

SOUNDS

**WOODENTOPS~CAN THIS
NUTCASE CRACK IT?**

IT'S IMMATERIAL • DEPECHE MODE •

ROXY MUSIC RETRO.



CONTENTS

FEATURES

It's Immaterial spin a yarn to **Ron Rom**. Pages 8 & 9
Things look black for **Dave Henderson** when he confronts pop's pall bearers **Depeche Mode**. Pages 12 & 13
Crazy name... crazy guy. **Role of The Woodentops** gives **Jonh Wilde** four hours of pleasure. Pages 20 & 21

JAWS

It's party time all the way, with **Dep Mod** taking on **CND** and **The Dave Howard Singers**. Meanwhile, someone slips **Su Pollard** a (silver) disc and **Lord Walstrel** wonders who's pulling **Peter Stringfellow's** strings. Pages 10 & 11

SCANNERS

Larry Cohen opens up his mouth and out pours **The Stuff**. **Sandy Robertson** heads for the hills. Elsewhere **Steve Martin** lets his brain take the strain in **The Man With Two Brains** while we roll the latest films and videos. Pages 14 & 15

REVIEWS

SINGLES: Page 19
ALBUMS: Pages 22 & 23
LIVES: Pages 26 & 27

INSTRUMENTS

The **Bass Box** personal practice amp for bassists is reviewed by **Gary Cooper**, who also reports on the recent London Bass Weekend. Heavy!!! Page 36

REGULARS

TOUR NEWS: Page 4
RECORD NEWS; BACKTRACKS: Page 6
X-WORD: Page 12
MEMORY BANK: Page 14
INFO RIOT: Roxy Music special. Pages 16 & 17
NIGHTSHIFT: Pages 31 & 33
CHARTS: Pages 34 & 35

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MORGAN—GRAMPIAN PLC 1986

QUEEN have announced that they will play two extra dates in the UK this summer as part of their European tour.

They will play Newcastle St James Park on July 9 and Manchester City Football Ground Maine Road on July 16. Support at both concerts is provided by Status Quo. INXS play at Newcastle and a further name is to be announced for Manchester.

Ticket details are as follows: Newcastle - tickets available priced £13 plus 50p booking fee from St James Park Ground, Middlesbrough, Glasgow and Sunderland HMV shops, Durham Virgin Records, Carlisle Pink Panther Records, Edinburgh Playhouse. Credit card hotline: (01) 748 1414. Tickets are also available by post from 'Queen Newcastle' RS tickets, P O Box 4RS, London W1A 4RS, with a maximum of six per application. Cheques should be payable to Harvey Goldsmith Entertainments Ltd. Enclose an SAE and allow five clear weeks for delivery.

Manchester - tickets priced £13 plus 50p booking fee available by post from Kennedy Street Enterprises, P O Box 4, Altrincham, Cheshire WA14 2JQ. Cheques payable to Kennedy Street Enterprises. Other details as for Newcastle. Also available by credit card on (01) 748 1414.

All tickets are available from April 19.

SONIC YOUTH are kicking off their UK tour with a show at Brighton beach supported by **Psychic TV** and the use of a "mega PA". The free event is on Bank Holiday Monday, May 5, and special transport has been laid on from London.

Tickets are £7 for the return trip and that includes a special T-shirt from the renowned **Sounds** scribbler **Savage Pencil**. For booking details phone Nigel on 01-229 8541.

THE GODFATHERS, highest risers in last week's **Sounds** indie chart, have a series of dates coming up. After playing Glasgow Sugarbeat April 24 they play Aberdeen Venue 25, Leeds (venue tbc) 27, Oxford Polytechnic May 1, Cardiff Nero's 3.

Hammersmith Clarendon Ballroom 9 (supporting **Screaming Blue Messiahs**) 9, **Liverpool Polytechnic 17**, **London Acklam Road Bay 63 22**, **Manchester Ritz 27**.

THE MISSION, whose British tour was announced in **Sounds** last week, have added more dates. They will be playing Newcastle Mayfair May 25, Cardiff New Ocean Club 30, Oxford Polytechnic 31, Bristol Studio June 3.

Guests will be **Pauline Murray** and **The Storm**.

The Bristol show is a benefit in aid of the **Brimshaw Green Gambia '86 Project**. All proceeds go to finance a missionary expedition of sixth formers from the **Brimshaw Green School** in Yate, Avon to **Minteh Junda** in Gambia.

Epic Car Chase...



THE FABULOUS THUNDERBIRDS, the late Muddy Waters' favourite band featured on next week's **Sounds** EP, have just signed to Epic Records. Their debut album, 'Tuff Enuff', will be out on June 2, preceded by a single of the same name on May 19.

WHAM!'s 'leaked' farewell show date - a day-long gig at Wembley Stadium on June 28 - has not yet been confirmed by the duo's representatives despite stories in the national press.

A spokesman for Epic Records told us that the show was "unconfirmed", while the group's own office said: "This date was being banded about a couple of weeks ago, but nothing has been confirmed. We haven't heard anything at this office, anyway."

Reportedly, the show will feature "a host of guest stars including Paul Young" if and when it does materialise.

SOUNDS

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GAVIN WATSON

JERSEY

Springsteen charity group announce UK show and single

A GROUP of American music stars, including Bruce Springsteen, are to release a Jersey Aid type single next month.

Spearheaded by members of the E Street Band and Southside Johnny And The Asbury Jukes, a recording session in January by the non-profit musicians' organisation Jersey Artists For Mankind (or JAM) has produced the single 'We Got The Love'.

It will be released in the UK by Arista Records on May 19. There will then be concerts in America and Europe, reportedly featuring Springsteen himself. Plans also include one major British show, probably in London in the late summer.

With proceeds from the

single going towards feeding the needy in America and Europe, it is said that the JAM project stemmed partly from Springsteen's vast donations to charity during his world tour last year.

"He wanted to make it a more global thing," a spokesperson told *Sounds* this week.

Originally a local effort to distribute food to New Jersey's soup kitchens and shelters, JAM's signing to Arista has escalated the project to international level.

Said JAM spokesman Lee Mrowicki, "I think we got one of the best deals ever given to a charity group using music to raise money for the needy. No one in JAM ever thought the dream of signing a record contract would actually be this big."

"At the moment, the plan is to give the proceeds for

CAPITAL RADIO, the major London station, splits frequencies from May 4. 1548 AM and 95.8 FM Stereo will split from 10am to 10pm, coming back together at 5pm for *The Network Chart Show* and finishing the day with the new *Network Album Show* with the omnipresent Paul Gambaccini.

The AM station will continue the Capital style of Top 40, competitions and phone-ins, while the FM slot plans to go for high-quality album tracks and even 'new age' compact-disc recordings.

ALICE IN WONDERLAND, "London's hippest nightclub", is putting on another of its psychedelic film festivals at the Scala Cinema on May 3.

The films to be shown include *For A Few Dollars More*, *Dougal And The Blue Cat*, *The Stones' Gimme Shelter* and *I Keep Thinking It's Tuesday* which stars Doctor And The Medics.

Appearing on stage will be Another Green World along with lights, lasers and the Alice In Wonderland Disco.

The event starts at 11.30 pm and tickets priced £4 are available from Planet Alice, 284 Portobello Road, London W10.

BRIBED

Allegations of payola rock the US record industry

THE AMERICAN record industry is facing its biggest payola scandal for 30 years, with the added spice of alleged Mafia involvement in record plugging.

The US Congress is about to investigate independent promotion companies after claims that they've been offering cocaine, prostitutes and money to DJs to get their records played on particular radio stations.

Earlier this year, NBC News

exposed the activities of independent promotion companies which they said were paid by major record companies "essentially to do the dirty work of the industry".

One former DJ who tried to set up a payola-free promotion service described how he was threatened and later blackballed by the industry. Another DJ said that he had to turn away promoters who were offering cash and cocaine to get records played.

NBC also alleged that some independent companies have direct connections with the



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£45 INCLUDES: 1 day festival ticket, and all transport by luxury coach from London, Cross Channel ferry. Depart eve Saturday July 5th. Return am Monday July 7. TS

QUEEN MARILLION

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AID

records sold in New Jersey to the Community Food Bank of New Jersey. The money earned from records sold in other states will go to food bank programmes and related charities there."

Other projects to follow are two American concerts on May 25 and 29, one of which will be recorded and possibly used for an LP, a second album, and a video for the current single.

'We Got The Love', backed with 'Save Love Save Life' features not only some of New Jersey's (and the world's) biggest stars such as Springsteen and Nils Lofgren, but about 450 of the state's musicians and singers known as the JAM choir. Frankie Valli sings on the B-side, it was co-produced by E Street Band member Garry Tallent and local player Tim Ryan, and mixed by Bob Clearmountain.

U2 will play the major Self-Aid bash in Dublin on May 17, the profits going to stimulate youth employment around the UK.

The eagerly anticipated noon-to-midnight event at the city's RDS showgrounds will be a telethon on the same lines as Live Aid, with Irish TV broadcasting the whole thing live.

Other artists now definitely appearing include Van Morrison, Elvis Costello, Clannad, Rory Gallagher, Cactus World News and Light A Big Fire.

Tickets are 15 Irish punts each, and details of where to get them are to be had by calling 0001 778 865.



STYLE COUNCIL: simultaneous album and video release

HOME STYLE

THE STYLE COUNCIL are to release their first-ever live album simultaneously with a live video on May 9.

The album, 'Home And Abroad', was recorded around the world at the end of last year and the 55-minute video, *The Style Council Live "Showbiz"*, was filmed at the band's Wembley concerts in December 1985.

THE SHAMEN, whose single 'They May Be Right' is our Mr Spencer's 45 of the week in this issue, play London Acklam Road Bay 63 on April 24, and Haverstock Hill Enterprises 26.

THE VELVET UNDERGROUND have a boxed set released on May 2. Simply entitled 'The Velvet Underground Boxed Set', it contains the albums 'Velvet Underground And Nico', 'White Light/White Heat', 'The Velvet Underground' and the compilation 'VU', as well as an album of unreleased material called 'Another View' recorded from December 1967 to September 1969. Also included is a 24 page booklet.

The Velvet Underground are the subject of *The South Bank Show* to be broadcast on April 27 at 10.30 pm. The show features rare film footage, including the band auditioning for Andy Warhol.

THE STREETSOUNDS and StreetWave labels plan to put an anti-hard drugs message on all future LP and 12-inch releases.

The note describes anyone who sells hard drugs as "murdering scum" and "animals", which will doubtless do much to calm the generally hysterical debate about the drugs problem.

BLACK SABBATH (Mk 1427) will be playing dates in the UK during May and June, including two gigs at Hammersmith Odeon. These are the first shows Sabbath have done here since 1983's Reading Festival.

Glenn Hughes, who recently joined the band and sang on the current 'Seventh Star' album, has already been replaced by unknown New Yorker Ray Gillen. Guitarist Tony Iommi is now the only original Sabs member left in the group.

This version of Black Sabbath will be available for inspection/dissection at Sheffield City Hall May 21, Liverpool Empire 22, Manchester Apollo 24, Birmingham Odeon 25, Bristol Hippodrome 26, Leicester De Montfort Hall 27, Edinburgh Playhouse 29, Newcastle City Hall 30, and London Hammersmith Odeon June 1 and 2.

THE WOODENTOPS (see feature on pages 20 & 21) release their fourth Rough Trade single, 'Good Thing', on May 2.

Backed with 'Travelling Man', the single also comes in a 12-inch version with extended takes of both tunes, which were penned by singer/guitarist Rollo McGinty. An LP is set for June release.

Meanwhile The Woodentops are gigging at Carlisle Stars & Stripes May 7, Glasgow Rooftops 8, Edinburgh Hoochie Coochie, Aberdeen Victoria 10, Dundee Dance Factory 11, Liverpool University 13, Stoke North Staffs Polytechnic 14, Coventry Polytechnic 15, Oxford Polytechnic 16, Colchester Essex University 17, Sheffield Limit Club 20, Huddersfield Polytechnic 21, Newcastle Riverside 22, Manchester International 23, Birmingham Triangle 24, Brighton Pavilion 26, Bristol Bierkeller 27, and London Electric Ballroom 29.

Support on all dates (except Scotland) are Freight Train, with special guests The Mighty Lemon Drops for London.

BOB DYLAN is currently the subject of the most ambitious and professional bootlegging operation ever mounted, with the 'release' in America of a ten-album boxed set.

The mammoth eight hour, 118 song collection, called 'Ten Of Swords' after a card in the tarot deck, contains Dylan material recorded between 1961 and 1966 and includes the entire 1966 Royal Albert Hall concert.

The pressings are reportedly good quality with little surface noise and are professionally packaged along with a 16 page booklet.

Dylan's label, CBS, are understandably none too pleased with the set.

"We have put out a warning not only to the people who have put this project together, but also to retailers, who can be made to pay a severe penalty for carrying this album," said CBS spokesman Robert Altschuler. "We're pursuing the perpetrators of this crime, and we'll track them down and drag them into court."

Sounds does not know where to obtain the set.

Quarter Past Two...



LATIN QUARTER take part in a street campaign in opposition to apartheid in Birmingham's Erdington High Street on April 26. The band, who are involved in the recently formed Artists Against Apartheid UK, are hoping that as many people as possible will turn up from 2pm onwards.

After the campaign, the band play Birmingham Polytechnic and are on stage at 11pm.

THE WATERMELON MEN, the band from Upsala, Sweden, play Leicester Princess Charlotte Theatre May 3, Brighton Escape Club 4, Bath Moles 5, London Dingwalls 6.

ZZ TOP have a 15 minute slot on *The Whistle Test* on April 29. The Texan troubadours are interviewed along with live footage of the band performing in the States.

IN THE USA?

Mafia. Specifically they charged that "two of the most powerful and feared men in the rock business... hired by every major record company to promote records" had been seen meeting the three top men in the Gambino mafia family at a New York hotel.

In the wake of these allegations, the major labels have moved swiftly to cut their links with the independent promoters - known collectively in the business as "the Network" - who were getting some \$80 million a year from the big companies.

Many of them have now enlarged their in-house promotion teams, sometimes bringing independent promoters onto the payroll.

"People in label promotion departments will have to go back to working for a living," one record company president told *Rolling Stone* magazine. "In the long run it may be better. We may see a time when records make it solely on merit."

The Senate investigators will not only be looking into the payola claims but also into whether the record companies

knew what was going on.

And other links with organised crime are also being probed by the FBI, the IRS and New York's Organised Crime Task Force. These mainly concern the sale of counterfeit records and (deletions).

A Senate subcommittee set up to investigate payola charges in 1984 gave up after three months for lack of "credible evidence". And although the latest accusations are far more serious, the allegations of Mafia involvement are unlikely to make people more talkative.



TOUR NEWS

ABANDONED BABIES, the Leicester band, are playing Harlesden Mean Fiddler on April 23 and supporting The Mighty Lemon Drops at Nottingham Mardi Gras on May 23.

SECRET TROOPS are on parade, starting at Bristol Bridge Inn May 11 and continuing at Harlow Square 15, Cambridge Chequers 22, Stoke Bowler Hat 25, Southampton Riverside 28, Telford Oaken Gates Town Hall June 5, Brighton Old Vic 11.

THE SHAKERS play Bethnal Green Greengate on April 25.

THE QUEERBOYS follow up their recent supports with Tormé and The Babysitters with dates at London Rock Garden April 29 and Brighton Old Vic 30.

THEN JERICO, who currently have the single 'Musclebound' out, play a series of London shows at Hammersmith Clarendon May 4, The Wag Club 7, Camden Electric Ballroom 12, Marquee 21.

SURF DRUMS play London Dingwalls April 24 and Birmingham Mermaid Theatre 25.

DOGS D'AMOUR, who have just finished recording their debut album, play Brighton Escape Club April 27.

GREAT OUTDOORS promote their new album, 'Making Allowances For The Jargon', and new single, 'Bird In The Hand', with dates at London Rock Garden April 30 and Coventry Pilgrim Club May 6.

ANGEL WITCH, who will have their second album out on on Killervatt in mid-May, make their first central London appearance for three years at the Marquee Club on April 29. They then play Huddersfield Polytechnic on the 30th.

THE RENEGADES, "armed with their debut 12-inch", play Aston University on April 24.

THE WILD AND WANDERING, who have recently had airplay on Peel with their debut 12-inch, '2,000 Light Ales From Home', play Wolverhampton Scruples May 4, Stourbridge Town Hall 10, Dudley JB's 16.

SEETHING WELLS, Happy End, The Neurotics and Unholy Trinity play a printworker's benefit at the Polytechnic of Central London on April 25. The event runs from 7.30-11.00 and tickets are £3.50 (waged), £2.00 (concessions).

THE GRIP, with a debut album out in the summer, will be hoisting up their leather trousers to appear at Cambridge Melbourne Rock Club May 16, Sutton in Ashfield Golden Diamond Club 17, Cheltenham Eve's Nightclub 21, London Wellington 22, Letchworth Plinston Hall 23, Burton on Trent Central Park 24.



