01-485 1773) Rent Party
LONDON Covent Garden Rock Garden (01-240 3961) The Balham Alligators
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Team Ten
LONDON Finsbury Park Sir George Robey (01-263 4581) Blues And Trouble
LONDON Fulham Broadway Swan (01-385 1840) Charmed Life
LONDON Fulham High Street Kings Head (01-736 1413) Deep Sea Jivers
LONDON Fulham Palace Road Greyhound (01-385 0526) The Mystery Girls/The
Last Party
LONDON Greenwich Tunnel Club (01-858 0895) Chris Sutton/On The Pulsebeat/
What The Curtains
LONDON Hammersmith Clarendon (01-748 1454) The Bluberry Hellbellies/The
Men Who Came In From The Cold/The Meteors
LONDON Hammersmith Odeon (01-748 4081) James Taylor
LONDON Harlesden Mean Fiddler (01-961 5490) Lucy J Dalton
LONDON Harrow Road Bishop Maintenance Depot Test Dept (7.30pm start
Info-01-633 1296)
LONDON Herne Hill Half Moon (01-274 2733) Public Heirs/The Panic Bros
LONDON Hoxton Square Bass Ciel (01-729 2476) African Connection
LONDON Kentish Town Bull And Gate (01-485 5358) Wes McGhee
LONDON The Mall ICA Theatre (01-930 3647) 4-D Man/Billy Jenkins-Voice Of
God Collective/Kahondo Style
LONDON Margery Street New Merlin's Cave (01-837 2097) The Locomotives/
Torch Authority
LONDON New Cross Royal Albert (01-692 1530) Hershey And The 12-Bars
LONDON North Wembley East Lane The Flag October Nine
LONDON Oval Cricketers (01-735 3059) Meantime
LONDON Oxford Street 100 Club (01-636 0933) Max Collie's Rhythm Aces
LONDON Peto Place Diorama (01-487 5598) The Flying Pickets/Left Wing
Teds/Hank Wangford Band/Brown Paper Bros/Frederick Benson
LONDON Portobello Acklam Road Bay 63 (01-690 4590) The Potato 5
LONDON Putney Half Moon (01-788 2387) Hank Wangford
LONDON Stockwell Plough (01-274 3879) The Don Weller Quartet
LONDON Wardour Street Marquee (01-437 6603) The Babysitters
LONDON West India Dock Road Bucaneer (01-515 2048) The Jumping Jehosaphats

THURSDAY

27

AYLSBURY Civic Centre OTF Club (86009) The Knives/Funhouse/Little
Darlings/Whole World Wide/The Shout
BALLOCH Flamingoes Trident
BIRKENHEAD Stairways (051-647 6544) The Icicle Works
BIRMINGHAM Peacocks (021-643 6751) Maximum Effect
BLACKPOOL Sax Club (294364) Riverside Trio

S H I F T

LOWESTOFT Haddiscoe Pampas Lodge Engine (Halley's Comet Rally)
MANCHESTER Gallery (061-832 3597) Ignition
MANCHESTER International (061-224 5050) The Jazz Butcher/Surf Drums
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Workforce/Biting Tongues
NEWCASTLE Riverside (614386) Paul Brady
NORTHAMPTON County Ground The Wacky Backy Boogie Band
NORWICH Premises Arts Centre (660352) Skint Video
OXFORD Pennyfarthing (246007) Battlezone
PETERBOROUGH Horse And Groom Lifestyle
POOLE Arts Centre (685222) New Order
SHEFFIELD The Turnpike Virtual Earth
SOUTH BRENT Wrangaton Highwayman String Band
STOCKTON Dovecot Arts Centre (611625) Half Man Half Biscuit/The Attic
SUNDERLAND Barclay Court Community Centre Instigators
TONYPANDY Royal Naval Club (432068) Kooga
UTTOXETER The Talbot Lip Service
WEST BROMWICH Coach And Horses (021-588 2136) Smokin' Roadie/Leopold Bloom
WOLVERHAMPTON Civic Hall (21359) The Cramps
WOKINGHAM Angles (789912) Juvenessence
WOLVERHAMPTON Scruples (53754) John Strong Band
YORK Lynx Club (646072) Wreckless Eric
YORK Rugby League Social Club The Len Bright Combo

SUNDAY

30

BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Chatshow/Speilbinders
BIRMINGHAM Mermaid (021-727 0217) Death Warmed Up/Union Thought/
 Eastern Beat
BIRMINGHAM Powerhouse (021-643 4715) Mac Curtis/Riverside Trio/Rhythm
 Boys
BRENTFORD High Street Red Lion (01-571 6878) The Amazing Rhythm Burglars/
 Foodhouse (Lunch) The Scheme (Eve)
BRIGHTON Escape Club (606906) Mood Index
BRIGHTON Pavilion Theatre (682127) The Enid
BRISTOL Bristol Bridge Inn (277949) Unity Station
BRISTOL Old Profanity Showboat (293301) Ayto
DERBY St Josephs Catholic Club Just Blue
DUDLEY JB's (53597) Red Beards From Texas
FETCHAM Riverside (375713) King Kurt/The Highliners
GLASGOW Daddy Warbucks Easter Parade/Pete Goes To Moscow/Ege Bam
 Yasi
GLASGOW Mayfair (041-332 3872) His Wife Refused/Doktor Ego/The Mystery
 Guests/Stevie Doors/The Scratchy
GLASGOW Rock Garden Mary
LIVERPOOL Everyman Bistro (051-709 4776) The Bingo Brothers
LLANRHAN RFC (222209) Sex/Black Ice
LONDON Battersea Park Road Latchmere (01-223 3549) London Apaches
LONDON Camden Dublin Castle (01-485 1773) Rent Party
LONDON Covent Garden Rock Garden (01-240 3961) Hey Hey Roxy
LONDON Denman Street Music And Arts Patron Centre (01-437 3547) Macarthy/
 Gasratte/Ear Trumpet
LONDON Douglas Way Albany Empire (01-691 3333) Hugh Masekela/Kalahari/
 Legba/Jean 'Binta'Breeze
LONDON Finsbury Park Sir George Robey (01-263 4581) The Hank Wangford
 Band
LONDON Fulham Broadway Swan (01-385 1840) Wolfie Witcher (Lunch)
LONDON Fulham High Street Kings Head (01-736 1413) Killer B's
LONDON Fulham Palace Road Greyhound (01-385 0526) Flare Up/Fire On Ice
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam (Lunch) Gene
 Watson And Tony Booth (Eve)
LONDON Harringay Green Lanes Queen's Head (01-340 2921) Ken Wood And The
 Mixers
LONDON Harrow Road Bishop Bridge Maintenance Depot Test Dept (7.30pm start
 Info-01-633 1296)
LONDON Hoxton Square Bass Clef (01-729 2476) John Bennet Band (Lunch)
 English Jazz Quartet (Eve)
LONDON Kentish Town Bull And Gate (01-458 5358) Storm The Bastille/Birds Of
 Tin
LONDON Kentish Town Town And Country Club (01-267 3334) Bobby Watson-
 Curtis Lundy Horizon Quartet/Tony Hayne's Grand Union Orchestra/Kabbala/
 Flowin/Kintone (All day event)
LONDON Leytonstone Plough And Harrow (01-539 1683) Ohmadon
LONDON The Mall ICA Theatre (01-930 3647) Loose Tubes/Pinski Zoo
LONDON Margery Street New Merlin's Cave (01-837 2097) The Hoods/The
 Dreame
LONDON Mornington Crescent Camden Palace (01-387 0428/9) Pat Thomas/
 Highlife International/Take Five/Gary Taylor
LONDON New Cross Clifton Rise Harp Dancing Club The Forest Hillbillies/The
 Deltones
LONDON North Finchley High Road Torrington (01-445 4710) GB Blues Co
LONDON Oval Cricketers (01-735 3059) Charm School (Lunch) The Blubbery
 Hellbellies (Eve)
LONDON Oxford Street 100 Club (01-636 0933) The Microscope Septet
LONDON Putney Half Moon (01-788 2387) Jerry Jeff Walker And Guy Clarke

