

APRIL 5, 1986

55p

TOP SECRETS!

SOUNDS

LENNON SQUEEZED
THE PIP SQUEAKS ON PAGES 8&9

ABSOLUTE BEGINNERS

JACKSON BROWNE

VAN HALEN • CULTURE CLUB • HÜSKER DÜ • BIG COUNTRY

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The Joy Of Sax...



FLOY JOY have a new single out on Virgin this week called 'Friday Night' and, later this month, play their first gigs for some time.

The trio of Mike Ward sax, Desy Cambell-Banks vocals and Rob Clarke bass will be joined for the dates by former ABC drummer Dave Palmer, Dave Clayton from Person To Person keyboard, Jim Williams guitar and Paul Morris backing vocals.

They start at Leicester Polytechnic on April 18 and then play Sheffield Leadmill 19, Manchester Boardwalk 20, Buckingham College Of Further Education 22, Newcastle Polytechnic 25, London YMCA Raw Club 26, London Ronnie Scott's 27, Leeds Coconut Club 29, Liverpool University 30, Kent Wye College May 1.

The dates will be followed by the second Floy Joy album.

IQ, who played a month-long tour with Magnum just before Christmas, come out again for gigs this month.

And they are releasing a limited edition shaped picture disc of 'Intelligence Quotient' and 'It All Stops Here', previously only available on the deleted 'Seven Stories Into Eight' cassette.

The tracks were re-recorded with new vocalist Paul Menel. Distribution is through Pinnacle.

The dates are at Stoke Shelleys April 14, Bristol Roxy's 15, Nottingham Rock City 16, Swansea Marina 17, Dudley JB's 19, London Piccadilly Theatre 20.

The band's next album is set for autumn release.

THE DAVE HOWARD SINGERS stage a diplomatic coup this month when they begin a British tour at the Canadian High Commission in London's Trafalgar Square on April 17.

Howard is releasing a four-track 12-inch called 'Goodnight Karl Malden' on Hallelujah! (through Rough Trade), and full tour details will follow.

FELT emerge to headline the Hammersmith Klub Foot at the Clarendon on April 5. The band will have a single out on Creation later this month called 'The Ballad Of The Band' which has been produced by The Coteau Twins' Robin Guthrie. There's also an instrumental album scheduled for May release.

MAY PIL

Lydon and friends finally confirm the dates for their three-week British tour

PIL have confirmed the dates for a three-week British tour in May.

John Lydon has gathered a

new band around him consisting of John McGeogh (moonlighting from The Armoury Show) on guitar and keyboards, Lu Edmunds guitar and keyboards, Alan Dias bass and Bruce Smith (formerly with Rip Rig And Panic) drums.

They start at Hanley Victoria Hall May 7 and then play

BIG COUNTRY's British tour got off to a rip roaring disaster when their mixing desk packed up on the opening chords of 'Wonderland' on the first night at Newcastle City Hall.

Undaunted, the band proceeded to play a two-and-a-half hour show using whatever sound they could salvage and then announced a free show on April 4 for which the punters were given tickets as they left.

THE ESCAPE CLUB, who have their debut album out at the end of this month, have a one-off gig at London's Marquee on April 14.

POGUES singer Shane MacGowan is in hospital this week with a fractured arm, torn leg ligaments and facial cuts after being hit by a taxi.

He was leaving a restaurant with film director Alex Cox — who'll be using The Pogues for his *Love Kills* Sid Vicious bio-pic — when the accident happened.

It's put paid to The Pogues' planned French tour but Shane's teeth are said to be OK. The condition of the taxi isn't known.

GOLDSMITH DENIES

Hugh Fielder examines the background to the international company dealings of top rock promoter Harvey Goldsmith

HARVEY GOLDSMITH, Britain's leading rock promoter, was this week completing a management buy-out of his Allied Entertainment Group from Kunick Leisure, who took over the company last summer.

The buy-out will remove an alleged link with South Africa which was threatening Goldsmith's business as a growing number of rock artists have come out against apartheid.

"The climate was becoming such that it was making it very difficult for us to do business," Goldsmith told *Sounds* this week. "There were rumours and innuendos being spread about in the press. The pressure was bearing down on me so we started to find a way out. It wasn't easy, but we are dealing with it."

Goldsmith's move also ends Kunick's venture into the British rock business, which involved the Allied Group and was about to include Wham!.

Last May, Kunick Leisure — who own the London Dungeon, water parks in Wandsworth and Morecambe, and an ice rink in Scunthorpe — raised £9.74 million in a shares deal with Sun Hotels International, a British-registered subsidiary of the South African company Kersaf Investments, both headed by Sol Kerzner.

Kerzner is the man behind Sun City, the

loophole in the South African apartheid system situated in the so-called black "homeland" of Bophuthatswana where South Africans can enjoy such pleasures as gambling, movies and exotic cabaret, which are banned elsewhere in South Africa.

Sun Hotels International, which runs the Sun City complex and is regarded as the financial jewel in Kersaf's crown, took a 40 per cent share in Kunick, who now had capital to expand. In August they made an agreed takeover for Allied which, apart from Goldsmith's rock promotion business, also own a hotel TV channel and a sports sponsorship company. Allied are also involved in plans for a £100 million leisure complex in London's Dockland.

Kunick valued Allied at £6.75 million, and Goldsmith and his partner Edward Simons joined the board of Kunick, which also includes Sol Kerzner, in September.

At the beginning of this year Kunick began further inroads into the rock industry with a £5 million bid for Wham!'s management company Nomis, run by Simon Napier-Bell and Jazz Summers.

Kunick were attracted not only by Wham! but by Simon Napier-Bell's planned British aristocratic soap opera *The Legacy*, which has already caused considerable excitement among American TV networks before a single scene has been shot.

The deal appeared to be going through until, at the end of February, George Michael suddenly announced that he was ending his management contract with Nomis on a purely amicable basis.

He emphasised that this was a personal

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everywhere except Glasgow,
Poole and St Austell (£5),
Preston (£5.50) and Brixton
(£7 and £6).

They'll be supported on all
dates by Black Britain.

TED NUGENT bares his chest and his fangs once again with a new album on WEA International this weekend called 'Little Miss Dangerous'.

The title track is featured on a forthcoming Miami Vice episode in which the Detroit axeman and carnivore also makes an appearance.

But there's no sign of an in-the-flesh show here at present.

MADONNA releases a brand new, never-been-heard-before single called 'Live To Tell' on Warners on April 14.

It's a song from husband Sean Penn's *At Close Range* movie and will feature on the lady's next album, about which there is nothing to tell yet.

FINE YOUNG CANNIBALS have sold out their Kentish Town Town And Country Club gig on April 16 and added another on the 17th.

They'll be supported on all their tour dates by Scottish band Win who have a new single coming out on London later this month called 'Shampoo Tears'.

CHRIS SUTTON, the 22-year-old soul boy from Westcliffe-On-Sea who can be heard warbling on the new Smokey Robinson album (1), releases his first single on April 18 and has a series of gigs this month including two supporting James Brown at Wembley.

His single 'Prince Of Justice' comes out on Polydor and is produced by top Motown producer Dennis Lambert which explains the Smokey connection.

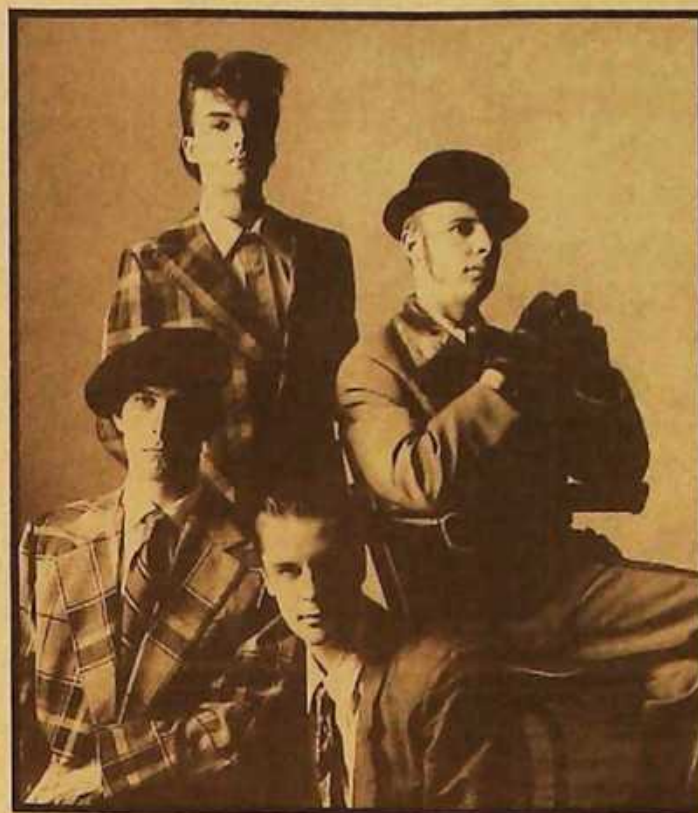
He'll be playing Rayleigh Pink Toothbrush April 10, Bath Moles 12, London Wembley Arena 18-19, Harlesden Mean Fiddler 21, City University 22, University Of London Union 23, Camden Palace 29.

NEW MODEL ARMY perfect songs for their next album at Scunthorpe Baths April 11 and Carlisle Sand Centre 12.

The Scunthorpe gig is in aid of DATA, the local Drug Advice And Treatment Centre, and they'll be supported by Joolz and Hammer And Sickle.

Slade The Leveller, Joolz and Hammer And Sickle are also playing a benefit for miner's wife and poet Jean Gitting at the Bradford Metropole on April 2. Tickets are £1.

MONKEY BUSINESS



THE BLOW MONKEYS, who stirred up the charts with their 'Digging Your Scene' single, release their second album next week on RCA.

Called 'Animal Magic', it includes 'Digging Your Scene', 'Forbidden Fruit', 'Aeroplane City Love Song', and 'Heaven Is A Place' as well as their next single, 'Wicked Ways', which is coming out on April 21.

The band will be playing a tour later this month, starting at Aylesbury Friars April 18 and continuing at Folkestone Leas Cliffe Hall 19, Nottingham Rock City 21, Leicester Polytechnic 22, Leeds University 23, Manchester Hacienda 24, Dundee University 25, Glasgow Strathclyde University 26, Kentish Town Town And Country Club 28, Birmingham Portland 29, Bristol Bier Keller May 1, Cardiff University 3, Norwich East Anglia University 4...

FM, who've just released their 'That Girl' single on Portrait and played a Marquee date to celebrate, have lined up a tour this month.

The band, who've supported Foreigner, Tina Turner and REO Speedwagon in the past year, play Glasgow Venue April 11, Wishaw Heathery Bar 12, Birkenhead Stairway 14, Leicester Princess Charlotte 16, Nottingham Mardis Gras 17, Birmingham Polytechnic 18, Coventry General Wolfe 19, Newcastle Riverside 20, London Marquee 21, Bristol Roxy 23, Folkestone Leas Cliffe Hall 24, Burton On Trent Central Park 25, Manchester UMIST 26, Sheffield Limit Club 27, Stoke Shelleys 28, Bradford University 29.

TALK TALK, who've just played some unannounced gigs in preparation for a European tour, play their first "official" gigs since last autumn at the end of this month.

The band are currently in the charts with their 'Living In Another World' single, the second to be taken from their gold 'The Colour Of Spring' album.

The dates are at Norwich East Anglia University April 28, Nottingham Royal Centre 29, Leeds University 30, Edinburgh Playhouse May 2, Newcastle City Hall 3, Manchester Apollo 4, Birmingham Odeon 6, London Hammersmith Odeon 7.

Tickets are £5 and £4.50 everywhere except Norwich (£4.50 and £4) and Leeds (£5).

A-HA, who follow their two smash hit singles with a third called 'Train Of Thought' this week, are embarking on a world tour later in the Spring.

But they'll be starting in Australia and British fans won't get to see the band until the end of the summer at the earliest.

Dates for the tour should be announced later this month.

Stars' Spandex Banner...



HEAR 'N' AID, the 40-strong contingent of heavy metal stars, finally have their famine-relief single 'Stars' released on April 11 by Phonogram.

The song was written by Ronnie James Dio with band members Jimmy Bain and Vivian Campbell (recently fired from the band for reasons unknown), and features members of Blue Öyster Cult, Dokken, Iron Maiden, Rough Cutt, Mötley Crüe, Twisted Sister, Wasp, Quiet Riot, Journey and Queensryche, not to mention Rob Halford and Ted Nugent.

The 12-inch version features no fewer than 11 guitar solos and the B-side, 'The 4½ Minute News', features interviews with some of the participants.

The song was recorded last autumn but it's taken this long to come out because an album of previously unissued tracks by Rush, Dio, Jimi Hendrix and others has been compiled in the meantime.

Even now the album tracklisting isn't finalised but it will be out in May.

All proceeds from the single and the album will be going to the USA For Africa Fund.

ALLEGED 'SA LINK'

decision, and as Nomis announced that they were continuing to manage Andrew Ridgeley, the split appeared to spell the end for Wham!, although there has been no official confirmation that the band might split and at least one more single is due from them. A few weeks later, Nomis and Kunick broke off negotiations.

As President of the Live Aid Foundation and a Trustee of the Band Aid Trust, Goldsmith's position might have been embarrassing, with an alleged link to South Africa through Kunick.

But more damaging were the business implications, particularly in the wake of the 'Sun City' single released last November by Little Steven's Artists United Against South Africa.

It was hard to see how any of the artists involved in the single would be able to justify a connection with Sun City, however tenuous — and they included Bruce Springsteen, Keith Richard and Ron Wood, Bob Dylan, Bono, Jackson Browne, Peter Gabriel, Hall And Oates, Herbie Hancock, Lou Reed, Pat Benatar, Bonnie Raitt, Nona Hendryx... and Bob Geldof, who last month handed over his BPI award to Goldsmith on television in appreciation of his efforts for Live Aid.

But last week Goldsmith and Simons announced that they were buying back Allied from Kunick with help from investment bankers Albion Trust after negotiations lasting several weeks. They plan to resign their directorships in Kunick and will no longer have any connection with the company.

Simons this week denied to *Sounds* that Allied's involvement with Kunick had given them a South African connection.

"We have never done any business in South Africa," he emphasised.

"No one has been more supportive of black Africa than Harvey Goldsmith over Live Aid," he added. "But unfortunately we can't influence what the world's press wants to write about us."

Goldsmith, who last weekend staged a party to celebrate his 20th anniversary in the rock business at which Bob Geldof was present, told *Sounds* from New York, where he was working on Art Aid:

"When we went into the deal with Kunick, we were looking for help with several of our development plans such as the Docklands project, and that's the area Kunick specialise in, so the deal seemed perfect.

"We were aware of Sun Hotel International's involvement in Kunick but we didn't think that it had any connection with our business. We still don't.

"When the 'Sun City' single came out, we obviously felt uncomfortable and finally it got to a point where it became untenable, so we are dealing with it.

"I don't really understand what the 'Sun City' single was trying to say. I'm not going to defend Sun City itself, but it's not part of the apartheid system.

"I don't believe politics and music mix and I wouldn't deal with segregated audiences anywhere in the world.

"I don't understand why all this attention has been focused on me in this affair. Most record companies have companies in South Africa selling records. And I've not heard of any artist asking to have his records withdrawn from sale there."

THE BQLSHØi

BEGGARS BANQUET

"If they ain't got you one way, they got you another"

A Way

A SINGLE

PRODUCED BY MICK GLOSSOP
FOR THE SMOOTHSIDE ORGANISATION

THE JESUS AND MARY CHAIN return from their American tour this week and will be recording a new single for release in May.

They've lined up a couple of gigs early next month - at Manchester Hacienda May 7 and London's Hammersmith Palais 8 (their first London show since their infamous Electric Ballroom gig last autumn) - and promise to tour "at length" in June.

SIMPLY RED step out in May to play their first gigs since their last tour, in November.

The band, who have a picture disc version of their

'Picture Book' album coming out on WEA, will play London Kentish Town Town And Country Club May 4, Manchester Apollo 5, Edinburgh Coasters 6.

ABSOLUTE BEGINNERS gets its own East End premiere "dahn the Junction" next weekend.

The Rio Cinema in Dalston will be hosting an all-night party on April 12 at which they'll be showing *Absolute Beginners* together with two genuine '50s films set in Soho - *Expresso Bongo* and *The Tommy Steele Story* - and some vintage '50s newsreels.

There will also be live jazz recreated by The Tommy Chase Quartet, appearances from *Absolute Beginners* stars and jazz DJ's Paul Murphy and Gaz Mayall appearing live from Japan on video(?)

Tickets are £4.50 (£3.50 concessions) from the Rio box office. See pages 16-19 for more on this much vaunted film.

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SWAY WE GO



HIPSWAY, the Glasgow quartet who've just scored a first hit with their third single, 'The Honeythief', release their debut album next weekend on Mercury and have lined up a 14-date tour for May.

The album, called simply 'Hipsway', includes their two previous singles 'Broken Years' and 'Ask The Lord', and the band will be releasing a fourth single from it before their tour, the most extensive they've undertaken so far.

The dates start at Nottingham Rock City May 5 and continue at Sheffield University 6, Birmingham Portland 7, Manchester International 8, Colchester Essex University 10, London Kentish Town Town And Country Club 11, Brighton Coasters 12, Reading Polytechnic 13, Leeds Polytechnic 15, Newcastle Polytechnic 16, Dundee University 17, Edinburgh Coasters 19, Aberdeen Ritzy 20, Glasgow Pavilion 21.

PETER HAMMILL, who has a concert at London's Queen Elizabeth Hall on April 25, has a rather more unusual gig on April 5 at the Hammersmith Riverside Studios at 3pm when he'll be talking to former *Sounds* hack and current *Time Out* intellectual John Gill. It'll cost you £1 to find out what they're talking about.

JUDAS PRIEST, who've been quiet to the point of oblivion for the past two years, finally break silence with a new album - their eighth - on CBS next weekend.

Called 'Turbo', it contains nine new tracks produced by Tom Allom, including the single 'Turbo Love', released simultaneously by CBS.

A tour can be expected later in the year, by which time it will have been nearly three years since their last performance here.

THE TELEVISION PERSONALITIES have lined up two London gigs this month, after which they'll be quitting the metropolitan scene having "become disenchanted with the lack of interesting London venues".

Their last two capital appearances are at the Hammersmith Clarendon on April 2 with Go! Service and North Kensington Bay 63 on the 17th as special guests of Red Crayola. And they promise that the shows will be "packed with films and poets and jollity".

But while the band are turning their backs on London, they are planning tours of Scotland and Ireland plus a major European tour. And they'll be completing their next album shortly.

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with guests **THE PRISONERS**

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RECORD NEWS

TWINK, last seen with the Pink Fairies, releases his first single for eight years this week called 'Apocalyptic' on his own Twink Records.

BELTANE FIRE have a re-recorded version of 'Excalibur' from their 'Different Breed' album released as a single this week by CBS. A spring tour will follow.

ALEXANDER O'NEAL follows his 'If You Were Here Tonight' hit with a single on Epic this week called 'A Broken Heart Can Mend'.

THE PRIME MOVERS, a Boston band, have their first mini-album, 'Matters Of Time' released on the French Closer label (through Nine Mile) this week. And Closer will also be putting out French three-chord wonders Les Thugs' mini-album, 'Radical Hysterie'.

TRACY ACKERMAN, who's already appeared on Pink Floyd's 'The Wall', Gary Numan's 'Warriors' and Enigma's 'Ain't No Stopping Us Now', has her first solo single out on Polydor this week called 'Don't Want It (Don't Need It)'.

KING SOUNDS AND THE ISRAELITES release a new version of the '60s hit 'Black And White' as a single on King & I (through Jetstar and EMI) this week.

VAL YOUNG, who's just scored a hit with 'Seduction' and 'If You Should Ever Be Lonely' has her album, 'Seduction' rush-released this week by Motown who are also releasing the new Warp 9 album, 'Fade In, Fade Out'.

TIM FINN, former Split Enz frontperson, puts out his first solo single on Virgin this week called 'No Thunder, No Fire, No Rain' which comes from his 'Big Canoe' album due out at the end of April.

ZZ TOP have a remixed version of 'Rough Boy' from their 'Afterburner' album released as a single by Warner Brothers this week. The 12-inch features a "classic metal" mix of 'Legs'.



SID HAYWOODE, who's been out of action since her 'Getting Closer' club hit last autumn, has sorted out her voice problems and returns with a single called 'You'd Better Not Fool Around' on CBS this week. She has an album coming in May.

CHAD BROWN, who split away from Lionheart late last year, has his first solo single called 'I'm Sorry' out on Arista this week. The song is also a contender for this year's Eurovision Song Contest.

STEVEN DANTE, one of Paul Weller's tips for '86 who supported Steve Arrington on his British tour last year, has a new single out on Cooltempo this week called 'Give It Up For Love'.

THEM HOWLIN' HORRORS, a Brixton beat combo, release a mini-album titled '(Look Out For) The Changing Tide' this week on Criminal Damage (through Backs).

CHROME MOLLY, who've just finished their tour with Ozzy Osbourne, have a single out on Powerstation this week called 'I Want To Find Out'.

CANDI MCKENZIE, who cut her musical teeth singing with Bob Marley and Lee Perry, releases her debut single on WEA this week called 'Turn Me Up'.

PHIL SAATCHI, who prefers making music to organising advertising campaigns for Mrs Thatcher, has signed to A&M and releases his first single called 'Poor Man's Paradise' this week. An album follows in the summer.

AUDREY HALL, who's been cruising around the charts with her 'One Dance Won't Do' lovers rock single, now has her 'Eight Little Notes' album released officially over here by Germain (through Jetstar and EMI).

BACKTRACKS

COMMANDER CODY AND HIS LOST PLANET AIRMEN, who flew hazily around the country rock ozones in the early '70s, have a 'Very Best Of' compilation released by See For Miles (through Pinnacle) this month. It includes all their novelty favourites such as 'Seeds And Stems (Again)', 'Hot Rod Lincoln', and 'Smoke Smoke Smoke (That Cigarette)', and other tracks from their 'Lost In The Ozone', 'Hot Licks And Cold Steel And Truckers' Favourites' and 'Country Casanova' albums. In the same vein on See For Miles is 'The Very Best Of Dan Hicks And His Hot Licks', the San Franciscan band who mixed up a gentle but genial concoction of folk, blues and jazz. The tracks come from their 'Striking It Rick' and 'Last Train To Hicksville' albums. And for devout followers only, Dan Hicks' only solo album, the 1978 'It Happened One Bite' has just been reissued on Edsel.

PROFESSOR LONGHAIR'S 'Live On The Queen Mary' capturing the 'King Of Rhumboogie' in 1975, which was originally the brainchild of Paul McCartney, is re-released on EMI's Stateside label this week.

CANNONBALL ADDERLEY'S 1968 African musical safari, 'Accent On Africa' is being reissued by Affinity. The Hi Life track 'Marabi' has been getting a good reaction in the clubs and is coming out as a single.

ALBERT COLLINS, the blues guitarist who's finally getting some recognition after his collaboration with Robert Cray and Johnny Copeland, has a collection from the mid period of his 25-year career when he was with Imperial out on Charly this month called 'Ice Cold Blues'.

Charly are also releasing a Sonny Terry album called 'Whooping The Blues' taken mainly from his Capitol sessions in 1947 with Stick and Brownie McGee.

WAYLON JENNINGS has his 1966 'Leaving Town' album and his 1977 collaboration with Willie Nelson 'Waylon & Willie' reissued on RCA's budget International series this month.

DEAN PARRISH, Leon, Haywoode, Tom And Jerrie, Steve Alaimo, Jimmy Reed and B B King all have tracks on a suave '60s R&B/soul compilation on Kent called 'Smart'.

SONIC YOUTH have teamed up with legendary (well, round this office anyway) cartoonist Savage Pencil for a limited edition of their

'Halloween' single which features an engraved (but unplayable) drawing on the other side. They are available by post only for £3.50 from Blast First, c/o Rough Trade, 61-71 Collier Street, London N1 9BE. The band will be over for another tour in May with a new album to coincide.

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TORME release a new single on Zebra this weekend called 'Star' and are lining up a tour to promote it.

STRANGEWAYS, the band put together in 1984 by Ian J Stewart, culminate two years of planning and recording with their self-titled debut album on Bonaire (through Arista) this week.

DAGMAR KRAUSE, who first came to prominence here with Slapp Happy and has teamed up with Henry Cow, Kevin Coyne, Robert Wyatt and The Stranglers, releases an album of Brecht songs called 'Supply And Demand' on Hannibal this week, produced by Joe Boyd.

IT BITES, a quarter from Whitehaven who have signed to Virgin have their first single out this week called 'All In Red'.

ASHFORD AND SIMPSON release the next single from the forthcoming 'Time musical' called 'Time Talking' this week on EMI.

PORNOSECT, the "avant garde techno-dub" outfit, have a cassette out on The Produkt Korps (through Rough Trade) this month, called 'The Essential Question... Are You Prepared To Use Force?'.

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DAYDREAM



APRIL 8 is the 23rd birthday of John Charles Julian Lennon.

Three weeks before he was born The Beatles had their first number one with 'Please Please Me', and the '60s began.

It is reported that Julian's father's first words to him at Sefton General Hospital were, "Who's gonna be a famous little rocker like his dad?"

Five years later John Lennon divorced Cynthia, marrying Yoko Ono the following spring. The '70s began and young Julian lived with his mother and a step-father whom he hated. At various schools he learned to play the guitar and not get O levels, visiting his dad in New York with increasing frequency.

Then John Lennon was killed, and the '80s began.

In 1983 Julian Lennon signed to Charisma Records and in October 1984 he released an LP, 'Valotte', which sold over two million copies worldwide.

He has now unveiled a second album, entitled 'The Secret Value Of Daydreaming', recorded in The Bahamas, and in May will embark on his debut concert tour of the UK and Europe.

Can I start doing joined-up writing now, please?

ARE YOU a daydreamer, Julian?

"Yeah, I'm always wandering off. But I daydream about being confused, cos that's what I think about a lot. I just get lost. I'm a very lost person inside, I don't know where I'm going. But... still I find some strength to have... some sort of road to follow. I don't know which road it is but I'm following it somewhere. My destiny or whatever."

Do you have strong beliefs, Julian?

"Um..."

Is there something that you believe in?

"I try to but I get confused again. I'm a very indecisive person. Even in interviews I say one thing and then I think, Did I really mean that? Sometimes it gets really bad when I don't know what the hell I'm talking about so I just stop and say, Wait, wait."

THE BOY with the fascinating, well-documented, stranger-than-fiction life story is based in New York now. He's over here for a few days' "work".

"Planning never works cos everything changes. Except for Virgin promo schedules."

I find him friendly, unpretentious, knackered, and disarmingly honest. His new record may be the most witless, willow, wearisome and

wallyish contrivance I've heard in years but he is the definitive nice guy, not unaffected by his unorthodox background but mercifully free of affectation. Affectation's great if you're a genius. Julian is not a genius.

We are instructed to watch the video for Julian's new single 'Stick Around', along with a man from *Cosmopolitan*, a magazine for women who need to be told why they shouldn't listen to what they are told. In this video a series of leggy moderne girls in tight, shiny skirts fall in and out of clinches with young Jules on the plush sofa of a decorative NY apartment. *Enfin*, the man from *Cosmo* says, "Great, Julian. Really great", and leaves. (Memo: *buy dagger*.)

Julian looks at me wryly while the half of my brain which I still allow to do whatever it wants whenever it wants starts singing: We all live in a yellow submarine. A yellow submarine. A yellow submarine.

The other half says: We do not. And even if we do, pretend we don't for a while.

Er... Julian is still looking at me wryly.

When I first heard about Marc Bolan's death my dad made me a cup of tea. When I first heard about John Lennon's death my record-shop boss said, "Shit. We'd better order loads of copies of 'Imagine'."

You live and learn.

When Julian Lennon heard about John Lennon's death, he had just awoken to see that the chimney of his Welsh house had fallen through the roof into his bedroom. Then he saw the reporters waiting on the lawn.

Julian is getting quite good at looking at people wryly.

Your relationships with women always seem to intrigue the media.

"You're not bloody kidding! The press ruined my last relationship. Now I'm... *faithful*. Pretty faithful. Very faithful. But when I was in America there was this girl, a rock singer - great-lookin', a really nice person. We'd hang out together in our spare time, and work together. Anyway I come back to England and the old lady says to me, 'What's goin' on with this girl? Come on, what's goin' on?'"

"I said, Debbie, we're *good friends*. Can't you accept that I can just have a friendship with another girl? It doesn't have to be sexual. She says, 'Well, are you going to bed with her?' I say, 'No, she's a friend of mine. That may happen later...'"

"Ha ha ha, no I didn't say that. I said, 'There's no plans for that. I'm with you.'"

"So she said we should let nature take its course. I thought that was all right; that was non-committal."

"Next thing I hear some London newspaper's gone out and done an article: *Julian Dumps Debbie For Rock Star Beauty*. Or something. And without Debbie even calling me back to ask if it was true, she went straight to the papers, got a couple of notes in her pocket, and revealed all. After that I... y'know... lost faith. The next thing I get is a letter from her lawyer saying, 'You made her give up her modelling career, you did this, you did that, therefore she is entitled to this.'"

"I said, 'You must be crazy. She did everything of her own free will.'"

"Everything blew out of proportion. I haven't spoken to her since, and it's been very silly."

"So I think if you start talking about relationships to the press - not being nasty, but everything gets distorted. It's not worth the trouble."

You've been described as "too shy to be a skirt-chaser, too famous to have to be..."

"Ha! That sounds good actually."

Is it weird not knowing whether people are being genuine or just sucking up to you because of your celebrity?

"I've learned to deal with that. I'm very perceptive these days. I try my best, as anyone would, to suss out whether somebody's trying to rip me off. Anybody can be given a backhand and do it anytime. But at least you can try and have some sort of judgement."

Have the family relationships all calmed down?

"Yeah, pretty much so."

No trouble with Yoko?