OUTBAR will be playing London Camden Palace April 24, Bath Moles Club May 3, Surrey University 4 and University of London Union 7. They follow these dates with their third EMI single, 'When The Bad Men Come', due for release on May 6.

30 FOOTERS, the Aberdonian band, anticipate the release of their new single, 'Lovecall', with two London dates at the Embassy Club, Old Bond Street on April 24 and May 22.

AND ALSO THE TREES will be promoting their second album, 'Virus Meadow', which is due for May release on Reflex Records, with gigs at Carlisle Stars & Stripes Club April 24, Kentish Town Time Box Club 29, Brighton Richmond 30, Birmingham Powerhouse May 1.

THE NOSEFLUTES will be promoting their debut album, 'Several Young Men Ignite Hardboard Stump', which is due for release in early May, with shows at Hull Adelphi May 3, Dudley Courthouse 5, Brighton Zap Club 8.

THE REAL SOUNDS, an eleven piece band of Zimbabwe based Zairians, play in the UK for the first time at Leeds Trades and Labour Club April 24, Manchester International Club 25, London 100 Club May 2, Bass Clef 3, Africa Centre 4, Bristol Tropic Club 7, Brighton Pavilion Hall 9. The band will be releasing their debut album, 'Harare', in the UK to coincide with the tour. The album is available from the Africa Centre and from Wala Danga at African Dawn (Tel: 01-240 9850).

QUEEN MARILLION AND OTHERS

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June 14th - £79

Price includes: Travel by luxury coach, Cross Channel Ferry, Hotel with private bath/wc, Continental Breakfast, Ticket to Concert, Insurance against cancellation.

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PAULINE MURRAY AND THE STORM appear at Manchester Broadwalk May 1, Carlisle Stars & Stripes 6, Newcastle Tiffanys 7, Glasgow Sugar Beat 8, Bristol Tropic Club 16, Liverpool System Club June 6.

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BACK TRACKS RECORD NEWS

BOBBY WOMACK, Ike And Tina Turner, Gene Dozier, Dee Irwin, The Players, Clydie King and The O'Jays all have tracks on 'One Minit At A Time' on Stateside (SSL 6002) which covers the late '60s output from the New Orleans-based Minit label. The tracks all have a strong country soul identity and benefit from frequent injections of Stax talent.

RCA CLAMBERS aboard the country bandwagon with a bundle of compilations and reissues this month. There's a '20 Of The Best' series of albums from Charley Pride (featuring 20 Number One hits), Jim Reeves, Floyd Cramer and Dottie West. Among the reissues are Dolly Parton's 'Just Because I'm A Woman'

from 1968, Tom T Hall's 'In Concert!' recorded at the Grand Old Opry in 1983 and Lester Flatt's 'Live Bluegrass Festival' with Bill Monroe from 1974.

COLEMAN HAWKINS, Ben Webster, Illinois Jacquet, Ike Quebec and John Hardee all get a blow on 'The Tenor Sax Album' (WL 70812) made up of Savoy sessions from the '40s and '50s and available through RCA this month. RCA are also reissuing Cootie Williams' 'Cootie In Hi-Fi' (NL 89811) which features 1958 and 1957 recordings from the Duke Ellington-trained trumpeter.

STARGREEN BOX OFFICE

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2 CHRIS REA	26 LAURIE ANDERSON
3 MENTAL AS ANYTHING	27 JACK JONES
3-4 NEW YORK JAZZ EXPLOSION	27 JOHN DENVER
4 SIMPLY RED	27 PIL
4 CACTUS WORLD NEWS	29 THE WOODENTOPS
4 TOM ROBINSON	30 THE COMMUNARDS
7 KATRINA & THE WAVES	1/2 RUBAN BLADES
7 TALK TALK	5 STEVE RAY VAUGHAN
8/9 PAUL BRADY	7 THE SHADOWS
8 BIG AUDIO DYNAMITE	9/10 NEIL YOUNG
8 LATIN QUARTER	20/21/22 GLASTONBURY CND FESTIVAL
8 JESUS & THE MARY CHAIN	21 TWELVE TRIBES (travel available)
9 SCREAMING BLUE MESSIAHS	24 DON WILLIAMS
11 PATRICIA LA BELLE	24 INXS
11 TOM ROBINSON	26 GIL SCOTT HERON
11 HIPSWAY	29 MARILLION (travel available)
11/18 CARMEL	15 OZZY OSBORNE (travel available)
12 JULIAN LENNON	21 METALICA
12/13 DIO	

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THE CRAMPS - JUNE 1/2

SIMPLE MINDS - JUNE 21

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Guests **BLACK BRITAIN**

GAZ'S ROCKIN' BLUES
BOUNCING SPRING BALL
AT THE ELECTRIC BALLROOM
100 CAMDEN HIGH ST.
FRI APRIL 25 8-2

LAUREL AITKEN & BAND
"POTATO 5"
FEATURING FLOYD LLOYD

THE DEL TONES
"HOWLIN' WOLF"
FEATURING THE WOLFERS

TICKETS £4 IN ADVANCE FROM
DADDY KOO (GUY GEAR MKT) KINGS ROAD, OR USUAL AGENTS OR £5 AT DOOR



MODELS follow their 'Out Of Mind Out Of Sight' single with their debut album of the same name this week. The album, which went to No 1 in Australia, is on the Geffen label.

THE CARS have a new single out this week. 'I'm Not The One' is remixed from the 1981 album 'Shake It Up' on Elektra.

CHRIS REA releases a new album, 'On The Beach', on magnet Records this week. The album has already gone silver on advanced sales.

ANIMATION, the LA band who had a hit with 'Obsession', release a new single on April 25. 'I Engineer' is taken from the band's forthcoming album 'Strange Behaviour', which should be released in May by Phonogram.

MARK GOULDTHORPE, the former Artery vocalist, has spent the last six months working with Simon Hinkler (now of The Mission). The result surfaces this week with the album 'Flight Commander Solitude And The Snake' on Golden Dawn through The Cartel. Gouldthorpe has just formed a new group called Trash.



NEW SINGLE

THE CRAMPS

the **SINGERS**

SUN/MON 1/2 JUNE at 7:30

Hammersmith Palais

TICKETS: PRICED £5.00 ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE (TEL 741 8812), LONDON THEATRE BOOKINGS (TEL 436 3211), PREMIER BOX OFFICE (TEL 540 2345), KEITH PROWSE (TEL 741 8889), ALBEMARLE (TEL 580 3141), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL 734 8932), THE CAGE (GUY GEAR MKT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT

MONDAY 19th MAY, BRIGHTON TOP RANK SUITE

TICKETS £5.00 FROM VIRGIN RECORDS, POLYGRAM RECORDS AND THE TOP RANK

WEDNESDAY 21st MAY, HANLEY VICTORIA HALL

TICKETS £5.00 FROM MIKE LLOYD RECORDS, LOTUS RECORDS, STAFFORD AND VICTORIA HALL

FRIDAY 23rd MAY, LEICESTER DE MONTFORT HALL

TICKETS £5.00 FROM USUAL AGENTS AND DE MONTFORT HALL

MONDAY 26th MAY, PORTSMOUTH GUILDHALL

TICKETS £5.00 FROM USUAL AGENTS AND THE GUILDHALL

TUESDAY 27th MAY, BRISTOL STUDIO

TICKETS £5.00 FROM VIRGIN RECORDS, RIVAL RECORDS, REVOLVER RECORDS, MUSIC MARKET (BATH) AND THE STUDIO

WEDNESDAY 28th MAY, CARDIFF RITZY

TICKETS £5.00 FROM SPILLERS RECORDS, ROCKAWAY RECORDS (NEWPORT), DERREKS RECORDS (PORT TALBOT) AND THE RITZY

FRIDAY 30th MAY, BIRMINGHAM ODEON

TICKETS £5.00 FROM USUAL AGENTS AND THE ODEON

PETE SHELLEY

TENTEN

Wednesday 14th May at 7.30pm Electric Ballroom

104 CAMDEN HIGH STREET N.W.1 / ELECTRIC BALLROOM TEL: 481 9944
FROM ROCK ON RECORDS, KENTISH TOWN ROAD BEHIND ELECTRIC BALLROOM, OR FROM FOLLOWING AGENTS: (BOOKING FEE CHARGED) LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, ALBEMARLE, STARGREEN BOX OFFICE, ROUGH TRADE RECORDS, CAGE (GUY GEAR MKT) KINGS ROAD, OR AT DOOR ON NIGHT. BOX OFFICE INFO: TEL 734 8932

THE JESUS AND MARY CHAIN

SONIC YOUTH

the Servants

THURSDAY 8th MAY at 7:30pm, £4.50

Hammersmith Palais

TICKETS: ADVANCE PALAIS BOX OFFICE, TEL: 748 2812; LONDON THEATRE BOOKINGS, TEL: 436 3211; PREMIER BOX OFFICE, TEL: 540 2345; KEITH PROWSE, TEL: 741 8889; ALBEMARLE, TEL: 580 3141; ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN, TEL: 734 8932; THE CAGE (GUY GEAR MKT) KINGS ROAD, OR ON NIGHT

klubfoot

CLARENDON HOTEL BALLROOM
HAMMERSMITH ROAD W.6

TICKETS AVAILABLE FROM (LAKELAND HOTEL) (MAN BAR OPENING HOURS), LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STARGREEN, ALBEMARLE, ROUGH TRADE RECORDS, ROCK ON RECORDS, THE CAGE (GUY GEAR MKT) KINGS ROAD, BAR OPEN TILL 12 PM

butthole surfers

From Switzerland From Norway
YOUNG GODS * HOLY TOY

SATURDAY 26th APRIL at 7:30, £4

klubfoot

CLARENDON HOTEL BALLROOM
HAMMERSMITH ROAD W.6

TICKETS AVAILABLE FROM (LAKELAND HOTEL) (MAN BAR OPENING HOURS), LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STARGREEN, ALBEMARLE, ROUGH TRADE RECORDS, ROCK ON RECORDS, THE CAGE (GUY GEAR MKT) KINGS ROAD, BAR OPEN TILL 12 PM

SKELTAL FAMILY

Rose of Avalanche

FRIDAY 2nd MAY at 7:30pm, £3.50

THE GENETIC MATERIAL IS NEEDED BY THE THING IN THE LAB

YAAAH!

MONDAY MORNING...

HO HUM...ANOTHER WEEK OF LOOKING DOWN THE WRONG END OF A TELESCOPE

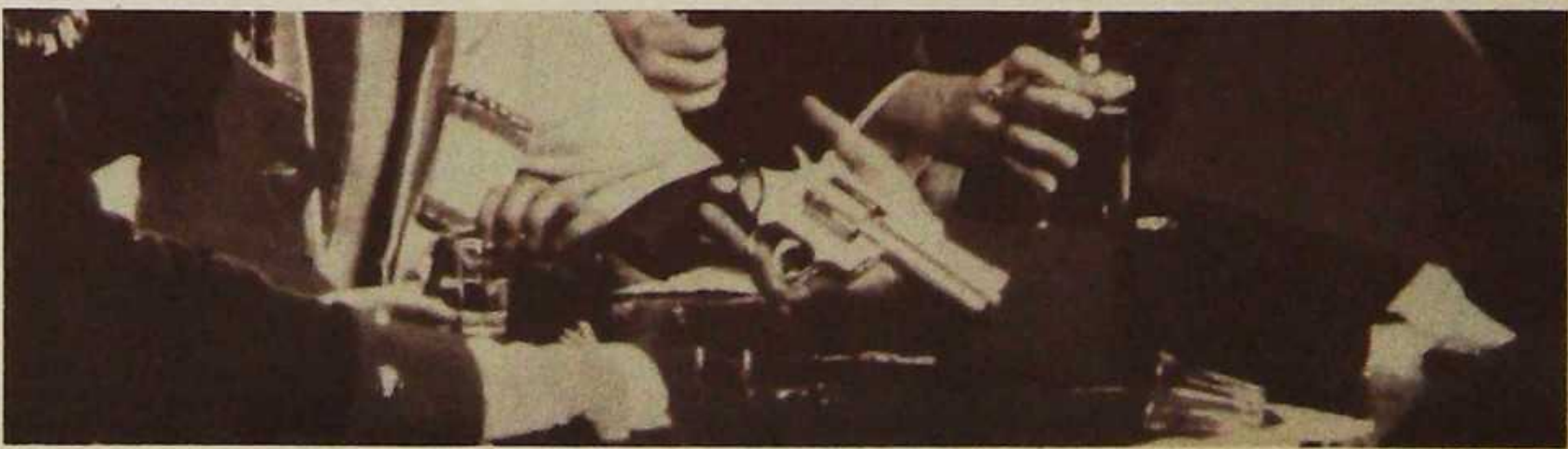
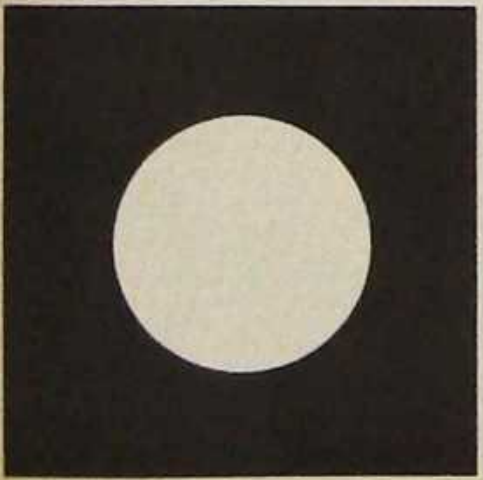
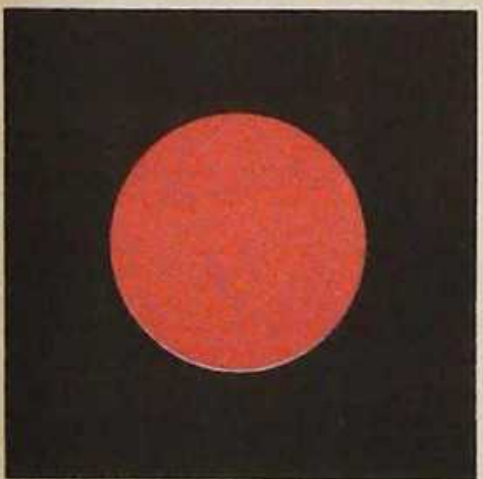
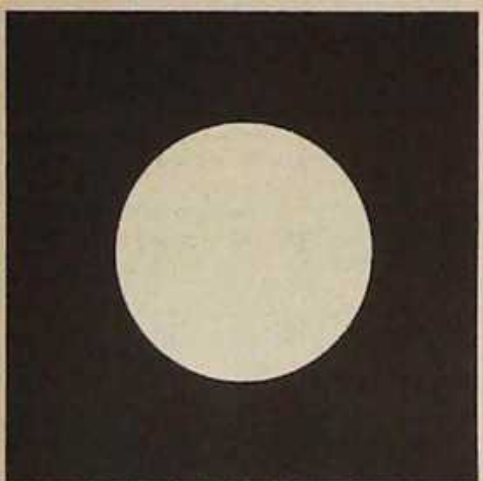
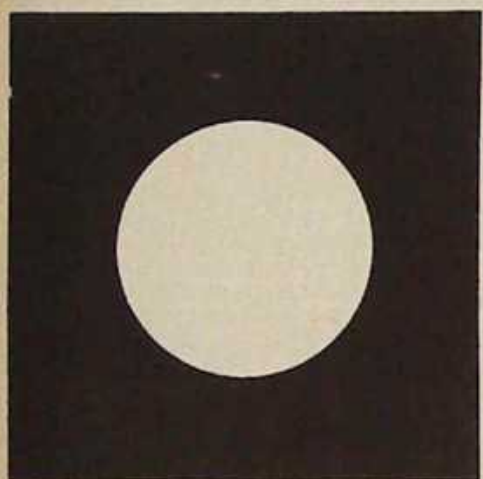
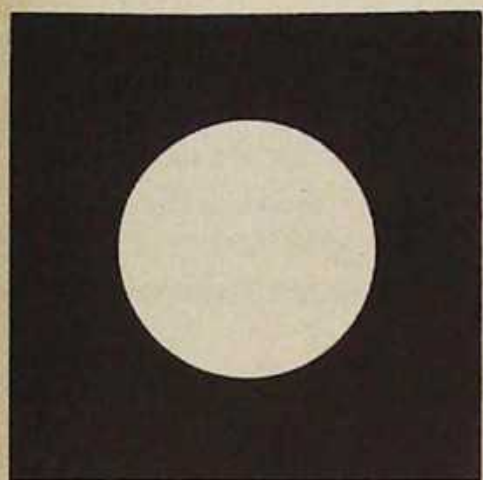
JEEPS! COME AND LOOK AT THIS... OH! GOD

MASUKA-DAN!