LONDON Stockwell Plough (01-274 3879) Red Nite
LONDON Wardour Street Marquee (01-437 6603) Chelsea/Fields Of The
 Nephilim
LONDON Wood Green Brabant Road TU Centre The Mint Juleps/Sarah Jane
 Morris And Friends
LOWESTOFT The Pier (4793) The Reflection/The Threads/The Rage
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Gone To Earth/Jegsy
 Dodd And The Sons Of Harry Cross
MANCHESTER Palace (061-235 0184) Victoria Wood
MARPLE Bowling Green Virtual Earth
NEWBRIDGE High Street Memorial Hall (243019) Air Heart
NEWCASTLE Riverside (614386) Tormé/She
SHEFFIELD Limit Club (730940) Swans
WEST BROMWICH Coach And Horses (021-588 2136) QED
WOKINGHAM Angles (789912) Baba Yaga
WOLVERHAMPTON Scruples (53754) The Shop Assistants

MONDAY

31

BRENTFORD High Street Red Lion (01-571 6878) KGB
BRIGHTON Club Savannah (681800) Sun House Opera/Fever Tree
BRIGHTON Old Vic (24744) Charmed Life
BRISTOL Tropic Club (49875) Nitty Gritty/Nicodemus/Super Cat Mr Spalding/
 Unity Sound
DUNSTABLE Wheatheaf (62571) Engine
EAST KILBRIDE Peaches Majority
LEEDS Warehouse (468287) Swans
LEVEN The Lighthouse Instigators
LIVERPOOL Mardi Gras The Ministry Of Love/The Holding Section
LONDON Battersea Park Road Latchmere (01-223 3549) Music Doctors
LONDON Brixton Old White Horse (01-274 5537) The Flying Pickets/The Oblivion
 Boys
LONDON Camden Dublin Castle (01-485 1773) Rent Party
LONDON Covent Garden Rock Garden (01-240 3961) Leading Edge
LONDON Deptford Crypt The Centre Sacrilege/Concrete Sox/AYS
LONDON Douglas Way Albany Empire (01-691 3333) Hugh Masekela/Kalahari/
 Dade Krama/Shikisha
LONDON Finsbury Park Sir George Robey (01-263 4581) Blyth Power
LONDON Forum Skanga
LONDON Fulham High Street Kings Head (01-736 1413) The Kites
LONDON Fulham Palace Road Greyhound (01-385 0526) The Pyjama Sutra/Birds
 Of Tin
LONDON Greek Street Le Beat Route (01-734 6308) Shook Up!
LONDON Greenwich Tunnel Club (01-858 0895) The Clan
LONDON Harlesden Mean Fiddler (01-961 5490) Johnny Carroll/Judy Lindsay/
 Red Not 'N' Blue/Blue Rhythm Boys (Rock 'N' Roll All Dayer)
LONDON Kentish Town Bull And Gate (01-485 5358) Banned From Uncle/
 Stormed
LONDON Kentish Town Town And Country Club (01-267 3334) Microscopic
 Sextet/Jazz Africa/African Culture/Skanga/Fairport Convention (All day event)
LONDON The Mall ICA Theatre (01-930 3647) Half Man Half Biscuit
LONDON Margery Street New Merlin's Cave (01-837 2097) The Norm/The Heavy
 Dancers
LONDON Oval Cricketers (01-735 3059) Fire Next Time
LONDON Oxford Street 100 Club (01-636 0933) English Jazz Quartet
LONDON Wardour Street Marquee (01-437 6603) Blood Fire Posse
LONDON Wardour Street Wag Club (01-437 5534) El Sonido De Londres
LOWESTOFT South Pier Kelley's (60234) King Kurt
MILTON KEYNES Blechley Martine's (71411) The Fabs
NEWCASTLE Riverside (614386) Howard Hughes And The Western
 Approaches/Kicks To The Wind/Nikk
NOTTINGHAM The Cabin Gah-Ga
NOTTINGHAM Rock City (412544) Doctor And The Medics
READING Paradise Club (56847) Major Accident/Foreign Legion/Bad Influence
STOKE Shelly's (32209) Tormé/Phantom/The Babysitters
SWANSEA Martha's Vineyard The Co-Stars
WEST BROMWICH Coach And Horses (021-588 2136) Red Shoes
YORK Lynx Club (646072) Gasoline Symphonia

TUESDAY

1

BILLINGHAM Swan She
BOLTON Hawthorne's Piano Bar Fragile Friends
BRENTFORD High Street Red Lion (01-571 6878) The Pyjama Sutra
BRIGHTON The Basement Bar (681286) Blyth Power/Hysteria Ward/Wat Tyler
BRIGHTON Club Savannah (681800) Nation
CHESHAM Revolution Club (Whispers) The Edge/The Heathcliffs/Culture
 Vultures
CROYDON London Road Cartoon (01-688 4500) Eavesdropper
DUBLIN SFX Hall Accept/Dokken
DUDLEY JB's (53597) Prehistoric Pets/Spacemen 3
DUNDEE Tindalls The Wedding Present
EASTBOURNE Congress Theatre (36363) Victoria Wood
EXETER Boogies DV8



ZODIAC MINDWARP makes a welcome return from the living dead

GODALMING Chiddingfold Club The Bloodhounds
LEEDS Adam And Eves (456724) Restless/The Nitros
LONDON Battersea Park Road Latchmere (01-223 3549) Rhubarb Tarts
LONDON Camden Dublin Castle (01-485 1773) The Boogie Bros Blues Band
LONDON Ealing Lucky's Bar (01-997 8859) Mano Ventura
LONDON Ealing Red Lion Pyjama Sutra
LONDON Finsbury Park Sir George Robey (01-263 4581) Cindy Jackson And Joe
 Public
LONDON Fulham High Street Kings Head (01-736 1413) Speakeasy
LONDON Fulham Palace Road Greyhound (01-385 0526) Helter Skelter/Boys
 Turn Blue/Human Jungle
LONDON Fulham Swan (01-385 1840) Arena Strange
LONDON Greenwich Tunnel Club (01-858 0895) The Boss/Solid State
LONDON Hammersmith Clarendon (01-748 1454) Still
LONDON Harlesden Mean Fiddler (01-961 5490) 49 Screem
LONDON Kentish Town Bull And Gate (01-485 5358) Big Jim And The Figaro
 Club
LONDON Liverpool Road Pied Bull (01-837 3218) Joan Collins Fan Club
LONDON The Mall ICA Theatre (01-930 0493) Mathilde Santing
LONDON Margery Street New Merlin's Cave (01-837 2097) Left Right Left/Mild
 Green Fairies
LONDON Oval Cricketers (01-735 3059) Wes McGhee's Texas Allstars
LONDON Oxford Street 100 Club (01-636 0933) GBH/Extract
LONDON Tufnell Park Boston Arms (01-272 3411) King Kurt/Frenzy/Roche And
 The Sarnos
LONDON Walthamstow Royal Standard (01-521 3172) Ohmadon
MAIDENHEAD Cinderella Rockerella No No Fear
MAIDSTONE Sunset Club The Original Johnny Seven
MANCHESTER Cloud Nine (061-832 3350) 5 Not 4/The Giro Brothers/White
 Trash/Thundercloud
MILTON KEYNES The Point Norma Lewis
NEWCASTLE Riverside (614386) The Shop Assistants
NOTTINGHAM Mardi Gras (862368) Chatshow
NOTTINGHAM Russell's Basking Sharks
SHEFFIELD George IV (344922) Haze
WINDSOR Arts Centre (859336) Charmed Life
YORK Lynx Club (646072) Brian Thacker