"I don't think there's anything I've said lately that the press could pick up on. Everything's fine. See, after the death and the whole thing,

now I'm trying to get on with my own life, and so's Yoko, whatever she does, and good luck to her. We're back being normal people. We're not sittin' thinkin', God, what happened? We're allowed to relax. I pop over for a cup of tea and to see Sean if I'm in town."

No traumas?

"No! There's *nothing*. Nothing exciting going on around my life at the moment. Except hopefully the album."

BACK AT the music business, Julian is still looking at me wryly, waiting for a comment on the video. I say, The flat was nice. We decide we like each other and light cigarettes.

In 80 minutes I emit 63 questions(!), nine statements, and one request for orange juice. After the first six questions and one statement concerning his new album, Julian Lennon runs his hand through his hair and says:

"Er... yeah... I dunno. I give up. I just try and enjoy myself. If people like it they like it, if they don't - well, I'm sorry. Maybe next time."

He is well-built, and has sharp eyes. He lacks his father's talent for epigrams, but he is not thick. Equally, he is not shrewdly soulless like the business which harnesses him. Given the history, the context, the product, and the absence of Liza Minnelli's spitfire flair, I'm pleasantly surprised to find myself sitting with a real live human being.

A token discussion about the crap music.

So what's changed since you 'broke' in terms of image/music/aims?

"In the first place, I got this sort of 'cute', very nice, relaxed, *boring*, image... it was good to be boring then because it meant I could do whatever I wanted later, rather than just being a hippy or a punk or anything in particular. It was easy and plain. And I still don't want an image, there's nothing to it."

"And this second album is funkier, rockier, more exciting..."

I'd say it's more contemporary than the first, but it's bland modern pop like Nik Kershaw or Howard Jones or one of those people...

"At least one or two of the *sounds* are a bit more up-to-date. I like messing around with sounds, all the electric stuff. But I'm keeping it calm at the moment. I like to be inventive but the album's straightforward. That's important. Maybe next time I'll do *The Odd Album*, *The Bits Album*, with all the junk and weird stuff. It wouldn't really be an album at all. I do write some very strange songs."

There's no evidence of that on 'Daydreaming'. Didn't you toy with the idea of surprising people?

"Oh there are a couple of interesting bits. But... I still wanted to keep in favour with most of the fans, in America at least. I still wanted the parents to like me, I still wanted all age groups. But for all you weirdos, I need to do this weird stuff, just to get away from the regular. I will do one day."

Does your music appeal mainly to old Beatles fans? 40-year-olds?

"Well it was, it was, yeah, but I think maybe with this album I might get a few young 'uns for a change. We'll see what happens."

You mean, like, teeny girls?

"Er... yeah, I'm trying to keep them happy too. I dunno..."

And this is where Julian, as previously described, shows a wisdom beyond his years and gives up pretending to care. I respect him for it because it's something a Truly Modern Pop Star, or British TV programme planners, or Julie Burchill, or 90 per cent of social-being scum rock hacks, would never dare do.

"I'm sayin' the same things over and over again, there's something wrong here."

The record, actually.

"I think it's good. I do like it."

Oh, the sweet child. Don't make life so easy. Let's talk about something else.

Are you very interested in art?

"Um... well if I see something that takes my fancy I'll ask about it. There's things I like. All the surrealist stuff. Like Dali. I just like them. They amuse me. It's like - where are the stairs going? It's one of those jobs."

Correction: Julian is a genius.

POP MUSIC in the '60s was an influential wave which changed people's attitudes. Your father was a major protagonist. Do you think it retains any of that impact and power today?

"It has a little bit. There was the whole Live Aid thing. But faith goes uphill and downhill, people's ideas of what's really going on change. I think you can still do things with good music and how people listen to it, but it depends what you're gonna talk about and how. If you're playing a certain type of music that's not going to reach everybody, you may get some sort of cult following, but if you want to involve the world, to change it, then you have to fit into a slot which everybody is bound to... receive..."

Pop used to gather youth, channel its energies. I don't know whether I believe it can do that anymore, Julian.

"Ah, I guess it could do if somebody really wanted it to, wanted to really challenge something. There are songs about nuclear war... but nothin' that's grabbing anybody by the balls."

"No revolution, y'know? Ha ha ha!"

I must confess that here I went, Ha ha ha! too.

"In the '60s it was a whole big new thing. Everything was! Everything was *new*! There's nothing new around today. Music has reached a stage now where it's not really turning in any direction, it's a bit of this an' a bit of that... have you seen a new direction?"

I fall back limply, unconvincingly, on the old Jesus And Mary Chain stock reply. Julian hasn't heard of them. Of the "new British bands" he's heard over the last 48 hours he likes Simply Red and It Bites. Unfortunately, I have heard of these. We both tumble off the end of the paragraph with the dignity and élan of farting locusts.

What's a typical day in the life of Julian Lennon?

"Wake up..."

Good one.

"Yeah, yeah... have breakfast, sit around, watch TV, play piano, phone and see who's doing what where, maybe go to a caff or see a film, sit in the garden, mess around with people and go places and do off-the-wall things. But the last time I went to a museum I was followed round by 10-year-olds, askin' for my autograph while I'm trying to look at dinosaurs. That wasn't much fun."

"An' maybe a club at night, downtown, see a couple of bands, just hang out with the musos and have a couple of drinks. Then fall home about two or three. Have a bunch of friends back. Maybe five. I don't know where I get that number from."

Perhaps that's how many it was last night?

"Oh no, no. I haven't been allowed out to play for a long time. Then just sit round drinkin' and listening to music until... until..."

Until you can't.

"Until I can't, right. There you go. A day in the life of Julian Lennon."

He was, for a phase, a heavy metal freak, riding his motorbike over Welsh mountains in between drinking himself senseless at Rush gigs. Now the drinking is mostly done with the members of his band, "streetwise Brooklynners". He does meet the stars, and this he enjoys. He tells me at length of Michael Caine's charisma. of a dodgy paralytic evening with Prince ("He's changed, he's become nearly normal...").

One would assume you'd get very blasé about "fame"...

"I'm just trying to be a normal bloody person living a normal life. It's a pain having to keep proving you're normal. You can't please everybody. I just play me now, I don't pretend to be anybody else."

Are you making a conscious effort to get away from the word *Lennon*?

"No. Not consciously. I mean - that's a name that will always be around."

JULIAN WANTS to "avoid becoming a political singer at all costs... as yet", but is irked by "the general bullshit governments throw at humans like us instead of the secrets we want to know". His

BELIEVER

summary of the new album's cover and title resembling 'Imagine' is, "Sod it. I just do me best and have a good time while I'm doing it." He says he tries to be comfortable without extravagance, is very superstitious, and reckons his success is deserved because he's worked hard for it.

"Just cos I'm so and so's son doesn't mean you're not allowed to clap."

On his debut American tour Julian Lennon sang 'Day Tripper', highlighting the lines: "Got a good reason/For taking the easy way out".

"No, no, it's not a heavy statement; no, I just used it in jest."

"Life is full of contradictions. Even when you think everything is perfect with somebody, you'll still tend to look at other women. You can't just block out the world."

So does it amaze you to see couples who've been happily married for 30 years? Do you wonder how the hell they've managed that?

"Er, no, cos I'm sure that when the right thing really happens it really happens. My guitarist and oldest friend Justin is just gone at the moment. They do everything together. I have to make appointments to talk to him."

For an era your father and Yoko were symbolic of that exclusionary all-consuming general love bliss state.

"That's true. I like the idea of two people being so in one that nothing around matters. To not need anybody or anything else. That must be weird... and nice."

So you're a romantic?

"Oh... it's the other side of life. It's completely different to the regular cycle. A lot of life is haywire; no one's quite sure whether anything's the right thing to do. That's why rather than perfect a situation in a song, I tend to leave the confusion in there. Cos that's how it is."

Maybe the fifth Julian Lennon LP really will be quite weird and interesting?

"Oh God, I'm sure I'll be out there somewhere. Out with the comets."

Beats comatose.

LENNON (OH the aura, the aura) admits he generally lets more experienced people guide his career but is adamant that if he thinks something is totally wrong he won't do it. Five years ago he would've laughed in the face of anyone predicting the nature and public (if not aesthetic) success of his career.

Do you believe in magic?

"I believe... not in magic, but... I think there is some force. It sounds pathetic, but there has to be something for us to have materialised here and... all the experiences that people think they've had with life after death. Things that nobody can explain. The one that I really get pissed at is the universe. Where it goes. Where's the end? I mean, I used to think about that stuff all the time. It's so annoying, I really hate thinking about that."

Oh boy, it's my turn to say something.

Er... it's endless, isn't it?

"Yes, it's infinity. But - what's infinity?"

Can I have a light?

"Even if they explained it all, I still don't think anybody would comprehend. It doesn't make sense. It's... beyond me. So - I got out of that phase. I just live everyday life. I don't think about spiritual things and séances and stuff. I've always wanted to do a séance, but I've never followed it up. I just want to live a normal life here, fine, until it's my time to... become a snail."

Not a genius but not pretending to be. Julian Lennon, whose life has been, is, and will be, about as normal as a roof on a hot tin cat, makes vapid anachronistic music which is neither subtle nor intelligently eclectic. It's uncool, uninspired, unacceptable.

The moralist sees fit to mention that while I do not underestimate John Lennon's contribution to the development of pop culture, most of his music also moves me like a plankton.

The rattling of jewellery on the balcony goes on.

"Shall we just sit and eat bickies for a while?" says Julian.



Has JULIAN LENNON inherited anything other than a surname from his father? CHRIS ROBERTS looks for genius and finds charm, honesty and a colourful imagination. PETER ANDERSON sees things in black and white

J A W S DOVE TALES

EDITED BY GLYN BROWN

PHRANCLY, MY DEAR . . .



Jane Solanas (once Suck, ex-Sounds) the phamous Phranc, and Cath 'Miaow' Carroll

Pic: Ronnie Randall

TUESDAY LUNCHTIME, just off Tottenham Court Road and a gaggle of hacks are hamming it up courtesy of Stiff Records. The Jewish deli must have sold an extra bundle of bagels, but we didn't need the enticing surroundings; we already knew about Phranc phevver.

Flat top a bristling, your all-American Santa Monica swimming teacher turned folkie with tongue in cheek was stabbing frantically at South Africa and love bunny swimming teams and dribbling in praise of a stream of glorious Amazon sportswomen pre-empted by Di and Fergie.

It was a groovy scene. Lutkas flowed

like lutkas, comrades snorted supportively at each line of each song and Phranc herself professed a desire to open a swimming pool of her own one day.

And the truth is, if Phranc never gets her swimming team it won't be through lack of capital, it'll be because Joe Public won't let her relax.

Today's brief display mastered on style - Phranc has it by the denim-clad load - delivery and a good line in between-song banter. Another Joni Mitchell in the making? A girl that looks like Matt Dillon? Just watch . . .

DAVE HENDERSON

YES, THIS is the same woman who once sent an acorn to all the world leaders in her quest for peace. While in London, Yoko Ono found time between going to see the play *Lennon* at the Astoria and presenting her Star Peace show at Wembley to answer some intelligent questions from the gentlemen of the press.

So tell us, Yoko, how many tickets have you sold for Wembley?

"I thought the play was quite interesting. It looked nice and it had a lot of laughs. I came over as a pushy foreigner who was always interrupting."

So approximately how many tickets for Wembley have been sold?

"There's fear of speaking about peace. Maybe that stems from the fact that people are more pessimistic now, but my feeling is that we can make a difference. The example is that peace summit. Those two big guys represent the people and their people on both sides want peace."

There were originally five Beatles. Is the number of tickets sold for Wembley greater or less than five?

"Maybe more people are interested in me because I was married to John. John and I were together for a long time and now, his message and his music and his spirit are helping people tremendously and I'm very honoured that I was part of



"Don't worry, mum - they called The Penns monsters, too." Pic: Jane Simon

that. So if I'm living in the shadow of his name, well, it's a big shadow and it's a nice shade to be in."

If all the tickets sold for Wembley were laid end to end, would they be taller than you are?

"When John and I did the bed-in, people asked us, do you have any concrete plans for peace, but the world is a complex place, so we're not going to tell people what to do."

Is it true your message would reach more people on this tour if you went busking

outside Wembley Park tube?

"Well, if Paul McCartney had bought Northern Songs instead of Michael Jackson, people would have said that Paul had bought John. If I'd bought Northern Songs, people would have said - oh, Yoko bought The Beatles."

So just how tall are you?

"I really think that we can make a beautiful world for our children, and we have a responsibility to do that."

Yes, this is the same woman who stole Cynthia Lennon's husband.

JANE SIMON

KRAKATOA AND LIVE MEDLEY UNRELEASED ANYWHERE ELSE ON RECORD



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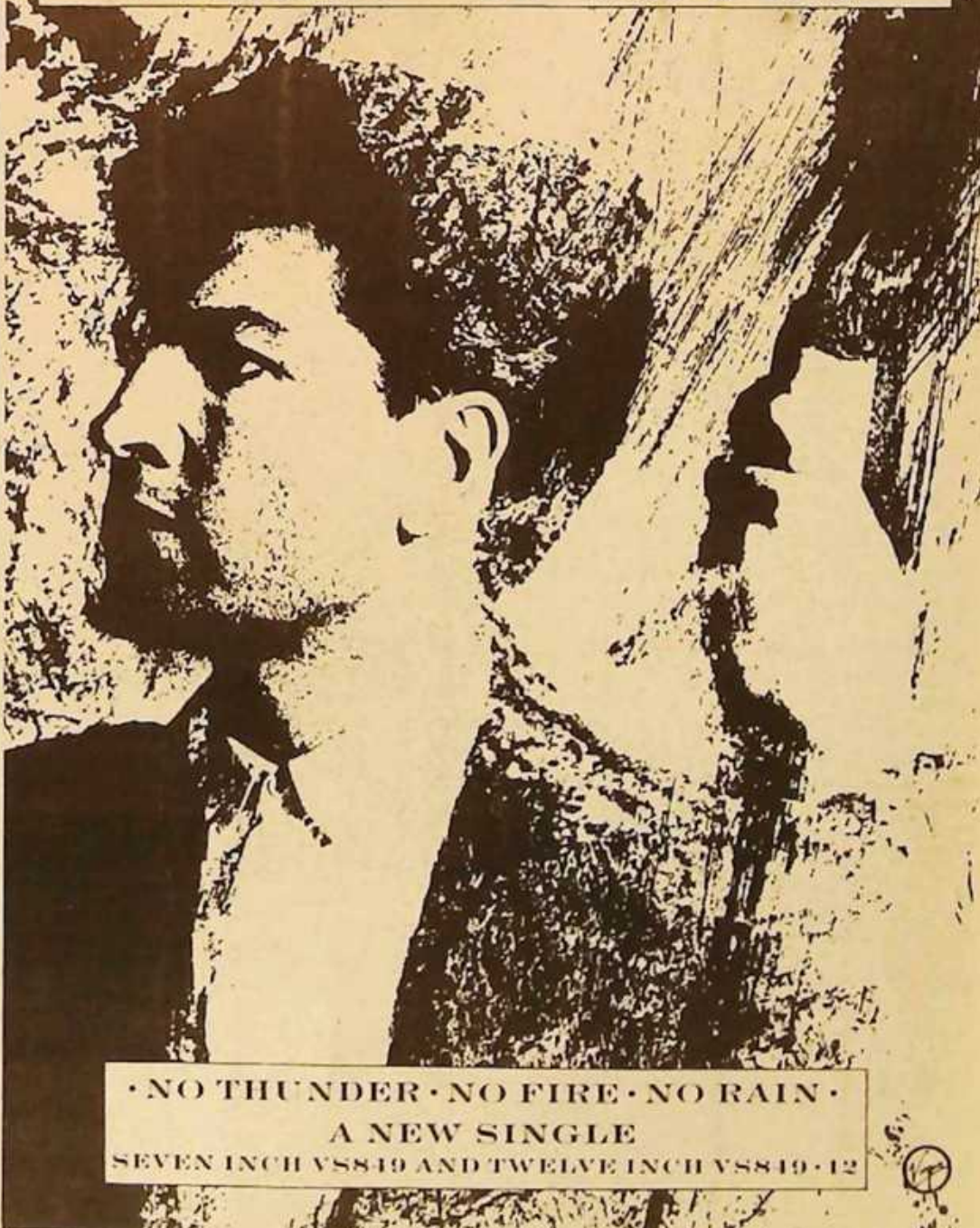
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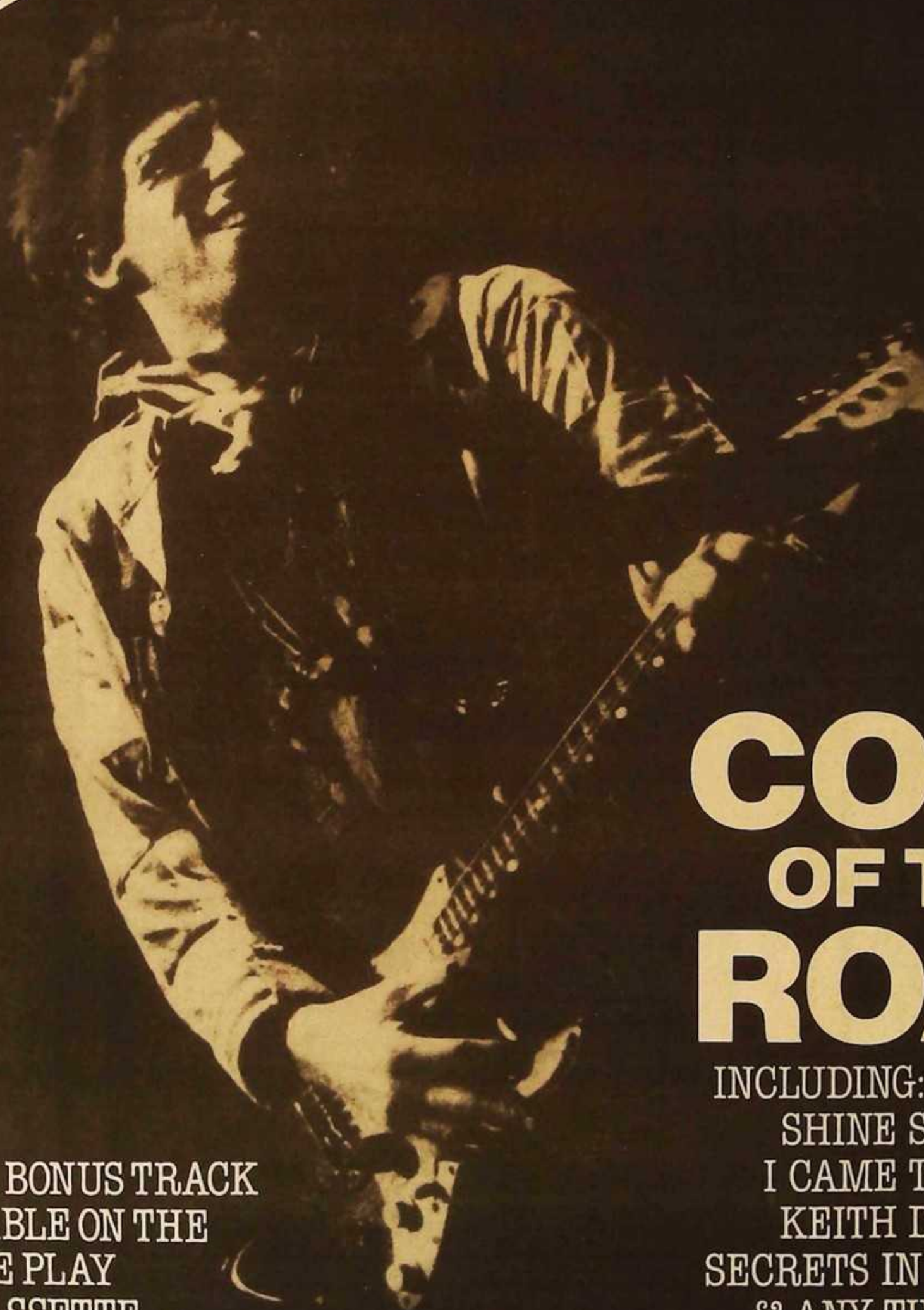
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GAZ WORKS

It was the man with the mission – Gaz Boniface – who dissolved The Vibes and dragged together The Purple Things. Dave Henderson goes into the deep, DW Harvey takes the telly vision



Gaz and Johnny Thing say, Look deep into our eyes, little television . . .

THERE'S SOMETHING about The Purple Things that brings out a violent reaction in people. There I was, on the tube, enjoying the tumultuous sound of the group's forthcoming 12-inch EP 'Out Of The Deep' and grown men were cowering at the din coming from my supposedly personal stereo.

The Purple Things scream. They have orgies of feedback and play at breakneck pace, and they've given me a nasty infection in my left ear.

Tracking the culprits down to a West End dive, I began pointedly asking about their upbringing.

"Well," opened Thing with a throat Gaz Boniface, owner of flaxen quiff and ridiculous sense of humour, "three of

us were in The Vibes on a European tour but we just weren't happy. On the ferry back I decided to leave the group and Johnny and John eventually came with me."

The Purple Things didn't exactly man the lifeboats but the remaining two Vibes got cast adrift. Back in the UK, The Vibes' debut album was released and greeted with critical acclaim and The Purple Things were picked up by aspiring new label Media Burn.

Gaz: "We went into the studio very early and did eleven songs in two days, which was enough for two 12-inches. But, by the time the first one was released at the end of last year, we'd already started moving on from that."

That first Purple Things extravaganza is still

something of an experience – like total burn-out in the brain cell department – but there's even more to come.

And already word is beginning to spread about The Purple Things. At a recent Clarendon show as many got turned away as were let in. With their own lights man providing liquid gold and a pulsating sub-Zappa, post-rockabilly, pseudo-punk sound, The Purple Things are beginning to make heads cavort rather dangerously on shoulders.

Doesn't some of this just add up to another blast from Alice In Wonderland's psychedelic past?

"No – we've got a very Velvet Underground light show but we're by no means revivalist."

So where now?

"At the moment we really want to do more live work. We've got the material, we've got a good ten-song album and obviously we'd like to get the live following enlarged and a good series of gigs arranged."

But isn't there the danger that if you carry on running The Purple Things through the typical rock set-up, you'll finish up like The Vibes did?

"No, we're much happier now. We know more about where we're going and what we're trying to do. There was very little unity in The Vibes. Then it was all arranging things by telephone; now we get together and do it."

Already, The Purple Things are producing the kind of adrenalin music that gets people noticed in London. Their debut mini-album has made the necessary impact and their upcoming mini-set (featuring a mass outbreak of destructive songwriting) should secure their position in the mind-numbing stakes.

The Purple Things aren't The Vibes. A simple point, but something that could be misleading. More like, they're the illegitimate sons of Elvis Vega and Dolly Zappa. And to think Gaz Boniface once auditioned for the drumstool in Sigue Sigue Sputnik. . .

BLACK WATCH Kev Sampson researches the romance in Black

THE MAN in Black is Colin Vearncombe, a balladeer, worldwide and love-weary, writing beautiful, big, romantic songs. A cross between Alan A'Dale and Andy Williams with the lust laid on thick.

From his old untouchables like 'More Than The Sun' and 'It's Easy' to newer, instant classics such as 'Wonderful Life' and 'Paradise', Vearncombe reaches nerve-ends and tearducts with daunting ease.

"Because of the piano, the music has that melodramatic edge," says Vearncombe. "There's sometimes an operatic feel as well."

"It's been said I sound like Scott Walker, that I project my songs in a similar way. Nothing about my style is understated and I think the same is true of Scott Walker. But it's not something I'm consciously aiming for."

"You write about your experiences, what you feel, whether it's happy or not. If every writer chose just to write about the better parts of life we'd be left with a legacy of 'Agadoo's'."

You're an incurable romantic, Colin.

"I just write slushy, overblown ballads."



Saint Colin?

Joe Bloke's LUKE WARM Bizzzark

Lord WAISTREL

FAT PLEB Sun hack Garry Bushell is DEAD!

I'm sorry, I got carried away... I meant 'Fat pleb Sun hack Garry Bushell is SACKED!'.

Yes, the sick 16-ton pervert will never darken this noble column again!

In fact, contrary to malicious rumours, all he ever did was lick the odd envelope for me.

But even that treat has now finished.

Many of you may feel that Bushell's proven record of left-wing subversion eleven years ago is enough to merit this harsh veto. Nay, I say!

Nor was my decision based on the rib-tickling events of the last few days, when: 1) He was publicly assaulted by Janet Street-Porter and 2) Boy George wrote the wretch off as "the Bernard Manning of Pop".

High praise in both instances... but not enough to alter my verdict after the horrifying NME exposé which revealed him in his true colours - as an eater of hamsters!

In his place, I offered sexy Martin Degville the position of Official Waistrel Go-fer.

Incredibly, he didn't seem that interested, just ranted on about the band's recent trip abroad. Seems EMI Germany failed to lay on adequate security, leaving the band to be almost torn apart by hacks from the German gutter press...

(I suffered similarly on my historic mission with Chamberlain in 1939 - see the Waisto press pamphlet, *Waistrel The Peace Maker*, Alcock And Snip, 97 guineas, for details).

Talking headlines, how many of you plebs have noted the peculiar activities of ex-Wham! manager Simon Napier Balls-up of late?

Si believes that by getting genuine celebrities involved in publicising upcoming TV soap *Legacy* he will get his ratings soaring.

And that, chums, is the ONLY reason soon-to-be-announced *Legacy* star Sarah Ferguson has hoodwinked the yellow press about her so-called engagement to Randy Andy!

Toodle pip!

DIET COKE!

Totally non exclusive!

IT CAME as no surprise to Les McScrewem that Edwardia Floggers is facing a serious drugs charge.

"She must owe her dealer thousands of dollars by now," smiles the ex-Boystown Boiler.

Les, sometime toy boy of Edwardia's mother, perennial starlet Brill Ekberg, tells how, even at the age of seven, little Eddie was snorting sherbert through her liquorice straw instead of sucking it like the other girls.

"Drugs were an essential part of her mother's daily diet at Brill's fabulous Bel-Air home," adds Les. "In fact, they were the only part of it. Her favourite breakfast was a big line of coke, which she'd wash down with coke dissolved in Perrier water."

"For elevenses she'd have biscuits sprinkled with coke, for lunch a cokeburger or omelette au cocaine washed down with capuccino sprinkled with coke. Dinner was her main meal of the day, and she'd usually start with a coke cocktail, followed by freshly grilled coke with steamed coca leaves and a dessert such as coke brulée."

Then she'd generally pass

round the port and freebase.

"Afternoon tea was the only time she missed. She said tea was very bad for you, and wouldn't have it in the house."

Les reveals that sexy Brill was also heavily into rubber. On one occasion when she couldn't find any talcum powder to sprinkle into her

favourite latex catsuit, she reportedly tossed about five thousand dollars' worth of coke into it instead, proclaiming, "Ha ha, it's only money."

"Yes," admits Les, "you could say Edwardia's mother didn't set her the best example. But what else is there to do in LA, once you've had the lobotomy?"



BRILL reaches for her emergency supply

DRESSED in a skirt that barely covers the tops of her black socks and shouting obscenities at passing motorists, Mangey Crowie hardly looks like a member of the British Royal Family.

And indeed she isn't. But she was once married to gender-bender megastar Digbert Crowie, who shocked the world when he revealed that he once tried on ladies' underwear in 1973.

The marriage ended in divorce, and left Mangey bitter and penniless except for a half-million pound settlement.

Today, he lives in a council flat in Penge, taking in washing and scrubbing floors to make ends meet. There's no evidence at all of the glittering round of parties, limousines and private jets she once enjoyed.

This lost woman describes their son as tall, good looking, musical, short, ugly and tone deaf.

"He's in danger of becoming a spoilt brat," she declares, "but fortunately he takes after his father. When he grows up, I'll talk to him about my work, but at the moment he's still too young to understand the intricacies of operating a washing machine or a vacuum cleaner."

"It's important he learns that I have to be a success so I don't have to rely on selling stories about my past life to newspapers who can't get Digbert Crowie interviews."

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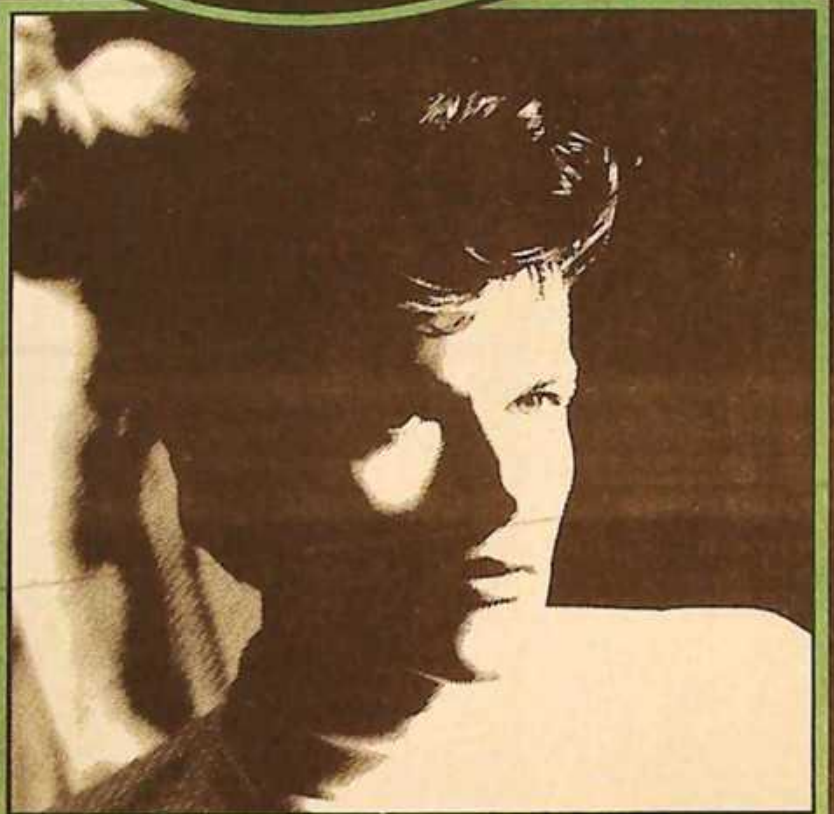
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SINGLES

Reviewed by Andy Hurt



SINGLE OF THE WEEK

RESTLESS 'Somebody Told Me' (ABC) Holy moly it's that rockabilly crap again

can't play a note they're all boneheads it's going nowhere what's the point

they've got daft haircuts really I think we should be listening to the Go-Betweens has anyone got any papers?