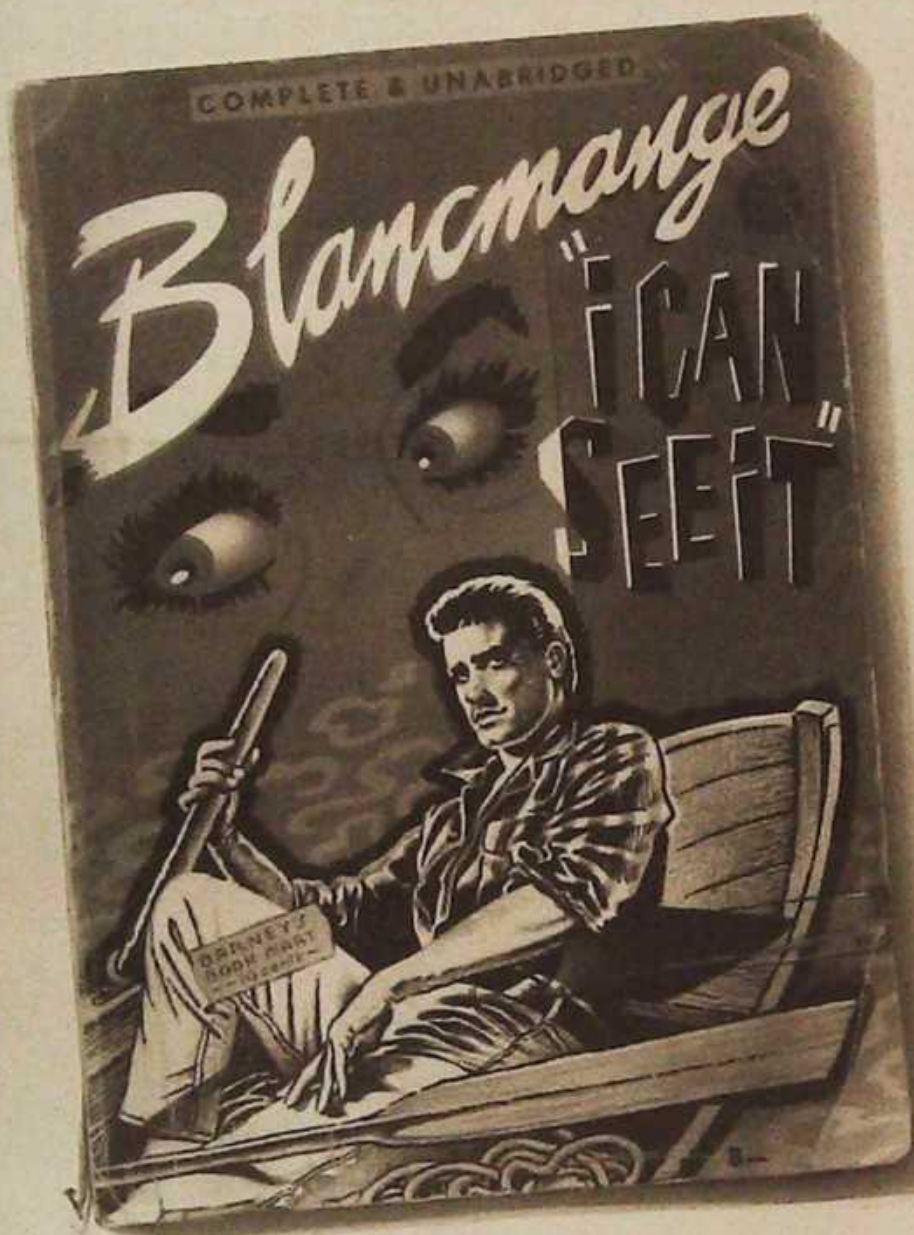
The Flaming Minors
NEW SINGLE
MASUKA-DAN

ON TOUR WITH INXS

MAY 13TH MANCHESTER Apollo
14TH LEEDS University
16TH EDINBURGH Playhouse
17TH SHEFFIELD University
19TH BIRMINGHAM Odeon
20TH QUEENSLAND City Hall
21ST NOTTS Rock City
22ND NORWICH University of East Angles



LOOK!



'The brilliant new single on 7" and extended 12" in your favourite record shop from 21st April.'



BLANC II BLANX II

Are IT'S IMMATERIAL poised to become the Simon and Garfunkel of the '80s? RON ROM charts the Liverpool duo's rise through the troubled waters of pop. PETER ANDERSON throws them a line

WE'RE GETTING there...

London landscapes flash through the window of a rickety British Rail train, creating a perfect visual backdrop for the gentle music on my personal hi-fi.

As we clatter through the suburbs above a million small, red roofs, I peer, almost transfixed, at the endless rows of back gardens where England's green grass is trying to grow again, while lines of washing flap madly in the abrasive spring wind.

The cantering momentum to these views of England blends delightfully with the majestic beauty that's in my head. It captures the crazy, ordinary and desperate elements of normal, everyday suburbia.

It's immaterial, and yet vital.

The train's speed increases, and I'm travelling deeper into the city's heart. The scenery becomes colder and starker. Firstly, the outskirts of the city bear the wounds of economic decline: derelict warehouses with broken windows and racial graffiti daubed over their bricks; acres of cracked concrete car parks reflect a barren wasteland of forgotten manual labour, lost to an economy based on redundancy. An old England haunts the towering, penile skyscrapers on the horizon.

Now the harmonies waltzing through my mind have turned sour, subdued and melancholic.

In this part of town I see a snotty-nosed kid kicking a ball against an old factory wall; council flats sway in the sky; an old man sits passively on his balcony, four teenagers rock on a playground swing — swaying their lives and dreams away.

It's immaterial, but not easily forgotten.

Now I'm in the womb of the city: tall buildings look down on me; the air is sparse. People rush around crazily; car horns blast. There's not enough space. Humanity is scarce. There's an aura of fast food, fast advertising and fast lives. The relaxing, clandestine song still playing on my hi-fi belongs to It's Immaterial, and their golden gentility is out of place in this mechanical environment. They are warm, gracious, subtle, intoxicating... and talented.

IT'S IMMATERIAL compose intellectual pop tunes that are accessible but hardly insistent or instant. Their music infiltrates slowly and takes you through shimmering atmospheres, airy moods, charming incandescence, wafting beauty and pastel colour. It's Immaterial stand like a rainbow of genius over the bombastic chart music because they shine with a provocative intensity. Yet they are now affecting the charts with their own special spectrum of emotions with the single, 'Driving Away From Home'.

Opposite me are the core of It's Immaterial, John Whitehead and John Campbell. Both are as quiet and unobtrusive as their music suggests. Their faces are soft and their words light, with Northern accents. I ask them why their music is so intense.

Campbell: "That's the only way we can write; we always write in a very personal sense. We also write solely for ourselves and we never really considered the public. We didn't know how they would take it, whether they would like it or dismiss it. We have never been that concerned about it really, but we kind of find it flattering that there is now a following building up. We thought it would eventually happen, but it has taken quite a while."

All of six years.

It's Immaterial came together in Manchester in 1980. Campbell (vocals)

was previously in a band called The Bridge who managed to release a record on Stiff, while Whitehead studied architecture in Liverpool. It's Immaterial were originally a four piece but two of the members went to play with Wah! during their 'Come Back' hit. In their absence, Campbell and Whitehead felt that a duo would be more creative.

Campbell: "It becomes a problem at times even when you're working with friends. You end up toning down your songs just to enable your friends or members of the band to play in the song; which is not what you want, especially if you're writing them. We went through a period of diluting our songs like this. So when they left to play with Wah! it was a breath of fresh air."

And the duo format has worked well: Campbell and Whitehead's intelligent and touching songwriting could turn them into the Simon and Garfunkel of the '80s — a comparison they would resist. But despite this success, they are still inhibited by something of an identity crisis.

They were Peel faves, yet their music was too rich for the indie ethic. Their (undogmatic) left wing politics caused problems as well with WEA who had signed them as a singles band. That relationship broke down, even though an outstanding early It's Immaterial recording was 'A Giant Raft Off The Philippines'. It was a joyous and perfectly executed pop song that gained them a lot of interest but very little else. It's Immaterial temporarily moved to Beggars Banquet.

Campbell: "We asked to leave WEA because we found that within the structure of a huge conglomerate we couldn't work or develop the style of writing we wanted to. There was no personal conflict between us and them, but they had gone too far to the right for our liking, because underlying a lot of the songs is quite a lot of the independent ethic and it still is a little left wing. Beggars helped us out with that with the 12-inch, 'A Better Idea', and from that point on it just started to snowball."

WITH 'A Better Idea' It's Immaterial took their songwriting further and regained the confidence and ability to construct personal songs that somehow managed to incorporate the melancholic feeling of Liverpool. They avoided the clichés and self-righteous politics by going for an emotive response, and a lot was read into 'A Better Idea' when it was released. It was suggested that it represented the plight of the shipping industry caused by the Government's Denationalisation Bill.

Whitehead: "Everybody did read different things into the piece and, looking back, they were probably right, because we spat that song out in one day. It was just a view of Liverpool from two Manchester lads. You find that in Liverpool there are a lot of people going on about how it's the greatest city on the earth and really there's a lot of things wrong with it. If you stand outside of it — like we did — you'll see a lot of what's wrong with it. But it's very hard for the natives of Liverpool ever to let go of their pride and agree with you. I suppose I'd be the same about Manchester, really."

Would you agree that most of your songs are tinged with a sad realism?

Whitehead: "It seems like when you come to write a song most of the ideas come when you're really fed-up or depressed. It's like one of the most emotional states you can get into and that may be one of the reasons for that."

Campbell adds: "To compensate for the melancholic side there is a lot of humour, which I can understand people not seeing because they may be in-house jokes. But I like the idea of each song working on different levels so that the more you listen to them the more you pick up on. It has got to be lasting."

HOMeward BOUND

After *Beggars*, It's Immaterial moved to Siren. There they found the smaller and closer set up more compatible with their songwriting than at WEA.

Now Siren have released their 'Driving Away From Home' single, and it's heading towards the Top 20. As a song it's a compatible collusion between a mainstream sound and those independent ideals that It's Immaterial still hold. 'Driving' is resolute because it doesn't beg for airplay or bow to the general pop market. 'Driving Away From Home' could be this year's most unlikely hit.

Campbell explains: "It has always been a problem to join one aspect of what we do with the pop element as well. I think it has been really defined on 'Driving' because I don't think the actual verse is pop at all. It's a narrative and the chorus, some say, is *very* catchy. So it *has* actually been joined there. I was quite surprised when it started to get a number of plays on the radio because I thought that it would be too awkward to play on Radio 1."

It's Immaterial were also invited to America to record the track by Jerry Harrison — of Talking Heads fame — in his basement studio in Milwaukee. The partnership was not always amicable.

Campbell: "There were a few eruptions with Jerry Harrison at first, but over the ten-day spell we managed to work quite well with each other. It didn't feel completely right even when we finished recording it. We ended up re-mixing it with Dave Bascombe as we thought the end result was a little *too* American."

But 'Driving Away From Home' could be considered a joy-ride through the decay of Britain.

Campbell: "That may be right. None of the songs, though, are strident instructions, they're just personal views."

"The reason we drove north in that song is because we are both common with that area and we also both have a love for industrial architecture. It's also humourless in the same way Liverpool and Manchester have a bizarre acceptance of the facts. They may live in a hovel but they make a joke of it; they're heart-broken about it inside but they laugh about it."

Whitehead: "I think that track has an escapist quality to it as well. Everybody gets tempted by escapism, but some people take it as a dirty word. Yet I think it's still valid, and some people have latched onto that in the record. It's like saying to people, OK, forget about what's happening at home and let's go have a drive. Even if it's metaphysical, it's at least making your imagination work."

WITH THE single doing so well It's Immaterial have been pushed into the public's eye with appearances on *The Tube* and *Wogan*. They are about to play the enforced role of pop personalities — a persona with which they are uncomfortable. It's unlikely, however, that they will be tainted by the relative stardom they have so far achieved.

If anything they consider the overdue success a hindrance.

Whitehead: "The most awkward fact about the single is that we are recording an album at the moment and we have looked forward to doing an album for a long time, for five years now, and it's ironic that the single has taken off now. It's getting in the way."

So pop stardom is a nuisance?

Campbell: "A hell of a nuisance."

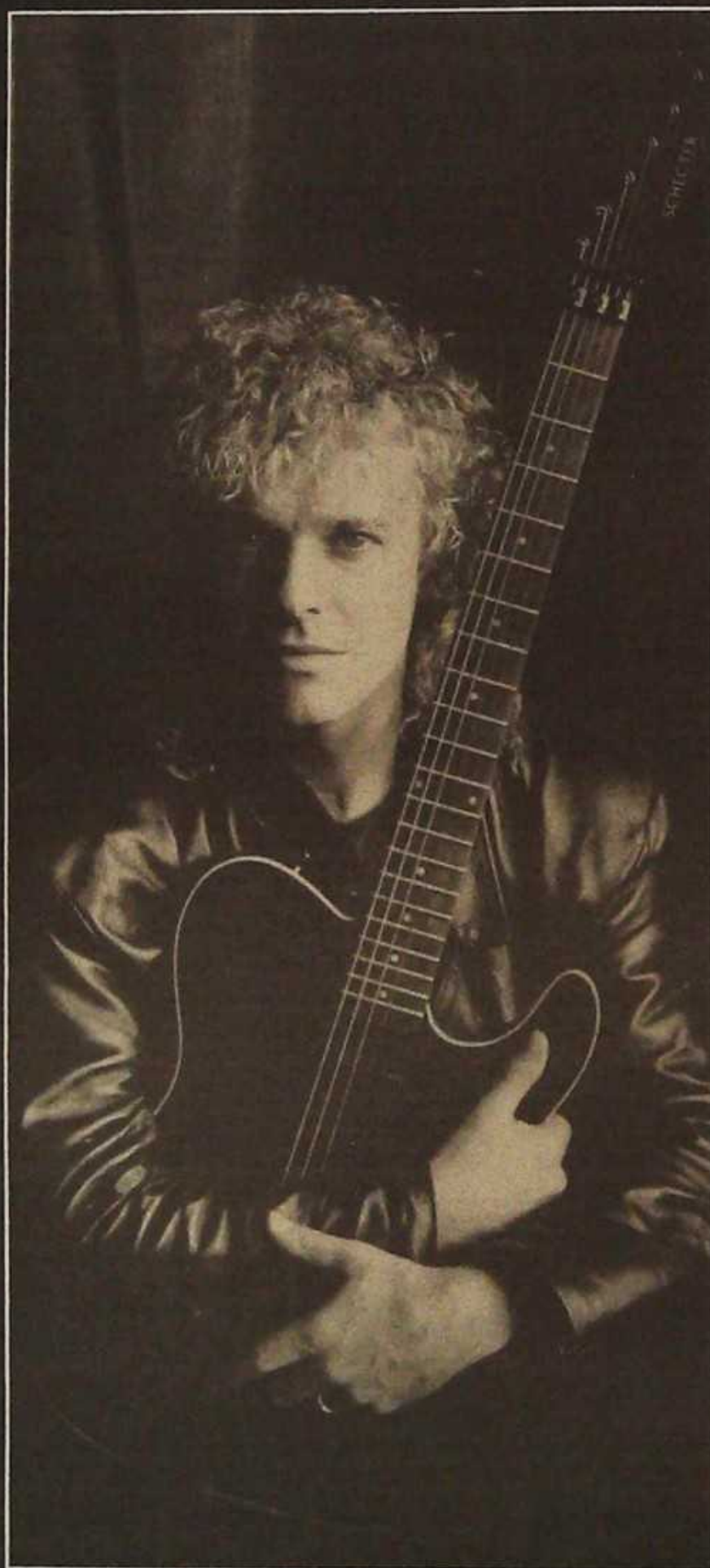
In a music scene limited in its creativity, it's refreshing to see It's Immaterial doing so well. It proves that if the variety of music on offer to the general public was broader, even less obvious songs could massacre the mundanity that's suffocating the industry.

I leave for home and notice that, of all the little scenarios that I witnessed earlier in the day, only the skyscrapers still remain visible.



IT'S IMMATERIAL'S Whitehead and Campbell: Do you think we're maybe taking this home-decorating lark a bit too far?

IP) € T € IR
f IR A M P T (O) NI



ALL EYES ON YOU

NEW 7" & 12" SINGLE

VS847 VS847-12



J A W S

EDITED BY GLYN BROWN

JUST A flying visit on my way from sick bed (*that's where I was, you slanderers, you!*) to the US of A (against my will, against my will, and that's the truth). And what skinny-dipped pieces of Turkish Delight I have for your little ears, groovers and shakers. It seems that the scarlet-thou Redskins appeared to do some kind of a benefit at Croxteth Comprehensive in northerly Liverpool — the hellish hipness of it all! — when they were mistaken for National Front supporters.

What? I'm not surprised, are you telling me you are? It seems Chris Dean ran away and hid in the van, while bassist Martin Hughes and the band's manager got themselves involved in some kind of a fight.

So vicious.

Much like my night out with Depeche Mode. I knew I'd found the right place

when I spotted Shane McGowan flailing around outside the chi chi Lacey's Nightclub in Covent Garden.