SOMETHING FOR EVERYONE

GREENWICH LEISURE

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
 Comper 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

**Winston Reedy
 And Jah Warrior**
 Thursday 17 April Doors Open 7.30pm

The Cool Notes
 plus Take 5
 and Special guest D.J. Steve Walsh
 Thursday 1 May Doors Open 7.30pm
 Woolwich Coronet (By Woolwich Ferry) SE18
 £3.50 (£1.50 Concessions)

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)

ROYAL STANDARD
 opp: Blackhorse Road Tube
 Tel: 527 1966
 Fri 28th March
**PAULINE
 GILLAN**
 + **TILT**
 Adm: £1.50
 Bar Disco

THE GREEN GATE
 228 Bethnal Green Rd, E2
 01-739 4920
 Fri 28th March - Adm 50p
HIGH CONTACT
 Sat 29th March - Adm £1.00
**REMUS DOWN
 BOULEVARD JAM**
 Sunday 30th March
 (Lunchtime) - Adm FREE
THE HONEST BROTHERS
 (Evening) - Adm £1.00
NATIONAL GOLD
 7-12 Fri-Sats ★ 7-11.30 Suns

**TVT IN
 3-D
 THE VERY THING!**

**MORE
 ADS
 ON
 PAGES
 32 & 33**

TOUR NEWS

ZEB DRAGON, a heavy rock quartet from Stratford-on-Avon, unleash their fiery breath at Birmingham Railway March 29, Banbury Wheatheaf April 4, Gloucester British Flag 5, Oxford Pennyfarthing 12, Coventry Sir Colin Campbell May 8, Bristol Fleece and Firkin 15.

LIVING IN TEXAS, the band who claim to be the last surviving sabre-toothed fieldmouse, show off their spring collection at Liverpool System Club April 17, Leicester Princess Charlotte 24, Bradford University 26, Dudley JB's 28, Carlisle Stars and Stripes May 1, Colchester The Works 3, Aberdeen Ritzy 9.

DORIAN GRAY set out to prove that bands from Leeds are underrated with gigs at Dudley JB's March 29, London Marquee April 5/6.

BUDDY CURTESS AND THE GRASSHOPPERS leap onto the road to play Brixton Fridge March 28, South Bank Jubilee Gardens (GLC festival) 31, Brighton Savannah Club April 7.

SEDUCER, a "genuine" metal band whose 'Caught In The Act' album is out now, have lined up gigs at Wellington Shepherds Bush March 26, East Ham Ruskin Arms 28, Bradford Wheatheaf/Zodiac April 10, Boston Indian Queen 11, Ripon Art College 12, Manchester Art Gallery 19, East Sheen The Bull 25, Hailsham The Crown May 2, Hastings The Carlisle 3, Stoke-On-Trent Shelleys June 2.

THE CREEPERS, previously known as Marc Riley And The Creepers, reveal their new line-up at Glasgow Strutz (with The Membranes) April 18, Reading Paradise 25, Brighton Polytechnic 26.

THE AMERICAN RUSE, a "high-energy guitar raunch 'n' roll band", promote their forthcoming LP 'This Neighbourhood' at Haywards Heath The Golden Eagle April 3.

SHEER KANAN, a South Wales quartet, warble their way through gigs at Tonypandy Royal Navy Club April 5, Llanharan Rugby Football Club 6, Cardiff Bogey's Rock Club 11.

THE INSPIRATIONAL CHOIR, who recently released their second single, 'One Love', from their 'Sweet Inspiration' LP and who feature on the new Stevie Wonder/Julian Lennon single 'Time Will Teach Us All' from the new musical *Time*, are scheduled to headline at London's Royal Festival Hall April 19.



CHATSHOW promote their debut 12-inch single 'Red Skies' on Tanz Records with a string of dates at Oxford Apollo (supporting New Order) March 27, Liverpool Mardi Gras 29, Birmingham Barrel Organ 30, Coventry Hand And Heart 31, Nottingham Mardi Gras April 1, Leicester Princess Charlotte 2, Shrewsbury Oak Hotel 3, Bedford Marston Club 5, Wolverhampton Scruples 6, London Greenwich Tunnel Club 7.

CHRIS REA the half-Irish, half-Italian gravelly-voiced songster who released a new single on Magnet recently called 'It's All Gone', also available as a 12-inch mini-album, plays two British dates at Edinburgh Playhouse April 21, Hammersmith Odeon May 2.

JOHNNY AND THE ROCCOS, who've just released their first UK single 'I Hate The Disco' from their current album 'Tearin' Up The Border', return from their tour of Norway to continue their crusade at Weymouth Rock 'N' Roll Weekend April 5-6, Cardiff Gibbs Club 7, Cardiff PC's Club 8, Canton Chapter Art Centre 9, Bristol Rovers Club 11.

KOOGA, a Welsh rock band, come across the border to promote their forthcoming album 'Across The Water' and single 'Lifeline' at Tonypandy Naval Club March 29, Bicester Servicemen's Club April 4, Wokingham Angie's 5, Glyneath Sports Club 11, Cross Keys Institute 12, Shepherds Bush The Wellington 23, Llanharan Rugby Club 25, Cardiff Bogey's 26, Wolverhampton Scruples May 10, Warrington The Lion 24.

SAMURAI, a five piece heavy metal band, take to the road this week on their 'Weapon Master' tour to promote their new album of the same name. Gigs include Cardiff Bogey's Club March 29, Shepherds Bush The Wellington April 2, Dudley JB's Club 3, Warrington Lion Hotel 5, Colwyn Bay Central Hotel 6, Walthamstow Royal Standard 18, Kings Lynn Blue And Gold 19, Peterborough The Glasshouse 20, Stoke-On-Trent Shelleys 28.

WRATHCHILD, the glam-rock shock-rockers, are back with a vengeance after their legal wrangle with Heavy Metal Records. Armed with a barrage of new numbers, their "best-ever stage show" and their famous confetti cannons, they're staging a charity spectacular for hospitals called 'Shock Treatment' in their home town Evesham, where they promise "to bring the War Machine to life". Make sure you're in the firing line at Evesham Public Hall April 18. Tickets are £3 on the door or £2.75 by post from the Evesham Journal, 58 High Street, Evesham, Worcs. Cheques should be made payable to the Journal 125 Appeal.

EXCALIBUR polish up their swords and point them in the direction of Nottingham Mardi Gras April 10, Burton On Trent Central Park 11, Keighley Fun House 17, Kings Lynn Blue and Gold 19, Ripon Brontes 22, London Shepherds Bush The Wellington 24, Letchworth Plinston Hall 25, Carlisle Stars And Stripes May 2, Wishaw Heathery Bar 3.

HOORAH BOYS HOORAH, the wackabilly pop duo, have gigs lined up at Tolworth Recreation Centre (with The Odd, Paint The Clown Red and Bam Bam) March 28, Bedford Corn Exchange (with Banned From Uncle) 29, Ewell Bourne Hall April 16.