Sadly, the impending classic album 'After Midnight' will confound all but the most rabid KKK of a critic, and 'Somebody Told Me' is but one eleventh of a complete batch of potential singles, with Mark Harman's elegant guitar leading the lads through a minefield of clever bridges and leash-straining horns.

FINE YOUNG CANNIBALS 'Funny How Love Is' (London)

This could be Roland's year. Mr Gift looks like a composite of the entire cast of *Absolute Beginners*, and the Five Young Cannibals (as *The Observer* believes them to be called) emerge triumphantly with a trumpet and suitably smoochy little number. Do your funny dance to this one, Mr Guitar Man...

THE ROYAL FAMILY AND THE POOR 'We Love The Moon' (Factory)

And if FYC are laid back, Mike Keane must be suspended by his ankles on the Royal Family's ultra-somnolent latest. It soothes, swirls and disappears 20 minutes too soon. Ambience gone disco.

THIRTEEN MOONS 'A True Story' (Wire)

Stockholm's Thirteen Moons introduce a touch of class with Goran Klintberg sounding astonishingly like Tim Hardin, an impression reinforced by the acoustic guitar, piano and strings. A very nice record.

BONNIE TYLER 'If You Were A Woman (And I Was A Man)' (CBS) Come on, she is Donna Hartley, isn't she? The golden girl of British athletics sprints back with a better-than-usual song with a curious lyrical conjecture which makes you wonder whether she'll take up tennis and defect to the States.

TALL BOYS 'Brand New Gun' (Big Beat) Mild-mannered Nigel Lewis pursues his obsession with mild-mannered Bronson would-be Bernhard Goetz. Draws extra resources of energy from a return to the stand-up bass, a satisfactory R & B stomper recorded before half the band defected to The Deadbeats.

ANTHONY ADVERSE 'The Ruling Class' / THE KING OF LUXEMBOURG 'Straits Of Malacca' / MOMUS 'Nicky' / GOL GAPPAS 'Dinner With Nougat' / LOUIS PHILIPPE 'Red Roses And Red Noses' (All on EI) A bigger splash for the spring, courtesy of EI. First off, a battle of the bandidos, with Anthony Adverse (female, naturally) and The King Of Luxembourg (who bears more than a passing resemblance to former British equivalent David Cassidy, Mr Nasal himself, Simon Turner) indulging in a bout of Bidiosyncrasy, with two Monochrome Set songs augmented by contributions

by Godard (Vic) and John Betjeman (Sir) respectively. A VFM (value for money) purchase.

Nicholas Currie aka Momus is a bountifully talented Jock with an album and single of his own material under his belt (which, to look at the size of him, probably requires an extra couple of DIY holes). This trio of Jacques Brel songs are presented Momus-style for your delectation and wonderment, the A-side being 'Nicky', better known here as 'Jackie', the Scott Walker number which regularly has Mike Read indulging in bouts of autoeroticism over his cornflakes.

The Gol Gappas (whatever that means) show us two faces, face A being Orange Juicy strumalong, face B is Syd Barrettism sung with a Tin Tin sensibility - my sympathies lie with the latter cause.

Oh no, not another French language acapella number! No, not another Stock-Aitken/Waterman conspiracy, but a thoroughly *charmant* foreign legion marching song (I kid thee not) backed with three diverse ditties which appeal despite Cherry Red pansy overtones. Anyone who pronounces tequila "teck-weela" gets my vote.

THE THREE JOHNS 'Sold Down The River' (Abstract)

Having stitched me up at Five Card Stud the Johns continue their march on the charts, righting wrongs as they go. Not one of their greatest, but surely a welcome addition to the Simon Bates playlist.

SIMPLE MINDS 'All The Things She Said' (Virgin)

Were this a single by an 'unknown' band it would make no greater impact than a newt's fart in the Atlantic (assuming of course that newts could survive in salt water). Jim (as ever) swoops smoothly from high note to low, one of the most dependable of current clichés. A lesser hit.

THE PRISONERS 'Whenever I'm Gone' (Stiff)

Not another 'Melanie', but a good pop song for today based on an openly '60s style. Like Restless, they're castigated for revivalism when all around are ripping off past forms right, left and centre. Lively stuff.

FAITH BROTHERS 'Whistling In The Dark' (Siren) The old subliminal suggestion gets to work as

the Faith Brothers follow Easterhouse in singing about whistling in the dark. Not half as bad as I'd anticipated, a fair radio prospect.

MELISSA MANCHESTER AND AL JARREAU 'The Music Of Goodbye (Love Theme From Out Of Africa)' (MCA)

Hang on, what's this small print... "special vocal version"? Disco drums, and just exactly what do the likes of Jarreau and Manchester have to do with some dull Danish bint stuck in the middle of Africa in the '30s and no disco within three decades of the post-depression Limpopo? The authentic (and not-so-special) love theme is to be found on the flipside.

GARY NUMAN 'This Is Love' (Numa) The press shot portrays Numan as a Stringfellows bouncer after a savage altercation with a powder puff; the sleeve features the Tony Blackburn lookalike in a between-breaks Tony Knowles repose, wing collar/bow tie berdrom defined. Maggie's self-made automaton has finally come to rest in Bowie/Eno 'Warszawa'-land, and he's still forgetting to take a packet of Tunes to the studio...

SOS BAND 'The Finest' (Tabu)

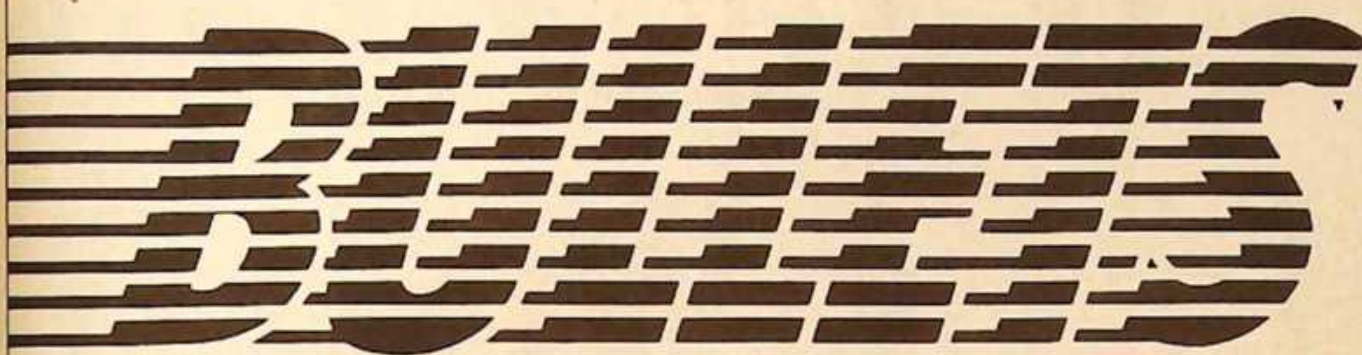
The team responsible for Cherrell and O'Neal return to the charts in their own right with a predictably classy item, the acceptable face of studio soul.

PRINCESS 'I'll Keep On Loving You' (Supreme) / HAYWOODE 'You'd Better Not Fool Around' (CBS)

As we move ever closer to the day of the mulatto hermaphrodite pop star, light-skinned scrawny chicklet Haywoode sings her way into the CBS accounts with a catchy, custom-written Tel 'n' Julie diluted disco winner from the Stock/Aitken/Waterman 'we've got a hit sound and we're gonna milk it' team. Princess is another front for the trio (not another bass synth line, chaps) and this one's as soft on the ear and soft on the brain as always.

HOORAH! BOYS 'Hoorah! How The West Was Won' (Press Gang)

Now this pair really do write pop songs, in the fine British tradition. More synths, but soppy and great, and with Helene's obvious attractions it's amazing Chris Roberts hasn't done an interview.



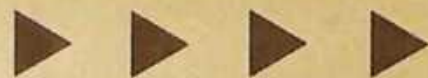
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IF *ABSOLUTE Beginners* attracts as many viewers as it has had words written about it, then you'd better start queueing now.

Everyone has an opinion, a preconceived vision composed from a myriad sources.

Even though they know what it's like, they'll go in order to prove they were right, to show they're hip and to give themselves something to talk about down the pub.

Never has such a burdensome weight of responsibility been so firmly laid at one man's door – or so they'd have us believe.

Julien's Temple of doom.

MacInnes' novel comments on the mood and events that spawned the birth of the teenager as an indomitable spirit. It was a period rich in strongly identifiable movements and much of the book's grit and humour comes from the interactions between these movements as embodied in the main characters. And in particular through the observations of the idealistic photographer Colin.

As the linchpin, a lot of the film's credibility rests squarely on the shoulders of Eddie O'Connell who, after a four year search and sifting through hundreds of hopefuls, was picked for the role of Colin. Having been offered up for the part after being spotted in a student film, he was initially turned down because, at 26, he was too old to portray the streetwise 18-year-old.

But a careful inspection of his CV and a final glance at those boyish features revealed him to be the crucial choice. Which left O'Connell precisely three weeks to prepare before shooting.

IT'S SUNDAY afternoon and I'm sipping on a cappuccino in a well known Italian restaurant on the Kings Road. Opposite sits a disinterested O'Connell, flicking through yet another article on his latest film. A crisp suit and silk scarf impose an air of arrogant style to which his manner is duly fitting. At whatever other points the film veers away from the book, in O'Connell they have the quintessential Colin.

As the world prepares to erupt around him, his views on impending stardom are delivered in a deliberate tone reminiscent of Mr Bowie.

"People ask what it's like to be a film star: I don't give a damn. I'm not particularly interested in gallivanting to Cannes, I just want to work and perfect my craft."

It could well be Colin speaking as he spouts forth his idealistic lines.

"I refuse to be drawn into what food do you eat? What shirts do you wear? I don't have to answer to them. I'm an actor."

"The reason I'm reserved about doing interviews is, how much do you actually have to say about one subject? I mean I don't want to end up doing 25 interviews about *Absolute Beginners*."

The film captures the spirit on which the book was based but, where MacInnes focused on individuals, their aspirations and their substance, Temple concentrates on appearance. He portrays them for what they represent rather than what makes them tick. And as the characters aren't fully explored – in particular the weak, cuckolded father (Ray Davies) – so much of the book's original squalor has been glossed over.

"If you'd stuck word for word to the book, you wouldn't have got this film made in a million years. No one would. It's not a true representation of the book. I don't see how you could've done it."

"People hold the book up as some kind of bible. If it had been filmed at the time



EDDIE ...

Pic Eye And Eye

it would have ended up as some kitchen sink drama like *Look Back In Anger*. The character describes the lights, the neon, the vivid brightness. MacInnes didn't simply say they'd make a film about the '50s, he referred to the 'glamour studded' '50s."

One of Temple's major hurdles was the funding of such a project. The prospect of a musical based on teenage life in Soho in 1958, with its stylised jargon and racial tensions conveyed by a cast of unknowns save for Bowie and James Fox, is hardly as safe box office as *Rocky V*.

And in order to convince the Americans that this unlikely combination may yet hold some appeal and financial reward, certain compromises were called for, since success in America is a fundamental criterion in gaining funding for any major film.

Such compromises involved numerous takes, constantly toning down the jargon as the American connections threw in quizzical glances and comments to the effect that back home, the kids wouldn't understand it.

WITH THESE considerations already making inroads into Temple's vision, his financial problems became highlighted when Goldcrest, the film's major sponsor, found its resources being relentlessly eroded by its Al Pacino epic *Revolution*. This went spectacularly over budget and

Goldcrest began to look to *Absolute Beginners* to cut corners and save the day.

How aware were the actors of the financial restraints being imposed on the film?

"You notice certain things when people are getting very edgy towards the end of it. You're aware that Julien was fighting constantly to finish off his film, to do the best he could with the finance available ... and that started to get difficult. You noticed it when there were film producers and money men coming down to the set."

In the film, the relationship between Colin and the alluring opportunist Cr pe Suzette, as played by Ms Kensit, is a clearly defined love affair, whereas the book plays things more coolly. The change produced a more commercial commodity. Everyone adores a love story.

"I think you always have to compromise. It depends what you sacrifice. I don't think it's just a love story. A lot of people tried to impose that on it, but he's managed to incorporate all the other elements as well – the riots, the manipulation of youth and the exploitation of talent."

"It depends what you're looking for. If you want profound art movies then go and see one. This is entertainment."

Therein lies a conflict, for by including the race riots, you immediately elevate the piece to poignant social commentary, and at what point you divorce the fact from the fiction obviously becomes a dilemma. Simply expressing the riot scenes through elaborately staged dance routines dissipates the feeling of threat.

"I don't think the riots were glamorous. The scenes with Steven Berkoff (*The Fanatic*, a Mosley style leader) were quite violent, aggressive. I don't think it was exciting at the time."

"What it highlights there is that Teddy Boys were manipulated by outside forces, in this case property developers, and that state of affairs is as true today. Most thugs who join the National Front or British Movement are very stupid and misguided and are influenced by the likes of Mosley, who come from privileged backgrounds, and use them to perpetuate their ideas. And the film shows that."

Is the whole idea of this movie, the subject matter and the way it's been dealt with, in danger of becoming an exercise in over-indulgent nostalgia?

"I don't see it as sentimental nostalgia. The reason they're making a film about 1958 in 1985 is because it must have elements that are relevant today. It shouldn't be seen as an historical record of the period. I don't think the film's meant to be that way, it's a celebration of the ideas of youth in general, the sense of freedom."

Putting the financial implications aside, artistically how important a film is it?

"I think it's an exciting, daring film to take on. People are going to like it or hate it, I don't think it's the sort of film people'll dismiss as 'all right'. It doesn't provoke those sort of attitudes."

"I think another good reason for this film being made is because the people who control this business are very narrow minded. They discover a successful formula and milk it to death. That's why we have this terrible obsession with India and things like that. That's why it was difficult for this film to be made."

"If this film's successful, then it might open up opportunities for other young film makers to tackle subjects that are against the grain. But what it's more likely to do is spawn clones of *Absolute Beginners*."

And you're implying that *Absolute Beginners* is original?

"In terms of British films over the last ten years, yes, it is."

ABSOLUTE BEGINNERS comes to a cinema near you this week. Based on the book by Colin MacInnes, **Julien Temple's** film boasts that it will bring the 'glamour-studded '50s' to an '80s audience. Even before being shown publicly, the movie has attracted critical hyperbole and invective in equal proportions.

On the left, **Kevin Murphy** confronts actor **Eddie O'Connell** – Temple's Colin – and asks: is the picture merely an exercise in over-indulgent nostalgia? Or will it be the new *West Side Story*?

On the right, with '50s nostalgia now very much the currency of the '80s, **Garry Bushell** examines the real teen trends of the rock 'n' roll era, and depicts a Britain whose austerity was enlivened more by street-gang battles than cool-jazz gloss.

And finally, over the page, **Carole Linfield** takes a seat in the one-and-nines and, clutching her carton of Kia-Ora, delivers a punter's verdict on the film everyone's talking about.



TREND

In 1958, Teds were involved in Britain's first race riot in the West London suburb of Notting Hill.

In the years '55-'57, 132,000 coloured Commonwealth immigrants had arrived in Britain to meet the needs of the expanding economy. 80,000 of these were West Indian.

In Notting Hill, where these black families were being housed, working class whites took it upon themselves to evict them in a spontaneous protest against 'queue-jumping' - and the nine teenagers convicted of starting the Notting Hill riots were all Teds. They each copped four years imprisonment.

Teds were also involved in racial incidents in Nottingham. But such affairs were atypical and essentially territorial - and they were *never* translated into extreme Right Wing politics.

Trying to ride on a wave of feeling not strong enough to carry him, Oswald Mosley, the pioneer British Fascist, returned from Eire to launch his 'biggest post war campaign' at the Notting Hill election of October 1959. For the first time in his electoral career he lost his deposit.

But how did the temperature of the country start to rise, and how did it escalate into something powerful enough to rock a nation? As usual, the Street of Shame was in at the birth and the kill.

THE HISTORY of British youth cults is shrouded in Fleet Street tinsel and tat mythology.

Myth One miraculously links the birth of youth cult with the coming of Bill Haley in the mid-1950s - as if the Teds had jived out of his kiss-curl'd skull like Athene springing from the throbbing brain of Zeus.

In fact, Teds existed *years* before the old ham hit our shores. They grew out of the territorial gangs that had always been a part of young, working class inner city life.

Pre-Ted but post-war, Grub Street was awash with a shocking new youth threat - the Cosh Boy.

Cosh Boys were juvenile delinquents noted for jazzing up their boring lives with random violence.

As usual the media image was a caricature, but the gang warfare was real enough. The young Reggie and Ronnie Kray, for example, figured prominently in the Hackney youth clashes of the early '50s.

The gang fights offered a high-adrenalin distraction from the grey and gloomy post-war world. London was riddled with ugly bomb sites. National Service loomed like a coming court appearance. And rationing, and with it those never-ending queues, was a fact of life until 1954.

Popular culture wasn't coming from the streets, but from the establishment. It was tailored for young adults 'training' to become 'real' adults. And it was grim enough to make a 12 hour documentary on Albanian factory-farming sound like a good time.

Entertainment aimed at the young working class was particularly ropey. It mostly took the form of big bands and ballroom dancing - a thrill an hour at the local Locarno. BBC Radio's poker-faced Light Programme was equally grim.

Films were tame, and clothes were a nightmare with foul dungaree and tartan designs mass-produced to distinguish Joey Teen from his old man in his floppy demob suit. Only the spivs with their US fashion steals had any sense of style at all.



CONTINUES OVER

TEDDY...



TEDS FROM PREVIOUS PAGE

The consumer boom of the 1950s exploded all that. Youth wages were on the up, but contrary to the Marxist party line, capitalism didn't create the Teddy Boy cult to fleece young workers – they stole it for themselves from right under the noses of the establishment.

AT THE start of the '50s, Saville Row tried to revive Edwardian men's fashion among the upper classes. The look had first been resurrected in homosexual circles, but Saville Row's espousal resulted in its brief, limited popularity among young Guards officers and their ilk, for whom the long Edwardian jackets with their velvet collars evoked a sense of dewy-eyed nostalgia for the 'golden age' of Edward VII's reign.

Eventually, it was working class kids who really picked up on the fashion, lifting it from the toffs to create their own identity as... Teddy Boys ('Teddy' being an obvious contraction of Edward).

The first Teds sprang from the Elephant And Castle area of South London. They combined Cosh Boy aggression with a dedication to snazzy style, creating a phenomenon of their own.

Straight society soon picked up on this shocking development. Newspaper articles in 1953 had already identified Edwardian suits as the distinguishing mark of 'the craze that leads to gaol'.

In South London especially the Teds were embroiled in vast inter-gang territorial battles, leading to some dance halls banning Teddy suits altogether.

And in 1953 questions were asked in the House after a youth was stabbed to death on Clapham Common. He had transgressed the unwritten law and branded Teddy Boy Mike Davies "a flash c***".

The Teds added their own touches to the basic Edwardian look. They introduced 'drainpipe' trousers as tight as a second skin. And for full peacock glory, they augmented their frock-coats with fancy waistcoats and moleskin collars.

Different areas sported different coloured drape jackets (or sometimes drapes with different coloured collars or even different coloured socks) to mark them out as a gang

A B S O L U T E



GO! Above, Patsy and Eddie jive into *Absolute Beginners*. And opposite, original '50s dancers in a peacock mating ritual (Pic courtesy BBC Hulton Picture Library)

distinct from other Ted gangs.

At first narrow ties were favoured, but as the US influence grew, the gambler's bootstrapping tie became more popular, held together with a variety of different medallions – American eagles, death's heads and such like. The look became more US gunslinger than Edwardian nob.

The shoes that went with it were also Yank-

inspired – brothel creepers (aka beetle-crushers) which had thick foam-rubber unders.

The Teds were quick to add absurd hair-styling to the uniform. They pioneered their own versions of the US Marine crewcut, like the Spikey-Top and the Silver Dollar, all heavily greased back. Film star Tony Curtis donated a much imitated style, but the cut that evolved as the standard Ted look boasted a quiff at the

front and a 'duck's arse' (DA) cut at the back, with the barnet lovingly greased to meet in the middle.

Hard-line spin-offs included the 'elephant's trunk' cut and the more extreme 'Apache' variation.

The Teds were the only cult normally associated with the '50s, but there were smaller, less published local alternatives – like the Vicky Boys in Hammersmith.

These pioneers looked to Victorian rather than Edwardian fashion for their look. They favoured a short jacket with thin lapels, a loud waistcoat, starch-collared shirts and thin ties – an obvious fore-runner of the Italian look that became nationally popular later in the decade.

Like Ted, the Vicky look was exclusively working class. Middle class kids were more prone to 'rip it up' with CND marches and folk muzzzzzzie. Nationally, the Teds were the only sharp dressers – and the only action going.

Elders and betters couldn't quite fathom it all. Why, fumed tabloid editorials, was juvenile crime rising at the same time as juvenile wages?

The Teds were like a secret society, a teenage mafia – impenetrable to the adult 'experts'. Scotland Yard compiled a report on Teds for the Home Office while the newspaper pundits upped the shock-horror column inch coverage.

For the first time kids all over the country were reading about other kids as though they were an alien breed...

UNTIL THE mid-'50s, the Teds were a tiny minority... and then Ted met rock 'n' roll head-on.

It was a union forged in Hell. In rock 'n' roll – the manic mixed-marriage of black American R&B and white American country crooning – manic youth discovered a music as wild and untamed as they appeared to the authorities to be.

And the Teds took to rock as enthusiastically as they took to the new breed of US actors. Men like James Dean – his immortality guaranteed by a fatal car crash. And Marlon Brando, whose brazen biker flick *The Wild One* was banned in Britain for over a decade.

One piece of dialogue from the film summed up the Ted mood perfectly. A girl asks the Brando anti-hero: "Hey Johnny, what are you rebelling against?" Brando shrugs and says: "Whaddaya got?"

R 'n' R was the only music energetic and exciting enough to do the Teds justice: "screw and smash music" George Melly called it. And little wonder the establishment and the reactionaries hated it as much as they loathed the Teds themselves.

THE SUMMER of 1958. Phoenix London is slowly emerging, blinking its bleary eyes at the white light of the nuclear dawn.

The summer is long, and hot, and optimistic, and hopelessly naive. A lot of things will come out of this summer. I am one of them.

Absolute Beginners is another.

At the time, Colin MacInnes was in a hospital for tropical diseases, bankrupt from his failure to pay income tax. But as the sudden violence of the Notting Hill riots emerged, his attention was caught by the seemingly sudden brightness of the kids, and of London town. So began *Absolute Beginners*.

As one who hasn't read his seminal 1959 novel, I can review the fruits of his labour only as a film – as a piece of visual entertainment which for me must stand or fall on its cinematic merits.

So here, in naivety as pure as that '50s optimism, is the result.

Julien Temple has raided a back catalogue of classic visual effects to weave into *Absolute Beginners*, and the mish mash of style and directions is surprisingly fluent.

Witness the opening scene, a long continuous camera shot wreaked from Orson Welles' *A Touch Of Evil*, similarly used to introduce the characters.

The bright, unrealistic colours are reminiscent of the dazzling *South Pacific* musical of the late '50s. And so, too, are the shallow characterisations and sketchy storylines; the too-obvious morals and the cluttered sets which, in this instance, make Soho look like the interior of a trendy Kensington hairdresser's.

But the combination works Eddie

Carole Linfield gets absolutely delighted in the stalls



PATSY KENSIT: Crêpe

O'Connell, convincing as the aspiring photographer Colin, acts as a useful pivot for the story. Suzette (a confused piece of acting from Patsy Kensit) will rebel against his love, but the jazz seediness of Soho will embrace him.

The aura remains intact; the addition of an '80s feel is both uplifting and purposeful. Suitably Ray Davies, notable for his contributions to London's legend with 'Waterloo Sunset' and other home flavoured ditties, is a high spot in his *Grand Hotel* inspired scene as the henpecked husband, head of Colin's mildly perverted Pimlico family.

Bowie's performance is excellent – probably because here he gets to do what you always expected him to do in his other films, namely break into a song and dance routine. Notice when, as the slimy ad executive, he shows Colin his plans for the shabby yet community-spirited Napoli. High rise flats... and the Westbourne flyover.

Self-effacing performances by Lionel Blair and Alan Freeman could be seen as vain attempts at gaining cred, but happily the results are effective and humorous. Tenpole Tudor's toothless Ted is a nice touch, too, and his 'Ted's Not Ded' bomb site song is a delight.

Low spots... Patsy Kensit, and the drearily overlong fight scene at the end, even with Steven Berkoff's convincingly fascist groove thang. The real reasons for the violence hadn't been made clear and to linger so mawkishly was a mistake.

But overall, *Absolute Beginners* is up. It is hopeful. It shows human frailty and greed, but points the finger at the older generation who milk, and then sour, youth. It is moralistic, if unrealistic. Americans will hate it... it throws out success and wealth in favour of principles and fun.

Goldcrest need this film to succeed after the dismal flop of *Revolution*. I suggest we need it, too.

B E G I N N E R S

In the US, groups like the Alabama White Citizens Council issued statements like: "The obscenity and vulgarity of the rock 'n' roll music is obviously a means by which the white man and his children can be driven to the level of the nigger. It is obviously nigger music".

In Blighty, the naturally more polite *Any Questions* panel preferred to label it: "The logical extension of jungle music".

1956 was the year Teds blew up in a mass cult – and became progressively more Americanised.

The media went potty about the Bill Haley movie *Rock Around The Clock*. As a film it stank. It was made on the cheap with next to no plot. But somehow the papers conspired to make genial but balding (and boring) Bill look like a baby-gobbling subversive.

Riots in cinemas followed. Kids jived wildly to their own sounds, which they were now able to hear properly over decent sized speakers for the very first time. Seats were slashed in the excitement and everything got blown out of all proportion.

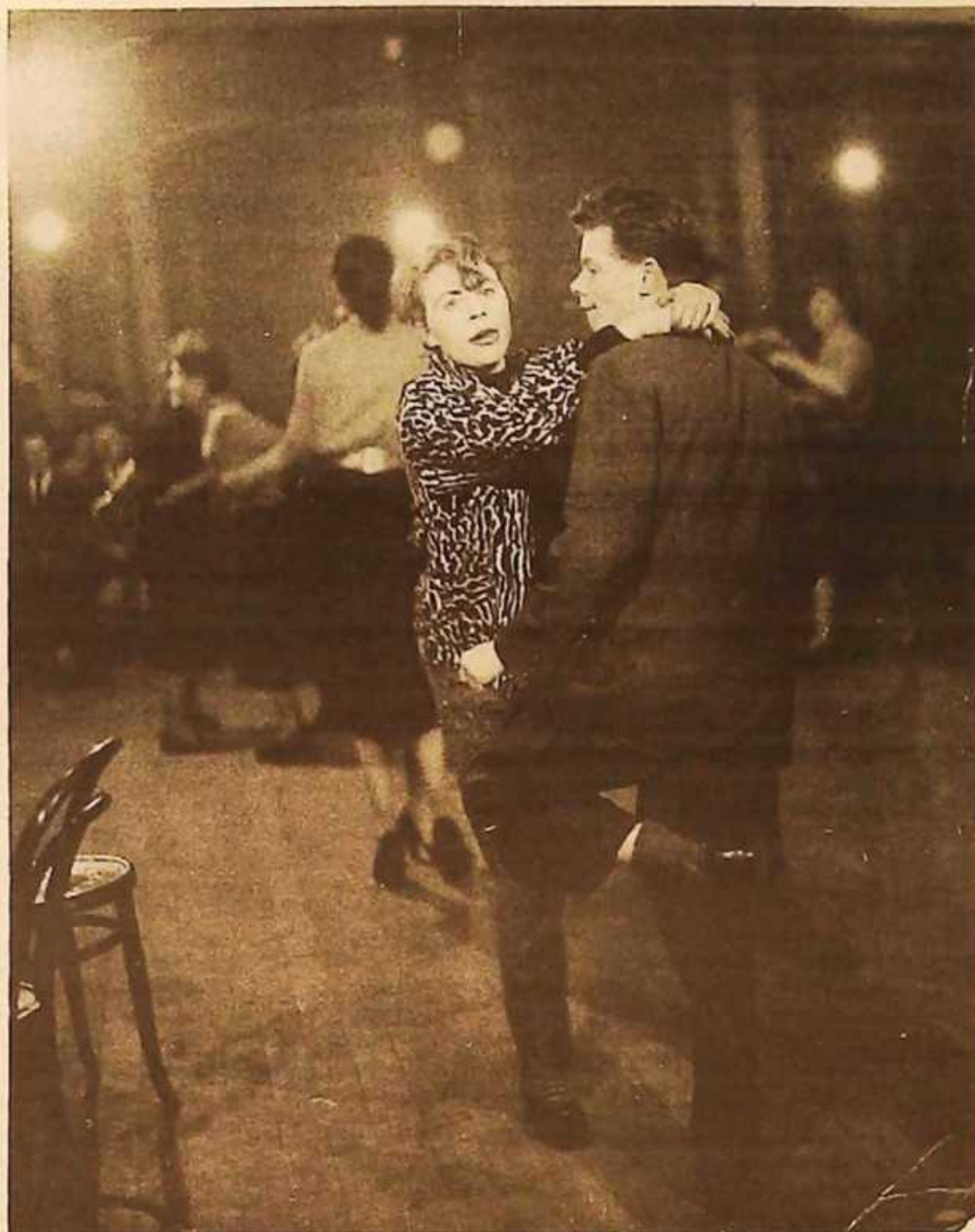
The police reacted savagely. Many cities banned the film altogether. . . and by September Haley had five singles in the Top 20. The title track of that film has sold over 20 million copies worldwide.