"You've got to let me in. Do you know who I am? I'm Shane McGowan," he bawled. The heavy brigade on the door of this Black Celebration (such a *divine* title!) party were about as impressed as a finger up the bottom (ie amused but eventually irritated) by this Pogues man's increasingly desperate antics.

"We don't want any drunken louts inside spoiling the party," said the head biffer, quite reasonably, I thought, filing my nails.

"But I'm *Shane McGowan!*"

An hour later one of his female lackies grabbed me by the throat.

"Give us your ticket, I wanna give it to Shane to get him in," feebly I handed it over. The by now almost

sober roving folkie pressed my invite on the ape in an evening suit.

"Here's me invite."

"Get lost," came the reply, or words to that effect.

"But, don't you know who I am? I'm SHANE MCGOWAN."

"Oh yeah? So why does the invite say Ronnie Randall?" (It was something that had been bothering me, too.)

"Well, they can't spell, can they?"

Inside we spotted pop people like Alf Moyet, Stephen Luscombe, the whole of Hula. And a dozen (at least) women in rubber dresses, myself included, naturellement. No doubt they were trying to attract the attention of head kinky Mode Martin Gore. And Shane? I think I spotted him, still outside, as I headed for a safe place before daybreak. Phew! Rock 'n' roll, huh?

MORTICIA WAX

THE BOMB PARTY

Pics: Steve Double



"OK boyo, just watch this — down in one!"

"Well, it's a St Clements actually, your worship. . ."

UNDERNEATH THE arches we'll dream our dreams away, drink our drinks away and dance the blues away. And so we did. All in aid of getting rid of those damn Yankie mega-missiles, indeed any mega-missiles that there might be in anyone's backyard. 'Cos CND is coming out (in the nicest possible sense) and doing this big Information campaign. And what better way to launch it to the press than with a PARTY! With CELEBRITIES! Even better,

we have a future prime minister and a vicar socialising (in other words boozing) with the pop stars and assorted London night creatures. So did Neil dance to Blondie's 'Atomic'? Did Monsignor Bruce Kent learn how to get a voice as husky as sometime Communards back up gal Sarah-Jane's (see above pic)? All will be revealed on the next Terry Wogan show. I can't wait. . .

STAXA WAX

Lord WAISTREL

THANK GOD there is still a small measure of sanity left in the world! When I arrived back in the country last week, everyone seemed to have gone completely bananas.

The Princess Of Wales was praising the muscles of some burly West Indian sportsman, and the Queen Mother had consented to join the Transport Workers Union and keep coal in her bath and pigeons in her loft.

I didn't dare venture anywhere near Wapping for fear of seeing good Queen Bess out flogging copies of *Militant* and wearing a cheap dufflecoat, or Phil The Greek doing a quick military two-step down the highway with bashful Baz

Bamigboye!

This is the excitable state of mind I am in when a letter from that awful oik Peter Stringfellow arrives (please see evidence on page 25 of this very organ).

Now, you may think (and quite rightly) that no commoner would dare communicate with a senior member of the aristocracy without first being invited to do so.

But this ageing boulder hasn't just written asking for autographs, oh no! He has actually dared to accuse me of "spitting bile" at his so-called achievements (viz owning a couple of tacky nightclubs).

According to this peroxide Peter Pan, I

OH, THE joys of this job. They come in many different shapes and flavours. Sometimes they look like turkeys and taste like urban terror bombs and, then again, on first inspection the swayingest place in town can turn into your grandmother's death bed. . .

Well, try this one for size. The Canadian High Commission (scene of many a lonesome wait for the night bus to Wax Mansions). The Dave Howard Singers (seen at many a groovy pop concert before the night bus). Put the two together and what have you got? One hell of a bizarre shindig. I mean, the Canadian High Commission ain't exactly your Electric Ballroom, and the Dave Howards are no Swingle Singers. Suffice it to say that if your grandmother had walked in she would have left on her death bed.

But, in point of fact, the audience seemed more bemused by the event than did the elderly and ultra-polite commission

HOWARD'S WAY



Steve Double

"Go ahead, Double, make mah day. . ."

staff who did their utmost and damndest to get us legless.

And Mr Howard himself? Far from this being purely a publicity stunt (oh, how could you even think it!) was in fact a health and safety

exercise.

"You see, they thought a Libyan bomb had been planted in the commission and they wanted it detonated by a great number of decibals," sed Dave. Yeees. . .

STAXA WAX



Su 'Peggy' Pollard narrowly fails joining MENSA in the 'Identify an ordinary piece of fruit' test

OOOOH WAY! I'm dead choofed to get this silver disc, whatdya rek? Dja think it will sewt me? Oooh eck, I hope they'll let me avanother, cos I was hoping to make some earrings outta them. Corse, I owe a lot to Marc and Karen for being so norseatingly addictive in *The Marriage* and getting this 'Starting Together' lark brainwashed into the public evry weeek. An it were ded unlucky it didn't push ol' *Diyana Ross* off the number won spot . . . still, there's always next time, eh kids? Er. . . hello? Whaddcha mean, no won's llistnin ?

A STAGGERING \$110,000 was raised for the TJ Martel foundation for cancer research by America's rock stars at the recent fourth annual 'Rock 'n' Bowl' extravaganza staged in Los Angeles.

Among those who bought a bowling lane for the statutory sum of \$1,350 were Bruce Springsteen, Pat Benatar, Ozzy Osbourne, John Cougar Mellencamp, Tom Petty, Chicago, Mötley Crüe (the only team with a real live Dynasty member star as a mascot!), ZZ Top, Michael Jackson, Krokus, Rod Stewart and Mr Mister. Meanwhile, bowling for their respective record company teams were Autograph, Keel, Gullfria, Rough Cutt, Quiet Riot, Burn, The Cruzados, Legs Diamond, Alcatraz and Katrina And The Waves.

Chicago won the contest, while Mötley Crüe's Vince Neil had the actual highest individual score. And keeping up the British end, Mike Peters of The Alarm was declared champion of a golfing tournament held the following afternoon, after which they presumably retired to the 19th hole for all those 'par for the course' jokes, from which, of course, Jaws will refrain. . .

C LING WAX

should be heaping praise on his head simply because he managed to open anything bigger than a bar tab in New York at all!

To him I say, it is one thing to open and quite another to stay open!

Take Studio 54, once the hippest of all New York clubs, now closed "indefinitely" because club owner Mark Fleischman can't find a single company willing to renew the joint's liability insurance.

Studio 54 bit the dust last week - for the second time.

In the days of *Saturday Night Fever*, it was the only place in which to be seen - but it shut in 1980 after the original bosses were convicted of tax evasion.

The club reopened in the September of 1981 as a sad shadow of its former self, devoid of the sort of glittering social butterflies who for example regularly grace the editorial planning meetings of

this very column.

From hype to hip to hopeless, and all in a few short years. . . see how easy it is to lose it, Peter?

In the next four years the place became packed with plebs. A man died a month after the opening party when he fell off a balcony and shattered his skull. A football "star" got into a vicious brawl in 1983, breaking a punter's nose and sending Fleischman flying through the air. A year later, basketball celeb Dave Thompson was seriously injured in a fisticuffs exchange with the bouncers. . .

Is it any wonder the insurance is all to pot??? Not to mention the New York nightlife!

Peter's only surefire guarantee of continued success is to transfer his clubs immediately to Tripoli. At least there he might find an audience who appreciate a good light show. . .

Toodle pip!!

BIG COUNTRY

The Hit Single On 7" & 12"

LOOK AWAY

Now available as a Special Collectors

Edition 2 Record 7" Gatefold



XWORD

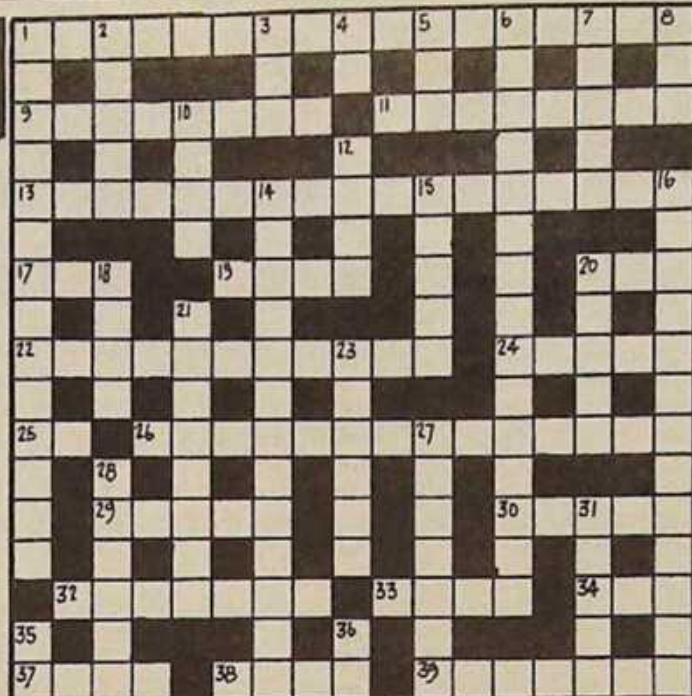
By Sue Buckley

ACROSS

1. They know she knows (6,3,3,5) 9. Despite his demise, Marley's music is on the up and up (8) 11. Holly's lasagne-scoffing band (8) 13. In which Bowie joins Weller on the start line (8,9) 17. Halford/Roy (3) 19. Kuti, the Nigerian star (4) 20. Jagger claimed to be the king one (3) 22. A limited profile from Johnny L (6,5) 24. ... and his disco (5) 25. A song in Stevie's key of life (2) 26. In which a coloured lorry was born under a wandering star (5,4,5) 29. Where Iron Maiden ran to (5) 30. Keel's prerogative to rock (5) 32. Alex Chilton always wanted to be one, but never quite made it (3,4) 33. Sounds like Uli Jon's irate (4) 34. Galley-man (3) 37. Eagles' starving lane? (4) 38. Byrne's dread of music (4) 39. ... and Lemmy's lack of pedigree (2,5)

DOWN

1. Sad jumbos are bop artists from Bristol (4,10) 2. Aristocrats of the new church (5) 3. A hearty Wilson sister (3) 4. Staple Singers took a long walk there (1,1) 5. Lionheart's night (3) 6. He suffers metal fatigue (5,10) 7. Slick Prayer? (5) 8. Patterson/McCann/McKeown (3) 10. Giuffra pair it with steel (4) 12. Reversible Swedes (4) 14. What greedy Vardis want (3,5,5) 15. What Morrissey put Sandie's hand in (5) 16. He advised us to love the one we're with (7,6) 18. Styx's perfume (4) 20. Billy's card game? (5) 21. Smokey used to perform 'em (8) 23. Label in which to seek refuge (6) 27. Anon, pleasures of a joyous division (7) 28. Beatles baby kept 'em in them, but Raven broke one (6) 31. Montrose's ray (5) 35. David Gates' doubt about 1000 words (2) 36. Medical abbreviation doubles by UFO (2)



LAST WEEK'S ANSWERS

ACROSS

1. Trumpton 5. B.B. King 9. Eat 10. One Small Day 12. Atlantic Starr 15. She Was Hot 17. Jason 18. Forged In Fire 22. Deep 23. John Hall 25. Maxi Priest 27. Mari 29. Rockers 30. Billie

DOWN

1. The Boys Of Summer 2. Ultra 3. People Are People 4. Ocean 6. Balls 7. Indians 8. Guy 11. Mai 13. TKO 14. Ronnie Laine 16. Hair 17. Jar 19. Red 20. Fools 21. Mayall 24. Kiss 26. XTC 28. G.I.

Pop idols and young businessmen of the year, DEPECHE MODE teach DAVE HENDERSON the art of touring. RONNIE RANDALL gets the holiday snaps

IT'S GREAT to be here... wherever we are. I feel road weary and bleary eyed already, but the group are in full flow. The Bristol Hippodrome is a classic venue.

Royal boxes flow forth with gesticulating girls. Everyone dances. It's hot. David Gahan twirls like a majestic Pat Nevin slotting in a last minute winner for Chelsea. Sweat-stained, he turns again, his leather clad rear end sending the crowd into fits of orgasmic delight. It's hit after hit after...

What's your favourite track? A hyper sweaty teenager admits to "loving it all". Personally, my favourite must be 'Everything Counts', I think. Or is it... well there's plenty more. With 14 hits and another one on the way, Depeche Mode really are a law unto themselves. And this tour... Now that's an even more complicated story.

Bristol is nine dates into the British leg of the Dep's world tour. Tomorrow it's Bournemouth, then there's two nights at Wembley, 24 dates in Europe, followed by the USA and Japan and other far Eastern delights. We're talking big business here and the organisation for such an event is understandably sprawling.

After three encores, an assortment of personnel flood the backstage area. It's been a successful night, everyone's happy and the daily ritual of autographs, photos with fans, chatting, etc, begins.

André, the mohican 'minder' come personal assistant, keeps things in check. A walkie-talkie links him to the road crew, the tour manager, and the tour co-ordinator, among other people. Sheffield support act Hula are surreptitiously devouring Depeche Mode's stash of sandwiches. Pils lager is flowing like Pils lager and the temperature is beginning to rise again.

A Japanese girl whose name is unspellable and unpronounceable sidles in. She came here to learn English, fell in love with the group and has been taking in as many dates on the tour as possible. Do you like any other groups?

"No." Have you made it to all the dates? "No. Not Oxford." Depeche Mode fans are very keen. And rightly so. The group treat their audience with a great deal of respect. And that audience spreads right across the spectrum simply because they feel comfortable.

At the Hippodrome, boys, girls and mums danced and clapped. Flash bulbs shone and scarves waved. But right here, you can forget that cynical teeny veneer that some have dolloped on Depeche Mode. By no means is that a reality. Depeche Mode are a multi-level experience. Live, in their floppy-disc-juggling-Emulator-stimulated style, they produce a spectacle of mammoth proportions. They are The Beatles (but younger).

"That's nuthin'," points out Ron from Hula, "You should have seen the audience in Birmingham, they just went berserk. It was 6,000 people hell bent on having a brilliant time. And they did."

And there's more. The response in Europe is reputed to be yet more ecstatic.

"Over there," recalls Martin Gore, his handcuffs severely restricting him from standing up to adjust his body stocking, "they just go crazy."

And that's one of the reasons why security has to be so tight. On the continent, it seems, people think little of turning up to concerts with firearms and suchlike.

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CELEBRITY COLLADES?

In England, however, it seems that the mass adulation, although still obviously there, has been tempered by the fact that the group's staunch following have grown with them. And the word is still spreading.

AS WITH all tactical manoeuvres, there's confusion. Dave Gahan and Andy Fletcher have to prize themselves from the gaggle of enthusiasts to return to London for a slot on TVam. The rest are left to drink the fridge dry. They fail miserably and return to the hotel for more autographs and maximum zed.

The TVam appearance doesn't quite live up to the expectations of the Deps. Fletch is less than pleased and shatters illusions about the nation's second rate Princess Di...

"Anne Diamond was really false, but Nick Owen was good. We were outdone by Bamber Gascoigne who got loads of time and they just decided to slot us into five minutes showing about a minute and a half of the video."

With Depeche Mode now switched to full touring setting, the organisational prowess of the team is being tested to the full. Depeche Mode have their business acumen in gear, but do they have American Express cards?

"No," says press officer Chris Carr.

And are they members of the AA?

"What?"

The journey from Bristol to Bournemouth is harrowing: two and a half hours spent on winding roads. André is watching *The Godfather* - picking up tips? - while co-ordinators and managers work out the correct millilitre size of plastic glasses for their trip to America. And, hey, what do they call Clingfilm over there?

Alan Wilder and Martin Gore don't like being interviewed.

"We don't like being interviewed," they say.

So we opt to talk instead. Anyway, you've had the definitive story. You've probably heard all the records and no doubt your decision on whether you like or loathe Depeche Mode has already been made.

So, this is the Black Celebration tour - your new album - that sounds as good a place to start as any.

Martin: "Well, that was done half in London and half in Germany with Daniel Miller and Gareth Jones, the same team we've used for some time."

And already it's spawned two singles with 'Stripped' and the brand new 'Question Of Lust'. It's been suggested that you're trying to work more on the American market. Is that true?

Alan: "No, that's not right at all. Our music's never aimed at any particular kind of market. And really, if anything this is the *least* American album because it's less dance floor orientated."

Well, a slap on the wrist for Richard Cook, then.

"Yeah," continues Martin, "the American record company just think of us as a disco band and they usually release our B-sides. We haven't had a lot of chart success in the States, for instance the last album only got to number 50 in the charts, but it ended up selling over 500,000 copies which is more than we sell in any other country."

"Yeah, but, er," photographer Ronnie Randall snorts a few dribbles of sense before launching into a tirade about Martin's dress sense. "I mean, are you trying to subvert young girls, and, er, break away from your pop image...?"

"No, I just like dressing like this."

The bus is beginning to make me feel ill. Things are falling off the table. Let's talk about technology.

"What?"

Well, you're obviously influenced by a lot of technical hardware, computer software and things like that. Does that limit you in any way? Do you move quicker than the inventions?