RELAY, a progressive rock sextet, hit the road soon, stopping at East Ham The Ruskin Arms April 4, Greengate 11, Harlow Square One 17, 100 Club 24, Gravesend 25, Greenwich The Mitre May 6.

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT show off at London ICA (with Half Man Half Biscuit) March 31, London Bay 63 April 10, Brixton The Fridge May 1, Manchester Hacienda (with The Jesus And Mary Chain) 7, London Central Poly 24.



TINY TOWN, a London trio, who've just released their 'No Place Like Rome' EP, unveil their new line-up at New Merlin's Cave March 28, Hackney Chats Palace April 4.

HOT PORK LUNCH No 43



the BLOBBERS' back..



CHART

UK SINGLES

- 1 28 LIVING DOLL Cliff Richard & The Young Ones WEA
- 2 2 ABSOLUTE BEGINNERS David Bowie Virgin
- 3 1 CHAIN REACTION Diana Ross Capitol
- 4 6 HI HO SILVER Jim Diamond A&M
- 5 9 KISS Prince & The Revolution Paisley Park
- 6 8 MOVE AWAY Culture Club Virgin
- 7 3 MANIC MONDAY The Bangles CBS
- 8 17 THE HARLEM SHUFFLE The Rolling Stones CBS
- 9 12 DIGGING YOUR SCENE The Blow Monkeys RCA
- 10 33 YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86) Real Thing PRT
- 11 4 THEME FROM NEW YORK NEW YORK Frank Sinatra Reprise
- 12 16 KYRIE Mr Mister RCA
- 13 11 (NOTHING SERIOUS) JUST BUGGIN' Whistle Champion
- 14 — TOUCH ME (I WANT YOUR BODY) Samantha Fox Jive
- 15 5 LOVE MISSILE F1-11 Sique Sique Sputnik Parlophone
- 16 20 NO ONE IS TO BLAME Howard Jones WEA
- 17 44 PETER GUNN Art Of Noise With Duane Eddy China
- 18 7 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING Billy Ocean Jive
- 19 23 LOVE COMES QUICKLY Pet Shop Boys Parlophone
- 20 18 THE HONEYTHIEF Hipsway Mercury
- 21 — (WHAT A) WONDERFUL WORLD/CHAIN GANG Sam Cooke RCA
- 22 10 THE POWER OF LOVE/DO YOU BELIEVE IN LOVE Huey Lewis & The News Chrysalis
- 23 21 ROCK ME TONIGHT Freddie Jackson Capitol
- 24 — A KIND OF MAGIC Queen EMI
- 25 13 BURNING HEART Survivor Scotti Brothers
- 26 26 CANDYMAN Siouxsie & The Banshees Wonderland
- 27 14 SILENT RUNNING (ON DANGEROUS GROUND) Mike & The Mechanics WEA
- 28 — SECRET LOVERS Atlantic Starr A&M
- 29 15 IF YOU WERE HERE TONIGHT Alexander O'Neal Tabu
- 30 19 HOW WILL I KNOW Whitney Houston Arista
- 31 45 OVERJOYED Stevie Wonder Motown
- 32 31 POGUETRY IN MOTION Pogues Stiff
- 33 22 DON'T WASTE MY TIME Paul Hardcastle Chrysalis
- 34 36 DARE TO DREAM/BOTH SIDES NOW Viola Wills Streetwave
- 35 — HELLO DARLING Tippa Irie Priority
- 36 25 CALLING AMERICA ELO Epic
- 37 — ROCK ME AMADEUS Falco A&M
- 38 39 THIS TIME Bryan Adams A&M
- 39 40 SO MACHO/CRUISING Sinitta Fanfare
- 40 47 I DO WHAT I DO John Taylor Parlophone
- 41 24 AND SHE WAS Talking Heads EMI
- 42 42 LIVING IN ANOTHER WORLD Talk Talk EMI
- 43 29 ELOISE Damned MCA
- 44 — COME HELL OR WATERS HIGH Dee C Lee CBS
- 45 — C'MON C'MON Bronski Beat Forbidden Fruit
- 46 — GALVESTON BAY Lonnie Hill 10
- 47 27 HOUNDS OF LOVE Kate Bush EMI
- 48 — IS YOUR LOVE STRONG ENOUGH Bryan Ferry EG
- 49 — SHELLSHOCK New Order Factory
- 50 — E=MC² Big Audio Dynamite CBS

REGGAE TENS

PRE-RELEASE

- 1 MARCUS WE MISS YOU Mighty Diamonds Live And Learn
- 2 PETER GUN Sly And Robbie And The Taxi Gang Taxi
- 3 MOTHER CUSSING Papa San Supreme
- 4 MR CHIN'S SLIPPERS Mighty Diamonds Hot Heat Promotions
- 5 AIN'T NOBODY MOVE ME Sugar Minott Taxi
- 6 BAD GIRLS King Everal Jammys
- 7 WATCHDOG Delroy Williams Rockers International
- 8 PABLO IN THE DANCE Augustus Pablo Rockers
- 9 PURE WORRIES Tetrack Rockers
- 10 DANCEHALL Culture Blue Mountain

DISCO

- 1 HALLO DARLING Tippa Irie UK Bubbblers
- 2 SHE LOVES ME NOW Beres Hammond Greensleeves
- 3 I'M A CHANGED MAN/IT'S A ROMANCE Old Blood Level Vibes
- 4 ONE DANCE WON'T DO Audrey Hall Germain
- 5 LEGAL WE LEGAL King Kong Greensleeves
- 6 CLARK'S BOOTY/HAVE TO GIRLIE GIRLIE Little John And Tonto Irie Unity
- 7 HOT STUFF/TWO TO TANGO Junior Delgado Fashion
- 8 PAIN Jean Adebambo Now Generation