Soaring record sales prompted businessmen to recognise the youth market as a separate consumer group. They rushed to supply the new demand, and rock 'n' roll was the main beneficiary.

First heard in Britain via Radio Luxembourg, by '56 it had become the first real teenage music. With the coming of Presley, the Teds got their first real icon on the cake. . .

Elvis was the poor white truck driver who became the doyen of mega-stars. The first rags-to-riches Rock Dream came true. There were black stars who were more creative – like Chuck Berry and Little Richard – but at the time whiteness itself was a major prerequisite of mass acceptance.

Besides, Elvis was more than just another star. He had everything McLaren was to correctly identify as the mainstays of rock immortality – SEX! (Such was the suggestive



power of his thrashing hips that on TV he could only be screened from the waist up!). STYLE! (He oozed it – until he got drafted down the middle of the road). SUBVERSION! (A Des Moines Baptist preacher denounced him as "morally insane" – several cities concurred and banned him altogether).

Elvis made Haley look like a fat, back-dated vaudeville clown. . . which of course he was!

With mass appeal, Ted inevitably changed. Once it was about fighting and fashion – now even Princess Margaret was getting off on those jungle rhythms, tapping her royal tootsies as Jayne Mansfield bust out all over *The Girl Can't Help It* premiere!

Rock 'n' roll had achieved, if not society's acceptance, then certainly its tolerance.

And that meant goodbye Ted. . .

By the end of 1957 many of the original Teds had ditched the cult. And the new wave of Teds had a different understanding of the Teddy Boy ethic.

Fighting continued in back-streets, arcades and fairgrounds, but by now music and dancing had become the main things. Teds had lost their subversiveness in the eyes of the media. And although the term was to stay synonymous with 'hooligan' for some time to come, the image of the Teds became almost cuddly.

By 1958, the Ted look was well dated and was becoming rapidly redundant thanks to two new developments.

The noisiest was the Ton-Up Boy, big daddy to the Rocker, aka The Greaser or the Biker. But the smartest was the Italian Look, the direct ancestor of the Rocker's biggest rival – The Mod.

As Ted passed away, its coolness killed by its transition from front page headlines to cheap laughs in the repertoire of every two-bit club comedian, so the battlelines were being drawn up afresh for a new era of teenage outrage. . .

This article is an extract from *Youth Youth Youth*, a major work tracing teenage trends and culture from the '50s to the present day. It is due to be serialised in *Sounds* next month.

BALAM

AND THE ANGEL



SHE KNOWS

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"We have a lot of films and a lot of TV in America that is not really about ideas . . . they're about the strong dominating the weak"

THE C

WHAT TURNS an old hippy into a political agitator?

Jackson Browne, a man with a long association with suntans, surfboards and the counter-culture, is sitting in the library of the St James Club SW1 chewing over the word 'hippy'.

"I'm not even sure what a hippy is," he says with almost religious sincerity. "I remember in '65 I went to Haight Ashbury and this amazing thing was going on. Then I spent a month of *that* summer — the thing referred to as the Summer of Love — there, and something happened . . . but no one knew what to call it.

"And the next year *Time* magazine took an expression that people had for a person who was unusually smart for being so young — a 'hippy' y'know — and made it mean an entire generation of things they didn't understand.

"And from then on 'hippy' meant somebody who could be typified by one word — somebody who was really a kind of dolt or an ignorant or an idiot; somebody who was posing, somebody who was very straight or was very lost and read *Time* magazine going on about the age barrier and raced there as fast as they could.

"Well *those* people became the HIPPIES."

*"On the radio talk shows and TV
You hear one thing again and again
How the USA stands for freedom
And we come to the aid of a friend"
— 'Lives In The Balance'*

THE MAN I'm looking at today has come a long way from Haight Ashbury and the Summer Of Love, and his latest work 'Lives In The Balance' tells us what he's learned in the years between. He's a man who now keeps his grit in his boots and his hand on his heart, in command of a sound so tight and clean that you *have* to listen to him because he so obviously means it.

And the morals behind 'Lives In The Balance' don't wear flowers in their hair either, they shine like freshly cut diamonds, their hard edge aimed straight between the eyes of Ronald Reagan to the decomposition of the American Dream.

In terms of effective protest it couldn't work better, mixing straight shots in the stomach with broken love, creeping doubts and playful drama; pulling in everything from the tough beat rock of Springsteen, through Dire Straits AOR to soft white reggae. It's the work of a man who has re-found the values of his youth with enough of the rules of the game in his pocket to make sure they don't get lost again.

In the beginning there were the rulers and the protestors, and from the outset

QUIET AMERICAN?

of this album Browne goes for the throat of what has become one of America's greatest ruling institutions — misinformation. He persistently refers to the lies and the jingo and pleads with his audience to look for the truth.

In conversation he criticises the US news services which, he says, have surrendered news analysis to the simplicity of the 'headline service' — "a pre-digested wash of someone else's idea of what is going on" — and scorns that other great American institution, *Time* magazine.

"It's almost as if they are presenting an attitude with which to view the world of things they don't understand. Y'see what those magazines engage in is a sort of speculation, they don't ask what is tactically or strategically correct, or what is... moral.

"If Reagan puts out a bunch of information on any given subject — say about the Contras, and he's calling them freedom fighters — there's a general sort of cynical discussion about whether or not it's going to work, not a great deal of outrage that that's how he describes a group of soldiers who are documented by internationally recognised human rights organisations as being *barbaric murderers*, people who live outside of every human law.

"The Contras kill people on the borders of Nicaragua every day, and not just soldiers, who are often kids anyway. What they do is they kill *farmers* and they kill *women* and they kill *babies*. But evidently it's not polite to point these things out, or that the President is lying and they basically just wind up re-printing everything he says; and everything out of Reagan's mouth is 'Nicaraguan Communists' and the 'Soviet Style Dictatorship'.

"They call him the Great Communicator or they make up these phrases like the *Teflon President* to describe the fact that none of the shit he's done is sticking to him, y'know. And they repeat these things over and over again and it has the effect of numbing and anaesthetising the American people. Because what you have in America is a vast consumer society.

"People are busy trying to make a success of themselves and they're really much more aware of what is happening in *Miami Vice* than they are of what is happening in Congress."

So they still think John Wayne won the war with one hand tied behind his back?

"Well that's the thing about those right wing views y'know, a person like John Wayne, who espouses those beliefs, could get away with not knowing a thing about what's going on by using a few well chosen words like *Liberty*, *Freedom* and *My Country*. And there were guys who went over to Vietnam who were really influenced by those

John Wayne movies. And when they realised there were people shooting back with real bullets, it was a real shock.

"But probably what's more influential in the United States at the moment is this whole Rambo movement. I think physical strength is greatly admired and the whole idea of the 'bottom line' is put forward a lot. We have a lot of films and a lot of TV in America that is not really about ideas y'know, they're about the strong dominating the weak."

*"You measure peace with guns
Progress in mega-tons
Who's left when the war is won
Soldier of misfortune"*
— 'Soldier Of Plenty'

WHEN JACKSON Browne talks politics, he talks fast and furious. He covers thousands of miles in successive sentences, from Guatemala to Chile to El Salvador and back across the Pacific to the Philippines for a lashing of "our dictator, our puppet", former President Marcos.

He finds it ironic that a president (Reagan) who has "busted unions and continued to dismantle the mechanism by which poor people can better their lives and give their children a good education" should glam in on the raw appeal of Springsteen. He talks urgently of Vietnam and Nicaragua — a country he's visited twice in the last couple of years — and of the 'New Interventionist' blunders of the "Reagan Regime".

Jackson Browne has fire in his blood and I began to wonder if he feels some kind of duty to 'say things' in interviews. But before I could ask, he was off again.

"Americans make quite a big deal about self determination when we don't practise it anywhere else in the world. We undermined and overthrew a democratic government in 1955 in Guatemala, and in 1972 we did it in Chile. The people *chose* those governments and the United States just went in there. Y'see it's all about commerce. We turn around and support Marcos in the Philippines, we support El Salvador, Pinochet in Chile, because that's where our money goes.

"And if you want to talk about blunders, the biggest blunder going on now is that if you want to fight communism, you don't do it by withholding democracy and instituting fascism — by supporting fascist military dictatorships — because that's the *opposite* of democracy.

"So more important than whether we're going to have another Vietnam war in Central America or something is that we're betraying our own values everywhere in the world, and that's something that really can't go on."

But there seems to be at least a ripple of anti-Reagan feeling in America

now. I mean, Congress has just told him he can't give a hundred million dollars to the Contras in Nicaragua. So maybe some of that '60s radicalism is coming through 20 years later in the form of organised or *professional* protest in communities and in Congress?

"Yeah, it's not as if there is a reverence everywhere for Reagan but there is a very widespread belief that he is really true blue and he's a nice old guy that is maybe tough on the communists but that's good for us..."

"But you're right, things are happening, but not fast enough... Y'see the problem is that the thing that unifies the right is money and the thing that you would have unify the left is ideas. But it's very difficult to rally Americans around ideas."

*"The kid I was when I first left home
Was looking for his freedom and a life of his own
But the freedom that he found wasn't quite as sweet
When the truth was known"*
— 'For America'

IT WOULD be easy to see Jackson Browne as some old trendy lefty trying to get his slice of the new liberal-radical market, but protest isn't something he just woke up one day and decided would be a good idea. It's true that not a lot of his previous work had a high political profile but he still maintains that it was always "both inwardly and outwardly directed".

The earlier material was too slow and contemplative and *laid back*, *maan* to have any real effect, but since his last album 'Lawyers In Love' and his involvement in political campaigns Browne's music has gained a vitality his earlier stuff couldn't even hint at. His songs are simply better.

"Well that's... I'm glad to hear you say that. I'll tell you... one big difference for me is that I don't take any drugs anymore and I used to. It's not as if I was ever *known* for taking drugs, y'know what I mean, but I grew up in a time, especially in school when I was 14 or 15 when, if you were going to find anything out about life at all, you were going to have to do some experimenting with some of the drugs and things that were available to you.

"But the thing is" — he pauses to think — "when you do drugs as a matter of course, it's just like if you drink every day because it's a habit for you to do that, there's no way of really knowing how that affects you.

"It's hard to conceive the daily physical pain of being accustomed to doing a lot of cocaine and alcohol y'know, and if it just creeps up on you it can be influencing everything you think and do without you even knowing, because if you do it socially you don't see it.



"Now it's probably inconceivable that somebody would just automatically take a lot of drugs and take whatever was around y'know, and that's good."

His concern for political and environmental issues can also be traced through the advancing years of his son Ethan, now 13, becoming more obvious in his music when close friends failed to grasp the political context of songs like 'Lawyers In Love' ("people didn't expect a joke from me") and 'Downtown' ("people didn't know why I should be optimistic about the squalor and over-population of the American inner city").

He won't, however, do concerts for individual politicians or parties because, he says, you can't trust politicians to keep their promises ("except we trust our f***in' lives to them"), but he has supported organised protests like No Nukes and Sun City.

But the real clue to where Jackson Browne has been and is going comes in the closing track on 'Lives In The Balance', a song called 'Black And White' which features the line "time's running out for the fool who's still asking what his life is about".

"Because of the questions the other songs raise on that album, I just wanted to dispense with all those introspective questions and what does life really mean y'know, because you can look for meaning in any number of places and never find it.

"But also on a shorter scale within the song itself, it does indulge in a certain introspection or self evaluation and what's become of all those ideals and those values... and particularly that *search*. And in a way that song's a call to resume that search — not in that endlessly introspective and self-absorbed way but in a way that results in some action y'know. Because it's time to stop worrying about all that shit and do something."

Jackson Browne: an unusually smart man who has somehow found what his life is all about.

From Haight Ashbury hippiedom to anti-Reagan invective, BILLY MANN charts the political activation of JACKSON BROWNE. Campaign visuals by JAYNE HOUGHTON

ALBUMS

RATINGS BUY BLAG HEAR FLOG DUMP



DAVID BOWIE and PATTI SMITH: he'll be glad of the practise when he guests on The Muppet Show...

VARIOUS ARTISTS 'Absolute Beginners - Songs From The Original Motion Picture Musical' (Virgin V2386)**** **'Absolute Beginners - The Original Motion Picture Soundtrack'** (Virgin VD2514)****½

THEY'RE SOUNDING the knell for the death of the old style teenagers and, as if to remind you of how great things used to be, they'll sell you the dreams and smells of those glorious yesteryears, neatly packaged in an industry called *Absolute Beginners*. As the world waits, its appetite whetted, never has youth been so vulnerable, so ripe for the picking. If you're not an absolute beginner, you're dead.

It's coming at you thick and fast, and you can buy yourself a piece of the action and have it wrapped any way you like. There's the book, the film, the book of the film, the music, the T-shirt and the sugar-coated rock, with *Absolute Beginners* running through it, that you can go suck.

If you strip away the misplaced ideology, the vivid social narration, you're left with the music, a music that's designed to sit comfortably amidst the exaggerated realism of the vision. Like the film, the music is a collection of scenarios strung loosely around an even looser plot. With so many different recipes for the same meal, you end up digesting a musical game of Consequences. And it's delicious.

The ingredient that stops the whole thing curdling is the great jazz arranger and composer Gil Evans, whose overall guidance gives the music its coherence and conviction. Every piece lovingly crafted and shaped from each composer's essence to build the final aural picture.

Even this angle is milked. You can have the essentials on one album, 'The Musical', or the essentials and the incidentals on 'The Soundtrack'. How hep are you?

The essentials include Bowie's appetising theme, while Sade's her soporific self on 'Killer Blow'. The Woking wonder, Weller, contributes an evocative tribute to '60s theme tunes with 'Have You Ever Had It Blue?' - just close your eyes and you're cruising along country lanes in an open-top sports car with the wind in your hair. Ray Davies' 'Quiet Life' is glorious and, when choreographed, is Ray Davies with a cherry on top. And Gil Evans' 'Va Va Voom' has you reaching for your tap shoes.

Bowie's 'That's Motivation' pays its respects to Frank Loesser's excesses, in particular 'Luck Be A Lady' from *Guys And Dolls*. And the pouting Patsy took some tips from Monroe's 'Tropical Heatwave' before tackling the seductive 'Having It All'.

The incidentals include some sharp Mingus arrangements, the chaotic 'Ted Ain't Dead', courtesy of the manic Eddie Tenpole, and Smiley Culture's lyrical interpretation of Miles Davis' 'So What'. There's also the extra portion of Bowie on 'Volare'.

Even without the visual backcloth, the soundtrack has an engaging charm and throws some refreshing slants on some well worn nostalgia. Let's face it, in a week when Cliff's at the top with a song nearly 30 years old, nostalgia never sounded so sweet.

KEVIN MURPHY

EVAN JOHNS AND THE H-BOMBS 'Rollin' Thru The Night' (Virus 47)***

PEOPLE ASK me when it was I started playing the guitar this way. Now I've thought about it a lot, and I remember it was the same day they brought the first motorcycle into town.

Them motorcycles sure changed a lot of things around here. For starters they made cattle herdin' a whole lot easier. It took us a while to figure out all the gears and things, but once we had it was just like workin' a horse.

At the time I remember thinkin' it was like God musta sent this machine. It solved so many problems and it made the whole town feel connected to all the progress that was goin' on in the city.

Life started movin' the day the motorcycle came to town. It was like havin' the July 4 dance and the end of summer rodeo every day, and we all had us some real fun seein' who could pull the trickiest stunts and all.

Lookin' back though, I think the motorcycle took something away as well. Ranchin' stopped being ranchin' in the old fashioned way and it became a vicious cock fight to see who could herd the most beasts the fastest.

So maybe God didn't send us the motorcycle after all. Whoever did was sure hellbent on changin' things though, and I just knew when I plugged in my guitar that day that nothin' was ever gonna be the same again.

BILLY MANN

VARIOUS ARTISTS 'Gunfire And Planos' (Zigzag/Situation Two SITU 17)*****

IT'S CALLED the Bastard Conspiracy. Crackheads, hippies, verb vandals and punk rockers, ten and 20 years ahead and behind. Bands and journalists who just once in a while hit perfection. Out of time and fashion, and out of the eye of the (blind) man with influence, it's called the Bastard Conspiracy - and Zigzag's collection, 'Gunfire And Planos', almost captures it.

The Pastels are the chief offenders and victims. The Pastels have written songs that taunt tears from your heart and onto their vinyl; they've also written some second-rate Velvets junk. 'I'm Alright With You', more the former than the latter, is more than alright with me. Pop/dance/smile/cringe. Lifted, of course, but God knows where from - October '79, I'd guess.

They aren't the only band to have been breastfed by The Velvet Underground. Brigandage, Psychic TV and The Membranes have all

CHRIS ROBERTS

JAZZ SWINGERS

BILL NELSON 'Getting The Holy Ghost Across' (Portrait PRT26602)***

THE THEORY that Bill Nelson has a brain seems quite acceptable, and when I interviewed him a couple of years back I found him extremely personable and lucid.

What irritates me about this release, however - three years in the making and "a conscious attempt to blend some of the more accessible things I have done with the more esoteric" - is the stilted contrivance and calculation of its craftsmanship.

Musically intelligent and precise, produced with smart elegance, it's rarely less than entertaining. But something's missing, naggingly. As the lyrical couplets lose their initial charm and fall deeper into clichés of popular but unwraithlike mysticism, turning tricks of irony and bathos for the sake of it, you realise why this Holy Ghost is evoking all the genuine soul-chilling fear of a man going "Boo!" with a white sheet over his head. It lacks inspiration.

"I'm a man of vision, I like what I see," Bill repeats over a multi-layered Chakk-do-Bowie backing track. What, through the blinkers of technology? Titles such as 'Contemplation', 'Theology', and 'Age Of Reason' don't facilitate any emotional bloodletting, and when 'Lost In The Mystery' cruises in on the most blatant 'Station To Station' vocalising heard outside Belouis Some... well,

that's when we lost faith.

By no means could a man of Nelson's restlessness and creativity be deemed a spent force; but this effort to run a smooth thumb along the straight spine of his work's malleable body is just too considered, refined and sterile. Ideal for fans who are having a bath.

Bring back the spark, the spontaneity, the spirit of sporadic splendour.

CHRIS ROBERTS

PETER HAMMILL 'Skin' (Foundry FOND 3)*****½

HAVING GIVEN him what we in the trade call a "slugging off" for last year's super-indulgent double live extravaganza, it's pleasant to report that the victim of my savage wit (Jeeves, my smoking jacket) has bounced violently from nadir to zenith with a really swell new collection of songs.

It would appear that with 'Skin', the Peter Hammill Appreciation Society has at long last opened its doors to new members. We're talking commercial here, in relative terms of course; gone is the pained roaring groan of a mortally wounded baboon, generally associated with the man, as a singer with a range of emotions is revealed.

An album of masterful changes in pace and direction is presaged in précis form by the title/opening track and enlarged upon by the delicacy of 'After The Show', 'Shell' and 'Four Pails', and balanced by the almost poppy 'Painting By Numbers', 'A Perfect Date'

and 'Skin'. Only the lengthy closing work, 'Now Lover', falls back on familiar (pretentious?) crutches, but in the context of this record it fits perfectly.

It would be nice to think that 'Skin' will finally put to bed the image of Hammill as a second division cult understudy to Peter Gabriel. I mean, if Phil Collins can get on *The Two Ronnies*...

ANDY HURT

SMOKEY ROBINSON 'Smoke Signals' (Motown ZL72394) *****

SAGE: SMOOTH, sloppy, slick clothes-shop music. Onion: It makes me hug my own shoulders and go all wibbly-wibbly.

Smokey: Some people (will do anything for love). Because of you (it's the best it's ever been).

Sage: Look ya wimps, how can yer be so pathetic? It's MOR sap sung by a wet millionaire who owns half of Motown and has a moustache and silver trousers. It's four years since he made a decent record and he only wrote five of the ten tracks here. One of those was in conjunction with the abysmal Stevie Wonder.

There's one song, 'Be King To The Growing Mind', wherein he and The Temptations whimper about how despicable it is that degenerates like young Prince corrupt young minds with lyrics about sex. You've gotta be more cynical now.

Onion: I feel pretty, I feel pretty, I feel pretty and witty and... hey listen!

Smokey: *Te quiero como si no hubiera un mañana.*

Onion: That's (gasp) Spanish! That means "I'm gonna love you like there's no tomorrow!"

Sage: Jeez...

Onion: This is lovely! My feet won't stop shuffling about and his voice is still a river of emeralds and there's about two hundred million bits where you remember how her palm brushed the back of your neck this morning.

Sage: Hellfire, this is a major embarrassment.

Smokey: I've got this photograph in my mind, it's developing all the time.

Sage: That's it. I'm off down the pub for a gallon of rusty nails and four hours' arm-wrestling.

Onion: By the way, *The Observer* said of this album, "the whole experience is sublime".

Sage: Oh, ahem. Well, I guess that's different then.

Onion: So's this, grandad. Shut the door on your way out.

CHRIS ROBERTS



CULTURE CLUB: would you buy a used reputation from these men?

nibbled enough to call Morrison, Reed, Cale and Tucker mother. Each band crunch their glass, strum an acoustic guitar, or drive the pop song like a half-arsed Vincent Black Shadow. Dirt and beauty, second division of course, but when everyone else is in the third and fourth this begins to count. The Age Of Chance spit and scowl. They brat about BMX bicycles, home computers and designer dynamite, still wishing they were today's teenagers.

These bands are the best on 'Gunfire And Planos', a compilation featuring groups who either don't know and don't care or do know and just smile. It's called the Bastard Conspiracy, it has a lot to do with laziness, a lot to do with understanding: if you buy this long player, you'll be psychologically and musically better off.

JAMES BROWN

THE ENID 'Salome' (Enid ENID 10)**

OBSCURITY IS The Enid's lifeblood. This mysterious twosome, who by and large remain tucked away in rural Suffolk, have thrived at cult level for years on end, shunning the commercial trappings of 'the business'.

They don't court success; they're not prepared for it and they never will be. Thus it's essential to their cliquey attraction that The Enid stay pretty much unheard of and, taking that into consideration, it seems likely that an enthusiastic review would do them irreparable harm.

They needn't worry on that score. ...

'Salome' is a stumbling, tepid lyrical poem spun out over both sides with Enid figurehead Robert John Godfrey's (very) blank verse. It strives to be many things - atmospheric, haunting, timeless. It is sleepy, pompous and boring.

The Enid have grown fat and lazy in their quiet seclusion. Where they'll go from here is anyone's guess. If anyone still cares.

PAUL ELLIOTT

THE RESIDENTS 'The Eyeball Show - Live In Japan' (Wave Records Jap Import)*****

WITH THE Residents' UK onslaught of three years ago retreating ever further into the mists of history, admirers of this increasingly enigmatic band are forced to adopt detective-like lifestyles in order to hunt down obscure and often highly expensive items of interest.

The latest imported offering is a document of The Residents' October 1985 Japanese tour, on which a variety of old favourites (including an utterly bizarre

HALEN ARTY?



VAN HALEN: see what happens when you go to Howard Jones' hairdresser!

'Smelly Tongues' with Snakefinger burning it up on guitar) get dragged out and kicked into shape with an almost brutal irreverence.

Exquisitely pressed and packaged, 'The Eyeball Show' is available at a price from Tower Records, London, and other major stores.

MR SPENCER

VARIOUS ARTISTS 'Audio Visual (Abstract Magazine 6)' (Sweatbox SAM 006) ****

VICTOR HUGO, William Blake, adventure, squiggly lines and white funk! Exclusive tracks from very famous names like Chakk ('Theme') and Hula ('Motor City Nightmare')!

The poetic wrath of Ted Milton and Blur! The inscrutable intensity of In The Nursery and Clair Obscur! The curiously seductive sinuses of Dutch humour-lovers Xymox with their 'Muscoviet Musquito'! (When will we be indulged with 'Agonised By Love' on vinyl?)

More white funk from A

Certain Ratio and a layering of strings which swing and beats which cheat from A Primary Industry! Also The Anti Group and Workforce, neither of which inspires me as far as an adjective.

Plus, a glossy magazine which smells nice and features both Roberts and Wilde in its readers' (both of them) poll for journalist with knobbiest knees! Caramba, what more could you desire?

A Chancellor of the Exchequer who smokes, some sunshine, and Diana Ross's teeth.

CHRIS ROBERTS

THE PALOOKAS 'Gift' (Constrictor CON 00002)****

THERE'S A bloke down the pub who has recently become the recipient of a truly great accolade, that of being my prospective accountant. He wears a suit and a moustache and a marriage certificate, and yet is fully conversant in the history of The Buzzcocks - life is full of surprises.

If you went crawling pitifully to your bank manager and the fellow greeted you by leaping onto his desk and proceeding to bellow barely comprehensible lines from 'Daydream Believer', the man would probably turn out to be Jowe Head. He looks like a bank manager and most certainly sounds like one, more so than a rock musician anyway.

Having been suitably primed for 'Gift' (German for 'highly toxic', we are informed) by the autumn release of the opening track, 'On A Clear Day' (more lyrical plagiarism), the extra nine compositions constitute a quite acceptable anti-climax, with one or two songs approaching the magnificence of that fine introductory single, the prime contenders being 'Hobby Hoss', 'Raise The Titanic' and 'Anaesthesia'.

'Gift' maintains a precarious balance throughout, careering wildly yet just about managing to stay on course. Horrible drum sound but big deal, it matches Jowe's beautifully awful intonation. No prizes for beauty, a real beast of a record.

ANDY HURT

JANE WIEDLIN 'Jane Wiedlin' (IRS MIRE 1005)****

JANE IS a strange girl. A Go Go and LA resident, she's cast as a bronzed healthperson just brimming with raw food energy. This girl doesn't eat between meals, but she does have the potential to grace the front cover of everything from Time to Time Out.

It would be too easy to say that the sum total of Jane's talent lies on her make-up table. That would be glossing over the songwriting prowess that she obviously has. There are, however, a few shortcomings when it actually comes to the lady's delivery. In fact, I was beginning to

VAN HALEN '5150' (Warner Bros WS150/925 394-1)****

VAN HALEN, Van Hagar or Van Lee Roth? That is the question - and I'm still not sure if '5150' provides sufficient answers ...

Mmmm, controversy. Rock 'n' roll just wouldn't be the same without it. But when, last summer, Van Halen finally had their arms twisted into admitting that yes, they had parted company with The One Who Did The Interviews and taken Mr Bad Motorscooter on board, well, most of us thought it a pretty oddball idea. Van Halen: plenty of emphasis on the music and no furry boots. Impossible!

There's still a body of opinion that insists the real new VH platter will be out in a few months' time, when You Know Who gets his act(ing) together, but then they're still 'Running With The Devil' whereas '5150's taken a conscious turn towards the 'Jump' generation. They're the ones who'll send it double platinum, no problem.

And why not? I can't really fault it. It's great radio rock, lavish with melody, stylish and sleek (take the single, 'Why Can't This Be Love', as a reference point and you won't be disappointed). And Eddie Van Halen still takes your breath away, his guitar swooping in, hitting from every angle, taking charge of every song.

It's his record, really - maybe the one he never before had the space to make - and Sammy Hagar's vocals do it justice, whether partying out on 'Good Enough' or sobering up for 'Dreams' or giving it his best shot on 'Best Of Both Worlds'. Ditto the whole operation. '5150' is a definite musical statement and one of which they can be rightly proud.

But... but weren't Van Halen supposed to be about attitude? Didn't they have something - let's play safe and call it charisma - that set them apart from all those other glossy stadium giants? Maybe it was seeing Foreigner's Mick Jones getting a production credit that coloured my opinion. Whatever, sometimes '5150' sounds so smug and professional and calculating that you'd swear they'd only chucked in the odd bit of rabble-rousing ('Summer Nights', almost like *déjà vu*) out of duty.

And for all the innovation of a track like 'Inside' (moody, addictive, tickles your spine with ragged fingernails), they still have to slip in a pompous ballad like 'Love Walks In'. I know someone who wouldn't sing it if you put a gun to his head, and quite right too!

But '5150' isn't bad, just different. The outrider for a new era in Van Halen music. Like '1984', it'll be a classic in its own lifetime.

Me? I mourn the passing of those furry boots. ...

ROBBI MILLAR

wonder if Mr Miles 'Money no problem' Copeland had slipped up with Jane, until the last track on side one, 'Forever', rolled around. Until then, it had been a semi-sparkling display of Clare Grogan-style mouthings with the odd nod towards a raunchy outburst. But nothing really happened.

Jane by herself isn't as good as The Go Gos and she's a long way short of the pure popism of The Bangles. But that last track *did* put it all into some kind of perspective. 'Forever' bristles with jostling brashness as Jane speeds through a string of situations, changing time, structure, style (and probably clothes, too).

Jane is not a super-relevant being or a wonderfully great performer (in Joni Mitchell or Linda Ronstadt terms), but for mindless seaside sand-dancing, she's just got to be tops.

DAVE HENDERSON

DAVID J 'David J On Glass' (Glass GLALP 017)****

BETWEEN RELIEVING himself of the ungainly yoke that was Bauhaus and landing himself with another one, the real David J, it seems, threw caution to a light breeze and indulged in a few self-sufficient cocks of the eyebrow at the absurdities of... er, life. These surfaced on Glass in the form of one appealing full-blown LP last year, and on various singles whose diverse As and Bs are collected here.

Humming 'Roadrunner' style in garage-ish moments like 'Promised Land' or 'I Can't Shake This Shadow Of Fear', becoming theatrical, sarcastic and paranoid in the drunken waltz of 'This Vicious Cabaret', playing the alienated but amused outsider in introspective, soft pink bits like 'Crocodyl Tears And The Velvet Cosh', they're mild-mannered, approachable and nearly all very good. 'On Glass' harks

back to obvious but eminently re-usable sources: Reedish speed-talking, Bowie-esque surrealism, the odd jazzy, lazy Waits slur.

It's idiosyncratic but runs smoothly; it's often wordy but rarely too smart for comfort. It's endearing. And then, J duets 'The Party's Over' with The Jazz Butcher, before scuttling off to earn a crust with the awful Love And Rockets.

He leaves a box of chocolates: to be savoured.

ROBIN GIBSON

ZENO 'Zeno' (Parlophone PCSD 102)*/4

HANOVER GYMNASIUM class 5E (for English):

"And now for your poem, Roth."