Alan: "No, not at all. There's so many things coming onto the market each week you just can't keep up with it. In a way we're able to

cover a much wider scope than most people because we don't limit ourselves to being a guitar based band or a keyboard based band, we're just a *sound* based band."

AND AS technology becomes more available to your average Joe, there should be a wave of kids picking up their Commodore 64s and producing rebellious jukebox music in the same way that torrents of Beatles babies boomed some time back.

But, is there life after pop? Do Depeche Mode want to diversify? Will there be film acting roles, or maybe a solo album from Martin featuring covers of Neil Young numbers?

"You were close enough with that one," nods Martin.

And so, it goes on. Tonight's game of

sardines takes place in a massive sports complex. Depeche are similarly stunning. The response is excellent, the ambience and multi-harmonies punctuating the enormous sound perfectly. 'Black Celebration' is a physical dance celebration. Sweat city.

The stream of fans are hunting for names again but a six-a-side football fixture of great importance is arranged between the Deps and Hula. Martin is forced to remove his spurs, eventually linking up with myself and Mr Randall (guests for the night) for a mammoth drubbing of the support act. (*Dear Ron Atkinson, I scored two goals... message ends.*)

The walkie-talkie romance goes on. Security is hurried up and the coach is filled with sweaty heroes. Tonight the bar stays open, and the coach is being followed.

"Permission to lose them," croaks the driver.

Half an hour later a press officer is delighting in mixing methyl alcohol and weedkiller (with a dash of cream) for all to taste.

Depeche Mode are in a strange situation. A string of diamonds has already secured their future. They're moving onward and upward, but can they sustain their rampant rise to the top? Will they just end up being yet more rock reclusives?

Alan: "I think the problem is you just get bored of answering the same old questions and having to explain everything you do."

Martin: "I can understand why Bowie very rarely tours and never gives interviews. He's done it all before. I mean, we're in such a lucky position but sometimes you just think, 'Where's the excitement?'"

"Hey," gurgles Ronnie, "is it true about the whips?"



DEPECHE MODE: it's a lot less boover with a hover, lads

SCANNERS

EDITED BY TONY MITCHELL

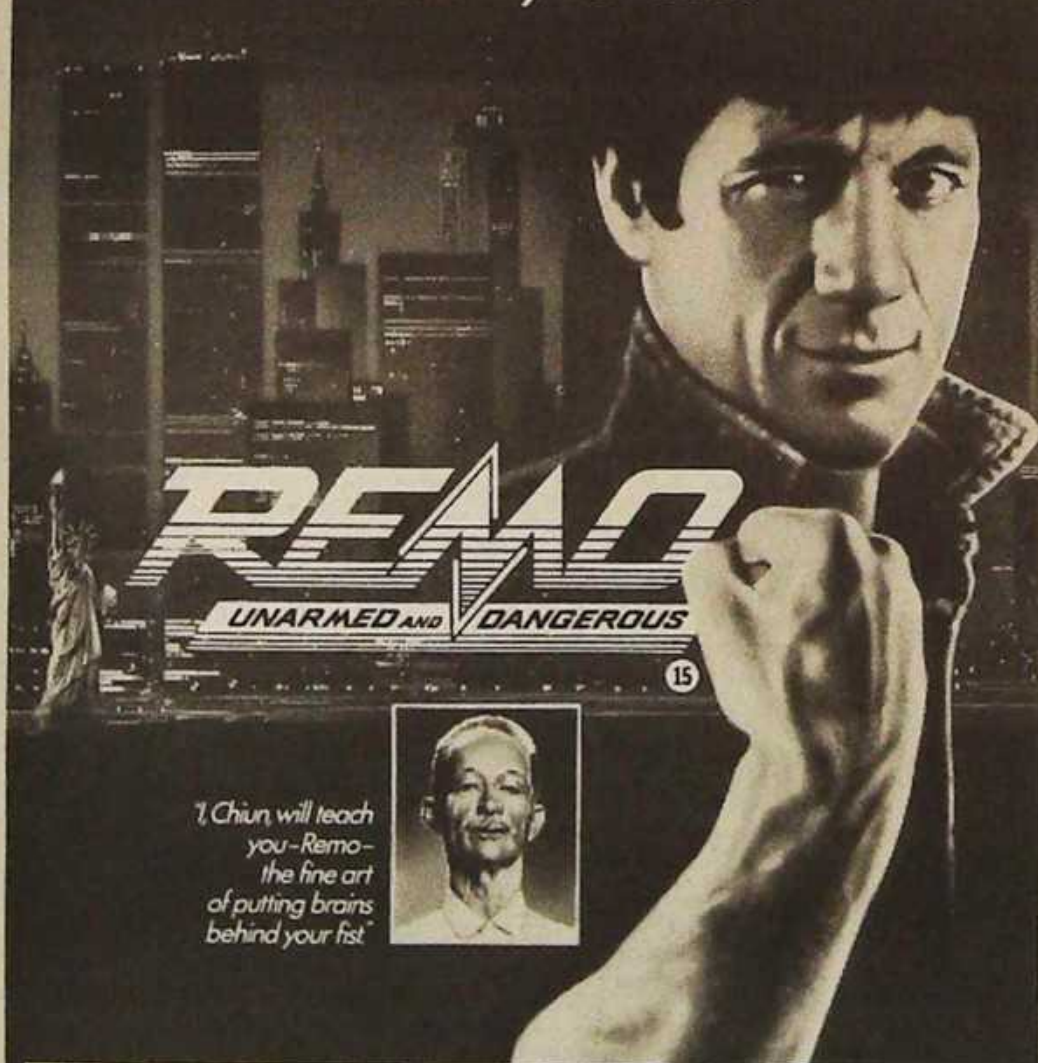


STUFF SUPREMO Larry Cohen

SANDY ROBERTSON gets his just desserts with LARRY COHEN and his. . .

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MOE GOES Stuff hunting



BOW-WOW-WURRGHH!

THE EXALTATION of trash has reached new peaks in recent years, especially in the arena of cinema: who needs art flicks with dangerously huge budgets when you can get your message across in the guise of a cheapo horror movie? And the front-runner in this field of meaningful mayhem is Larry Cohen.

A New York kid who drew his own, elaborately detailed comic strips, Cohen started out as a director on American TV series such as *Columbo* and *The Defenders* before graduating to exploitation epics like *Bone* (released here under the daft title *Dial Rat For Terror*) and *Black Caesar*.

The success of his tale of mutated babies, *It's Alive*, set the seal on Cohen's reputation as a man who could deliver intelligent shocks without breaking the bank. He went on to make the cult hit *The Private Files Of J Edgar Hoover* and is now an established figure in the horror-cum-exploitation cinema, about to direct the third part of the *It's Alive* trilogy and briefly here in the UK to unleash *The Stuff*, his latest film.

The Stuff, like all Cohen pictures, has a message beneath the madness. Ostensibly a tale of a dessert (!) that tries to take over the world (*Invasion Of The Body Snatchers* meets *The Blob*), it has something to say about American society. Or so says Cohen, an amiable, deadpan man whom I find ensconced in the depths of an old London hotel.

"America is just polluted with fast-food," he sighs. "Some towns are just nothing but a string of fast-food stores and then it's over. You say, What happened to the town? And they say, That was it! You just passed it! And I'd say 50 per cent of the commercials on TV are for fast-food, the kids are barraged with this stuff, telling them how great it is to eat these hamburgers... It's embedded into their subconscious."

"You know how they used to say, if you can get a child young enough you can get 'em to be any religion you want 'em to be? Well, they're getting

into these people's heads so young, they're gonna be junk-food addicts their whole lives."

"Even the Hoover movie... he was a product himself, he sold himself to the public with movies and TV shows and paperbacks about the FBI... Nothing was ever sold to the public as cleverly and successfully as the image of the FBI. For 40 years it was immune to any criticism whatsoever. Mr Hoover and *The Stuff* are very similar in a way. They are both served to the American public, and basically they are frauds."

This criticism of society runs through nearly all of Cohen's work, even something as off-the-wall as *O - The Winged Serpent*, a movie about Aztec sacrifices and dinosaurs in New York!

"We had a lot in that one about the media-hype of taking this punk and turning him into a big-shot because he knew the whereabouts of this monster. That's what happens in today's world, nobodies are turned into somebodies... and then they write a book. Even murderers and psychopaths write best-selling books!"

Larry Cohen shows no sign of letting up on his barbed series of filmic jibes at the way we live. As well as the third *Alive* movie, he also plans *Fit To Kill* (a lampoon/horror flick on the body-building culture) and a sequel to Stephen King's *Salem's Lot* - with the vampires as the good-guys.

"We got very American vampires, who came over with the Mayflower... among the oppressed people of Europe who came to America, none was more oppressed than the vampires... They don't really wanna kill human beings and drink their blood. Nothing is more disgusting to them than humans with hepatitis and pollution of the blood, diseases and AIDS."

"They raise cattle and they just take a little blood each day. A cow has eight times as much blood as a human being, and they don't even have to slaughter the cattle."

"Vampires are more humane than we are."

SANDY ROBERTSON

MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday April 27

1959 Birthday of Sheena Easton, in Bellshill, Glasgow.

1972 **Blue Oyster Cult's** road manager **Phil King** died (aged 25) when he was shot through the head during a gambling argument in New York.

1976 **David Bowie** was delayed for hours by customs officials in a train on the Polish-Russian border, when they took exception to Nazi books and mementoes found in his luggage.

1981 **Gary Numan** played his 'Farewell To Live Performance' concert, at Wembley Arena.

1981 **Ringo Starr** married actress **Barbara Bach**, at Marylebone Registry Office.

Monday April 28

1963 **Andrew Oldham** resolved to become **The Rolling Stones'** manager, after seeing them live for the first time at Richmond's Crawdaddy Club.

1969 **Jimi Hendrix** announced that he was to use former army buddy **Billy Cox** as his bassist on future live work, with drummer **Buddy Miles**.

Tuesday April 29

1948 Birthday of **Michael Karoli of Can**, in West Germany.

1967 Death of bluesman **J B Lenoir** (aged 38), knocked down by a car in Urbana, Illinois.

1967 **The Fourteen Hour Technicolour Dream** was held at London's Alexandra Palace in aid of International Times. Featured acts included **Pink Floyd**, **Soft Machine**, and **The Crazy**



BOWIE: It's only reich 'n' roll...?

World Of Arthur Brown

1972 **John Lindsay**, Mayor of New York, made a personal plea to US immigration authorities to drop the deportation proceedings against **John and Yoko Lennon**.

Wednesday April 30

1966 Death of singer-songwriter **Richard Farina** (aged 29), brother-in-law of **Joan Baez**.

1978 **The Clash**, **Tom Robinson**, **X-Ray Spex** and **Steel Pulse** played in a Rock Against Racism rally held in Victoria Park in East London.

1983 Both **Thin Lizzy** and **UFO** officially disbanded.

1983 Death of **Muddy Waters** (aged 68), one of the most widely influential bluesmen, of a heart attack in hospital at Downers Grove, Illinois.

THE MAN WITH TWO BRAINS

(Columbia-EMI-Warner)
ORIGINALLY RELEASED in the UK on video – an act of little faith by its distributors – *The Man With Two Brains* finally gets a theatrical airing and cinema audiences get to see the funniest Steve Martin movie since *The Jerk*.

The plot is typical Martin madness, egged on by the er, sensitive direction of Carl Reiner in their third lunatic collaboration. Steve plays the world's greatest brain surgeon, Dr Michael Huhnhurr, who falls in love with a brain in a jar. His wife, a sultry maneater played by Kathleen Turner, has already killed off one husband and is intent on getting her hands on new hubby's inheritance.

To complicate matters, there is the Elevator Killer, who unwittingly provides Vienna-based Dr Neccsiter (David Warner) with brains for his revolutionary transplant research, and turns out to have a most unlikely identity. And there's Ms Turner's habit of denying Martin his conjugal (on the grounds that she's still got a headache from the brain surgery he performed on her after running her over) while happily humping Ramon the gardener.

With more rib-cracking one-liners than a whole series of *Spitting Image* – and every one of them a complete non-sequitur – *The Man With Two Brains* is much more than just a promo video for the cranial screw-top method of brain surgery. See it now and laugh your head off.

TONY MITCHELL

WENDY O'WILLIAMS Live

(CBS/Fox Video)
 BREASTS HEAVING, rippling flesh glistening with pouring sweat, Wendy O'Williams may be no one's idea of a sexual plaything. But then, neither is this fierce streetwise dominatrix restructuring the sexist anatomy of the heavy metal beast.

She's simply working hard for her money. Pandering to the unarticulated needs of soulless, characterless pubescents and adolescents of up to 40 years of

age. As are AC/DC, the UK Subs and Sique Sique Sputnik.

The heavy metal sphere is endlessly restrictive, if you see what I mean (and hence its longevity?), but sociologically it differs only in degree from many other equally preposterous movements which also exhort the young and the foolish to enlist in some mass search for a common identity to see them through to intellectual maturity.

Judged simply as a single manifestation of a spirit which can, at rare moments, achieve a rarified beauty, Wendy O does fall flat on her face. The hollow relentlessness of her shoddy riffing and her ugly, coarse breast-beating and clenched-fist caterwauling are of only a slight and perishable charm.

I was at the Camden Palace the night they recorded this. And I almost enjoyed myself! Putting such an act on video merely underlines what an immediate and transient medium rock 'n' roll usually is.

I only watched this through to see if that black leather bikini top really did fall off towards the end.

It does, so the pubescents and adolescents among you had better snap this one up sharpish.

ROGER HOLLAND

THE CURE Jo-Anne Greene DEPECHE MODE Dave Thomas

(Bobcat Books)
 FROM TULSE Hill to Holborn Viaduct is a train journey of not much more than 15 minutes. I think it's important that you know this because today on my way into town I read *The Cure* from cover to cover.

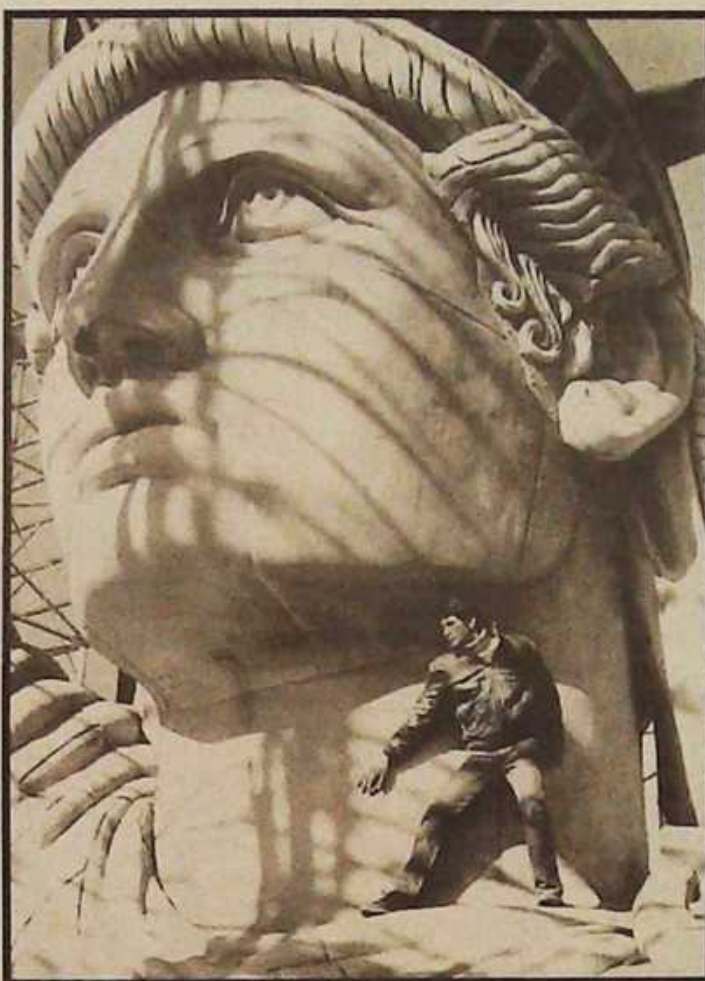
And on the same journey home I did exactly the same thing with *Depeche Mode*.

These are two bands I really rather care for. Two bands I would have liked to have learnt a little more about.

There are a number of finely written and revealing rock biographies about. There are a number of writers with the ability and the insight to create more. And there are publishers occasionally prepared to commission such books.

Unfortunately there are also books like *The Cure* and *Depeche Mode*.

ROGER HOLLAND



FEARLESS FRED goes for the jugular

ARMLESS!

REMO – UNARMED AND DANGEROUS

(Orion)

APPARENTLY REMO Williams is a cult figure in the States. The *New York Times* described him as "a hero for the '80s", and at the last count, the cop turned superhero has featured in 62 of *The Destroyer* series and been read by over 30 million readers.

Impressive figures, but it's news to me. This is meant to be the first of what I hope won't turn out to be 62 sequels, but, as tales of ordinary guys who become supermen go, it could have been a lot worse. In fact, Fred Ward – who played Gus Grissom in *The Right Stuff* and follows fellow astronauts Ed Harris and Scott Glenn into the limelight as a star in his own right – ain't half bad as the cop who is transformed into a Rambo with laughs.