UK 50 ALBUMS

- 1 1 BROTHERS IN ARMS Dire Straits Vertigo
- 2 3 WHITNEY HOUSTON Whitney Houston Arista
- 3 2 HITS FOR LOVERS Various Epic
- 4 5 NO JACKET REQUIRED Phil Collins Virgin
- 5 7 NIGHT BEAT II Various Stylus
- 6 29 GREATEST HITS Frank Sinatra Reprise
- 7 6 HOUNDS OF LOVE Kate Bush EMI
- 8 16 WELCOME TO THE REAL WORLD Mr Mister RCA
- 9 12 EATEN ALIVE Diana Ross Capitol
- 10 — BLACK CELEBRATION Depeche Mode Mute
- 11 4 JONATHAN KING PRESENTS THE BEST OF ENTERTAINMENT FROM THE USA Various Stylus
- 12 8 BE YOURSELF TONIGHT Eurythmics RCA
- 13 11 BALANCE OF POWER ELO Epic
- 14 27 THE HYMNS ALBUM Huddersfield Choral Society HMV
- 15 21 ALEXANDER O'NEAL Alexander O'Neal Tabu
- 16 18 ROCKY IV Soundtrack Scotti Brothers
- 17 9 LITTLE CREATURES Talking Heads EMI
- 18 14 ONCE UPON A TIME Simple Minds Virgin
- 19 15 DIFFERENT LIGHT The Bangles CBS
- 20 — HITS 4 Various CBS/WEA
- 21 10 THE BROADWAY ALBUM Barbra Streisand CBS
- 22 13 GO WEST Go West Chrysalis
- 23 20 THE COLOUR OF SPRING Talk Talk EMI
- 24 26 MATT BIANCO Matt Bianco WEA
- 25 17 HUNTING HIGH AND LOW A-ha Warner Brothers
- 26 19 ISLAND LIFE Grace Jones Island
- 27 30 CUTS LIKE A KNIFE Bryan Adams A&M
- 28 38 ROCK ME TONIGHT Freddie Jackson Capitol
- 29 28 LIKE A VIRGIN Madonna Sire
- 30 42 THE CINEMA HITS ALBUM Various Towerbell
- 31 33 NEITHER WASHINGTON NOR MOSCOW Redskins Decca
- 32 — ELECTRO II Various Streetsounds
- 33 32 THE DREAM OF THE BLUE TURTLES Sting A&M
- 34 — MASTERS OF METAL Various K-tel
- 35 36 THE DANCE HITS ALBUM Various Towerbell
- 36 35 PROMISE Sade Epic
- 37 22 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 38 25 ALONE Nana Mouskouri Philips
- 39 31 WORLD MACHINE Level 42 Polydor
- 40 — 9012 LIVE Yes Atco
- 41 34 KING OF AMERICA Costello Show F-Beat
- 42 37 THE FIRST ALBUM Madonna Sire
- 43 23 PRECIOUS MOMENTS Ann Williamson Emerald Gem
- 44 — ROCK A LITTLE Stevie Nicks Parlophone
- 45 24 LUXURY OF LIFE Five Star Tent
- 46 41 SPORTS Huey Lewis & The News Chrysalis
- 47 44 FINYL VINYL Rainbow Polydor
- 48 — ICE ON FIRE Elton John Rocket
- 49 — RECKLESS Bryan Adams A&M
- 50 — THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS

Compiled by MRIB



SLY AND ROBBIE: reggae's Art Of Noise

- 9 PARTY NIGHT Undivided Roots Entente
- 10 LOVE IS IN THE AIR Michael Gordon Fine Style

ALBUMS

- 1 TURBO CHARGED Nitty Gritty Greensleeves
 - 2 ON THE BEACH The Paragons Treasure Isle
 - 3 STRUGGLING Mighty Diamonds Live And Learn
 - 4 BABYLON THE BANDIT Steel Pulse Elektra
 - 5 RISING SUN Augustus Pablo Greensleeves
 - 6 SHOWCASE Earl 16 Studio 1
 - 7 WHAT ONE RIDDIM CAN DO Various Artists Germain
 - 8 REGGAE HITS VOLUME 3 Various Artists Ethnic Fight
 - 9 THE MARSHALL Coco-Tea Jammys
 - 10 WILDFIRE Dennis Brown And John Holt Tads
- Compiled by Dub Vendor 274 Lavender Hill Clapham Junction London SW11



FRANK SINATRA: this week's Martin Degville

SOUNDS TRACKS

Dave Henderson
WORKS ON YELLOW Twice A Man Xenophone LP
WHEREVER YOU MAY RUN Red Letter Day Last Generation 45
CLOTHES OF PRIDE The Stars Of Heaven Hotwire 435

James Brown
SMOKE ON THE WATER The Membranes Heavy live experience
I'M A MAN Jack Barron And The Revolutionary Homosexuals unreleased demo
RELAX Thrashing Shit Skin And Bone Compilation Cassette

Jack Barron
YESTERDAY WHEN I WAS DRUNK Gangway forthcoming album track
BOUND TO GROW UP Gangway preview cut Irmgardz/Some bastard major
SCREAM Gangway upcoming song from 'Sitting In The Park' Irmgardz

Kez Owen
IRON LADY Xtract Nah Matu The Smell's Just Summink In Your Underpants
Compilation EP
I'M A KILLING JOKE Rich Mills And The Egghead Experience unreleased demo
SEX, T V O D unreleased demo tape

Chris Roberts
SHELLSHOCK New Order Factory 12 inch
GOT TO BE THERE Michael Jackson Tamla Motown religious tract
EINE KLEINE NACHTMUSIK Mozart Deutsche Grammophon

Richard Cook
PHOTOGRAPH OF YOU Smokey Robinson Motown LP track
SUGARTOWN Nancy Sinatra Reprise 45
WHAT YOU GONNA DO ABOUT IT Roseanne Cash CBS B-side

Kevin Murphy
HAVING IT ALL Eighth Wonder Virgin LP track
WARSAW GHETTO Nitzer Ebb Power of Voice 12 inch
SWEETEST LOVE AFFAIR Matt Bianco WEA LP track

Ron Rom
I'LL STICK WITH YOU The Primitives Live at The Timbox
SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
DIRTY OLD TOWN The Pogues Live at The Hammersmith Palais

LEAST LIKELY JAMES BOND

- 1 JIMMY SOMMERVILLE
- 2 FRANK BRUNO
- 3 ROWAN ATKINSON
- 4 MARC ALMOND
- 5 ERIC BRISTOW
- 6 NORMAN TEBBIT
- 7 LEMMY
- 8 ROBERT WYATT
- 9 PRINCE
- 10 BILLY BRAGG

Compiled by Sean Connery's wig

ATTACK

HOT METAL 60 SINGLES

- 1 1 BURNING HEART Survivor Scotti Brothers
- 2 2 THIS TIME Bryan Adams A&M
- 3 5 THESE DREAMS Heart Capitol
- 4 13 I CAN'T HOLD BACK Survivor 10
- 5 — UNDER A RAGING MOON Roger Daltrey Epic
- 6 3 SHOT IN THE DARK Ozzy Osbourne Epic
- 7 6 VOICES Russ Ballard EMI America
- 8 7 NIGHT RUN UFO Chrysalis
- 9 9 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 10 17 ANIMAL (F*** LIKE A BEAST) WASP Music For Nations
- 11 4 SMOKIN' IN THE BOYS ROOM Mötley Crüe Elektra
- 12 8 YOU'RE IN LOVE Ratt Atlantic
- 13 11 CREEPING DEATH Metallica Music For Nations
- 14 12 MARKET SQUARE HEROES Marillion EMI
- 15 10 VICE VERSA Samson Capitol
- 16 14 RUN TO THE HILLS Iron Maiden EMI
- 17 18 STAGES ZZ Top Warner Brothers
- 18 15 TONIGHT IT'S YOU Cheap Trick Epic
- 19 16 RUNNING FREE Iron Maiden EMI
- 20 20 THROWING STONES AT THE WIND Pallas Harvest



ROGER DALTREY: a shadow of his former self

ALBUMS

- 1 1 MASTER OF PUPPETS Metallica Music For Nations
- 2 3 THE ULTIMATE SIN Ozzy Osbourne Epic
- 3 6 CUTS LIKE A KNIFE Bryan Adams A&M
- 4 4 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 5 7 RECKLESS Bryan Adams A&M
- 6 5 UNDER LOCK AND KEY Dokken Elektra
- 7 8 SPREADING THE DISEASE Anthrax Music For Nations
- 8 2 FINYL VINYL Rainbow Polydor
- 9 9 MISPLACED CHILDHOOD Marillion EMI
- 10 — SURRENDER Joshua FM
- 11 15 AFTERBURNER ZZ Top Warner Brothers
- 12 23 KAIZOKU-BAN Accept Portrait
- 13 26 DIFFERENT BREED Beltane Fire CBS
- 14 19 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 15 — COME OUT AND PLAY Twisted Sister Atlantic
- 16 27 BURNING AMBITION Chariot Shades
- 17 11 ELIMINATOR ZZ Top Warner Brothers
- 18 — EYE OF THE TIGER Survivor CBS Nice Price
- 19 18 INVASION OF YOUR PRIVACY Ratt Atlantic
- 20 — HEART Heart Capitol
- 21 30 ON A STORYTELLER'S NIGHT Magnum FM
- 22 13 THE WEDGE Pallas Harvest
- 23 12 RIDE THE LIGHTNING Metallica Music For Nations
- 24 20 THEATRE OF PAIN Mötley Crüe Elektra
- 25 14 OUT OF THE CELLAR Ratt Atlantic
- 26 10 PLAYS MONTEREY Jimi Hendrix Polydor
- 27 24 FUGAZI Marillion EMI
- 28 16 SOLDIERS UNDER COMMAND Stryper Enigma/Stiff
- 29 — SACRED HEART Dio Vertigo/Phonogram
- 30 17 LIVE AFTER DEATH Iron Maiden EMI