"Ja, Herr Schickelgruber."

"In Englisch, bitte."

"Ja. This is a song which I have wrote it is called 'Love Will Live'... 'Love will be living forever/Love makes you feel that he's strong/ There is nothing on earth as mighty as love/Love will be living on'."

"Good, Zeno..."

"What about 'Don't Tell The Wind'? 'Don't tell the wind when you find/That you are losing your love/Don't tell the wind when you feel that your love is in vain'..."

"GOOD, Zeno..."

"'Sent By Heaven'. 'Did you know your love/Came from above'..."

"ZENO!"

Frothing at the mouth, Luger-toting Schickelgruber was carried away by men in white coats to found a British tabloid newspaper, while erotomaniac Roth was dragged screaming from behind the bicycle sheds to become a prominent archaeologist, excavating the prehistoric recording studios of the Neanderthal valley and unearthing one of the oldest musical forms known to man.

And here it is: guitar rifts of our ancestors inlaid with vocals by Aled Jones' younger brother.

ANDY HURT

THE LUXURY GAP

CULTURE CLUB 'From Luxury To Heartbreak' (Virgin V2380)**1/2

DEAR GEORGE. Once, back in those glory days, you were such a good bad boy. Offensive, grotesquely unattractive but with such a pigeon of a voice, such a prescient pop precision, that the bundle was a Christmas present. When the chameleon hit the air, though, I knew karma had it in for my fat baby.

Now there's no fight. The Brit public, like the two-faced tart it is, has clutched O'Dowd to its dowdy breast and Culture Club have lost what made them great, the freedom of being beyond the pale with nothing to lose. How subtly have we weakened what we once feared. So George is forced to find a quality sound to maintain fame and, devoid of novelty value and push, that's as easy as painless eyebrow plucking.

The attempts at cod soul here, both heavy -

'I Pray' - and soft - the hilarious 'Work On Me, Baby' - could seriously fail as Eurovision Song Contest entries, despite meaty help from Jocelyn Brown, Ruby Turner, Helen Terry and Phil Pickett, while the electro 'Gusto Blusto' is a lumbering pantomime horse. "Do it! Do it! Yeah!" What is this all for?

The lazy lyrics are illuminating as a night in a coal hole with David Attenborough and about as interesting, the beat is uniformly thin, the tracks hang on the usual old rhythms, and the instrumental breaks remind you why you stopped loving funk.

One final search. Ah - 'Come Clean' cuts away into folkish whimsy, but... oh look, it's a pastiche, a trite John Denverish time-filler. And whose unforgivably naff voice is that on 'Sexuality'? Sounds like a hairdresser. Barbara Cartland's poodle's hairdresser.

A rich heart cracks.

GLYN BROWN

WORLD INACTION

CHEQUES, P.O.s made payable to:
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Send SAE marked "CHEAP LPs" for full list
Remittor: Phil or Moll 0503 888037

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday April 6

1971 The Rolling Stones launched their own label, Rolling Stones Records, in an effort to avoid the corporate hassles which had always dogged them while recording for Decca.

Monday April 7

1949 Birthday of John Oates, of Hall & Oates, in New York.

1969 Release of 'Give Peace A Chance' by the Plastic Ono Band, John Lennon's first non-Beatle single, recorded in a Toronto hotel room with a large chorus of friends.

1975 Ritchie Blackmore left Deep Purple.

1981 Kit Lambert, former manager of The Who, died from head injuries received in a fall, at his mother's London home.

Tuesday April 8

1963 Birthday of Julian Lennon (John Charles Julian Lennon), at Salford General Hospital, Liverpool.

1976 Protest singer/songwriter Phil Ochs hanged himself following a lengthy period of depression and heavy drinking, aged 35, in Queens, New York.

Wednesday April 9

1932 Birthday of Carl Perkins, in Lake County, Tennessee.

Thursday April 10

1947 Birthday of Bunny Wailer (Neville Livingstone), in Kingston, Jamaica.

1962 Death of Stuart Sutcliffe, original member of The Beatles, aged 21, of a brain haemorrhage, in Hamburg.

Friday April 11

1958 Birthday of Stuart Adamson of Big Country, in Manchester.

1961 Bob Dylan played his first professional folk gig, supporting bluesman John Lee Hooker at Gerde's Folk City, New York.

1981 Edward Van Halen married actress Valerie Bertinelli, in Los Angeles.

Saturday April 12

1944 Birthday of John Kay of Steppenwolf, in East Germany - from where he escaped as a child.

1954 Bill Haley & The Comets recorded 'Rock Around The Clock' and 'Shake Rattle & Roll' - two of rock music's first milestones - at Pythian Temple Studios, New York.

1966 Jan Berry of Jan & Dean lived out the 'Dead Man's Curve' scenario when crashing his Corvette into a parked truck on Whittier Boulevard, Los Angeles, almost killing himself. Brain damage left him an invalid for several years.

HOT WIRE



Re-grouped and re-released

TO TACKLE a comparative quickie, I've had a couple of requests in recent months for a Wire discography (Ted Sandles of Shrewsbury and Robert Gillette of Upminster are the ones I still have a note of). The band have re-grouped recently, and the Pink label has issued a compilation mini-LP of some of their best late-'70s moments.

Singles first, all on EMI's Harvest label except for the last one, which was on Rough Trade:

HAR 5144 'Mannequin'/'Feelin' Called Love'/'12 x U'	Nov 1977
HAR 5151 'I Am The Fly'/'Ex-Lion Tamer'	Feb 1978
HAR 5161 'Dot Dash'/'Options R'	Jun 1978
HAR 5172 'Outdoor Miner'/'Practice Makes Perfect'	Jan 1979
HAR 5187 'A Question Of Degree'/'Former Airline'	1979

INFURIOT

EDITED BY BARRY LAZELL

HAR 5192 'Map Ref 41 N 93 W'/'Go Ahead' 1979
RT 079 'Our Swimmer'/'Midnight Banhoff Cafe' Sept 1981
And the albums, again all on Harvest except the final Rough Trade release:

SHSP 4076 'Pink Flag' Dec 1977

SHSP 4093 'Chairs Missing' Oct 1978

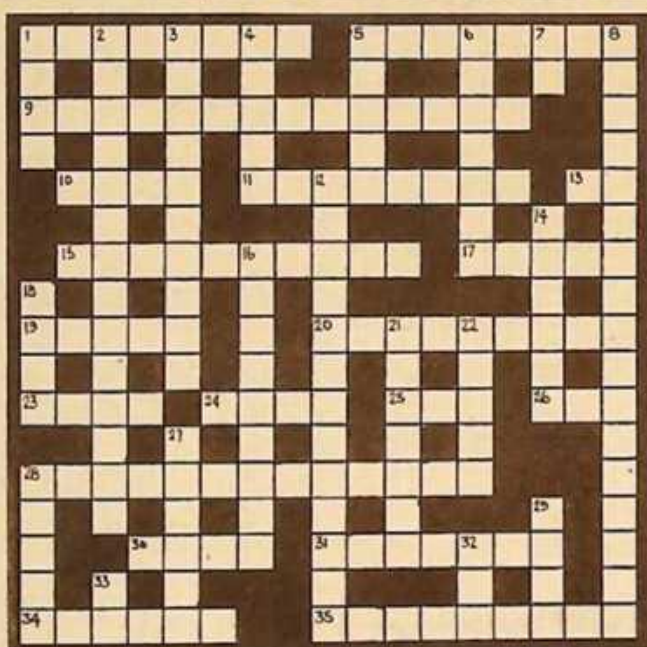
SHSP 4105 '154' (This was originally scheduled as SHVL 819. It probably carried this number, indicating a dearer price code, for the first pressing which had a free 7-inch single included.)

ROUGH 29 'Document And Eyewitness' (cassette version on Copy Tapes COPY 004.) This coupled a studio LP with a live 12-inch EP. Jul 1981

The Pink label reissue is a mini-album which retails at about £3.50, and features seven tracks from the band's Harvest recordings, including all their singles' A-sides except for 'A Question Of Degree'. Full details are:

Pink PINKY 7 'Wire Play Pop'. Tracks: 'Lowdown'/'Dot Dash'/'Mannequin'/'Map Ref 41 N 93 W'/'Outdoor Miner'/'I Am The Fly'/'12 x U'

XWORD



By Sue Buckley

ACROSS

1. The dukes rush apart because they don't want to know about your loneliness (6,2 anag) 5. Let's get like Zep's graffiti, said Olivia (8) 9. He flashed Gordon and rocked in Brighton (7,7) 10. Apparently he loves Jezebel (4) 11. Sound advice from Curtis Mayfield (4,2,2) 13. Stewart/Kooper/Capone (2) 15. Lodger in the blue cafe? (4,6) 17. In which Kiss age (5) 19. Tin Tin, but not Hergel (5) 20. They weren't nitty gritty, but Manfred kept their feet on the ground (5,4) 23. Title of Abba's game? (4) 24. Fat Larry did it! (4) 25. But Box Tops did this like a baby (3) 26. Ronnie in an old iodine bottle (3) 28. Bill Nelson's imagination running away with him? (7,6) 30. Blyton band whose land was hopeful and glorious (4) 31. The state that wanted R Dean Taylor (7) 34. That damned gall (6) 35. Chronicled by Sammy Pepys and XTC (5,4)

DOWN

1. Gamble's soul-mate (4) 2. They're simply restless (8,6) 3. The original wood-knocker (5,5) 4. Sting had one about blue turtles (5) 5. The canny Contours always looked at this first (5) 6. Stevie W's tribute to Ellington (3,4) 7. Bad firm? (2) 8. Prince's Russian car... not a Lada (6,3,8) 12. 'Some' soft time for Rowland to meet Lydia (6,7) 14. Fox/Prince/Lear/Van Halen (6) 16. Dead, dead citizens (9) 18. Where Midge raged (4) 21. Hell/Thompson/Starkey (7) 22. Isaac, the 'shaft'-er (5) 27. A Wilson brother (6) 28. Riot/Room/Feathers/Music (5) 29. A Wilson... but not a brother! (4) 32. Sometime music for Stuart (3) 33. Double it for a Miracle club (2)

LAST WEEK'S ANSWERS

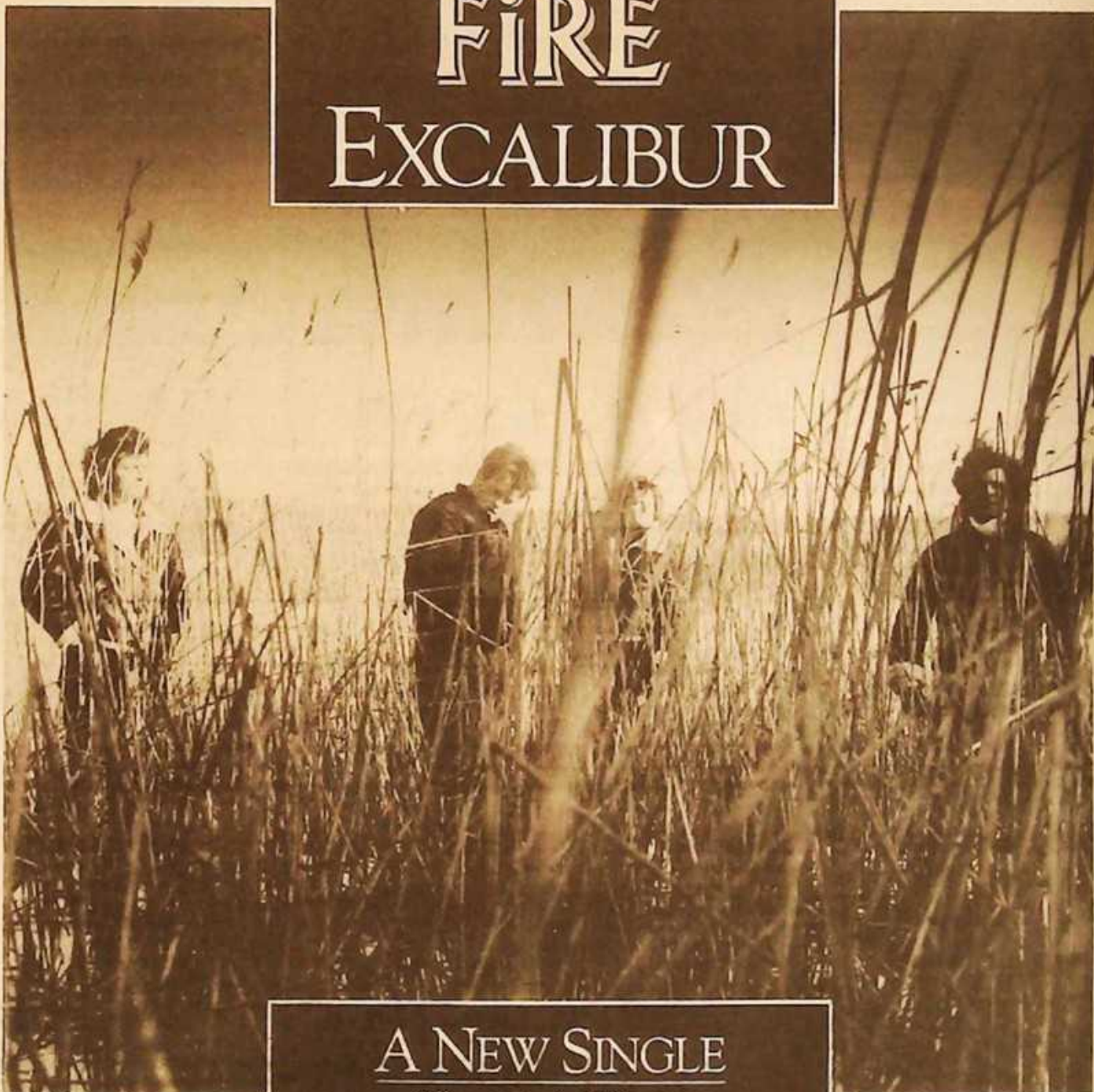
ACROSS

1. Alexander O'Neal 8. J.J. 10. Ocean 11. Robin George 13. Dat 14. Wine 15. Stones 17. Lee 19. Eddie 20. Astronomy 22. Ramones 24. Ali 25. Freda 28. Eno 29. Sex 30. Heels 31. Red 33. Pull Up To The Bumper 36. Rocky 38. Shout 39. Evita 40. Ted 41. Six 42. Nineteen

DOWN

1. A Good Heart 2. Elected 3. Annie Lennox 4. Dirk Wears White Sox 5. Ruben 6. Nine 7. Agents Of Fortune 9. Joe 12. Randy 16. Sam 18. Bodies 21. Tracey Thorn 23. Misplaced 26. End 27. Akkerman 32. Spirit 34. Elton 35. Price 37. Yes

BELTANE FIRE EXCALIBUR



A NEW SINGLE

on 7" (A6980) + 12" (TX6980)

featuring

NARRATION by ROBERT POWELL

Both also feature a previously unreleased track:

'UTHER (II)'

'EXCALIBUR' is featured on the Album/Cassette

'DIFFERENT BREED' (CBS 26582)



LIVES

DURUTTI COLUMN ICA

BIRDSONG. AND almost great flowing shards of intrinsic ecstasy pulsate, whisper and splice. A veritable haemorrhage of bleeding heart studies for the young/old today underground of nearly you and nearly me. Durutti Column remain as columny a column as ever there was and ever shall be.

How will they sparkle? Not with the lack of human voice that perpetrates this. Sometimes the seams – a violin like a sinking raft, the predominant-by-persuasion guitar – cross paths and distill. You wait for a scream. No scream, just contentment.

The new album is called 'Circuses And Bread'. No circus whatsoever, no ringmaster, no lions. Bread as in 'bread and butter' in the smiles exchanged between the reticent Reilly, the unobtrusively adamant violinist, a female schoolteacher who's worried about the sandpit, and a Ronald Fraser-induced penguin on hefty xylophone.

Standing for something, I feel like lying down. Music for not going out to, late. An institution, struggling to shackle its belligerent intellect but somehow not struggling at all: no flesh to the tears here. It soothes till we are restless again.

CHRIS ROBERTS

JONATHAN RICHMAN AND THE MODERN LOVERS

Kentish Town Town And Country Club

WELL, ONE of my very favourite bootleg tapes is the one with the awful blue cover featuring The Modern Lovers at Harvard University back in 1973. Now I still love that old world, and how, but I love this modern world too. And though Jonathan Richman might be a rather different genius now, his is still the most intoxicating and joyous flair for naive, primal, primary rock 'n' roll colours.

And those dissenters who sneer at his eccentric, bubbling childishness are every bit as blinkered as those who would deny The Redskins their right to sing

BIG COUNTRY Birmingham

"WHAT TIME are they going on?" said the big bloke in the bar. His mate told him. "Time for another drink then," said the bloke. "That'll be six tonight!"

There are lots of blokes like him here tonight – blokes who've never heard of Julie Burchill and so are not aware that an end has been declared to the Age of the Lad. Away from the bar, inside the Odeon proper, there is much bellowing of football chants and stabbing of fingers in the air. The Lasses are at it too. Your social commentator types definitely wouldn't approve.

Gigs like this are not so much a musical event as an opportunity to give vent to a battery of emotions that range from hero worship to a desire to shout, scream, jump about and make a prat of yourself in public. Big Country understand this need in their audience instinctively and know precisely how to cultivate it.

'Fields Of Fire', 'Chance', 'In A Big Country' – "a bit of an anthem for us" – all the hits are fed non-stop to the faithful who lap them up as if they've never seen a band onstage before. It's an extraordinary sight to behold, made more extraordinary by a sheer lack of pretension on the part of the band.

Certainly, they're here to do a job – and that job is to entertain their adoring fans while making sure that their audience takes new material to heart with equal fervour. But there's nothing contrived or callous about their method. There's a minimum of pop star posturing and a maximum of pure and innocent pleasure-seeking coming from the stage. The crowd respond in kind with all of their soul.

It's simplistic, lacking in sophistication and nothing at all to do with music as art. At the same time, it's everything to do with the true, timeless spirit of popular rock 'n' roll. Significantly, the only empty seats in the house were those reserved by the record company for people who make a living out of being cynical about bands like Big Country. Their absence was not regretted.

GEOFFREY S KENT



STUART ADAMSON: "the timeless spirit of rock" (part 94)

David Travis

STU~PENDOUS!

about what they believe in.

Too many people have forgotten just how it feels to be five years old. But a lot of us like to be reminded occasionally, and at these times we turn to Jonathan who is still only 17, no matter what it says on that calendar, and to his uniquely flawed and therefore magnificent vision of essential everyday pleasures.

With just two guitars and Jonathan's saxophone, tonight's abbreviated Modern Lovers tripped through a largely latterday innocent rock 'n' roll repertoire. Of

course, there were tastes of pleasures past, including a fleeting visit from that 'Little Dinosaur'.

But just as I was sorry that 'Ice Cream Man' was not followed by the new and fabulous 'Double Chocolate Malted', so when Jonathan Richman refused to return for the much anticipated 'Hospital' and 'Roadrunner' after his fourth encore 'Now Is Better Than Before' had received some light barracking, and some 80 minutes of pure exuberant fun and 'Affection' came to a premature end, a lot of

people left the Town And Country with a slightly bitter taste in their mouths.

ROGER HOLLAND

YOKO ONO Wembley Conference Centre

THIS WAS a quasi-religious convention set to rock music. The hall was somewhere between a quarter and a third full but everybody had a specific reason for being there.

Yoko's service took the form of a contrived sermon/narrative based around her

life since 1980, interspersed with various songs from solo albums. Behind her, a band chugged out some efficient '70s cosmic rock, an atmosphere that was enhanced by the interstellar backdrop and the lighting, not to mention the sermon.

Yoko's gospel for Starpeace included such revelations as "99 per cent of people will die without killing each other", "we are all magic gorillas" and "we are all 16th cousins" to demonstrate what an inherently peaceful species we are. But her dissertation on George Orwell and 1984

stretched logic beyond breaking point.

The audience, however, were generous to a fault. They repeatedly called out their love for her, placed flowers on the stage and entered into a full communion when it came to the John Lennon medley at the end. But then John Lennon was the reason why everybody was there. Yoko is the closest they can get.

HUGH FIELDER

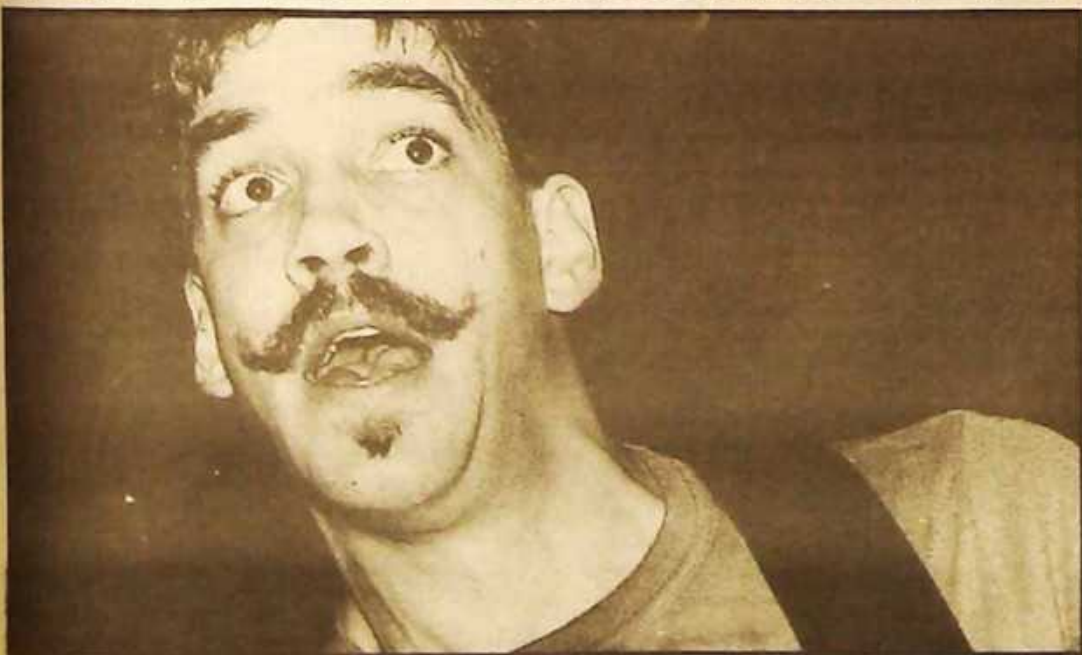
MENTICIDE Dingwalls

IF MENTICIDE are not the greatest unknown and knowing group in Britain, then Debbie Harry's next film is not called *Forever Lulu* and Sarah Ferguson is not a dowdy frump.

The idea of Menticide becoming four modern superstars appeals to me immensely. Laughing constructivism. They would be the plumbers of pop, all cisterns go. They don't look, sound or act 'right'. They make the claims of those such as Morrissey to true 'outsiderdom' seem as valid as Kenny Everett's. Menticide recall 'New Rose', 'Rowche Rumble', The Saints, The Rubettes, The Buzzcocks, and a photo-montage of 18th century Turkish atrocities. They ignore responsibilities and are mortal.

Yet so handsome! With the dress sense of decomposing llamas, Gilly (male, purple shirt, shouts) and Danny (gold shirt, guitar, jumps) surge forth on the existential monotone rhythm of such riotous recitals as 'Bathroom Ideas Exhibition' (quite

APPLE CRUMBLE



HÜSKER DÜ'S Greg Norton: as subtle as a charging elephant

David Travis

HÜSKER DÜ/THE WILD FLOWERS/MIGHTY BALLISTICS HI-POWER Birmingham

THE LESS said about Mighty Ballistics Hi-Power, the better. Their directionless mixture of sub-standard rhythms and clumsy performance was so unremarkable that very few people noticed when they finally left the stage. This could explain the total absence of applause.

The Wild Flowers, by contrast, cannot be ignored so easily. In fact, they cannot be ignored at all. Quite simply one of the most talented, exciting and powerful bands in the country at the moment, tonight they confirmed their huge potential both as performers and as writers of stunningly effective, emotive, guitar-grinding songs. To describe them as brilliant merely hints at their importance.

I could have watched them all night long which, as it turned out, would have been far more rewarding than enduring Hüsker Dü. The 'critically acclaimed' tag which they carry makes you wonder what, exactly, some critics use as their criteria of judgement. A band characterised by aggressive stances, angry noises and a level of subtlety more normally associated with charging elephants, they have a direct line of appeal to your vitality. On record, they use that connection to great effect. But live, they hide their lights under a bushel of thrash and bash which is... well, disappointing!

There is a talent worthy of anybody's attention here, possibly a great talent. But tonight, they didn't let any of it show to any notable degree.

GEOFFREY S KENT

SISTER SLUDGE

plainly among the best five singles of '86), 'The Wedding Jerk' and 'Are These The Words You Want To Hear?'. When Gilly – a young man with the same attitude towards sex appeal as Martin Degville holds towards foxhunting – asks this last question, *we want to know what she answered.*

Menticide, resilient, out of time, offer a guitar which sounds like the first guitar you ever heard. "Very extended version expectant," they croon as they take it to the bridge which sighs on an encore named 'Just One More Thing'. Realists not dollies. Menticide are stronger than money and nearly as ugly. Saucer-eyed with admiration, we decide there is a future. And wonder about the name.

CHRIS ROBERTS

THE CONFIDENT TRICKSTERS Sheffield

WITH A bow to The Jam, a nod to The Stranglers and a passing wave to ska, The Confident Tricksters turn up the pace and beat out a storm.

Richard Farthing (guitar, vocals, falling over gracefully) plucks invisible fluff from his instrument and casts it back over his shoulder between belting out tales of how he just missed meeting God while playing in a hick town. Steve Crow (bass, balanced pacing) provides any melody for which his quarter-penny partner can't find the time with mellow grit, panting in the breathing spaces. Simon Holbrooke-Taylor (drums, blond mop, unfortunate name) binds his fellows' drive and steering into a confident C-reg sound, belting down the A-roads with occasional more leisurely romps to serenade the scenery.

The Confident Tricksters' trick is the defiance of expectations; pick up on one influence and they'll flit carelessly to another. Start to list those influences and they'll move into unexplored domains. Later, they will claim that their aim is to "try to make cynicism popular again". How can they when they leave it no room?

PETE MARCHETTO

CARMEL Ronnie Scott's

IN THE fairness of great tranquillity and joy, there was a spell of about 15 minutes tonight when, if the deceptively ungainly Carmel McCourt had sung "Marry me and I'll drag you across the Alps tied to the left leg of a freshly-blinded Yeti", I'd definitely have replied, "Yeah, alright then".

I told my goddess this, even without the brilliant imagery, and she approved. It would appear ordained that Carmel is going to reap thoroughly deserved respect and success this year.

When you see film clips of George Best carrying off something the textbooks tell you never to even try, or Debbie Harry grinning insecurely, your breath stops and you think: "It can't be so. A human being cannot attain those heights." Carmel's voice, live, sears with an intensity and unique abrasiveness that dilapidates your preconceptions and transcends the pop medium. She is far too good and strong to have a stream of hits, but maybe the hypnotic 'Sally' ("about a cleaning lady who died, and probably wasn't too sorry to go") will be one.

And maybe Sade, given recent occurrences, will be able to approach one 20th of Carmel's soul.

Her band are pure rhythmic feel, and 'Bad Day' is taken to



DEE SNIDER: if only his music was as heavy as his blusher...

TWISTED SISTER/SHY Hammersmith Odeon

AND A spare Twisted Sister ticket to the first denim-clad film buff who can tell me the name of the gang who came on down to Coney Island in search of the Warriors only to get theirs at the hands (and feet) of New York's finest, the Riffs (yeah!).

Say what you will about Dee Snider – and there is plenty to be said – he has a definite genius for selective plagiarism. *The Warriors* was a marvellous film, catching more of the essence of 'rock 'n' roll' than a thousand guitar heroes ever will. But Twisted Sister simply cannot match their music to the excellence of their ideas.

Twisted Sister, come out to play...

After the new, improved Shy prove to be only a little better than any number of loosely competent and fraudulently macho hard rock combos, Dee and the rest of the girls hit the stage with a resounding thud, and up rises a correspondingly

choking cloud of face powder and blusher as they open up with a flourish of corpulent rock braggadocio.

It is both amusing and distinctly pleasing to see such an outrageous ugly sister/pantomime queen performance win the utterly unreserved approval of this most notoriously homophobic audience. But while these people can accept Snider's role-playing because it is so manifestly ridiculous and because it is heavily garnished with all the most acceptable and brutal trappings of the form, they are still far from ready for the real world.

Which is probably a good thing, because Twisted Sister simply lack the necessarily clumsy finesse to cut it out there. Mind you, Mark 'The Animal' Mendoza knows a couple of men who did once do this just about right. Andy Shernoff and Handsome Dick Manitoba, where are you now?

ROGER HOLLAND

the limit (ie there's no such thing). 'Mercy', lately recorded with Brian Eno, is sparse and sorrowfully beautiful. The zenith though ("so low") is a ten minute radical (unrecognisable) reworking of 'Tracks Of My Tears'. Anybody who spoke or even lit a cigarette during this committed grim sacrilege.

Carmel, first in white then in black, says: "There's only one expression to have in this country... *hard as nails*." As some of the more truly untrue ad-libbing resolves itself, her jaw juts out as if to say: "Wanna fight?"

Carmel as British Woman of the '80s will do very nicely thank you, and don't spare the wild horses.

CHRIS ROBERTS

ATLANTIC STARR Hammersmith Odeon

THERE ARE numerous stars in the firmament: *Five Star*, *Midnight Star*, and... Atlantic Starr. (Freddie Starr? – Ed.) The sultry lead singer spins around in 'Circles' shaking her platinum Tina Turner fountain hair and ass, which is hermetically sealed in a black dress (one sleeve always seems to elude her shoulder – *Flashdance!*). Left wrist limp in mid-air, her acute and unlaboured voice continually competes with a jackhammer bass drum; the four big Berthas in front of me nod and bob their heads.