"We need someone and you're the best we could get," growls his hard-bitten superior. "If I'm the best you're in trouble," says he.

But the real scene-stealer is Chuln, a Korean mystic and expert in the martial arts who has a passion for soaps. He shows our Fred how to fight, not to mention walk on water, and between them they take on corruption in the corridors of power. All in all, *Remo – Unarmed And Dangerous* is pretty entertaining stuff, with some brilliant gags and one-liners, and a very unusual line in kung fu.

JIM KITE

DECEASED

CEASE FIRE

(Odyssey)

IN ALL, some 58,000 US troops died in Vietnam, and 50,000 have died since their return to the States – an appalling statistic and one which until recent years has been completely ignored. It is only now that enough books, plays, records and films have been made to highlight the problems of the returning Vets that the situation has begun to ease.

Cease Fire joins *Rambo* and *The Year Of The Dragon* in the ever-lengthening list of movies on the subject of the long-term effects of war upon the soldiers who returned; "surviving and coming back, that's the real hell".

But *Cease Fire* won't be seen for long in the cinema and will go straight onto video. It's a low-budget, low-key affair, honourable and decent in its own way, but overlong and a mite too self-indulgent. It tells the story of two Vets who are out of work and out of luck.

One of them has a family and shouts at his kids, has bad dreams and wakes up at night in a cold sweat. The other has a broken marriage and paints "weird shit" oil paintings when he's not out with his buddy swapping stories about Nam and getting drunk. One of them pulls through and one of them doesn't, and you don't need a crystal ball to know which one is which.

Depicting two ordinary sort of guys, the dialogue too often descends to the "Viet-f---ing-Nam, what a f---ing jerk-off" level which doesn't do much for the narrative, nor help the audience to understand and sympathise with the characters. Still, the message comes across loud and clear and even if *Cease Fire* rarely rises above the level of your average made-for-TV movie, its heart is in the right place.

JIM KITE

BILL NELSON**GETTING THE HOLY GHOST ACROSS**

ALBUM
 +
 CASSETTE



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PG

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Executive Producers EDWARD R. PRESSMAN and IRVIN SHAPIRO

Produced by ROBERT TAPERT

Written by JOEL COEN & ETHAN COEN & SAM RAIMI

Directed by SAM RAIMI

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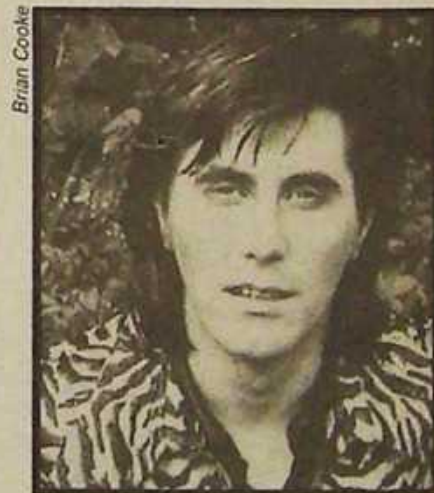
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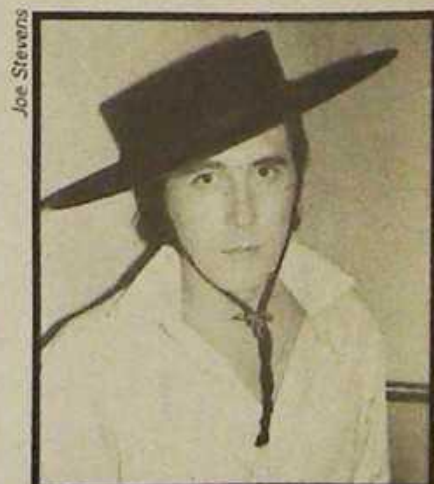
Roxy Music

“A FABULOUS

MR SPENCER



TIGER FERRY 1972



EL BRY 1973

With the release of a double album retrospective **ROXY MUSIC** and **BRYAN FERRY** bring life back to the streets. **RICHARD COOK** overviews the Strand master's flash, and **MR SPENCER** swoons to the thrill of it all

CREATION''

ROXY MUSIC did so much. They refused to be dumb, contrary to the meathead spirit of the early '70s which spawned them, but they were equally intoxicated by the stupidity of glamour.

So what we got, we haggard children of 1972, assailed on all other sides by art-rock, hard rock and blubbery British blues, was a seizure of gorgeous, loud, lip-smacking style. In Roxy Music, we were gifted with the first art deco jukebox that rock threw up. They stirred in kitsch, violence, loneliness, speed, electricity and an awful lot of make-up. And they had brains too.

The band that recorded 'Roxy Music', one of rock's most brilliantly careless debuts, sounded as tackily good as it looked: Bryan Ferry's debauched matinee idol, Eno's plastered doll visage and squirting electronics, the thunderous glow of Phil Manzanera, the morose eagle profile of Andy Mackay. The record was an amazing trick bag of alternately mad and hurtful scenes of post-romance, and they struck an even more audacious blow by refusing to release any singles from it. 'Virginia Plain', a smack in the eye of potbellied Britrock, an avalanche of Ferry's snapshot images, and the unfathomable prowling drone of 'Pyjamarama' were recorded afterwards specifically as singles. Paul Thompson's drums bullied this music along as effectively as anything that hard rock could do, but it was the squabbling blitz of ideas on the surface that made Roxy revolve.

Almost instantly, a distance sprang up between Ferry and the rest of the group; specific friction between the singer and Eno brought on the latter's departure. If Roxy Music was a cabaret for Ferry's wilder notions, he seemed equally interested in becoming an interpretative crooner, a Sinatra of glam. Both 'These Foolish Things' and 'Another Time, Another Place' seemed to suggest as much. On these two slight but impeccably crafted collections of rock and pre-rock covers, Ferry's warbling struck a precarious and effective balance between camp and melancholy truth. 'A Hard Rain's Gonna Fall' and 'Smoke Gets In Your Eyes' are perfect examples of the manner.

'Do The Strand', a perverted dance manual, is a sneering re-write of 'Virginia Plain': this and the rest of 'For Your Pleasure' refines all the postures of the debut without making any important changes. The towering 'Stranded' though, breaks through to the very different ground. Ferry shaped the sound to his own ends in a way that made the group suddenly slam into focus: 'Street Life' is as energised as anything on the first two records but far more coherent, more purposeful. The rough edges were blunted without sacrificing the hot intensity of Ferry's

best plans. As if testing his powers, the singer chose to rework several old Roxy songs for his third solo LP, but it was the exuberant gallop of the title track, Wilbert Harrison's R&B chestnut 'Let's Stick Together', that stood out.

BY NOW Roxy and Ferry had progressed far beyond their original cultish beginnings. The group that made 'Country Life' and 'Siren' were one of the world's major rock attractions, and the ultraconfident music of those records is a frequently mesmerising expansion of their first experiments. 'Love Is The Drug' from 'Siren' is as hard and cold as diamond: now that Ferry was an exalted inhabitant of the glamour world he once only imagined, his songs took on a brittle touch of irony. It was this and the refinement of the music to a point where it could progress no further, that brought about the band's first disintegration.

When Roxy came back together in 1979 and delivered 'Manifesto', it was only Ferry, Mackay and Manzanera who remained, and Ferry called all the shots. The year before he'd released the troubled 'The Bride Stripped Bare', from which the brief stab of excitement 'Sign Of The Times' is an atypical but compelling selection. But Ferry's real answer to the new wave – which had begun to look back to early Roxy for ideas – was to fashion a sparse, carefully textured, luxuriantly melodic club music: soundtracks for the pale loneliness of the late '70s. 'Dance Away' and 'Oh Yeah' proved that Ferry suffered more elegantly than any of the young pretenders; 'Angel Eyes' was a divine smooch. If this late Roxy could sound a bit hollow, a beautiful marshmallow groove, Ferry maintained his skill at aiming a touch of class at the charts.

'Avalon', the last Roxy Music album, managed to polish this final music even more perfectly. Ferry had gone back to a glistening, classical symmetry; the melodies and movements of 'Avalon' and 'More Than This' dovetail into a flawless design. But Ferry eclipsed any complaints about this music lacking 'soul' with his extraordinary 'Boys And Girls', a record that makes all his earlier songwriting seem like sketches for a masterpiece. This complex, astonishing LP demands an essay to itself: suffice to say that 'Slave To Love' is an addictive taste.

This story walks away with a whistle, and ends on a record that, like the opening 'Virginia Plain', was a one-off single – Ferry's lustrous tribute to John Lennon, 'Jealous Guy'.

One romantic tips his hat to another: a deathless epitaph indeed.

RICHARD COOK



MR COOL 1974



FORCE'S FAVE 1975

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STEVIE RAY VAUGHAN



Reviewed by
Mr Spencer

SINGLE OF THE WEEK

THE SHAMEN 'They Might Be Right' (One Big Guitar) From Aberdeen they come, full of their own importance, and rightly so. The Shamen are heroes, the only completely *startling* new group among a pile of almost a hundred.

Their cheeky sledgehammer approach puts them immediately among the semi-finalists, but the offer of a free Diet Coke clinches it. A winner.

The Shamen are a potent force, they ride head first, downhill on a collision course with Julian Cope, Magazine, '60s psychedelia and a truck marked: Danger - Hallucinogenic Drugs!

On impact the various components become one, and the crazy substances are quickly done away with. This explains why the music staggers off in so many directions at the same time.

Three boys and a girl, using guitar and keyboards to caress the imagination or, alternatively, to chop you into five sections and throw you onto the log fire.

Influenced, it is alleged, by *Star Trek*, Love, Electric Prunes and The Cure (but not Anne Diamond), this fine body of men and women appear destined to cause a few ripples in important places.

The Shamen also have a very confusing name.

GHOST DANCE 'River Of No Return' (Karbon)

Slinky magnificence from Anne Marie (ex-Skeletal Family), Gary Marx (ex-Sisters Of Mercy) and a big geezer called Etch.

The title track on their debut 12-incher reveals an impeccable sense of style - a precise and smouldering jolt to the senses.

The three remaining numbers are a good deal shakier, disappointingly flaky around the edges, perhaps, but this is just the start.

ORCHESTRAL MANOEUVRES IN THE DARK 'If You Leave' (Virgin)

Immaculate, polished pap from rock's answer to bicarbonate of soda, or an intellectual Mike Smith, or a pillow forced over the face.

An insipid, suffocating and spirit-sapping ditty from the band you listen to as a - crazy apeshit let's go bonkers - respite between Dire Straits LPs.

CHUMBAWAMBA AND A STATE OF MIND 'We Are The World' (Agit-Matter Records)

San Francisco's State Of Mind team up with England's only hip anarchoes and reproduce any listenable bits they can find in the Crass back catalogue.

Redundant folk-thrash accompanies... The Message: Reagan and Thatcher are wicked, manipulative bastards; a surprisingly fine booklet explains exactly why.

Unlistenable but praiseworthy, with a unique promotional campaign - the blasting away of a number of Libyan civilians.

TAVARES 'It Only Takes A Minute' (Capitol)

SHALAMAR 'A Night To Remember' (MCA) More ancient disco goes under the knife, to have removed whatever endearing qualities it may have once had.

If these songs really were 'classics', the mutilation they've suffered in the name of progress (pardon me?) would provoke spontaneous street rioting.

BLANCMANGE 'I Can See It' (London)

Meanwhile, a handy example of that

authentic 1980s sound. As inspiring as a pair of curtains swishing open, only heard via an Emulator and with a set of electronic drums farting along in the background.

L'AMOURDER 'Tin Drum' (Fun After All)

Finnish subversives with a Gary Glitter-meets-Lemmy-meets-Charlie Harper type of sound. Get the idea?

Chaotic and inscrutable, foreign punks with daft haircuts. Love 'em to death.

THE BATFISH BOYS 'Crocodile Tears' (Batfish)

Simon D's unique vocal characteristics rise from the mix and 'Tears' neatly sidesteps the rut marked Standard Rock, but with only inches to spare.

Coming from a one time March Violet (long ago now, when the band were still a thrilling proposition decked out in magical shades and scruffy overcoats) this is a bit depressing.

THAT PETROL EMOTION 'It's A Good Thing' (Demon)

Magnificent and without a care in the world, effortless, charming and fresh.

The elegant guitar melody speaks a thousand words, bristling energy coupled with an ear for the divine.

Ex-Undertones get it spot on. A dreamy release.

CHROME MOLLY 'I Want To Find Out' (Powerstation)

THE FIRM 'All The King's Men' (Atlantic) KEEL 'Because The Night' (Vertigo)

Chrome Molly are upwardly mobile and perform melodic metal; The Firm are old, quite popular, and make for OK listening. Keel, on the other hand, have massacred a perfectly good song.

Fascinatingly, despite their artistic differences, the above people have at least a couple of things in common. These are apparently huge genitals, and that they all know how to have a bloody good time.

Are these really such bad things?

THE FIFTEENTH

'Andelain' (Tanz) Spooky guitars and spunky, funky bass slapping. Powerful after dark music for intellectual goths.

ZERO VISION 'Scenery' (Gema)

The same applies to this plucky West German band. Strictly for the more discerning punter.

BRETT WICKENS AND JAH WOBBLE 'Between Two Frequencies' (General Kinetics)

Unsettling bass dominated rumble. Wobble at his best.

TWISTED SISTER 'You Want What We Got' (Atlantic)

After three attempts, the title is correctly typed... and hell, such a surprise!

This is virtually lovable, almost cuddly, and very much like 1973 Slade.

Bubblegum metal, with only a wondrous guest appearance by Alice Cooper to rescue it from complete blankness.

MUMMY CALLS 'Let's Go' (Geffen)

Drippy ABC revivalists. Stop laughing, it's not supposed to be funny.

ROBERT PALMER 'Addicted To Love' (Island)

Grunting and groaning, dream fella Bob shifts his poetic bulk onto another foot.

Music plays, and the singer begins to shake his ugly, swollen body in what he assumes to be a rhythmic fashion.

From the mouth region comes a sound akin to the churning of a bucketful of mud.

Outside, for no particular reason, there is a sizeable queue of gorgeous, leggy females, all of whom are patiently awaiting their chance to meet Mr Palmer, so to speak, in the flesh.

Does this strike you as odd?

THE TEMPEST 'Didn't We Have A Nice Time?' (Magnet)

Perky, fiddle based romp from Liverpool outfit.

ELECTRIC LIGHT ORCHESTRA 'So Serious' (Epic)

Joking aside, and regardless of what others might say, ELO were among the finest, most consistently classy bands of the '70s.

This kind of lightweight drive! is doing irreparable damage to their good name. Give it a rest, Jeff, while there's still time.

DIANA ROSS 'Experience' (Capitol)

Quite nice, although tarnished by heavy Gibbs Bros presence.

Evil woman, indeed. What a saucy lady!

THE SCREAMING BLUE MESSIAHS 'Smash The Market Place' (WEA)

The aggressive title suggests noise galore and a barely repressed fury. Instead you get a snappy, Diddleyesque chugalong. Pleasant, but nothing more.

SHERISSE LAURENCE 'The Love Of My Life' (Ariola)

In just four minutes, the Luxembourg entry in this year's Eurovision Song Contest has radically altered my opinions on everything from housing shortages to the acid rain problem.

Sherisse Laurence, will you marry me?

ANNABELLA 'Fever' (RCA)

One time post-punk wild girl is reduced to recording a hi-tech cover version of an old Peggy Lee tune.

Miserable, pointless, and a bit sad.

HEAVEN 17 FEATURING JIMMY RUFFIN 'The Foolish Thing To Do' (Virgin)

Despite being their first single in ages, utterly disposable.

PETE TOWNSHEND 'Give Blood' (Atco)

Unexpectedly, rather powerful, although not quite on a par with Roger Daltrey's excellent 'Under A Raging Moon', which recently sunk without a trace.

CHATSHOW 'Red Skies' (Tanz)

Romantics get all doomy over expertly restrained drums and evocative guitars. Melodramatic but classy.

TED CHIPPINGTON 'She Loves You' (Vindaloo)

Ted's name is already held in awe at all the capital's top music biz watering holes, and it's hardly surprising.

Faced with the task of tackling a song of this magnitude, Chippington doesn't panic, but he keeps his cool and takes the sophisticated, ultra classy, laid back approach.

In effect he kills the tune

stone dead, which explains why he is surely the Messiah.

PUBLIC IMAGE LTD

'Home' (Virgin) There are Rotten hits, and there are Rotten misses, the latter normally following immediately after the former.

Despite its obvious greatness, 'Home' will undoubtedly flop; the laws of synchronicity dictate these things.

THE RAMONES

'Something To Believe In' (Beggars Banquet)

Something of a departure for the boys, being a cheerful, melodious, oddly Christmassy number. A hit.

DIRE STRAITS 'Your Latest Trick' (Vertigo)

After the no holds barrier musical anarchy of 'Walk Of Life', these veritable antichrists lull us smoothly and deftly back into our respective comas.