IMPORTS

- 1 1 RUSSIAN ROULETTE Accept Indisc
- 2 3 TAKE WHAT YOU WANT Hurricane Roadrunner
- 3 6 FIGHT TO SURVIVE White Lion Victor Japan
- 4 7 POISON DOLLYS Poison Dollys Invasion
- 5 — BRIEF ENCOUNTER Marillion Capitol
- 6 5 GUILTY AS SIN Blood Lust Metal Blade
- 7 — DED ENGINE Ded Engine Pentagram
- 8 — IN THE PINK Dizzy Bitch Azra
- 9 — SUSPICIOUS HEART Van Stevenson MCA
- 10 8 YOU BETTER BELIEVE IT Rosy Vista Noise

Compiled by Spotlight Research



THE MEMBRANES wave goodbye to their axes

INDIE ALBUMS

- 1 2 A DATE WITH ELVIS The Cramps Big Beat
- 2 1 BIG COCK King Kurt Stiff
- 3 3 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 4 4 PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino
- 5 — LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS The Go-Betweens Beggars Banquet
- 6 — BLACK CELEBRATION Depeche Mode Mute
- 7 5 RUM, SODOMY AND THE LASH The Pogues Stiff
- 8 9 LOVE The Cult Beggars Banquet
- 9 6 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 10 15 FIRST AVALANCHE Rose Of Avalanche LIL
- 11 11 WIRE PLAY POP Wire The Pink Label
- 12 8 THE SINGLES 81-85 Depeche Mode Mute
- 13 10 THE OLD AND THE NEW A Certain Ratio Factory
- 14 14 KALEIDOSCOPE WORLD Chills Creation
- 15 7 SEVEN SINGLES DEEP The Icicle Works Beggars Banquet
- 16 12 HELD DOWN TO VINYL... AT LAST! The Guana Batz ID Records
- 17 16 LIFE'S A RIOT WITH SPY VS SPY Billy Bragg Go! Discs
- 18 13 FRANKENCHRIST Dead Kennedys Alternative Tentacles
- 19 29 DREAMTIME The Cult Beggars Banquet
- 20 — LOW-LIFE New Order Factory
- 21 22 LIVE II — HORRIBLE MUSIC FOR HORRIBLE PEOPLE BY THIS HORRIBLE BAND The Meteors Dojo
- 22 — 1979-1983 Bauhaus Beggars Banquet
- 23 19 TREASURE Cocteau Twins 4AD
- 24 — GLEATEST HITS John Otway Strikeback
- 25 17 HATFUL OF HOLLOW The Smiths Rough Trade
- 26 18 WORLDS APART Subhumans Blurg
- 27 28 MIDNIGHT MADNESS AND BEYOND GBH Rough Justice
- 28 — ANTHOLOGY VOLUME II Hawkwind Samurai
- 29 23 FLIP YOUR WIG Hüsker Dü SST
- 30 — SALOME The Enid Enid

SELLAFIELD

- 1 WHEN THE GLOWING GETS TOUGH, THE TOUGH GET GLOWING Billy Ocean
- 2 PUMP IT UP Elvis Costello
- 3 THE AIR THAT I BREATHE The Hollies
- 4 GIMME SHELTER/319TH NUCLEAR BREAKDOWN Rolling Stones
- 5 ASHES TO ASHES David Bowie
- 6 CITIES IN DUST Siouxsie And The Banshees
- 7 RADIO-ACTIVE The Firm
- 8 EVERYTHING'S GONE GREEN New Order
- 9 FADE AWAY AND RADIATE Blondie
- 10 SOMETHING IN THE AIR Thunderclap Newman

Compiled by Dave of Liverpool

LONDON SUBURBS

- 1 SEXUAL EALING Marvin Gaye
- 2 24 HOURS FROM TULSE HILL Gene Pitney

INDIE SINGLES

- 1 2 THE TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 2 1 POGUETRY IN MOTION The Pogues Stiff
- 3 4 STRIPPED Depeche Mode Mute
- 4 3 SHEEP The Housemartins Go! Discs
- 5 5 GIVING GROUND The Sisterhood Merciful Release
- 6 8 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 7 7 HOT GIRLS IN LOVE The Cherry Bombz Lick
- 8 6 SEETHROUGH The Guana Batz ID Records
- 9 10 XXSEX We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 10 — EVERYTHING'S BRILLIANT The Membranes Intapo
- 11 24 ONCE MORE The Wedding Present Reception
- 12 11 ALL DAY LONG The Shop Assistants Subway Organisation
- 13 13 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 14 28 UPSIDE DOWN The Jesus And Mary Chain Creation
- 15 12 HERE COMES THE MAN Boom Boom Room Fun After All
- 16 9 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 17 17 THERESE Bodines Creation
- 18 21 BLUE MONDAY New Order Factory
- 19 15 THE FILTH AND THE FURY Icons Of Filth Mortarhate
- 20 32 TIME IS MONEY (BASTARD) Swans K422
- 21 20 WHISTLING IN THE DARK Easterhouse Rough Trade
- 22 22 LET THEM EAT BOGSHEED Bogshed Vinyl Drip
- 23 40 MAKES NO SENSE AT ALL Hüsker Dü SST
- 24 18 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 25 35 BIBLE OF THE BEATS Age Of Chance Riot Bible
- 26 26 HOW I LEARNED TO LOVE THE BOMB TV Personalities Dreamworld Dream
- 27 34 RELIGIOUS PERSUASION Andy White Stiff
- 28 36 BITTERSWEET New Model Army Quiet!
- 29 14 GI 400 Blows/23 Skidoo Sadereal
- 30 23 REVOLUTION Chumba Wumba Agitpop
- 31 27 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 32 16 SPRING RAIN The Go-Betweens Beggars Banquet
- 33 33 ZARONINIA Hawkwind Flicknife
- 34 — RISE Into A Circle Arcadia
- 35 46 IT WILL COME The Woodentops Rough Trade
- 36 — FACES OF FREEDOM TDA (Test Dept) Some Bizzare
- 37 — V2 That Petrol Emotion Noise A Noise
- 38 29 LA RAIN Rose Of Avalanche LIL
- 39 — INCUBUS SUCCUBUS X-Mal Deutschland 4AD
- 40 — TINY DYNAMINE Cocteau Twins 4AD
- 41 — TOMORROW Durutti Column Factory
- 42 — GIVE IT TO ME The Gents Prism
- 43 43 CUT THE CAKE The Wollhounds The Pink Label
- 44 48 ONLY LOVE CAN BREAK YOUR HEART The Mint Juleps Stiff
- 45 39 RAIN The Cult Beggars Banquet
- 46 25 WILD COLONIAL BOY Ruelrefx Kasper/Stiff
- 47 47 SUB-CULTURE New Order Factory
- 48 — L'ESCLAVE ENDORMI Richenal 4AD
- 49 49 WHEN THE RAIN COMES Jacobites Glass
- 50 19 FLAG DAY The Housemartins Go! Discs