One guitarist, convinced he's Hendrix, wears hide from head to toe. I suspect a conspiracy to impeach this non-conformist who shuns the padded synthetic space

jackets worn by many of the band members to match their Carl Lewis flat-tops.

Miss Hair and a suave guitarist with electric blue shoes paw one another in a stagey duo – arms grab, heads dip, then both look at the ceiling... YUCK! Textbook participation-getters are dropped left and right. "Everybody say ho-ho... everybody say party... Everybody say dash-board. Buttons are pressed, chimes twinkle and, in the wake of 'Saturday Love', 'Secret Lovers' finally has the audience and me off our roosts.

MONICA CADY

THE UNHOLY TRINITY/ POLY STYRENE/THE NEUROTICS/THE ONLY ALTERNATIVE Brixton Town Hall

A HALF empty hall, a swarm of mildly buzzing, mildly humming brain matter, a hive of interest – a CND benefit gig.

The Only Alternative are halfway through their set of dull rock 'n' drone, the kind you'd hear in a small muddy tent at a festival while sinking into a state of stoned oblivion and think great. Here, however, the *only* alternative is a pint and a dose of The Neurotics, riding into battle

with a cry of "C'mon man, don't be slow, be like The Neurotics – go man go".

Formerly The Newtown Neurotics, the group are now professional producers of persuasion. Their drums are comparable to the questioning beat of early Stiff Little Fingers numbers, their vocals to Paul Weller's angry youth politics. All they ask is that you listen. After old songs like 'Living In A New Town', the crowd want more. The group return like flies on a cowpat, hovering determinedly then diving in and wallowing in it, eager to spread gesticulating germs elsewhere.

The flag's taken up by The Unholy Trinity and carried by their penetrating, screaming guitar riffs. A jungle rhythm pounds in the background, throbbing in your head and deep into your heart like a sniff of amyl nitrate.

Like the buzz, the songs are lyrically short but the music speaks volumes.

And then a strangely calming mist descends. Poly Styrene floats onto the stage to taunts of "Hare Krishna addict" and "Where's your bell, hippy?" from the 'pacifist' audience. The former X-Ray Spex singer, a fat, brace-bedecked ugly duckling, is now a mesmerising swan. She sings like Kate Bush, warbling melodies with a swaying, mystically captivating rhythm. "Peace on earth and goodwill to all men." The hypnotic pulse has you in a trance.

KEZ OWEN

THE PASTELS Manchester

STEVEN PASTEL, Caligula haircut, purple jumper, The Shop Assistants' sugar daddy once worked in a record shop... didn't we all? Steven is hounded by little girls and boys with curly ringlets of hair, lisps, Kodak disc cameras, and tales of concerts Steven neither remembers nor wishes to.

"But Steven, you were brilliant..."

Aren't we all?

The Pastels' first song is 'Baby Honey', five minutes of lazy but polite crackle that blipped onto last year's Creation compilation, 'Different For Domeheads'. I don't see the end of the song or the set. A plastic pint glass splits round my head, my Kerrang! T-shirt soaks up the Carlsberg. Kicked through the swing doors, up two flights of stairs, and into a dustbin.

The love The Pastels sing about so competently involves innocence, naivety, embarrassment and beauty; it says nothing about sitting in a pile of rubbish being shouted at. It is a figment of Steven's teenage-orientated imagination, an imagination full of twangy guitars, pure pop and sweets. The doctor is in, reality isn't.

Here to see a pop band, I'm treated to a smack round the head, drink down my back and a recollection of every argument, fight, tiff and the other good times the last year has presented. The Pastels probably played all their cracking twee pop songs but all I got to hear was a lot of buzz and a lot of shouting.

These things happen, sometimes.

JAMES BROWN

SALE OF THE CENTURY

THE SHOP ASSISTANTS/THE JAZZ BUTCHER/THEN JERICO/BLYTH POWER London University

AN ERRATIC *Opportunity Knocks* adjudged by college social secretaries culled from the length of the land, this was a badly-engineered affair.

Blyth Power, being immediately brilliant, did little to warn me of the approaching rigours. In heat, with their patented blend of historical lore and rapacious punk spirit, they're probably a lot more engrossing than the eponymous locomotive. *They* would disagree, and there lies their charm.

Meanwhile, the man who gave Then Jerico tons of money is figuring, astutely, that if they're not a loose thread from Simple Minds' thinnest overcoat, then *perhaps* they're pot plants. Accordingly, he waters them feverishly but in vain.

And then, The Jazz Butcher and The Shop Assistants being the only two vaguely compatible personalities present, some soul decided to air them simultaneously. A bad move, as I'd gladly walk through fire for either.

This being spring, the Butcher and his conspirators are about as monumentally great as ever, but a general spring-like quality in the air only adds to their numerous high points. On a languorous ballad called 'Everything You Ever Wanted Is Still In

The Kitchen', or something, he makes me want to hear him with strings. On the other hand, on 'Hard', he and guitarist Eider head on into a flurry that reminds me of 'What Goes On' but possesses a certain feline grace as well.

Bewitching, too, The Shop Assistants – not surprising, with at least one professing to be a witch – but being hotfootedly bewitched by the Butcher meant I missed their attack on 'Ace Of Spades'. I've had my nose interminably rubbed in this misdemeanour by my less sensitive 'friends' all weekend. But it was still a gemlike set.

The Shop Assistants, casting out the demon that's troubled their recent London appearances, were letting that occasional twinkle in their eye develop into the most captivating of grins. One quarter utterly cool, one quarter hunched over his emotions, another half restrained but feeling funny, they eschew any modern rubbish but are pretty timeless, and in possession of (relief!) a *growing* battery of charged, sometimes sublime, speedy, guitar-cranked songs. And a couple chords, which is all a true pop adept needs to perform a little magic.

An absorbing delight, tambourines, tempers, tangerine flakes and temptation, The Shop Assistants are not revolutionaries but do harbour a devotion to a unique cause. Seek them.

ROBIN GIBSON

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Plus Guests

GOLDDIGGERS CHIPPENHAM
SUNDAY 6th APRIL 7.30 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Goldiggers B/O Tel: 0249 656444, Music Man Chippengham & Chippingham, Music Man & Red Records Bath, Rhythmic Travel Bath, P.R. Sounds Dorset

ROCK CITY NOTTINGHAM
MONDAY 7th APRIL 7.30 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Rock City B/O Tel: 0602-412544, Way Ahead, Revolver, Selectadisc, Nottingham, Victoria B/O, Way Ahead & Re-Cords Derby, Arcade Records Nottingham and Lincoln B/O.

WITZ BALLROOM MANCHESTER
TUESDAY 8th APRIL 8.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Ritz, Piccadilly Records, 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, Virgin Records and City Hall B/O

BARROWLANDS GLASGOW
FRIDAY 11th APRIL 7.30 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Other Record Shop & Virgin Records Glasgow, Stereo One Records Paisley, Rhythmic Records Greenock, Revolver Records East Kilbride & 2021 Newcastle, Ayl, Steeles Records Falkirk, No LTB & admitted

QUEENS HALL EDINBURGH
SATURDAY 12th APRIL 7.30 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Ripping Records & Virgin Records Edinburgh, Concord Music Perth, Virgin Records & Other Record Shop 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 72000 and usual agents.

POWERHOUSE BALLROOM BIRMINGHAM
TUESDAY 15th APRIL 8.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from Powerhouse, Virgin Records, Cyclops Records and Odeon B/O Tel: 021-643 6101

TOWN AND COUNTRY CLUB, KENTISH TOWN
WED: THUR 18th/19th APRIL 8.00 p.m.
Tickets: £4.50 advance, £5.00 door
Available from B/O Tel: 01-348 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen, The Cages, The Gear Market, Kings Road

MCP presents

ACCEPT

Special Guests

Dokken

HAMMERSMITH ODEON THEATRE
SATURDAY 5th APRIL 7.30 p.m.
Tickets: £6.00, £5.00
Available from B/O Tel: 01-748 4081, Stargreen, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & LTB

BRISTOL HIPPODROME THEATRE
SUNDAY 6th APRIL 7.30 p.m.
Tickets: £5.00, £4.50
Available from B/O Tel: 0272 299444 and usual agents.

BIRMINGHAM ODEON THEATRE
MONDAY 7th APRIL 7.30 p.m.
Tickets: £5.00, £4.50
Available from B/O Tel: 021-643 6101

MANCHESTER APOLLO THEATRE
TUESDAY 8th APRIL 7.30 p.m.
Tickets: £5.00, £4.50
Available from B/O Tel: 061-273 3775, Piccadilly Records, Vibes Records Bury and UK Travel Chester

EDINBURGH PLAYHOUSE THEATRE
THURSDAY 10th APRIL 7.30 p.m.
Tickets: £5.00, £4.50
Available from B/O Tel: 031-557 2590 and usual agents.

NEWCASTLE MAYFAIR SUITE
FRIDAY 11th APRIL 7.30 p.m.
Tickets: £5.00
Available from B/O Tel: 0632 323109 and usual agents.

Special Low Price Live Album - KAIZOKU - BAN out now on PORTRAIT Records.

NEC BIRMINGHAM
WEDNESDAY 7th MAY 7.30 p.m.
Tickets: £7.50, £6.50
Available from B/O Tel: 021-780 4133 (Credit Cards Accepted), Odeon Theatre B/O and Cyclops Sounds Birmingham, Goulds TV Wolverhampton, Lotus Records Stafford, Mike Lloyd Music Hanley & Newcastle, Piccadilly Records Manchester, Royal Court B/O Liverpool, Way Ahead Derby & Nottingham and Town Hall B/O Leicester (all subject to a booking fee).

NEWCASTLE CITY HALL
THURSDAY 8th MAY 7.30 p.m.
Tickets: £7.50, £6.50
Available from B/O Tel: 0632 320007

EDINBURGH PLAYHOUSE THEATRE
FRIDAY 9th MAY 7.30 p.m.
Tickets: £7.50, £6.50
Available from B/O Tel: 031-557 2590

LEEDS QUEENS HALL
SATURDAY 10th MAY 7.30 p.m.
Tickets: £7.50 plus a booking fee
Available from B/O Tel: 0532 431961, Guild Hall Preston, Austics B/O Leeds, Way Ahead Nottingham & Derby, Holiday Travel Bridlington, Ear Ere Records Lancaster, Cavendish Travel Leeds, Gough & Davy Hull, Bradleys Records Sheffield, Bankhouse Concerts Ltd, Holmfirth, Bradleys Records Halifax, JAP Records Wakefield & Pontefract, Michaels Records Barnsley, Fox's Records & Ashley Adams Travel Doncaster, Newhouse Music Middlesbrough, Williams Music Shop Darlington, Other Record Shop Hartlepool, Box Office Lincoln, St. Georges Hall Bradford, King Georges Hall Blackburn, Sound Effects York, Piccadilly Records Manchester, also available from PO Box 124, Walsall, West Midlands WS9 8TH. Enclose postal orders or cheques made payable to MCP Ltd. and SAE. Tickets are £7.50 (+40p booking fee) people sending cheques should allow 21 days for clearance.

HAMMERSMITH ODEON THEATRE
MONDAY/TUESDAY/WEDNESDAY 12th/13th/14th MAY 7.30 p.m.
Tickets £7.50, £6.50
Available from B/O Tel: 01-748 4081/2, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen.

ALBUM "SACRED HEART" out on PHONOGRAM

HARP BEAT
Harp Beat-the Best Beat of all

MORE ADS ON PAGE 31

HARP BEAT 86 Presents

WELCOME TO THE GARDEN PARTY

MARILLION

Plus Guests

MILTON KEYNES BOWL

SATURDAY 28th JUNE 3.00 p.m.

GATES OPEN 12.00 Noon

Tickets: £12.00 advance subject to booking fee £13.00 on day

ABERDEEN: Other Record Shop
AYLESBURY: Record House
AYR: 2001 Records
BARNSTAPLE: Concert Travel Club
BARNLEY: Michaels Records
BARROW: National Travel World
BASILDON: Hi Tension Records
BEDFORD: United Counties
BIRMINGHAM: Odeon Theatre B/O

BIRMINGHAM: Cyclops Records
BIGGLESWADE: United Counties
BANBURY: Midlands Travel
BLACKBURN: King Georges Hall
BLACKBURN: National Travel World
BLACKPOOL: National Travel World
BLETHLEY: B & A Records
BOLTON: National Travel World
BRIGHTON: The Centre Box Office

BRADFORD: Woods Records
BRISTOL: Virgin Records
BURNLEY: National Travel World
BURTON: Roccene Records
BRIDGE OF ALLEN: Roadshow Music
CAMBRIDGE: Andys Records
CAMBRIDGE: Millers Music Centre
CARDIFF: Hippo Records
CARLISLE: Pink Panther Records
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CHORLEY: National Travel World
CLEETHORPES: Peter Sheffield Coaches
CLITHEROE: National Travel World
COLNE: National Travel World
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CORBY: Discovery Records
DARLINGTON: Williams
DERBY: Way Ahead
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DUNDEE: Virgin Records
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EDINBURGH: Ripping Records
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GILLINGHAM: Medway Records
GLOUCESTER: Leisure Centre Box Office
GREENOCK: Rhythmic Records
GUILDFORD: Andertons Music Centre
HAMILTON: Impulse Records
HALIFAX: Bradleys
HARTLEPOOL: Other Record Shop
HEMEL HEMPSTEAD: Old Town Records
HIGH WYCOMBE: Alder Valley
HITCHIN: F. L. Moore
HOLMFIRTH: Bankhouse Entertainments
HULL: Sellys
HULL: Gough & Davy
HUNTINGDON: United Counties
KENDALL: National Travel World
KETTERING: Revolver Records
KETTERING: United Counties
LANCASTER: Ear Ere Records
LANCASTER: National Travel World
LEAMINGTON SPA: The Travel Centre

LEEDS: Cavendish Travel
LEEDS: Austics
LEICESTER: Town Hall Box Office
LEICESTER: Midland Fox
LEIGHTON BUZZARD: Buzzard Records
LIVERPOOL: Ribble Bus Station
LIVERPOOL: T.L.C.A.
LIVERPOOL: Ribble Bus Station
LINCOLN: The Box Office
LONDON: Keith Prowse Agencies
LONDON: Premier Box Office
LONDON: Stargreen Box Office
LONDON: Albemarle Box Office
LONDON: London Theatre Booking
LURGAN, N. IRELAND: Skelton Travel Services
LUTON: Record City
MANCHESTER: Piccadilly Records
MANCHESTER: Ribble Bus Station
MANCHESTER: Revolver Records
MIDDLESBROUGH: Newhouse Music
MILTON KEYNES: Civic Offices Box Office
MILTON KEYNES: Virgin Records
MORCAMBE: National Travel World
MOTHERWELL: Impulse Records
NEWCASTLE UNDER LYME: Mike Lloyd Music
NEWCASTLE UPON TYNE: City Hall Box Office
NELSON: National Travel World
NEWPORT: Roccene Records
NORTHAMPTON: Revolver Records
NORTHAMPTON: United Counties
NOTTINGHAM: Way Ahead
NORWICH: Theatre Royal Box Office
ORMSKIRK: National Travel World
PADIHAM: National Travel World
PAISLEY: Stereo 1
PERTH: The Concorde
PETERBOROUGH: Wirtina Stadium Box Office
PONTEFRAC: J.A.T.
POOLE: Arts Centre Box Office
PORTSMOUTH: Guild Hall Box Office
PRESTON: Ribble Bus Station
READING: Listen Records
ROCHESTER: The Music Box
RUGBY: Rugby Travel Centre
SELBY: Abbey Road
SEVENOAKS: Furlongs Box Office
SHEFFIELD: Cavendish Travel
SHREWSBURY: Rainbow Records
SOUTHEND: Golden Disk
SOUTHPORT: National Travel World

STEVENAGE: F. L. Moore
SUNDERLAND: Spinning Disk
SUNDERLAND: Virgin Records
SWANSEA: South Wales Transport
SWANSEA: Derricks Records
SWINDON: Kempster & Son
WAKEFIELD: J.A.T. (Bankhouse)
WATFORD: E.G.E.
WELLINGBOROUGH: Revolver Records
WELLINGBOROUGH: United Counties
WOLVERHAMPTON: Goulds

CREDIT CARD HOTLINE
01-741 8989 (subject to booking fee)

Coach Operators
If you ring the following telephone nos. they will advise you as to coach trips being operated to the concert from the specific areas.

South West & South Wales: Concert Travel Club 0271-74447
East Anglia: Steve Jason Concert Travel Telephone: 0733-262125
Scotland: Total Entertainments Dundee 0382-645470 or 26838
North East England: Furlongs Travel 0532-444129 or Sellys Travel 0482-227434

Humberdale: Sellys Travel 0482-227434
East & West Midlands: Rock Trips 0602-414212
London: Rock Trips 01-741 8989, Furlongs 0732 460352
Yorkshire: Cavendish Travel 0532-444129
Home Counties North: United Counties 0604-35661
North West England: Ribble Travel 0772-53021
South East & South London: Furlongs 0732-460353
There will be other trips organised and your advertised ticket agent will advise as to local trips.

Tickets are also available from: MCP Ltd., PO Box 124, Walsall WS9 8XX. Enclose postal orders or cheques made payable to MCP Limited and SAE. Tickets are £12 Advance (+ plus 40p booking fee), £13 on the day. (People sending cheques should allow 21 days for clearance.)

HARP BEAT
Harp Beat-the Best Beat of all

NI GHT

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.

Accept get their balls to the wall at London (Saturday), Bristol (Sunday), Birmingham (Monday) and Manchester (Tuesday). French crooner Mathilde Santing plays a stint at London's ICA theatre (Wednesday – Saturday) while The Skeletal Family prove they are not bone idle at London (Tuesday).

The capital also plays host to The Bolshoi (Saturday), Christian Death (Thursday) and those well-known train spotters Blyth Power (Friday).

WEDNESDAY 2

BIRMINGHAM Mermaid (021-772 0217) Le Pendu/Napalm Death/Scrumdribblers
BRADBOURNE Five Bells (3334) The Sleazybeats
BRADFORD Sunbridge Road Metropole Jean Gittins/Joolz/Slade The Leveller/Hammer And Sickle/Wild Willi Beckett
BRENTFORD High Street Red Lion (01-571 6878) Living Daylites
BRIGHTON Old Vic (24744) Wild Flowers
CHATHAM Churchills Turning World/Passion Play/Paul Roland
COLWYN BAY Central Hotel Tokyo
CROYDON Cartoon (01-688 4500) Charmed Life
CROYDON Underground (01-760 0833) Wrathchild/Helter Skelter
DUDLEY JB's (53597) Intrigue In Tangiers
DUNSTABLE Wheatheaf (62571) Haze
EDINBURGH Lothian Road Rumours The Wedding Present/This Poison
GREATSTONE Seahorse Two's Company
HULL Adelphi (48216) The Shop Assistants/Johnny/The Carbon Chain
KINGSTON Richmond Road Grey Horse Le Bengier
LEEDS Adam And Eve's (456724) Antisect/Hagar The Womb/Dan
LEICESTER Princess Charlotte (553956) Chatshow
LONDON Battersea Park Road Latchmere (01-223 3549) The Len Bright Combo
LONDON Bellingham Visions (01-698 3293) Larry Wallis And The Love Pirates Of Doom
LONDON Brixton Fringe (01-326 5100) Team Ten
LONDON Camden Dublin Castle (01-485 1773) Wes McGhee Band
LONDON Covent Garden Rock Garden (01-240 3961) The Amazing Rhythm Burglars/The Clay People
LONDON Dean Street Gossips The Clockwork Orange
LONDON Euston Road Shaw Theatre (01-388 1394) The Winans/Spirit Of Watts
LONDON Finsbury Park Sir George Robey (01-263 4581) Trimmer And Jenkins/Norman Lovett/Arnold Brown
LONDON Fulham High Street Kings Head (01-736 1413) The Escape Committee
LONDON Fulham Palace Road Greyhound (01-385 0526) Maximum Effect
LONDON Greenwich Old Woolwich Dock Duke Of Wellington (01-858 9326) No Relation
LONDON Greenwich Tunnel Club (01-858 0895) The Hand
LONDON Hackney Brooksby's Walk Chats Palace (01-986 6714) The Dostoyevskys
LONDON Hammersmith Clarendon (01-748 1454) TV Personalities/Riot Of Colour/Gol Service
LONDON Harlesden Mean Fiddler (01-961 5490) Albania/Bandits At 7 O'Clock/Guest House Charade
LONDON Herne Hill Half Moon (01-274 2733) London Apaches
LONDON Hoxton Square Bass Clef (01-729 2476) Skanga
LONDON Islington Upper Street Hare And Hounds (01-226 2992) Flex/Able
LONDON Lee Green Old Tigers Head (01-851 6373) White Linze/5 O'Clock Approach
LONDON The Mall ICA Theatre (01-930 0493) Mathilde Santing
LONDON Old Bond Street Embassy (01-499 4793) The Funking Idiots
LONDON Oval Cricketers (01-735 3059) Dislocation Dance
LONDON Oxford Street 100 Club (01-636 0933) The Boogie Brothers Blues Band
LONDON Portobello Acklam Road Bay 63 (01-960 4590) The Godfathers
LONDON Putney Half Moon (01-788 2387) The Ronnie Bond Band
LONDON Shepherds Bush Wellington (01-743 4671) Samurai/Battlezone
LONDON Stockwell Plough (01-274 3879) Fitz And Starts
LONDON Woolwich Tramshed (01-855 3371) Goff Dubber Dixie Band
MANCHESTER Cloud Nine (061-832 3350) Cross Lacon/Riff Raff/Shanghai/Toys In The Attic
MARGATE Winter Gardens (21348) Victoria Wood
MONKS HORTON Black Horse The Gary Dean Band
MORECAMBE Lucifers Dig Vis Drill/Henry Normal/Midnight Choir/Screaming Trees
NEWCASTLE Riverside (614386) The Waterboys
OXFORD Jericho Tavern (54502) At Last/Tim Hill/The George Haslam/Pat Thomas Duo
ROMFORD Rezz (25566) The Mighty Lemon Drops
SHEFFIELD City Hall (735295) Big Country
STOKE Shelleys (32209) The Meteors
WOLVERHAMPTON Cleveland Arms Goats Don't Shave/Loose Juice

THURSDAY 3

BATH Chemies Club Ayto
BETHERSDEN Royal Standard 1-31
BRACKNELL South Hill Park Arts Centre (27272) Abyss/The Wheel
BRADFORD Morley Street Queens Hall (392712) The Spectre/Natural Riddim
BRENTFORD High Street Red Lion (01-571 6878) Reactors Bam Bam
BRIGHTON Electric Grape Torture Garden
BRISTOL Fleece And Firkin (277150) The Secret Chiefs
BRISTOL Tropic Club (49875) Red Letter Day/Jade
CHATHAM Churchills Winston And The Churchills
CROYDON Cartoon (01-688 4500) Strangers
DARTFORD The Orchard (77331) Victoria Wood
DUDLEY JB's (53597) Samurai
DUDLEY Jinx's Karrier/Target UK
EWELL Kingston Road Queen Adelaide Steve Marriot's Packet Of Three
FELTHAM Airman (01-890 2112) Antz Avenue
FOLKESTONE Pullman Wine Bar Tickled Pink
FOLKESTONE Tofts Gizmo
GLEN RODHES Rodhes Arms Chasar
GRAVESEND Prince Of Wales The Len Bright Combo
HASTINGS Crypt (444675) Charmed Life/The Wild Flowers
HAYES Adam And Eve (01-561 3622) The Pier
HERNE BAY Bozo's Wine Bar Julia Francis
HIGH WYCOMBE Nags Head (21758) Dog Town Rhythm

LEYLAND Cricket Club The Fifth Horseman/Soap On A Rope/The Psychedelic Bowls
LIVERPOOL Hardman Street Centre Antisect
LONDON Acton High Street Bumbles (01-992 3308) The Price
LONDON Battersea Park Road Latchmere (01-223 3549) Charm School
LONDON Brixton Fringe (01-326 5100) Sophia George/The Deltones/Lorna Gee/Sista Culcha (Women Only night)
LONDON Camden Dublin Castle (01-485 1773) Living Daylites
LONDON Camden Electric Ballroom (01-485 9006) Christian Death/Living In Texas/Fields Of Nephilim/Car Crash International/Asmodi Bizaar/Jayne County
LONDON Covent Garden Rock Garden (01-240 3961) The Pop Icons/Nerve X
LONDON Dean Street Gossips The Stargazers
LONDON Euston Road Shaw Theatre (01-388 1394) The Winans/Spirit Of Watts
LONDON Finsbury Park Sir George Robey (01-263 4581) The Splendid Boats
LONDON Fulham High Street Kings Head (01-736 1413) Big As The Ritz
LONDON Fulham Palace Road Greyhound (01-385 0526) Pig/Indevotion/Lemons From Marrakech
LONDON Greenwich Tunnel Club (01-858 0895) Unique Charm/Defected Dancer
LONDON Hackney Brooksby's Walk Chat's Palace (01-986 6714) The Chats Ratz
LONDON Hammersmith Clarendon (01-748 1454) Tuesday Town
LONDON Harlesden Mean Fiddler (01-961 5490) General Seven
LONDON Herne Hill Half Moon (01-274 2733) The Rapiers
LONDON Kentish Town Town And Country Club (01-267 3334) Half Man Half Biscuit/Gegsy Dodd And The Sons Of Harry Cross/Brenda And The Beachballs
LONDON Lee Green Old Tigers Head (01-851 6373) Dumpty's Blues Band
LONDON The Mall ICA Theatre (01-930 0493) Mathilde Santing
LONDON Mornington Crescent Palace (01-387 0428/9) Skeletal Family
LONDON Oval Cricketers (01-735 3059) Raw-Ho
LONDON Oxford Street 100 Club (01-636 0933) Larry Wallis And The Love Pirates Of Doom
LONDON Portobello Acklam Road Bay 63 (01-960 4590) Zodiac Mindwarp And The Love Reaction/All About Eve/The Clockwork Orange
LONDON Putney Half Moon (01-788 2387) Irma And The Squirmers
LONDON Putney Zeeta's (01-785 2101) Dave Positive
LONDON Shepherds Bush Wellington Mourblade/Knightshade
LONDON Stockwell Plough (01-274 3879) Throw The Dice
LONDON West India Dock Road Buccaneer (01-515 2048) The Depth Charge Souls
LONDON Wimbledon Broadway William Morris Club (01-542 8692) Wild Honey
LONDON Woolwich Coronet Theatre (01-850 3351) The Enid/Trimmer And Jenkins Big Time Band
LONDON Woolwich Tramshed (01-855 3371) Under The Gun/Bandits At 4 O'Clock
MANCHESTER Apollo Theatre (061-273 3775) Big Country
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Bogshed/A Witness
MILTON KEYNES Bletchley Compass Club Death In Venice/Sign Of The Sullen Cross
NELSON Silvermann Hall Inside Information/Careless Elegance
NEWCASTLE Riverside (614386) Black Roots
NORWICH Labour Club The Party Girls/Colin Cross' Lonely Tarts Club Band/Electric Co
NOTTINGHAM The Pelican Just Blue
OSSETT Trades And Labour (260140) The Fugitives/Oberflex/Rocky Tim And Wiggi Have A Party
RAYLEIGH Pink Toothbrush (770003) Crime Of Passion/Rebel
ROMFORD Rezz (25566) Endtrix
SELBY Galters (708284) The Stiffs
SOUTHAMPTON Joiners Arms (225612) Haze
SOUTHEAST Reids The Shakers
STOCKTON Dovecot Arts Centre (611625) Pinski Zoo/Wojciech Konikiewicz
WAKEFIELD Henry Boons (378216) The Venus Hunters
WEST BROMWICH Coach And Horses (021-588 2136) Firebrand
WHITSTABLE Harbour Lights City Blues Band
WOBURN GREEN Fox Club No No Fear
WOKINGHAM Angies (789912) The Laverne Brown Band
WOLVERHAMPTON Scruples (53754) China
WREXHAM Kings Arms Tokyo

FRIDAY 4

ALDERSHOT West End Centre (21158) Tommy Chase Quartet
BICESTER Ex-Servicemens Club Kooga
BIRMINGHAM Mermaid (021-772 0217) The Egyptian Fringe/The Contrasts/The Faggot Adicts
BRADFORD Manningham Lane Royal Standard (727898) The Immigrantz/The Heads
BRENTFORD High Street Red Lion (01-571 6878) Steve Whalley
BRISTOL The Pit Smelly Shoes/Get Ouch
BRISTOL Tropic Club (49875) Howard Hughes And The Western Approaches
CANNOCK St Mary's Community Centre The Wimpletodes
CHAPEL EN LE FRITH Shoulder Of Mutton Reckless Hearts
CHATHAM Churchills Fitz And Startz
CHELMSFORD Chancellor Hall Danielle Dax/The Ladykillers/The Impression
COLCHESTER Arts Centre The Temple Gods/Short Story/The Room Service/The Curious Band
COVENTRY Stoney Stanton Road 110 O'Clock Red Bar (685187) Street Culture
CREWE Cheshire Cheese Tokyo
CROYDON Cartoon (01-688 4500) Dumpty's Blues Band
DUDLEY JB's (53597) The Wild Flowers
FETCHAM Riverside Club (375713) Strangers/Cold Against The Grey
GOSPORT Shaws Club The Innocents
HAYES Adam And Eves Antisect
HENLEY Five Horseshoes Antz Avenue
LEICESTER International Hotel (20471) The Tools
LONDON Bethnal Green Green Gate (01-739 4920) Sleek
LONDON Brixton Fringe (01-326 5100) The Potato 5 The Deltones
LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose/The Panic Brothers
LONDON Covent Garden Rock Garden (01-240 3961) The Pop Icons
LONDON Deptford Crypt (01-690 8832) Primal Trash/The Vanishing Point
LONDON Euston Road Shaw Theatre (01-388 1394) The Winans/Spirit Of Watts
LONDON Finsbury Park Sir George Robey (01-263 4581) Irma And The Squirmers/The Tim Cody Band
LONDON Fulham High Street Kings Head (01-736 1413) John Otway
LONDON Hackney Brooksby's Walk Chats Palace (01-986 6714) Tiny Town/Stitched-Back Foot Airman
LONDON Hammersmith Clarendon (01-748 1454) Bad Karma Beckons/Lazy Daze/The Sound/The Jazz Butcher
LONDON Herne Hill Half Moon (01-274 2733) A Bigger Splash/i2i
LONDON The Mall ICA Theatre (01-930 0493) Mathilde Santing
LONDON Margery Street New Merlins Cave (01-837 2097) Cri De Couer
LONDON North Finchley Torrington (01-445 4710) Living Daylites
LONDON Oval Cricketers (01-735 3059) Wilko Johnson
LONDON Oxford Street 100 Club (01-636 0933) Big Town Playboys/Skanga
LONDON Palmers Green The Fox (01-886 9674) The Prisoners
LONDON Putney Half Moon (01-788 2387) The Balham Alligators
LONDON Shackwell Lane Taylor's Freehouse (01-241 6468) Jack Plug And The Sockettes
LONDON Stockwell Plough (01-274 3879) The Poorboys
LONDON Westminster Royal Standard Voyeur
LONDON West India Dock Road Buccaneer (01-515 2048) Street Arabs
LONDON Woolwich Thames Polytechnic (01-855 0618) Blyth Power/The Wolfhounds/3-Action
MANCHESTER Cloud Nine The Ameobix/The Depraved/Retaliat
MANCHESTER Gallery (061-834 0474) A Conspiracy/The Risk
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Inside Out