Surely, the most despicable people ever to have walked the earth.

PETE WYLIE 'Sinful' (MDM)

A bit grand, this one, big and bold, possibly another cult classic to Pete's name.

THE BLOW MONKEYS

'Wicked Ways' (RCA) What exactly is it that makes this desperately ordinary group appear so special to so many otherwise rational people? It's beyond me.

GIRLSCHOOL AND GARY GLITTER 'I'm The Leader Of The Gang (I Am)' (GWR)

Not half as dreadful as one might imagine.

THE CURE 'Boys Don't Cry' (Fiction)

New vocals, an updated mix... why?

WATERMELON MEN

'Seven Years' (What Goes On) Ditto as The Blow Monkeys.

DIG VIS DRILL 'Cranking Up Religion' (Native)

To end on a fabulously sour note, a band who quite possibly are Dire Straits in reverse, escapees from a mirror dimension.

These kids don't dig God, and they sound wonderfully filthy. Mark Knopfler would run a mile, so hearty slaps on the back all round.

THE CRACKED

THERE ARE few things as heady or hasty as the rich and pungent tang of imminent success, acclaim, realisation.

What is there?

Well, a lot of anguished waiting for sure, much bruised soul-searching, the prickly heat of self-doubt, nerves then filed to a precariously thin thread, much desperate hoping, just like willing it all to happen at once – even if it doesn't last for ever – and to hear it rumbling and closing and embracing, praying silently that the dream isn't sweeter than the taste this time.

If it hits you like a sudden black thunderous bolt, then that's different – better, even. Then, your only defence is instinct. Maybe chance. There's no plotting or planning, no time to swoon and swerve to the rhythm of possibilities, all the notions of glamour, fickle fame, the urge to self-destruct like the rest, to return to where you came from in the first place, right back to that anonymous sanctuary of ner'er-do-well everydays, slap back to normality.

But when its hectic arrival is anticipated, you just wait, wait and agonise.

When it is that inevitable, you wonder... well, here it comes, what's it going to do to me, scare or seduce? What were those ideals? All those tiny, incidental things like... what's my lover/mother going to think? How's it going to shape me? The ego, the money, the steamy pressures and expectations, the crushing demands on time and energies. The false flatteries and the outward lies, the temptations and the trials.

Rolo McGinty is tossing these teasing thoughts high up in the air just now, wondering where they'll land for him.

AS I stand at the door of his Peckham home, the hot blasts of the first Woodentops album are twisting their noses inside. Rolo, star-elect, full of stiff-necked thrills, ushers me in...

Do you always wake up to this? Do you always rise to The Woodentops?

He grins the grin of a man perched on the verge of getting there, after a few false starts and a host of hungry, premature expectations. The grin of someone who knows his time is close and he's licking lightly at the prospects, obsessed and – like pandemonium and Pollock – knocked sensible with the splattered chaos of all these charged possibilities.

This afternoon, we'll sigh and scream, we'll cross swords with pop's natural skin-deep steep, we'll let the tail wag the dog and think surely about success and its complexion.

All afternoon, Rolo will fidget and fall in love with his dreams (and his doubts even). At the end of the most lengthy and satisfying interview I've ever been involved with, I'll at least know how much this means to him.

We've a new single and a forthcoming album

to cause a ballyhoo around. Rolo's been stuck in a studio for some time crafting these things, and now he's somewhere between the act of creation (with the flush of satisfaction) and this troubled, contemplative wait. All afternoon, he alternates: between the sober, curious boy waiting for his moment, so frowning, so brilliantly concerned with the detail...

"When I'm pulled out of context and studied, then I look mad but that doesn't worry me," he tells me.

And between the frantically involved pop boy. At play. Enthralled, excited, deeply concerned. Sometimes jumping up – "You have to see this video, you have to, you have to" – sometimes reaching for the switch and revealing another snatch of his first, forthcoming album, wired up and going somewhere...

Alternating between his rakish recollections and his frank revelations.

"This album! For a month, I stayed up until five o'clock in the morning, getting to the studio at eleven, a total raving speed freak. It's been the biggest obsession ever, the closest I've been to doing something completely true. It's the most talking I've ever done, the most amphetamines, the most lively I've ever been, the most grown-up I've ever been. God! The biggest obsession ever!"

For most of the afternoon, he shudders and shakes with the awe of all this, those possibilities running brightly amok. Something like the feeling when you're at school, balancing on the two back legs of your chair, then you suddenly jerk back like a sudden wrench and you think you're going to fall, until the body propels itself abruptly forward. Something like that. All in a shiny, split-second.

AS WE'VE already said, The Woodentops have been hovering and sometimes staggering on this grassy verge for some time now. From the start, they've always been the most gleaming contenders.

'Plenty' – one wistful, minimalist skirl of psycho-pop – loudly announced their presence back in 1984, with a precocious abundance of *uhmmppp*. Then, the year following, 'Move Me', 'Well Well Well', 'It Will Come' arrived, breezing with felicitous loose phrases, action painting pace and goose-pimples. At the end of last year, The Woodentops seemed to have peaked and, surprisingly, were still caught in a car-chase for their first hit.

"All the reviews at the time," Rolo recalls, "were totally crap, but they were true. People were saying that we were useless and complacent, the absolute pits. I could make excuses for that... but they were right."

"We were getting so shabby about everything, everyone getting into the routine of being regular performers. Everything we had spoken about in the first year and a half had slipped and we were actually saying to audiences, Look, this is really boring right? And they were like, Whaaaat? Then, suddenly, we were about to make this album that everyone kept telling us had to be important. We just wanted it to be valid more than anything."

"It turned out to be more of a game than a battle. At first, it started off as a battle but it turned out to be as easy as the other singles."

'Good Thing', a brand new single, is as

streamlined and glazed as The Woodentops have ever been.

"Our first proper matching of softness and hardness," as Rolo puts it.

With its caressing lilt and infectious temper, it could be the one to nudge the hymen of chartland and make it quiver nervously.

"I've always talked about that hard-soft thing before, but we've never been able to do it before. 'It Will Come', the previous single, came very close but the balance wasn't right – not for the charts anyway. But 'Good Thing' literally cuts hard and soft in half. Quite often women can appreciate a man who is strong but capable of being gentle. Gentleness on a tough person is more becoming than the other way around."

"It wasn't because of women that these songs are structured so, but that seems like a good way to articulate it. Because it has this hardness about it, it means that it's allowed to be soft. The character in 'Good Thing' is not taken from a love affair, but it's about someone as important as a lover. It's about the fact that some people make you feel capable of being genuine, being yourself, where you can communicate without any neurosis."

When Rolo McGinty sidesteps to the subject of The Woodentops' forthcoming debut album, he gets all glassy-eyed, still so close to its conception; far from precious, more flutters and nervy shuttles. At one extraordinary moment, he reaches for the track-listing and gives me a critical guided tour. It lasts a full 20 minutes, and I just sit there and sway to all this itchy delirium.

"We wanted to make an LP that was modern," he gasps. "It's important that we don't sound revivalist. Lots of people think we're some sort of Teardrop Explodes revisionists. But we've never been a copycat band. With Bob Sargeant (Beat, Haircuts) producing, there're elements creeping in which we've never had before, definitely more melody anyway."

"The Woodentops have this black rhythm sensibility and not many people realise that. To a certain degree, we're also a folk band – just in the way we use the acoustic guitar, percussion, hand-claps and wooden skulls."

Yeah, but you're not June Tabor.

"No, not quite," he laughs.

"If I was reviewing this album, I would have to admit, though, that there might be some slugging going on, that it's one of the most extraordinary and incredible albums I've heard in ages. I always knew it would be, but we haven't been able to do it up till now. We've been nervously flailing our arms and legs about, covering up the fact that there's been a lot of crappiness about us. That's been sorted out without us losing the character."

"I know that, when I listen to it, it's completely mad. When I listen back to these songs, I feel nervous because it's me. If I don't get nervous, it's because I've glossed over it and it hasn't worked. There're different slices of Rolo coming out, some I've never seen before. I've been singing these songs for a few years but it's as if I've never heard them before. I'd love not to hear some of these things because they're so good, they're completely frightening."

At this point, he's slowly working himself up to a trigger-happy transport again – just about containing it all, all the frothing ferment finding words for its preserve.

"Oh, I get all this nervousness, soul, emotion and I don't honestly know what any of it is. When it comes to performing, it all comes flooding out, spitting out to stain the carpet. Now I'm starting to identify these things because I'm starting to hear them, even fear them."

"I'm starting to close my eyes in the studio, switch off the lights, imagine there's loads and loads of people, make myself extremely nervous... thinking a mixture of the crowd surrounding the guillotine, the audience at London University, being plonked in the middle of Madison Square Garden with an acoustic guitar and asked to do a song, the Legendary Stud Brothers..."

"This album! I thought it would be funny to call it 'The Good Time Love Album' because, in the titles, 'good' appears twice, 'love' appears twice and 'time' appears twice. But everyone said it sounded like some bad '70s hippy album. We might call it 'Giant' instead..."

HE BREAKS off impulsively to reach for the tape and play snatches for me. He just can't restrain himself any longer, so on it goes.

"I'm just so ridiculously huge about what I think of the music, that's where most of my fiction takes place. I could talk about every little aspect, every sound on every track, as detailed as I could talk about the lyrics."

We listen together and sometimes he'll press 'pause' and hammer out a point, then return again, fidgeting and waiting for my reactions to the most incidental events within the song's frayed tapestry.

I tell him it's brilliant, and I mean it. For a minute, he relaxes again.

He leans back and contemplates the drama of fame. We marvel at how delicate it all is, how bright-hued or brutal or how scared it is.

"So we release an album, then find ourselves playing really big concerts and this nervous energy might just suddenly burn me up. I don't particularly want to be a mayfly, lasting for five seconds simply because I didn't pace myself."

"At the moment, it's not so easy to say. Oh, I don't know what's going to happen next, because I do know. It's never been predictable like that before. I've got a hell of a lot of testing just coming up and I can imagine some of it but not all of it. Some of it I favour, some of it I'll pass."

We talk about fame's transient sting and how sometimes the ephemeral nature of its smokescreen can be the best thing about it, its Judas kiss glitter and its machiavellian sleight of hand.

"I've been asked about other pop people and whose careers I'd like to parallel in some way. The first thing I nearly always say is David Thomas. Then I think about it and it's so obvious that it has to be Julian Cope. He went through that enormous year and a half being huge, travelling the world. Well, he was testing himself all the time. Although I thought his erraticism was good, I now realise that it makes everything all the more difficult."

ROLO MCGINTY gives THE WOODENTOPS' debut LP a spin, causing JONH WILDE to blow his top over his latest obsession. PETER ANDERSON shakes the nut off his tree

NUT

"I know that I wouldn't do it his way. All the things that happened to him in that time completely turned his head around. I know that's coming my way now; it's just about to happen. I don't know how I'll manage because I'm not as intelligent as Julian. I write better bass-lines, but I'm not as bright, so I don't think I'm as capable of dealing with things. But I intend to come out alive."

"I know I'm going to be seen in a certain way. Naïve is going to be confused with stupid, energetic will be confused with thuggish. Luckily, I'm ready for it so I'll find it funny."

All this mounting attention, all this battle against falsification. Does it ever get too much?

"One day I went into a bank. We were rehearsing and I had a whole load of gear waiting in a cab outside, didn't have a penny on me. As the cab was waiting, the fare was clocking up. The queue was really long and there was only one cashier."

"Well, I finally got to the counter and they told me I couldn't take any money out. So they came out with my file which said I was an antique dealer's assistant from Kent. This is understandable because, at one point, my mum attempted to stop me going into music by deciding to sell pots and pans, drafting me in as her assistant. So they wouldn't give me the money, even though I was now in this band getting some kind of small wage paid in every week."

"It got so much, the cab still waiting, so I swore - This is f***ing stupid - and they went berserk and stormed off. Then suddenly, 200 Woodentops gigs, all that energy, all welled up into a ball and I shouted - This is f***ing crazy, I want my f***ing money and I want it now you f***ing bitch - as loud as I could, this giant scream. Well, the money just flew at me."

"It was like Alan Bates in *The Shout* film. And that's when I realised that, in some ways, you have to be controlled!"

SO ROLO frets over this oncoming hot flush and loose brushwork, preparing to challenge the chart pantomime to a bloodbath duel. It might be with the lush clamour of 'Good Thing' and, if not, then with 'So Good Today' from the album or something.

When it happens, when it all dangles in space just like magic, Rolo will scream madly and laugh at all this impatience, all the waiting. Maybe he'll become less mad, last five minutes and melt away, but I strongly doubt that. Whatever happens, there'll be a healthy, catarrh cough and he'll make all our latest newcomers look positively spinsterish.

Rolo in the charts, oh sweat, he'll be quickly addictive, like laughing gas, or lust. Rolo in the charts, watch your spine: Doctor Robert becomes Tony Christie, choking on the exhaust fumes, hamming up '(Is This The Way To) Amarillo' for all he's worth. Then Skin from Hipsway sensationally reveals he was the singer in casual Tin Pan avant-gardeners Accent before he snipped off his wedge barnet and opted, with some hypodermic persuasion, to perform soul by proxy, reviving the word 'middlebrow' in grand Music Hall style.

Rolo, meanwhile, with his nervous charm, his dark and threatening good looks, his joshing brand of abandon, will make the charts look like

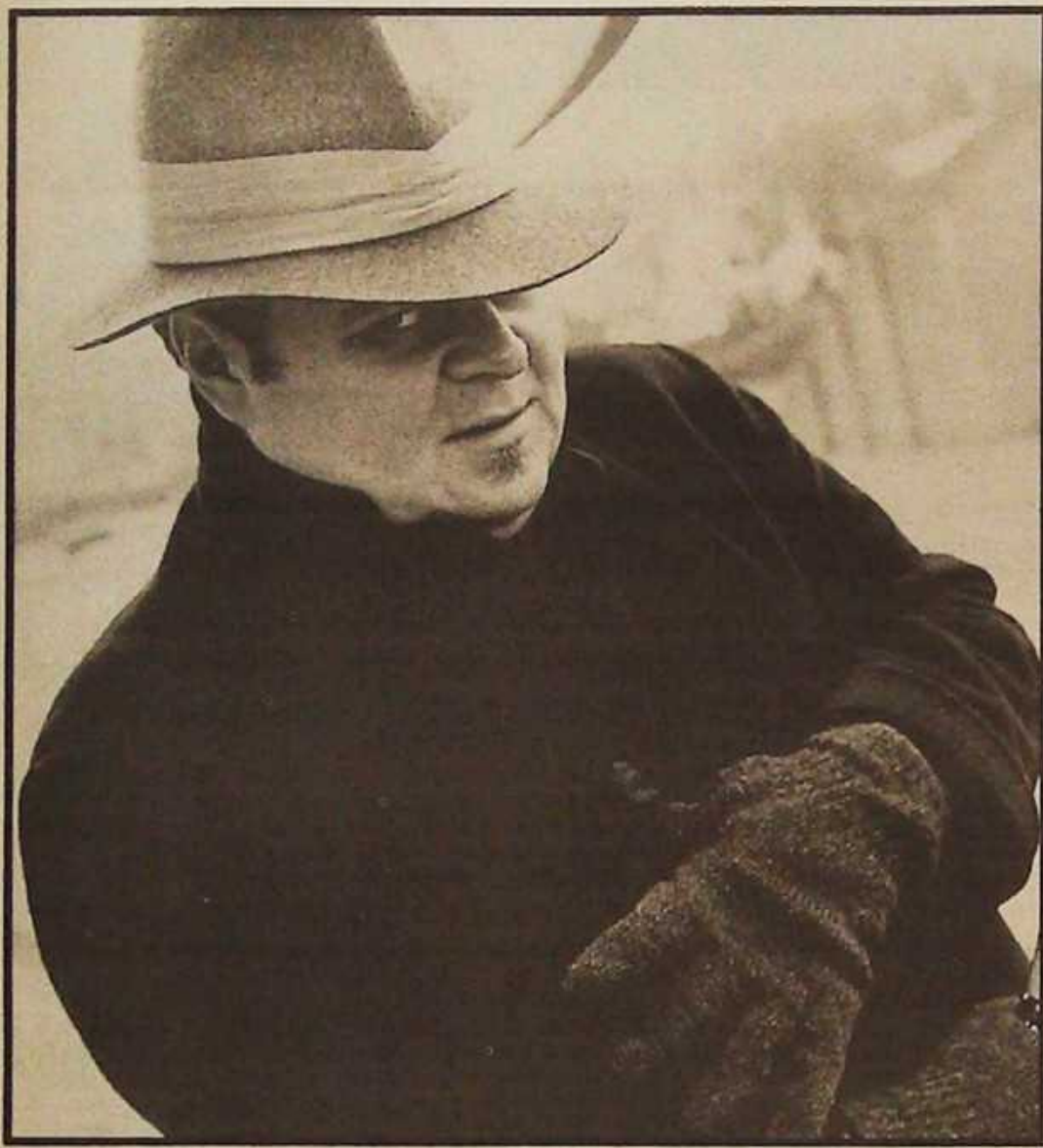
CONTINUED ON PAGE 36



ROLO: "I'm quite sure people think I'm a complete nutcase."