Compiled by Spotlight Research

DRINKS

- 1 GUINNESS GRACIOUS ME Peter Sellers And Sophia Loren
- 2 GOLDEN BEERS David Bowie
- 3 YOU BITTER YOU BET The Who
- 4 CAN THE CAN Suzi Cointreau
- 5 ALE ALONG THE WATCHTOWER Jimi Hendricks
- 6 PUBLICAN ON A STRING Shandy Shaw
- 7 GIN GENIE David Bowie
- 8 BROWN ALE IN THE RING Boney M
- 9 LITTLE RED BARREL The Rolling Stones
- 10 JE T'AIME GENTLEMEN PLEASE Jane Beercan

Compiled by The Mitcham Pint Fan Club

- 3 MORDEN A WOMAN Tavares
- 4 HORNSEY ROAD AGAIN Canned Heat
- 5 HARROW I LOVE YOU The Doors
- 6 FOLLOW YOU FULHAM ME Genesis
- 7 HACKNEY USSR The Beatles
- 8 SUTTON YOUR LAP Kate Bush
- 9 DORKING LOUD AND CLEAR OMD
- 10 MAIDA VALE-EANS OMD

Compiled by Zippy The Pinhead

BAND AID

TESTING, ONE...TWO WIN A US TRIP

Julian Colbeck voices some opinions on two new microphones from Beyerdynamic



M300N: a more accessible price

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MICROPHONES: M 300 N
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HM 560 HEADMICROPHONE
£173.37
QQ 1/2 VV 1/2

MICROPHONES ARE not the easiest bits of gear to ramble on about with much degree of sincerity or enthusiasm. So I'll be brief.

Here are two new offers from quality German mic specialists Beyerdynamic. Normally their wares are out of reach (costwise) for the average impoverished user, but an effort seems to have been made to make their products more widely available.

But does the comparatively reduced cost of the first sample M 300 N (C) – pretty much of a standard type unidirectional jobby – really pay off?

No surprises cosmetically. The matt black anodised aluminium casing is exceptionally smooth and

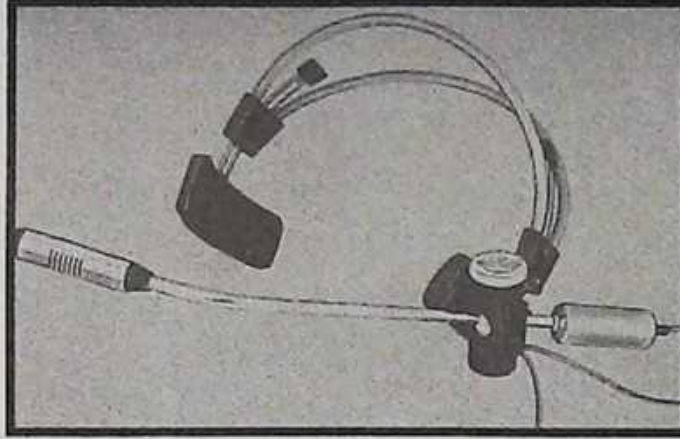
comfortable to hold, and the package includes a stand-connector, cable (with, regrettably, a jack plug on the equipment end) and that's your lot. The microphone is also available with lockable on/off switch.

This is a unidirectional cardioid type, suitable for almost any application, though primarily it is intended as a vocal mic.

Well, it's good and clear and strong but to my ears a little flat. Compared with several other well-known exhibits littered around the studio (Shure SM 57s etc), the M 300 N (C) was lacking a bit of sparkle and also a little bottom end. Nothing drastic, you understand, and nothing that a tweak of EQ couldn't fix.

Those to whom specification hieroglyphics mean something can ooh and aah over the mic's 50Hz – 15kHz frequency response, noting that these frequencies do indeed exercise a little stringency at either end of the spectrum.

Modelled on Beyerdynamic's popular M



HM560: not for Jimmy Hill

500 vocal mic, this too has the classic BD modular design of all their moving coil models.

The HM 560 is a little more interesting, geared as it is towards the 'modern' phenomenon of the singing drummer and keyboard player, or 'keyboarder' as BD refer to them. Sports reporters are the third category of potential user according to the manufacturers. Quite so, I'm sure.

This slim ribbon headmicrophone is attached to the end of a burnished chrome shaft which has been threaded through an elaborately-constructed sort of scrum cap. In place, the whole device feels comfortable and secure, though I must say it did nothing for my (equally well-constructed) hairstyle. You can alter the length of shaft to suit all chin sizes. It stretches quite a way, though I'm bound to say that, in spite of their quest for sports reporter use, Beyerdynamic do not seem to have taken into consideration the likes of Jimmy Hill in their design.

Right. The sound. Maybe it was the gentle pressure on my head but it produced a slightly nasal tone with no EQ. Again this was easily corrected. The mic has been designed for optimum feedback suppression – a good thought, certainly, but it also has an extremely low level output. A standard item is the pop shield, whose function is dramatically illustrated when you take it off. Yeow!

With a frequency response from 20Hz to 20kHz, this noise-cancelling figure-of-eight design mic nonetheless sounds pretty classy once the nasal aspect has been attended to.

The big question is: do you fancy yourself in one of these? Well, it's not too obtrusive, and personally I have taken some comfort in Level 42's keyboard player, who does manage to remain 'cool' attached to a similar device. Weighing in at 120g (total), and being continually adjustable (it can even be changed from left side to right on the headband), the HM 560 must be a strong contender for those in search of headmicrophones.

FENDER ARE offering the chance for a British guitarist to win a year's scholarship to the famous Guitar Institute of Technology in Hollywood under the aegis of Eric Clapton.

The US manufacturer is sponsoring two annual, all expenses paid places on the course, one to be won by a US resident and the other going to an international entrant.

The winning entrants this year will be chosen by a panel including Clapton, on the basis of audition cassettes submitted through local Fender dealers.

The Guitar Institute of Technology is a division of the musician's Institute of Technology, acknowledged as one of the foremost educational centres for the development of professional working guitarists, bassists and percussionists, and with no direct equivalent in the UK.

The school features a unique, highly intensified, one-year curriculum, with a staff including Tommy Tedesco, Robben Ford, Joe Diorio, Tom Bogert and Jeff Berlin and guest lecturers Eddie Van Halen, Pat Metheny, Steve Morse and Al DiMeola.

All players between the ages of 17 and 22 are eligible, and application forms can be obtained from your local Fender dealer. The form, together with your cassette – which can be in any style of playing, either solo or with backing – must be returned by no later than April 15.

WIN A VID TUTOR

VIDEO TUTORs are the new hi-tech way to improve your playing. They let you learn at your own pace, repeating any part of any lesson as many times as you need. And, thanks to people like Star Licks, they give you the chance to get private tuition from the hottest teachers around.

From a recent batch of guitar videos we've received, Star Licks' Al McKay tape stood out as the "most enjoyable, entertaining and constructive", said reviewer David Marx.

Now five *Sounds* readers can check out the Earth Wind And Fire axeman's amazing rhythm technique first hand in a simple competition. Just answer the three questions below, add your name and address and post the coupon to *Sounds*/Star Licks Competition, Unit 5, Seager Buildings, Woodmill Street, London SE8 4JT, to arrive not later than first post Monday April 14.