MELBOURNE Rock Club (61010) Chasar
OLNEY Youth Centre New Emotion
PERTH The Plough (22251) The Wedding Present
READING Paradise Club (56847) Frenzy/The Coffin Nails
RIDDINGS Queens Head Doctor Perkins
THORNHILL Drumlanrig St George Hotel Red Jelly
TRURO William IV Mousetrap Conspiracy
WEST BROMWICH Coach And Horses (021-588 2136) Guilty Party/Albert Hall
WICKHAM Black Horse (832300) Haze
WISHAW Heathery Bar (72957) The Tribe Of Benn
WOKINGHAM Angies (789912) Cause And Effect

SATURDAY 5

AYLESBURY Wellhead Inn (622733) Charmed Life
BEDFORD Boys Club (54321) Alternative TV/Funhouse
BIRMINGHAM Mermaid (021-772 0217) Antisect/Sacrilege/Generic/Decadence Within
BOURNEMOUTH Pavilion Buddy Curtess And The Grasshoppers
BRADFORD Manningham Lane Royal Standard (727898) Warfare/Holo Sade
BRADFORD Morley Street Queens Hall (392712) Zip Gunn And The Bayou
Bigshots/Ratzun Rotzer/The Sweet Valentine Cowboys (Starts mid-day)
BRENTFORD High Street Red Lion (01-571 6878) Chuck Farley
BRIGHTON Zap Club Scary Train/Black October (Lunch)
BRISTOL Montpellier Hotel Chorchatade And The Flatmates
BRISTOL The Pit The Bag Is My Head
CARDIFF Bogeys (26168) Karrier
CHICHESTER New Park Road Community Centre Zoodoll/Creeping Hair/Big Jim And The Figaro Club
COVENTRY Hand On Heart (618037) Condemned 84/Renegades/The Sect
CRAWLEY Furnace Green Community Centre Joolz/Bad Tune Men/Charles Cold (Great Ormand Street Hospital Benefit)
CROSSKEYS Institute (270301) ETA
CROYDON Cartoon (01-688 4500) Little Sister
DUDLEY JB's (53597) Howard Hughes And The Western Approaches
GRAVESEND 1900 Club (66127) Haze
HALL GREEN Dog And Partridge Strange Believers/Live Wire
HIGH WYCOMBE Nags Head (21758) John Otway/The Mick Clarke Band
HULL Adelphi (48216) The Prisoners/Cathouse Combo
HULL New Theatre (20463) Victoria Wood
LEITCHWORTH Plinston Hall (672003) The Vanishing Point/The Guana Batz (Anti-Hercin Benefit)
LONDON Acton High Street George And Dragon (01-992 1932) Irish Mist
LONDON Bellingham Bonnies (01-698 3293) Lone Wolf
LONDON Bethnal Green Green Gate (01-739 4920) Dumpty's Blues Band
LONDON Brixton Fringe (01-326 5100) Dance Exchange
LONDON Camden Dublin Castle (01-485 1773) The Dave Kelly Band
LONDON Chalk Farm Enterprise (01-485 2659) Ut/The Love Act
LONDON Covent Garden Rock Garden (01-240 3961) Skanga
LONDON Deptford Crypt Culture Crusader Club (01-690 8832) The Bolshoi/Dark Asylum/Rote Kapelle/All That's Fiction/Please Return My Dog
LONDON Euston Road Shaw Theatre (01-388 1394) The Winans/Lavine Hudson
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) The Balham Alligators (Eve)
LONDON Fulham High Street Kings Head (01-736 1413) Wilko Johnson
LONDON Fulham Swan (01-385 1840) Strange Frontiers
LONDON Greenwich Tunnel Club (01-858 0895) The Gene Syndrome/Mexico Red
LONDON Hammersmith Clarendon (01748 1454) Felt/The Blue Aeroplanes/The Weeds/Action Pact
LONDON Hammersmith Odeon (01-748 4081) Accept/Dokken
LONDON Harlesden Mean Fiddler (01-961 5490) Dick Damron And Roger Humphries
LONDON Herne Hill Half Moon (01-274 2733) Silent Arcade/The Adventures Of Johnny Lovemuscle/The Any Kind
LONDON The Mall ICA Theatre (01-930 0493) Mathilde Santing
LONDON Margery Street New Merlins Cave (01-837 2097) The Farm
LONDON Oval Cricketers (01-735 3059) Rent Party
LONDON Putney Half Moon (01-788 2387) Steve Marriot's Packet Of Three
LONDON Putney Zeeta's (01-785 2101) Dave Positive
LONDON Walworth Newington Arms The Krewmen
LONDON West India Dock Road Buccaneer (01-515 2048) Fat Freddy's Cat
LONDON Woolwich Thames Polytechnic (01-855 0618) Solid Ground
MANCHESTER Gallery (061-832 3597) First Circle
MANCHESTER International (061-224 5050) Ministers Of The Groove/Jo Mamba
MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Mighty Lemon Drops/The Waltones
MANCHESTER Polytechnic (061-273 1162) The Cheerfuls
MELBOURN Rock Club (61010) Chasar
NORWICH Shire Hall The Party Girls
NUNEATON Bond Street Crown (385811) Click Click
NUTLEY Shelley Arms Antz Avenue
OSSETT Little Bull The Fugitives/Rocky Tim And Wiggi Have A Party
PERTH The Plough (22251) The Wedding Present
PETERBOROUGH Horse And Groom Scimitar
RAMSBOTTOM Railway Inside Information
READING London Street Paradise Club (56847) John Cooper Clarke/Lost Weekend
REDRUTH London Inn Mousetrap Conspiracy
SOUTH BRENT Wrangaton Highwayman Mercedes
ST NEOTS South Street Kings Head Aces High
SWINDON Link Centres Riyadh/Lisbon
TONYPANDY Royal Naval Club (432068) Sheer Kaan
WARRINGTON White Lion (30947) Samurai
WEST BROMWICH Coach And Horses (021-588 2136) Strap On Jack/Park Crescent
WOKINGHAM Angies (789912) Kooga
WOLVERHAMPTON Scruples (53754) Steve Gibbons Band
YEOVIL Haselbury Plucknett Hall Wreck Of The Hessbruss/FTDM
YORK Lynx Club (646072) The Stiffs

SUNDAY 6

BIRMINGHAM Mermaid (021-772 0217) Short Circuit/Undertakers/Fright Break
BLUBERHOUSES Sun Inn (094-388220) The Stiffs (Eve)
BRAMPTON RAF Brampton KGB
BRENTFORD High Street Red Lion (01-571 6878) KGB/Footloose (Lunch) Vienna (Eve)
BRIGHTON Escape Club (606906) The Bliffs/Parker's Love Doll
BRISTOL Hippodrome (299444) Accept/Dokken
CARSHALTON West Street Club Antz Avenue
CHESHAM Mollgaards Radio Activity
CLITHEROE Catholic Club Inside Information
COLCHESTER The Works Chapter Of Conflict
COLWYN BAY Central Hotel (2017) Samurai
CROYDON Cartoon (01-688 4500) Hollywood (Lunch) Joe Tornado And The Disasters (Eve)
DUDLEY JB's (53597) Walk A Thin Line
FALKIRK Burns Bar (21397) Chasar
FETCHAM Riverside Club (375713) Dumpty's Blues Band/Empyre
GLASGOW Paisley Windy's Trident
GLASGOW Strutz (041-552 4601) The Wedding Present
HARROGATE Hop 'N' Scotch (885803) The Stiffs (Lunch)
HATFIELD Polytechnic Elephant House (68343) The Powerhouse Roadshow

SHIFT

LIVERPOOL Hope Street Everyman Bistrot (051 709 4776) The Lawnmower
 LLANRHAN RFC Sheer Kaan
 LONDON Bellingham Bonnies (01-698 3293) Mournblade/Knightshade
 LONDON Camden Dublin Castle (01-485 1773) Doc K's Blues Band
 LONDON Euston Road Shaw Theatre (01-388 1394) Jazz Warriors
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends
 (Lunch) John Otway (Eve)
 LONDON Fulham High Street Kings Head (01-736 1413) Another Silent Language
 LONDON Greek Street Le Beat Route (01-734 6308) Too Cold For Hans/Bottom
 Line/49 Scream/The Actors
 LONDON North Finchley Torrington (01-445 4710) Meantime
 LONDON Oval Cricketers (01-735 3059) The Zodiacs (Lunch) Climax Blues Band
 (Eve)
 LONDON Putney Half Moon (01-788 2387) Dan Cray And The Armadillos
 LONDON Putney Zeeta's (01-785 2101) ICQ (Lunch)
 LONDON Stockwell Plough (01-274 3879) Mr Clean
 LONDON Woolwich Tramshed (01-855 3371) Bob Kerr's Whoopie Band
 NEWCASTLE Riverside (614386) She
 NOTTINGHAM Royal Centre (472328) Victoria Wood
 PLYMOUTH The Avis Charmed Life
 SHEFFIELD The Hallamshire (29787) The Pleasure Men
 SHEFFIELD Limit Club (730940) Skeletal Family/Some Party?
 SUTTON IN ASHFIELD The Oval Doctor Perkins
 WEST BROMWICH Coach And Horses (021-588 2136) The Wazzocks
 WOKINGHAM Angies (789912) Eddie Monsoon
 WOLVERHAMPTON Scruples (53754) Chatshow

LEEDS Coconut Grove (455718) The Walter Jorscysz Trio
 LONDON Camden Dublin Castle (01-485 1773) The Electronic Bluebirds
 LONDON Covent Garden Rock Garden (01-240 3961) i2i
 LONDON Dean Street Gossips Alice In Wonderland Zodiac Mindwarp And The
 Love Reaction
 LONDON Finsbury Park Sir George Robey (01-263 4581) Miracle Legion
 LONDON Fulham High Street Kings Head (01-736 1413) Back To Back
 LONDON Greek Street Le Beat Route (01-734 6308) Baby Norman/Busking For
 Billie/Whizz For Atoms/Killer B's
 LONDON Greenwich Tunnel Club (01-858 0895) Chatshow/Cuba
 LONDON Hammersmith Clarendon (01-748 1454) The Headquarters/Seduction
 Boutique
 LONDON Herne Hill Half Moon (01-274 2733) Derek Nimmo's Blues Band
 LONDON Kentish Town Bull And Gate (01-485 5358) Menticide
 LONDON Oval Cricketers (01-735 3059) The Len Bright Combo
 LONDON Putney Half Moon (01-788 2387) Raw-Ho
 LONDON Walthamstow Royal Standard Karrier/Dumpy's Blues Band
 LONDON Woolwich Tramshed (01-855 3371) Greenwich Swing
 MANCHESTER International (061-224 5050) Levellers/T'Chilla Grid
 MILTON KEYNES Bletchley Martine's (71411) The Sisters Of Mursley
 ROMFORD Rezz Club (25566) Stormed
 SOUTHEND Focus Youth House Rebel
 WAKEFIELD The Roundabout The Fugitives/Oberflex
 WEST BROMWICH Coach And Horses (021-588 2136) FBI/Cairo
 YORK Lynx Club (646072) Zoot And The Roots

LEEDS Adam And Eve's (456724) Frenzy/Fireball XL5
 LEEDS Warehouse (468287) Skeletal Family/Some Party?
 LIVERPOOL Cumberland Tavern Badger
 LONDON Camden Dublin Castle (01-485 1773) Clive's Jive 5
 LONDON Ealing Lucky's Bar (01-997 8859) IDJ Dancers
 LONDON Finsbury Park Sir George Robey (01-263 4581) Quarterdeck
 LONDON Fulham High Street Kings Head (01-736 1413) Mandrake
 LONDON Fulham Palace Road Greyhound (01-385 0526) Blood Brothers
 LONDON Green Lanes Chas And Dave's (01-226 5930) Jack Plug And The
 Sockettes
 LONDON Greenwich Tunnel Club (01-858 0895) The Boss
 LONDON Hammersmith Clarendon (01-748 1454) Ski Party/Blood Junkies
 LONDON Herne Hill Half Moon (01-274 2733) Little Sister
 LONDON Liverpool Road Pied Bull (01-837 3215) Brown Paper Bag Brothers
 LONDON Margery Street New Merlins Cave (01-837 2097) Pyjama Sutra
 LONDON Mornington Crescent Camden Palace (01-387 0428/9) Nitzer Ebb
 LONDON Old Bond Street Embassy (01-499 4793) Ik
 LONDON Oval Cricketers (01-735 3059) Wes McGhee's Texas Alistars
 LONDON Oxford Street 100 Club (01-636 0933) The Prisoners
 LONDON Putney Half Moon (01-788 2387) Meantime
 LONDON Wardour Street Marquee (01-437 6603) Exciter
 LONDON Woolwich Tramshed (01-855 3371) Fruit Quake/The English McCoy/
 The Offering
 MANCHESTER Apollo (061 273 3775) Accept/Dokken
 MANCHESTER Cloud Nine (061-832 3350) The Brothers Kirk/Mystique Moves/
 The Stark/Suburban Daze
 MANCHESTER George Street China Garden (061-236 5630) Halcyon Daze
 NEWCASTLE Madisons (324910) Caught In The Act
 OXFORD Walton Street St Pauls (53329) The Vanishing Point
 READING Majestic The Redskins
 RINGSTEAD Working Mens Club Wacky Backy Boogie Band
 RIPON Brontes (2266) Dig Vis Drill/Henry Normal
 SHEFFIELD Leadmill (754500) The Wedding Present
 SOUTHEND Reids (331220) The Ultimate
 SOUTHSEA Portland Hotel (825126) Big Jim And The Figaro Club
 STOCKTON Dovecot Arts Centre (611625) Must Walk
 STOKE Shelleys (32209) The Mighty Lemon Drops
 WAKEFIELD The Roundabout The Fugitives/Oberflex
 YORK Lynx Club (646072) Ron Burnett
 YORK Spotted Cow (23134) General Wolf

MONDAY

7

BIRMINGHAM Odeon (021-643 6101) Accept/Dokken
 BRENTFORD High Street Red Lion (01-571 6878) Wolfie Witcher
 BRIGHTON Old Vic (24744) Cause And Effect
 COVENTRY Pilgrim Club The Mighty Lemon Drops
 CROYDON Cartoon (01-688 4500) World Service
 DUNSTABLE Wheatsheaf (62571) Kingfisher

TUESDAY

8

BARNSTABLE Queens Hall Theatre Victoria Wood
 BIRMINGHAM Dugbeth Barrel organ (021-622 1353) Stingrays/Phantom Zone
 BRENTFORD High Street Red Lion (01-571 6878) Ivors Jivers
 BRIGHTON Old Vic (24744) Four Guns
 CARDIFF Chapter Arts Centre (31194) Statues Of Us
 CROYDON Cartoon (01-688 4500) Chad Valley
 DUDLEY JB's (53597) Mondo Carne

MORE ADS ON PAGES 28 & 29

DUMPY'S BLUES BAND

ROCKIN THE BLUES
 With Guests At

- 3 Apr Tigers Head
Lea Green
- 4 Cartoon Croydon
- 5 Garden Gate
Bethnal Green
- 6 Riverside Club
Fetcham
- 7 Royal Standard
Walthamstow

DUMPY'S RUSTY NUTS

- 10 Tramshed Woolwich
- 11 Rock Garden
P'smouth
- 25 South Pier Lowestoft

ENGINE

ROLLIN' ON REGARDLESS

April 2nd Runcorn Cherry Tree
 April 5th Weymouth, Bagwell Farm
 (Rumrunners Rally)
 April 10th Bradford, Wheatsheaf
 April 12th Cardiff, Bogies Club
 April 13th Llanharen, Rugby Club
 April 17th Glossop, Bridge Inn
 April 19th Bromsgrove, Stoke Social
 Club (Silver Lion Rally)
 April 25th Crewe, Cheshire Cheese
 Hotel
 April 26th Sutton In Ashfield, Golden
 Diamond Club (+ Support)
 April 27th Newbridge, Memorial Hall

THE BULL IS STILL ALIVE

262 UPPER RICHMOND RD, EAST SHEEN. 01-876 6964

THURSDAY 3rd APRIL
 13 DAYS + THE KICK + The Whole World Wide - £1.50

FRIDAY 4th APRIL
 CANNES + Southbound - £2.50

SATURDAY 5th APRIL
 DEVA + The Name - £2.50

THURSDAY 10th APRIL
 BIG AS THE RITZ + What The Curtains - £1.50

FRIDAY 11th APRIL - "A Morrison Leahy Promotion"
 49 SCREAM + Voyeur - £2.50

SATURDAY 12th APRIL - "Hard Rock Night"
 SO WHAT! + Snakebite - £2.50

Bar till 1 o'clock Last admission 10.30pm
 Please phone for details on prices and times

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240 SEVEN SISTERS ROAD,
 LONDON, N4
 (opp Finsbury Park tube)
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Wed 2nd April
 TRIMMER & JENKINS
 + NORMAN LOVETT
 + ARNOLD BROWN

Thurs 3rd April
 SPLENDID BOATS
 IRMA & THE SQUIRMERS
 + TIM CODY BAND

Fri 4th April
 (lunch) JAZZ WITH
 IGGY QUAIL
 (eve) THE BALHAM
 ALLIGATORS

Sat 5th April
 (lunch) IGGY QUAIL
 (eve) JOHN OTWAY

Sun 6th April
 (lunch) MIRACLE LEGION
 (eve) QUARTERDECK

Mon 7th April
 WEDNESDAY ALTERNATIVE PRESENTS:
 LEN BRIGHT COMBO
 + TERRY McDONALD
 + RONNIE GOLDEN

Tues 8th April
 HANK WANGFORD

Wed 9th April

Thurs 10th April

Late bar every night till 12.30am (Ex Sun 10.30).
 No Admission after 11.00pm.
 Equipment repairs phone Frank at The Robey

REVEALED THE TUBE
 CHANNEL 4 ... TUES. APRIL 1st

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THE LATCHMERE

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 01-223 3549

Tuesday 1st April

RHUBARB TARTS

Wednesday 2nd April

LARRY BRIGHT COMBO

Thursday 3rd April

CHARMSCHOOL

Sunday 6th April

OUTSKIRTS

Monday 7th April

QUARTERDECK

Tuesday 8th April

RHUBARB TARTS

Wednesday 9th April

HERSHEY 12 BARS

Thursday 10th April

CHARMSCHOOL

FREE ADMISSION

SOMETHING FOR EVERYONE

GREENWICH LEISURE

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)

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- SUN 13 APRIL 86-HULL TOWER
- MON 14 APRIL 86-LEEDS POLY

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SUN 6th APRIL 86

SKELETAL

FAMILY

PLUS SOME PARTY?

£2.00 ADV £3.00 DOOR

SUN 13th APRIL 86

PINK PEG

SLAX

£2.00 ADV £3.00 DOOR

SUN 20th APRIL 86

THE

GO-BETWEENS

PLUS GUESTS

£2.50 ADV £3.00 DOOR

SUN 27th APRIL 86

F.M.

PLUS THE ROGUES

£3.00 ADV £4.00 DOOR

TICKETS: RON RECORDS, RECORD

COLLECTOR, BROOMHILL, THE LAM

CLUB or by post from

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LEEDS LS6 1LN

TUES 8th APRIL 86

SKELETAL

FAMILY

PLUS SOME PARTY?

£2.00 ADV £3.00 DOOR

MON 14th APRIL 86

PINK PEG

SLAX

£2.00 ADV £3.00 DOOR

MON 21st APRIL 86

THE

GO-BETWEENS

PLUS GUESTS

£2.50 ADV £3.00 DOOR

MON 28th APRIL 86

JONATHAN

RICHMAN

£3.50 ADV £4.00 DOOR

TICKETS: AUSTICKS, HEADROW

JUNIOR RECORDS, VIRGIN RECORDS

THE WAREHOUSE or by post from

DNA ENTERTAINMENTS, P.O. BOX 492

LEEDS LS6 1LN

AT LEEDS WAREHOUSE

TOUR NEWS

BLYTH POWER take time off from recording their second single to play Kentish Town Bull And Gate April 2, Woolwich Thames Polytechnic 4.

JUICE ON THE LOOSE, the rhythm and blues combo who've been going since 1978, finish off their series of London gigs at Hackney Lord Cecil April 2, Camden Dublin Castle 4.

GINGER JOHN, "the Domsday Commando", celebrates the release of his 'Don't Get Mad, Get Organised' album with two gigs at Manchester Gallery April 11 and Bradford Royal Standard 12.

KGB, the Cambridge blues combo who feature "a former Police backing vocalist" and American guitarist Jon Wilder, come out for gigs at Bedford Claypot April 10, St Ives Seven Wives 11, Norwich Festival House 12, Cambridge Boatrace 24, Haverhill The Plough 26.

EXCALIBUR have lined up gigs this month at Nottingham Mardis Gras April 10, Burton Central Park 11, Keighley Fun House 17, Kings Lynn Blue And Gold 19, Ripon Brontes 22, Shepherds Bush Wellington 24, Letchworth Plinston Hall 25, Sheffield University 30, Carlisle Stars And Stripes May 1, Wishaw Heathery Bar 3.

THE CLOCKWORK ORANGE present their "raz-rez real horrorshow" at London Soho Gossips April 2, London Marquee 17, Hastings Crypt 30.

DELUSIONS OF GRANDEUR, a Swansea quartet who are recording their debut single called 'We Are The Humans' with Andy Fairweather-Lowe producing, have a Saturday residency at Swansea Coach House every Saturday this month.

STONEBEAT, Cyclic Amp, Stuck For A God, Lunar and Apple are playing a Stonehenge '86 Campaign benefit at Liverpool Krackers on April 3.

MUMMY CALLS have another date to promote their 'Beauty Has Her Way' single at Camden Dingwalls April 5.

IAN BODDY, the Newcastle synthesiser pioneer, has lined up a London gig at the South Bank Purcell Rooms on May 5 to coincide with the release of his new album, 'Phoenix'.



IK, the West Yorkshire "craysi-funki" outfit, venture forth to play London Mayfair Embassy April 8, Harrogate Sidewalk 10, Glasgow Jackmans 11, Manchester CND Rally 12.

PERFECT DISASTER, who've just released their first album on the French Kampa/Disc AZ label (through Rough Trade), have a couple of gigs at Letchworth Plinston Hall April 5 (anti-heroin benefit) and 10.

MENTICIDE, who've been getting the radio attentions of John Peel and Andy Kershaw for their 'Bathrooms Ideas Exhibition' single on Pink Flag, play Stoke Shelleys April 2, Kentish Town Bull And Gate 7.

THE ROYAL ASSASSINS from Bristol unveil their new line-up and set at Bristol Western Star April 11, Brighton Zap Club 17, Bridgewater Arts Centre 19, London Kentish Town Bull And Gate 21, Bristol Polytechnic 25.

NERVE X have gigs lined up this month at Covent Garden Rock Garden April 3, East Sheen Crawdaddy 17, Hammersmith Clarendon 22, Lee Green Old Tigers Head 25.

HAZE continue to promote their 'Warts 'N' All' live tape at Southampton Joiners Arms April 3, Wickham Black Horse 4, Gravesend 1900 Club 5, Nottingham Rock City (with IQ) 16, Stockport Cobdens Place 20, Runcorn Cherry Tree 23, York Spotted Cow 25, Whitley Bay Esplanade 26.

MOURNBLADE introduce their new line-up around London at Shepherds Bush Wellington April 3, Catford Visions 6, High Wycombe Nags Head 19, Windsor Arts Centre May 10, London Alice In Wonderland 12.

THE POP ICONS prepare for a European tour with gigs at North Kensington Bay 63 April 2, Covent Garden Rock Garden 3.

FEAR OF DARKNESS, the multi-coloured mop-tops from Bristol, have lined up gigs at Bristol Fleece And Firkin April 10, Liverpool Old Fire Station 23, Lancaster Sugarhouse 24, Manchester College Of Further Education 25, Manchester University 26.

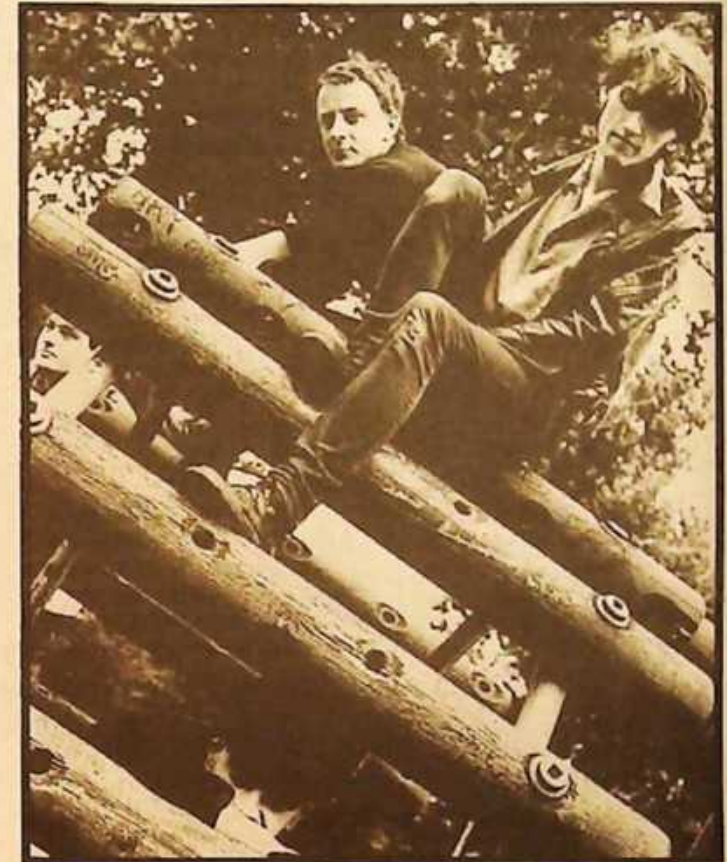
BUDDY CURTESS AND THE GRASSHOPPERS continue their rock 'n' soul pilgrimage at Bournemouth Pavilion April 5, Covent Garden Rock Garden 18-19.

DUMPY puts his Blues Band together for gigs at Lee Green Old Tigers Head April 3, Croydon Cartoon 4, Bethnal Green Green Gate 5, Thatcham Riverside 6. He then gathers up his Rusty Nuts to play Woolwich Tramshed April 10, Portsmouth Rock Garden 11, Bristol Yesterdays 12.

CONDEMNED 84, whose 'Battle Scarred' album has been nestling in the indie charts, play Coventry Hand On Heart April 5, Leamington Spa Hod Carrier 11, Fulham Greyhound 20.

THE WILD FLOWERS, who've just signed to Chapter 22 Records, promote their 'It Ain't Easy' single out this weekend at Hastings Crypt April 3, Dudley JB's 4.

THE ULTIMATE, "an aggressive pop-rock band from the wilds of Essex", play Southend Reids April 7, Harlow The Square 11, Brentwood Hermit Club 18.



THE WEDDING PRESENT, "those infamous pop liars", will be thrashing their guitars at Perth The Plough April 4, Glasgow Strutz 6, Sheffield Leadmill 8, Bradford 1 In 12 Club 10, Walthamstow Town Hall 16.

HOT PORK LUNCH No. 44

DAN PEARCE



the MAMMY - "those homely Sunday Dinners"



PUBLIC NOTICE

AT DINNER
TONIGHT LOOK
AROUND YOUR
TABLE —
THEM DOLE
SNOOPERS
ARE VERY
SNEAKY!!