Winners of Al McKay VHS videos will be the senders of the first five correct entries drawn after the closing date. Normal Spotlight competition rules apply.

SOUNDS/STARLICKS COMPETITION

Answer these three questions (tick one box per question):

- A. Guitar strings are plucked with a 1) spectrum ☐ 2) plectrum ☐ 3) plankton ☐
- B. The metal reinforcement in a guitar neck is called a 1) tone bar ☐ 2) tie rod ☐ 3) truss rod ☐
- C. The slotted string guide at the bottom of the fingerboard is called a 1) top notch ☐ 2) top nut ☐ 3) top hole ☐

NAME

ADDRESS

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*Source: Target Group Index 1985

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singer wanted. Please write: M Har-

ris, 23 Milton Road, Egham, Surrey.

S5189

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

DOUBLE BASS Player – dedicated rock-a-billy band, phone Mark 0883-43543. S5223

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

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. Rhythm commitment. Mick (Ashford, Middx) 42621. S5231

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WRITER/SINGER wants young talented musicians to perform his songs. Phone Jeremy, Sunbury 785223. S5274

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LIVERPOOL/WIRRAL. Guitar, Keyboards, Bass, Drums wanted to form Simple Minds influenced band. Neil 426 9816 after 6.30. S5259

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

BASSIST AND GUITARIST needed for 80s Rock 'n' Roll band with songs. SE London based. Ring Mark, Swanley 63499 after 6pm. S5273

FEMALE VOCALIST want to join/form band. Influences Ziggy, early Roxy, Cult, Bauhaus, Psychodelia. Must be good. 01-209 1641 (from 2pm) S5276

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VOCALIST REQUIRED for established Manchester based h/rock band must be talented, hardworking, with good image. 061-945 2526. S5282

VOCALIST REQUIRED to complete modern metal band. Experience not essential. East London base. Phone Darrell 01-790 6368. S5283

LEAD GUITARIST and **FRONTMAN VOCALIST** required for West London rock band, own material, Scorpions, Priest, sound. Fun and gigs. Graham (Uxbridge) 33264, 7-10pm. S5284

DEDICATED BASSIST and drummer required for heavy rock band. Phone 01-886 2548 (Mark) or 01-278 4689 (Pat). S5285

GLAM ROCK band urgently require lead guitarist. Influences Crue, Hanoi, AC/DC, Kiss, image essential. Chris 01-309 7345 after 6. No short haired straights please. S5286

VOCALIST WANTED for HM/HR Band. We have original material, experience, talent and P.A. All you need is talent and dedication phone Gainsborough 4498 or Workshop 473747. S5287

FLASH LEAD Guitarist **JAKE ELEE** Van Halen and Creative Bassist to join Guitar/Drums for Halen, Aerosmith, Rocks, type band. Image/Dedication essential. Ring Chris, Barnsley 727870. S5288

SWEDISH STRIPPER wanted but first "Virtue" (Kerrang) No. 109 seek Bassist. Phone (0235) 815788. This band are so shit hot they made Venom piss their cosy fits' Joe Bloggs. Sunday Paper. S5302

MODERN HARD Rock Band with prospects urgently require male vocalist with style and image. Phone 0604-493470. S5303

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BASS PLAYER 24 experienced with image and car into Cult, Damned, Psychedelic Furs etc. Seeks band with original material. London and SE area. Jason 0702-555150. S5196

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VOCALIST LYRICIST. Influences: Bananarama, Cocteau, Associates, Bit of experience with other bands. Desperate need to create with band with strange (dissonant melodic) ideas! Not time wasters - Francesco 01-624 5576, 1-5pm. S5197

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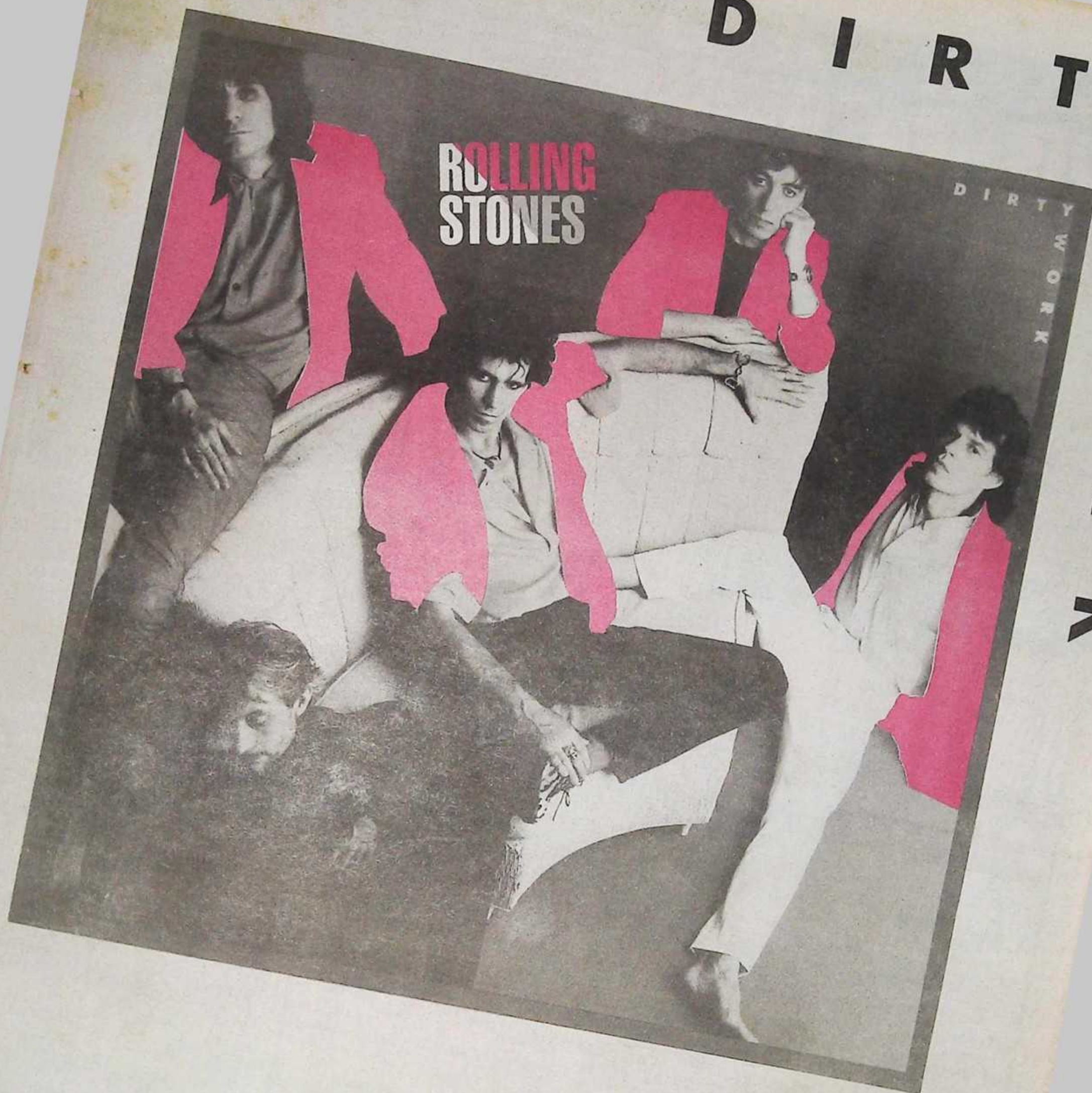
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