TO BE CONTINUED

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 WHEN PUSH COME TO SHOVE Freddie McGregor Weed Beat
- 2 COST OF LIVING Half Pint Taxi
- 3 BAD GIRLS King Everal Jammys
- 4 BOOPS Supercat Techniques
- 5 PABLO IN THE DANCE Augustus Pablo Rockers
- 6 MR D C Sugar Minotti Studio 1
- 7 THEM HAFTE CHASE ME Top Cat Scorpio
- 8 HIT THE ROAD JACK Delroy Wilson Brickhouse
- 9 RAMBO WE ROUGH Superblack Wisdom
- 10 IF YOU WANT MY LOVING Little John Ruburn

DISCO

- 1 HELLO DARLING Tippa Irie UK Bubblers
- 2 STROLLING ON Maxi Priest 10
- 3 USED TO BE MY LOVE Nitty Gritty Uptempo
- 4 HOLD TIGHT Dennis Brown Live And Learn
- 5 HERE I GO AGAIN Toyon Adikale Criminal
- 6 HAVE TO GIRLIE GIRLIE Tonto Irie Unity
- 7 MOULDING Jahman Jahmani

UK 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

Due to Easter production schedules we're obliged to repeat last week's UK Singles and UK Albums



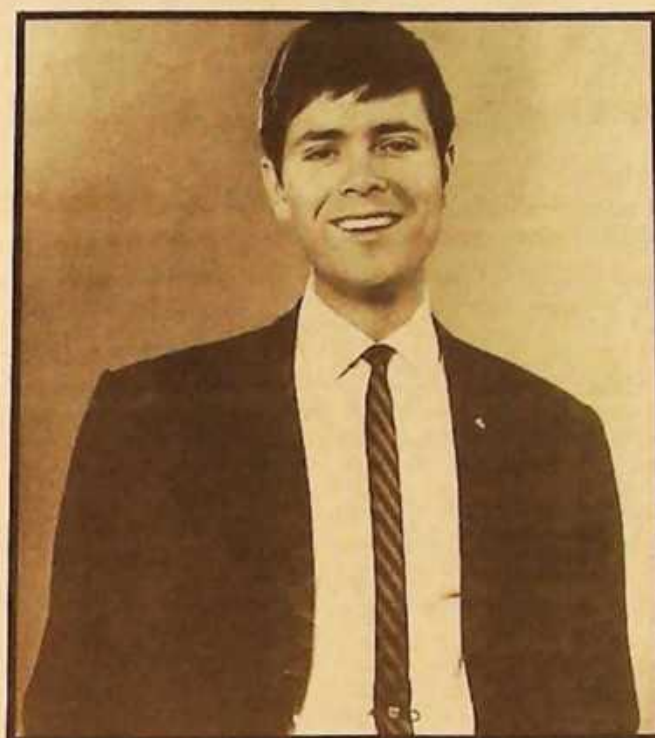
DENNIS BROWN: hot stuff

- 8 NATURAL MYSTIC Bob Marley Daddy Kool
- 9 SELECTOR HIM GOOD Little Clarkie Jah Tubby
- 10 CAN'T BUY ME LOVE Bonito Starr Now

ALBUMS

- 1 COMPUTERISED DUB Prince Jammys Greensleeves
- 2 CLASH Coco-Tea And Tenor Saw Hawkeye
- 3 WHAT ONE RIDDIM CAN DO Various Artists Germain
- 4 BOBBY BABYLON Freddie McGregor Studio 1
- 5 BOUNTY HUNTER Barrington Levy Jah Life
- 6 TOP SOUNDS ON TOP DECK Various Ska WIRL
- 7 DANCE CORK Frankie Jones World Enterprise
- 8 VISION OF REGGAE Various Artists Wambesi
- 9 JAMAICA JAMAICA Brigadier Jerry RAS
- 10 BABYLON THE BANDIT Steel Pulse Steel Pulse Elektra

Compiled by Daddy Kool, 94 Dean Street, London W1



CLIFF: dig that hair

SOUNDS

Dave Henderson

ONCE MORE The Wedding Present Reception 45

PAC ATTENDRI Spring Auo Don Wolken Big Les Disques Du Soliel Et De L'Acher

45 type thing

SING SONG Sudden Sway Worldipop/Blanco Y Negro/Warner Brothersd/WEA

45 (version 5)

Hugh Fielder

KING OF AMERICA Elvis Costello F-Beat

DIRTY WORK The Rolling Stones CBS

EXCHANGE AND MART Blind Faith Polydor CD track

Jack Barron

WORLD BY STORM Three Johns Forthcoming album snip

SAINT LUCY Gol Grappas forthcoming single El Records

LIEVEN Choc Stars shock treatment from Zaire on Globe Style

Tony Mitchell

BANZAI BABY Sandii & The Sunsetz tape

SHANTY Roy White CBS LP

TWITCH Ministry Sire LP

Edwin Pouncey

DON'T SLANDER ME Roky Erickson Pink Dust LP

DRAG RACING Big Stick Recess 45

THE FAMILY THAT PLAYS TOGETHER Spirit Edsel LP

Billy Mann

LIVES IN THE BALANCE Jackson Browne Asylum

CANDY APPLE GREY Husker Du WEA

BORN IN THE USA Bruce Springsteen CBS.

Chris Roberts

BAH BAH BAH Diana Ross & The Supremes Motown LP track

I NEARLY DIED LAUGHING The Blow Monkeys RCA LP track

BOOMERANG Xmal Deutschland 4AD LP track

Kevin Murphy

HAVE YOU EVER HAD IT BLUE Style Council Virgin LP track

VA VA VOOM Gil Evans Virgin LP track

THAT'S MOTIVATION David Bowie Virgin LP track

Glyn Brown

HEARD IT THROUGH THE GRAPEVINE Marvin Gaye Tamla Motown track

HAVE YOU SEEN HER? The Chi-Lites London track

FATE Miaow Venus 45

Carole Linfield

DEAD MAN'S CURVE Jan & Dean classic cut

TRUMPTON RIOTS Half Man Half Biscuit Probe Plus

THE HONEYTHIEF Hipsway Mercury

Robbi Millar

TURBO Judas Priest CBS advance tape

INSIDE Van Halen Warner Bros LP track

THE FINAL FRONTIER Keel Phonogram advance tape

HOSPITAL PATIENTS

- 1 OWNER OF A DICKIE HEART Yes
- 2 BACK ON THE BEDPAN Pretenders
- 3 CRIPPLE CREEK The Falldown
- 4 PAPA'S GOT A BRAND NEW HIP JOINT Sickbag
- 5 KIDNEY DIALYSIS MACHINE Hawkwind
- 6 WE HATE YOU PRIVATE MEDICINE BASTARDS Microsurgery
- 7 BACK IN THE NHS Half Dead Half Cabbage
- 8 ANCILLARY STRIKE The Enema Within
- 9 TRANSFUSION New Order
- 10 WATCHING THE DEFECTIVES Elvis Costello

Compiled by Treaclefoot, c/o The Bavarian Brew Posse, Stockton

ATTACK

HOT METAL 60

SINGLES

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



SAXON: rock 'n' roll hedgehog eaters

ALBUMS

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

IMPORTS

- 1 — 5150 Van Halen Warner Brothers
- 2 — THE FINAL FRONTIER Keel Gold Mountain
- 3 1 RUSSIAN ROULETTE Accept Indisc
- 4 — THRILL OF A LIFETIME King Cobra Capitol
- 5 — TURBO Judas Priest CBS
- 6 5 BRIEF ENCOUNTER Marillion EMI
- 7 2 TAKE WHAT YOU WANT Hurricane Roadrunner
- 8 — HERE LIES VENOM Venom Invasion
- 9 4 POISON DOLLYS Poison Dolls Invasion
- 10 — LAND OF THE GUN Legs Diamond Target

Compiled by Spotlight Research



WIRE: getting in shape

INDIE ALBUMS

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

MEAT

- 1 SUNDAY BLOODY SUNDAY ROAST U-Stew
- 2 RUMP Spam Halen
- 3 RELAX (DON'T STEW IT) Frank Furter Goes To Hollywood
- 4 STEAK MEAT UP BEEFORE YOU GO-GO Lamb!
- 5 MEAT IS MURDER The Smithfields
- 6 YOU CAN'T CURRY LOVE Grill Collins
- 7 WE FROZE OUR PIES Goat Breast
- 8 WHEN DOVES FRY Mince
- 9 GOT MEAT UNDER PRESSURE COOKER ZZ Topside
- 10 RUMP TO STEW Grissley Adams

Bubbling under...

- 11 CALIFORNIA GRILLS David Lee Broth
- 12 DANGEROUS BUT WORTH THE BRISKETT Ratt

Compiled by The Gypsy The Tramp and Mr Eyre, Byfleet

PITCH DRIFT

- 1 SADE
- 2 MARC ALMOND
- 3 ROLAND GIFT*
- 4 LLOYD COLE
- 5 DAVE VANIAN

INDIE SINGLES

- 1 — SHELLSHOCK New Order Factory
- 2 — GODSTAR Psychic TV And The Angels Of Light Temple
- 3 1 THE TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 4 2 POGUETRY IN MOTION The Pogues Stiff
- 5 — SWEETEST THING Gene Loves Jezebel Beggars Banquet
- 6 9 XXSEX We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 7 5 GIVING GROUND The Sisterhood Merciful Release
- 8 6 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 9 3 STRIPPED Depeche Mode Mute
- 10 4 SHEEP The Housemartins Go! Discs
- 11 44 ONLY LOVE CAN BREAK YOUR HEART The Mint Juleps Stiff
- 12 10 EVERYTHING'S BRILLIANT The Membranes Intape
- 13 16 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 14 7 HOT GIRLS IN LOVE The Cherry Bombz Lick
- 15 11 ONCE MORE The Wedding Present Reception
- 16 13 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 17 12 ALL DAY LONG The Shop Assistants Subway Organisation
- 18 24 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 19 18 BLUE MONDAY New Order Factory
- 20 8 SEETHROUGH The Guana Batz ID Records
- 21 20 TIME IS MONEY (BASTARD) Swans K422
- 22 17 THERESE Bodines Creation
- 23 21 WHISTLING IN THE DARK Easterhouse Rough Trade
- 24 15 HERE COMES THE MAN Boom Boom Room Fun After All
- 25 31 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 26 43 CUT THE CAKE The Wolfhounds The Pink Label
- 27 — SAY IT LOW Tools You Can Trust Red Energy Dynamo
- 28 — RAYMONDE Raymonde Desire
- 29 36 FACES OF FREEDOM TDA Test Dept Some Bizzare
- 30 40 TINY DYNAMINE Cocteau Twins 4AD
- 31 14 UPSIDE DOWN The Jesus And Mary Chain Creation
- 32 47 SUB-CULTURE New Order Factory
- 33 23 MAKES NO SENSE AT ALL Hüsker Dü SST
- 34 — SHE GREW UP Jake Burns & The Big Wheel Survival/Rigid Digits
- 35 19 THE FILTH AND THE FURY Icons Of Filth Mortarhate
- 36 22 LET THEM EAT BOGSHED Bogshed Vinyl Drip
- 37 — ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 38 33 ZARONINIA Hawkwind Flickknife
- 39 38 LA RAIN Rose Of Avalanche LIL
- 40 — BABY Chevalier Brothers Disques Cheval
- 41 30 REVOLUTION Chumba Wumba Agitpop
- 42 32 SPRING RAIN The Go-Betweens Beggars Banquet
- 43 — THIS DAMN NATION The Godfathers Corporate Image
- 44 27 RELIGIOUS PERSUASION Andy White Stiff
- 45 — LOVER AND CONFIDANTE Blue Aeroplanes Fire
- 46 25 BIBLE OF THE BEATS Age Of Chance Riot Bible
- 47 35 IT WILL COME The Woodentops Rough Trade
- 48 28 BITTERSWEET New Model Army Quiet!
- 49 29 GI 400 Blows/23 Skidoo Sadereal
- 50 26 HOW I LEARNED TO LOVE THE BOMB TV Personalities Dreamworld Dream

Compiled by Spotlight Research

SILLY VILLAGE NAMES

- 1 OLIVERS BATTERY Hants
- 2 CRACKPOT North Yorkshire
- 3 NORTH CURRY Somerset
- 4 BLACK DOG Devon
- 5 MOSCOW Strathclyde
- 6 GAY STREET West Sussex
- 7 SMALL DOLE West Sussex
- 8 SCARGILL Co Durham
- 9 TRUMPET Hereford And Worcs
- 10 GOLDEN POT Hants

Compiled by Charles Atlas, Irthlingborough, Northants

- 6 JIM KERR
- 7 FEARGAL SHARKEY+
- 8 TOM BAILEY
- 9 TRACY THORNE
- 10 TERRY HALL

* No discernable note

+ 'Spin Dryer' type vibrator

Compiled by the Cheam Pitch Drift Monitoring Centre

LETTERS

ANIMAL MAGIC

I THOUGHT I'd tell you what my favourite animals are: dolphins, pigs, rhinos, cats, hippos, bears (koala, polar - north and south - normal), seals, mandrills, elephants, dingoes, penguins (king and not king) and pandas. The contentious may wish to sub-class the panda with the bear, for the contentious will always contend. I do not like camels or insects. I hope others will also send in their lists of favourites. - Mike 'Man Of Suspicion' Martin

ABSOLUTE PLONKERS

I'M GLAD to see *Sounds* didn't join in the stupid race among the other pop-papers to see who could get the *Absolute Beginners* musical on the front first.

OK - the thing ought to be covered in some way, but not weeks before any of us ordinary 'punters' can see it! The music press continually indulge in this pathetic, paranoia-fuelled gallop to get to the band/film/star/LP of the moment before the competition. To hell with the readers, they say, let's get it in there, even if the product won't be out for weeks!

The result is that us 'punters' are treated, time and time again, to a series of articles on the same band in

the weeklies. They're all basically alike except that they're spread over a two or three week period. At least *Sounds* tries to break the mould and go its own way now and then (eg the *Living Dead* piece), but not often enough to smash the status quo.

Think for yourselves and you will be the number one music weekly! - JG Nicholson, Benskin's Copse

STAFF WRITERS

WE, THE staff of the Colour 061 Photo Lab, wish it to be known that we think the content of your 'newspaper' has deteriorated alarmingly over the past few months. Last week's *Lives* pages featured a selection of the most obscure bands hitherto matched only by your previous obsession with the staggeringly unsuccessful *The Truth*. Each week you manage to cover the most talentless, offensive bands ever to insult the music industry.

However, I assure you that your publication is much read in the Colour 061 gentlemen's lavatory. Perhaps we could arrange for some of your much-favoured bands to appear there too? - Badger, Vagrant and Owl PS: Mind you, we do enjoy the silly charts.

HOW OLD are all these creeps you employ on your paper? I've been reading the music press for quite a few years now and most of your writers must have been claiming heating allowance back in the '60s. Sandy Robertson (62) has been measured up for his pine overcoat at least twice. Jonh Wilde (66) was evacuated to Anglesey with my dad. Jack Barron (81) covered the Cuban Missile Crisis for the *Oxford Academical*. And Tony Mitchell, old shrapnel head, well, losing his twin brother in the Titanic disaster was just about as much as the poor unfortunate git could handle.

So, if it's not too much to ask, could you please get some people in who don't wear pacemakers and hearing aids. I hear you've got a new editor, so maybe things will pick up a bit. Who? Tony Stewart? Wasn't he at Stonehenge - when it was built? Yours in expectation. - St Peter

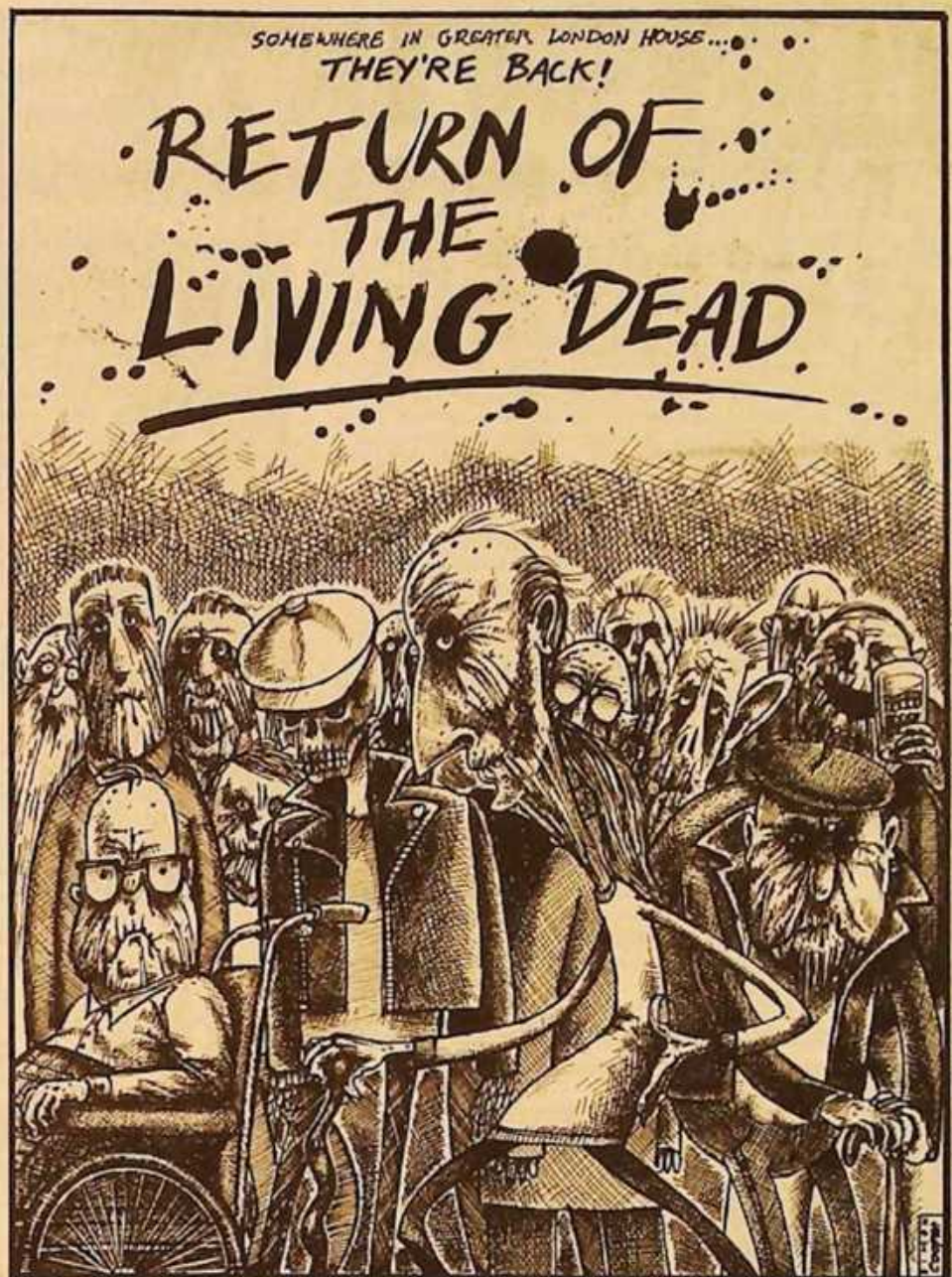


Illustration by Simon Cooper

AGE CONCERN

BAND AID

RATINGS: QQQ - absolute perfection; QQ - good quality; Q - naff; VVV - a real bargain; VV - a fair price; V - definitely overpriced. Prices are full list unless otherwise stated

GATER!

VESTA FIRE CG-1
COMPRESSOR - NOISE
GATE PEDAL £81
QQ½ VV½

SO FAR as I know, the new Vesta Fire CG-1 Compressor Noise Gate is the first pedal of its kind to accommodate

both effects. Up until now (and I'm talking quality here), this combination of technology was only to be found in professional racks. OK, so there may well have been the odd attempt here and there to create a compressor gate for the foot,



CG-1 COMPRESSOR-NOISE GATE: a Vesta buy!

comprises the first three, and to be absolutely honest, there's not really a great deal that I can say about it apart from the fact that it's very good.

Nothing other than giving it a good thrashing in a studio would shed any more light upon its complexities.

The gate threshold can be adjusted between -50dB (3.2mV) and -20dB (100mV). Suffice to say, turning the control clockwise makes the gate open with a smaller signal. The attack time becomes longer by doing the same with said control and needless to say, the gate release control determines the time between the signal and the sound.

Turning the knob clockwise increases the release time, thus when the signal decreases to below the threshold level, the signal disappears.

With the settings set at threshold II, attack 3 and release 9, guitarists may be keen to learn that the effect leans more towards volume swell than a run of the mill gate. Check out The Beatles' 'I Need You' for an all time classic example.

Radicals may be interested to know that the broken lead syndrome can be achieved by setting the threshold at II, attack on II and release on 9. Steve Hillage will never be the same again.

The compressor meanwhile is everything it should be: tremendously bright, open,

forthcoming, rich, spacious and warm. It takes a bass guitar out of the doldrums and into the sheer clarity of a sparkling good sound, and a guitar into such a substantial and sustained warmth, that each chord sounds like the last great chord struck on 'A Day In The Life' (reckoned to last for around 42 seconds).

The aforementioned sound is most noticeable when the input control is set at 5 (-46dB), attack on 5 (30msec) and output on 1 (which basically takes care of volume).

Furthermore, if the sound is appealing, the compressor can also double up as a volume pedal, as it boosts an average volume by around 25 per cent, something worth bearing in mind. Really the only problem is rather a lot of annoying hiss, which come to think of it is my one major complaint about the CG-1 as a whole - it's noisy.

Finally, the attack control enables one to place variable emphasis upon the beginning of a chord which is a handy something for rhythm guitar players and those into severe detail. It will also be adored throughout the land by guitarists who pluck their strings with the nail, à la Rory Gallagher.

I'd say the Vesta Fire CG-1 is a vital piece of gadgetry for both the musician and technician alike, but then hearing is believing.

DAVID MARX

YOU'RE INVITED TO PROD, PRESS AND PLAY.

Whether it's learning basics of FM, or advanced programming, Yamaha X-Series products have caused quite a stir amongst musicians the world over.



Now Yamaha invite you to the X-perience Shows - hands-on opportunities to explore X-Series for yourself. And for newcomers to the world of FM and digital synthesis, we are placing special emphasis on our new low-cost instruments like DX100, DX27, RX21/L, QX21 etc. Here's where they are:

GLASGOW: April 5th and 6th Scottish Exhibition and Conference Centre (Halls 1 and 2).

LONDON: April 19th and 20th The Kensington Rainbow (Rainbow Suite) Derry St., Off Kensington High St., W8

Opening Times, Saturdays: 11.00 to 7.00

Sundays: 10.00 to 6.00 Admission Free

By way of entertainment there are concerts and demonstrations lined up including appearances by virtuoso FMist Dave Bristow and friends.

The 'DX Owners' Club will be there. X-Series videos are being shown and visitors are invited to enter the daily free prize draws.

See you at the X-perience.

YAMAHA
X-PERIENCE



but so far as accuracy and dexterity are concerned, forget 'em.

The CG-1 should prove itself to be quite a conclusive little number on the Go West frontier of popular music, simply because its major attributes appear to be geared towards detail, efficiency and the fine line that gauges technological beauty from uncertainty.

In a light brown casing that absolutely exudes simplicity, the CG-1 has two foot pedals (one for each effect), both of which have an accompanying LED. There are four jack sockets: output, input, a send out jack and a receive jack, the latter two of which are on the rear panel.

There's also a DC input jack on the rear panel which means the effect is for AC adaptor use only and a Vesta Fire DC9 is recommended. Typical!

Controls are Threshold, Attack, Release, Input, Attack and Output. The noise gate

SOUNDS BAND AID

CLASSIFIEDS

- Sounds Classifieds are read by 725,000 people everyweek*
That's now over 153,000 more readers EVERY WEEK than Melody Maker
- If you want to form a band, this is the place to do it. And it couldn't be cheaper!
- Fill in the coupon today — you'll be reaching more musicians for fewer notes!
- All classified advertisements include V.A.T. @ 15%.

*Source: Target Group Index 1985

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

MUSICIANS SEEKING BANDS. TEL: NU-LINE 01-602 9407. S2675
BASSIST AND GUITARIST needed for 80s Rock 'n' Roll band with songs. SE London based. Ring Mark, Swanley 63499 after 6pm. S5273

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

YOUNG DYNAMIC DRUMMER required for rock/pop band. Must have ideas, looks, dedication, equipment and the spunk and talent to be world famous. Contact John 01-586 2307 after 6pm. S5277

REPLACEMENT DRUMMER London NW10 based dance band. J Eller. 01-229 9502. S5280

GUITAR OR GUITAR SYNTH wanted; young, fast and beautiful. 01-961 0404. S5301

RHYTHM, LEAD AND BASS. 01-233 8845. S5310

LATE BEATLES influenced male singer wanted. Please write: M Harris, 23 Milton Road, Egham, Surrey. S5189

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

GUITARIST NEEDED Bunnymen Joke Prunes danceable wall of anger phone Kid 01-961 5079 after 6pm. S5279

SIREN WANTED Writer or doggerel material to voice over powerful intense skin creeping macabre nightmare music. L. Lunch, B. Party. Box no. 697. S5311

ELECTRIC KIDS seek Bassist and Drummer female too. Into Velvets, Stooges, Doors, Image and dedication. Call eves 01-674 9600. S5312

VINCE ASTRA requires dedicated intelligent image conscious musicians. Lords Bauhaus, Damned Sigue Sigue Sputnik stand aside. Phone 01-462 2640 now. S5313

THE ODD Eccentric require experienced Bassist Guitarist Drummer and Keyboards now! Gigs and recording waiting. Own gear and transport. (Watford area) Phone Paul (0923) 776015. S5314

LEAD SINGER male or female, to front embryonic alternative band, auditioning now. Move fast. East London only. Patrick 01-519 3927, Mark 01-505 3370, Neil 01-590 5246. S5315

BASSIST REQUIRED FOR READING BAND. CONTACT: PHIL ON READING 661635. S5316

BYRDS! HOLLIES! EASYBEATS! LEFTBANKE! KINKS! Interested? Young Guitarist and Bassist with harmonies for popart combo. Paul 01-207 3164. S5317

VOCALIST LYRICIST Rhythm Guitarist seeks musicians, arrangements to lyrics but open to ideas influences. Cope, Smiths, Psychedelia in its broadest sense etc the seriously interested contact Simon 01-340 4370. S5318

MUSICIANS WANTED HEAVY ROCK

15p per word (inc VAT)

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 required for newly formed high quality rock band. Phone Tim, Orpington (66) 24307. S5320

LIVERPOOL HM/HR band need drums and bass, dedication and ability essential. Phone Tony 051-427 7310. S5321

PLEASE
MENTION
SOUNDS
WHEN
REPLYING TO
ADVERTISEMENTS

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

DRUMS, KEYBOARDS, BASS. Competent musicians required. Dedication, enthusiasm essential, plus broad interests within HR. Useful to have passing interest in classical music. Weybridge 43530. S5319

ROCK BAND SCHUTT require KEYBOARD PLAYER

Must be 21-26 years old,
5'8" tall or over.
Image very important

Contact:
E.G.E. Management
Watford (0923) 42493
Stardom assured

S 5322

COMMERCIAL HARD ROCK BAND seek KEYBOARD PLAYER

with modern equipment and ability
Support April and recording imminent.
No session players please!

Tel: Geoff 01-953 0973 or
Ray 0923 671957
Interested? Act Now!!! S5323

MUSICIANS WANTED PUNK

15p per word (inc VAT)

"FOREIGN LEGION" want Gigs. Single out now, details — Marcus, 23 Cromwell Street, Merthyr Tydfil, Mid Glam., South Wales. S5304

S5304

MUSICIANS AVAILABLE

15p per word (inc VAT)

BAND SEEKING MUSICIANS. TEL: NU-LINE 01-602 9407. S2695
VOCALIST LYRICIST. Influences: Banshees, Cocteau, Associates, Bit of experience with other bands. Desperate need to create with band with strange (dissonant melodic) ideal! Not time wasters — Francesco 01-624 5576, 1-5pm. S5197

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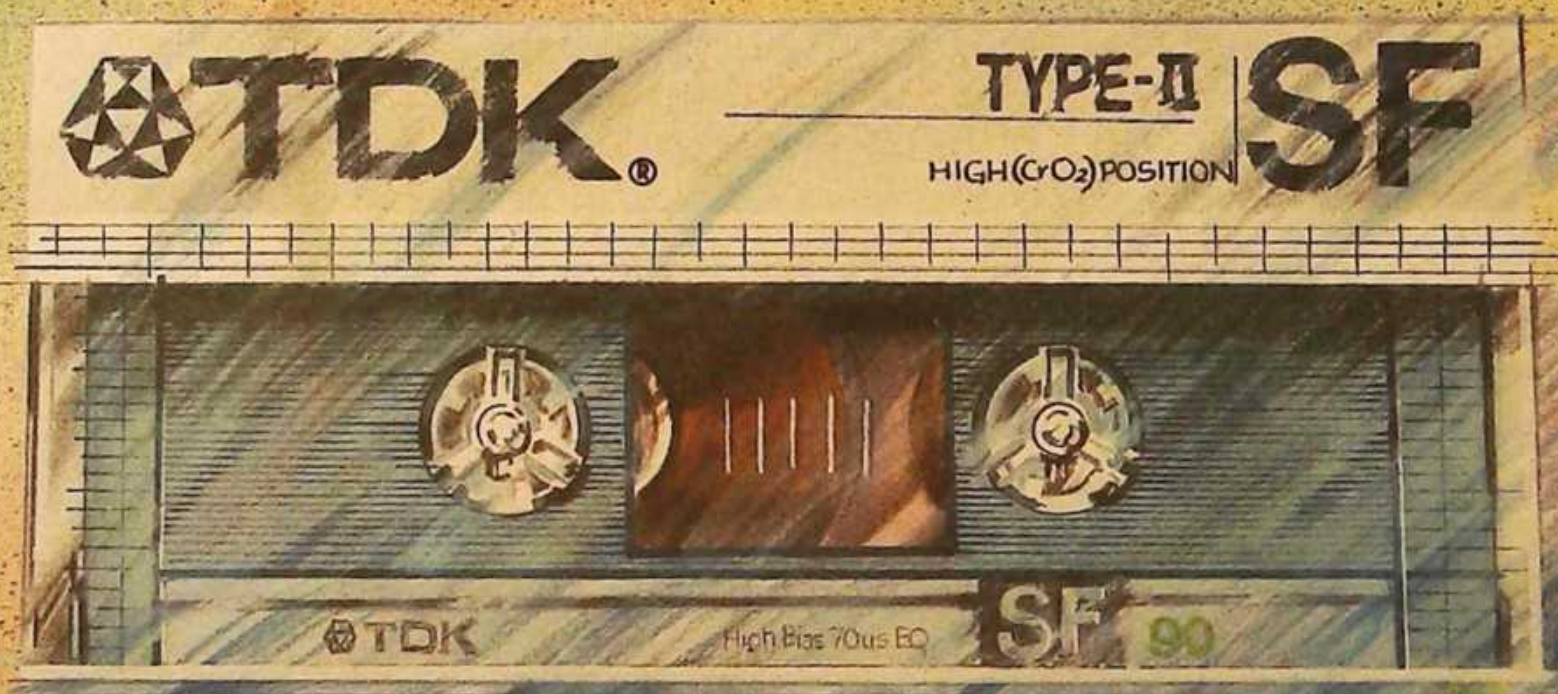
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