ALBUMS

RATINGS BUYBLAGHEARFLOGDUMP



DAVID THOMAS: this man thinks he's a "coffee train"...

DOUBTING THOMAS

DAVID THOMAS AND THE WOODEN BIRDS 'Monster Walks The Winter Lake' (Rough Trade ROUGH 90)* I CAN'T handle this one at all. Can I? Oh. Say it. Go on. I'm a ... say it. Say. I'm an ambulance. Wow!

Here are all the lyrics to the second track on side two of David Thomas' fifth solo album, recorded in Ohio.

"Makes me desperate. Makes me weird. Coffee train coffee train coffee train. I feel that train coming ... I feel fuzzy. I feel fuzzy. The coffee train doesn't stop here, does it? Oh."

It's early, and last night I played this record after burying a 13-day-old kitten. I hated it. I needed Al Green. I'm the sort of person who'd wish I had my camera with me if I was being eaten by the Loch Ness monster.

I phone Wilde, because I know he thinks Thomas is a deity and that this "bom di bom" subliminal minimal jazz is great dance music. Wilde is in a sulk with me anyway. When I say, "But don't you think this guy's a bit of a dislocated hopeless hippy? All this 'I am like a red tin bus' stuff?", he says, "Well it's not The Supremes."

It's not The Supremes. It's different.

So's taking your willy out in the revolving door of a large hotel and screaming: "I'm a squashy cucumber!"

I wouldn't do that.

David Thomas might, it strikes me.

If David Thomas is an inventive genius, I'm a bit styopid. I hope I have managed to count out the five stars at the top correctly.

CHRIS ROBERTS

BoDEANS 'Love & Hope & Sex & Dreams' (Slash/London SLAP 11)*****

THAT'S THE kind of title that belongs on a slim book of verse printed in gold leaf, not a rock 'n' roll record, surely.

Four Milwaukee boys get into the most beat up clothes they can find, rent a squad of guitars plus a drum that sounds like a steam shovel, and lope on down to the nearest bar to strum and thump in the hope that someone will fall in love with their music. The dream is to make their mark and the sex ... that's coiled inside the music like a contented python.

Put this first BoDeans album on and hear it hiss. The rock 'n' roll that the

BoDeans crank out is purely traditional, no surprise there, but there are (as the title teases) threads of golden verse embroidered throughout the rough sackcloth feel of this record and that's where the magic lies. Rock messiah T-Bone Burnett has laid producer's hands on these boys and—partly out of awe, partly out of sheer natural talent—they've delivered the goods.

'She's A Runaway' has got 'hit' sprayed all over it if someone with enough clout decides to ram it down enough throats. One of the BoDeans has got this nasal twang to his voice that (deliberately?) opens the basement door and lets Bob Dylan out, good Bob Dylan

that is, y'know, when he was dabbling with surrealism and had motorbike oil under his fingernails.

They're not too perfect, however, to overlook the occasional clinker. 'Rickshaw Riding' upset my concentration so badly that I found it hard to focus in on the record's remaining songs. Like a stab of toothache I was afraid that another painful attack awaited me.

Mercifully, my agony was short-lived but it was enough to throw me from giving them the five star treatment. BoDeans may be good but they're not great. Not yet, anyway. But that third album will be a classic, I can taste it already.

EDWIN POUNCEY

VARIOUS ARTISTS '10 Dance Records Compilation No 1' (10 TDR 1)**** **52ND STREET 'Children Of The Night'** (10 DIX 25)*****

JERMAINE STEWART'S 'We Don't Have To Take Our Clothes Off' is a dry hump of a song with a na-na rhythm, the dumb lyrics basically throwing it off. PP Arnold's 'This House Is Haunted' certainly scares me, and Frankie Kelly serves up tapioa Marvin Gaye vocals on 'Ain't That The Truth'—rescue me, side B!

DSM's instrumental 'Warrior Groove' has hip-hop connotations in title and artist but the scratching is minimal among xylophone plonks and heaving noises. The Conway Brothers come off like War on 'Raise The Roof', a task mastered by Parliament. But the focal point of '10 Dance' is the Tamla mellow vocal of Lonnie Hill on 'Galveston Bay'.

With their current stock of goodies, 10 could have compiled a tidier collection, and hopefully this is the quiet before the storm.

One of the lifebuoys of 'Comp No 1' is 52nd Street's 'Tell Me (How It Feels)' which also opens 'Children Of The Night'. A New York name, a refined funk sound, and this band's from Manchester! They write their own songs—that's five Brownie points straight away—then there are real bass lines (ten Brownie points), adding twice the feel when combined with the muted jazzy horns of the title track.

Diane Charlemagne (five points for name) has a potent enough voice, particularly on the 5th Avenue of 52nd Street's album, the single 'I Can't Let You Go'. A good debut album by the best and most likely to succeed of British soul bands I've heard in donkey's years!

MONICA CADY

TKO 'Below The Belt' (Roadrunner RR 9730)***

TKO'S NEXT album might just trigger off the biggest explosion in American hard rock since Ratt broke into the platinum bracket. They'll have to wait, though, since 'Below The Belt' isn't a real nosebleeder, it's merely good.

It's a points victory rather than the technical knock out promised and, even though Mötley Crüe managed to rake it in with the hopelessly substandard 'Shout At The Devil', TKO will need to be realistic and patient.

Still, derivative and formative as it is, 'Below' isn't all nappy rash and hit 'n' miss potential, and it's certainly worth a listen. Leppard, Aerosmith, Ratt and AC/DC are the most readily identifiable influences, and on 'Beware The Hunter' TKO dig out a swaggering riff to rival any of those big names.

It's strapping stuff, very encouraging, and a pointer to much bigger and better things. We'll see.

PAUL ELLIOTT

TERRAS BANGKOK 'Terras Bangkok' (Circle Do)****½

TERRAS BANGKOK are Dutch, and that's about all I can tell you about them. All I've got to go on is a minimally informative sleeve which states the (mini) album was recorded live this January and lists the band members who—considering the limitless hours of entertainment that are usually to be had when reading Dutch names—sound disappointingly unexciting.

So I have to turn to the very last resort, that of writing in glowing terms of the musical content of a very stimulating selection of six songs (debut?

ACCEPT 'Russian Roulette' (Portrait PRT 26893)**** WHEN THE three guitarists from Accept appeared on one side of the Hammersmith Odeon stage and goose-stepped all the way over to the other, for a few seconds my brain was a jumble. What?

It didn't take me long to make a connection though, and I laughed, long and loud. It was an intriguing touch, because instantly Accept became more than a well-choreographed, efficient rock machine. They were laughing too.

The seventh studio album from the German quintet, and even if there's no 'Balls To The Wall' here, they're working at it. Perhaps it's their native Teutonic seriousness, but there's a wholesome, meaningful current running through this record, through Accept's music.

It's not just about volume and alcohol, because there's something else here too. 'Heaven Is Hell', seven minutes of zeitgeist for 1986, "... and hell is down on Earth". Backing vocals growl like repentant monks, guitars hack out gargoyles of sound, a song to shut out the sun.

'It's Hard To Find A Way' and 'Man Enough To Cry' are superb lilting metal-pop, like Rainbow's 'All Night Long' that had you humming along, even if you hated the damn song. As we all know, by its very construction HM encourages macho chest-beating of the most offensive kind, but there's none of that here—Accept are too desperate, too hungry, too moral to bother with such rubbish.

Accept can reach aural magnificence when you least expect it, a noble surge of noise that is sometimes ... pure. The glittering prize for me is 'Stand Tight', rock-solid chop and change gestalt, punctuated with sergeant-major parade ground screams and taut hair-trigger soloing, but a star is lost when the control occasionally slips and the whole shebang implodes in an angry mess.

A dangerous game, Russian roulette. Accept are winning.

NEIL PERRY

Who knows?).

The Let's Parlez Gouda blurb asserts that "Terras Bangkok reveals an expression which alternate childly, passion, and restless threat", and that quite possibly sums it up adequately enough. Jazz trumpet vies with funk bass to come to terms with a post-punk spirit, the vitality of a live performance frozen on the spot to retain all the goodness.

ANDY HURT

THEM HOWLING HORRORS 'Look Out! For The Changing Tide' (Criminal Damage Records CRI MLP-133)*****

THE TALL tales and shallow suggestions of recent times promise a rising, rousing world of independent pop delights. This is, at best, a patriotic myth spread like so much whitewash to conceal the awful reality. Too many people see the 'independent scene' as the end and not merely a means.

There has never been a worse time to realise that all 1986 is going to be allowed to offer is The Soup Dragons or The Close Lobsters. Sod the war on pop, it's time to declare war on the self-perpetuating, self-justifying, crappy, luddite independent ghetto. It's time to discover Them Howling Horrors. And there has never been a better time.

Them Horrors kick a little life back into what has been a most depressing period. There is more genius here

than Distillers shareholders could hope to find in seven seas of Guinness! Headstrong, head-long brilliance, 'Rain Til Sunday' and 'Louzy Cheap Ungrateful Pittance' take descending clouds of thickening gloom and tear them into shreds.

And this. All at once! Mod! Rock 'n' roll! Those '60s! Raw passion! Jagged trash! The Clash! The Stones! Mick Jones' guitar! An immense open-face mine of tradition and history is swept crashing down the pop hillside by a fierce wave from an overflowing underground flood of run-ragged adrenalin and tin can production. Breath-throttlingly perfect.

The Changing Tide? If only. ROGER HOLLAND

JEAN-MICHEL JARRE 'Rendez-Vous' (Polydor POLH 27)***

THE DISGUISE was perfect. Who would have expected it?

Chance would have it that Simone de Beauvoir had an existential ear open to this on her deathbed. "Tell me Jean-Paul, is the common denominator of 'Rendez-Oxygene' and 'Passage To Lawrence Of Arabia' the method acting of Charlotte Rampling?"

We will never know. And we shan't know what 'Ron's Piece' sounded like in space because Shuttleman/saxophonist Ron McNair never made it beyond 'Eight Miles High'.

Shame, it's the best piece on the album.

DAVID ELLIOTT

THE WRIGHT

STEVEN WRIGHT 'I Have A Pony' (Warner Brothers 25335-1)*****

IS THIS guy for real? A couple of weeks back the daily litter liners thought that the dangerously tiresome Rad(ical) DJ Steve Wright would be hosting the last dying morsels of Channel 4's *Saturday Live*. Wrong.

Steven Wright is from Boston, Mass. He nearly sports a head of hair and he comes on like any forgetful surrealist who rolls out of your wardrobe the morning after the party. Dry wit, double meaning, brain cells out of context. Steven Wright is a walking hangover.

Last week, his Stateside

album 'I Have A Pony' was voted second best comedy album of the year in the *Rolling Stone* poll and still some of his UK label's press people didn't know who the hell he was! But when you're a high flying surrealist suffering from simultaneous amnesia and *déjà vu*, you have to expect these things.

You see, Steven Wright's story is made up of a series of selected snatches from everyday life. Your favourite dreams in Cinemascope (tinged with Technicolor). Each murderously funny anecdote is punctuated with one liners and ... and ...

This guy goes to drive-in movies in cabs. He sounds

HOT TO TROTSKY



ACCEPT: no macho chest-beating here, folks

BARRENCE WHITFIELD AND THE SAVAGES

'Dig Yourself' (Rouder Europa Records REU 1006)*****

IT WAS certainly lucky that Barrence Whitfield, The Savages and I all came together on the very day that the cat and I welcomed London's greatest toothbrush salesperson and her Anfield red Escort back into our lives.

Because I seldom if ever sit cross-legged on the living room floor passing joints in a circle of hippy bastards and creaming myself over American rock 'n' roll records. And I simply never, ever, not even on a bet, go anywhere near a club or a party where I might have to look at men with sideburns. And so there was little chance I was ever going to care very much for Barrence Whitfield in the cold, analytical laboratory conditions of the Holland Towers' reviews studio.

But stick him on a tape deck and drive that tape deck at speed through the Garden of England, and suddenly you're in heaven.

I know a fellow who once flew to Texas for the night just to see Barrence Whitfield And The Savages! At the time I thought this was just a little excessive; but now I really and fully appreciate the depths of soul man-nerisms and simple rock power that lurks beyond this rather silly name, and I think I might just tag along next time. If he can promise me there'll be no untoward facial hair.

ROGER HOLLAND

STUFF

like someone impersonating Dustin Hoffman acting out a Lenny Bruce string of jokes. Steven Wright is Steve Martin in the deep end without waterwings. He spilt spot remover on his dog... and now it's gone.

"I have a very large shell collection scattered on the beaches of the world. Maybe you've seen it."

Steven's world is littered with Jewish cowboys, blonde-haired Chinese girls, people who limbo under rugs and friends who model for trophies. The ice cream truck in his neighbourhood plays 'Helter Skelter'. Yeah... he's a real man.

DAVE HENDERSON

JOE COCKER 'Cocker'

(Capitol EST 2009)**
WOSSISS? COCKER? The new King Kurt album, eh? Great stuff! Bung it on and... erk! So, just who is this Cocker chappie, pray? Surely not the neolithic groaner Joe Cocker (*fossilus rockus*), a man who built an entire career on a lesser Beatles song (and one originally sung by Ringo at that - not too much competition there, eh?).

Yes indeed, it's Croakin' Joe alright, one of a very select number of former Sheffield gas fitters to have had a breed of spaniel named after him, a man famous for pioneering the Stoke Mandeville school of stagecraft.

And what of 'Cocker'? Do we really need another epic re-working of the Foreigner (yes I agree Julian a shamefully underrated band great musicianship there should be features on them in *Sounds* wonderful moustaches this is what rock is all about etc) classic, 'I Wanna Know What Love Is' (remoulded into 'Don't You Love Me')? And can Cocker really sing the blacks on Marvellous Marvin's 'Inner City Blues'?

Well, he's not bad, but he had his Derby day back in the '60s, and if he was a horse they'd have stuck him away in a field long ago. Old music by an old man.

ANDY HURT

VARIOUS ARTISTS 'Against The Tide - Portsmouth: A Compilation'

(Bite Back! Cassette 003)***
"WERE THIS 1977 there would be fanzines, local labels etc. 1986 is with us. If you're different there isn't even anyone to tell" - *Due South*, a 'fanzine'.

The 28 bands on this Portsmouth compilation are even more variable than the town's football team has been of late. What binds them together is their guileless parochial pride in what they're doing: the commendable surety that a moral victory is chalked up in avoiding the dodgy disco, the pastel wine bar. And who am I to disagree?

Sadly, the testament here sees the majority of bands being way too innocuous to move beyond their provinciality. Not that that should imply any finality. I'm sure part-time popstarring is a more rewarding hobby

than, say, golf.

Pontification aside, let's have the high tidemarks (yes): Paul Groovy And The Pop Art Experience for their agreeable snottiness. Radical Dance with their hackneyed but pleasantly homespun polemic. Treble X for their hopelessly wistful rhyming and regret.

Buy the tape and hear the rest. Only £3.35 from I Binnington, 14 Teddington Road, Southsea, Hants, PO4 8DB.

ROY WILKINSON

FALCO 'Falco 3' (A&M AMA 5105)***1/2

I AM advised that Falco has received the ultimate accolade, that of being championed by no less a creepy-crawly than that vile slug Jonathan King. However, I refuse to allow this to taint my view of 'Falco 3'.

Herr Falco is a product of a Beatles generation weaned on English lyrics, and the near-Esperanto switching from German to Beatlespeak mid-song comes quite naturally to the Austrian. He shamelessly courts the USA with the deftness of 'Amadeus' and knows how to milk a stereotype for a laugh.

'America' (everyone else is singing about the place so why not Falco?) refers to "wonderful Wiener Schnitzel", while the anthem 'Vienna Calling' features snippets of Strauss and 'The Third Man Theme' - all that's missing is Nikki Lauda revving up his McLaren in the background in accompaniment to a reading of passages from *Mein Kampf*.

'Falco 3' swerves from prime pop to direct Eurobilge with the greatest of ease, with 'Rock Me Amadeus' standing out as one of the best pop songs since 'Der Kommissar'. Sorry, Jon, this ain't the best record of all time, but it sure beats Five Star.

ANDY HURT

THE TIMES 'Up Against It'

(Art Pop ART 16)***1/2
THE SOUNDTRACK of the play which is taken from the script which was written by Joe Orton for The Beatles' third film. And which probably would have made it into the cinemas of the '60s had Orton's life not ended in sudden and utter scandal when he was battered to death by his lover, Kenneth Halliwell, who seconds later took his own life.

Despite a great many invitations I have not yet

managed to see this play, but I hear it's doing very well. And I'm told that it depicts anarchy on the streets and Britain caught in the iron grip of a woman Prime Minister. Hey, surreal! I wonder what Orton was on?

Unfortunately, the 'original soundtrack' nature of this album serves to restrict the splendid wit and incisive creativity of The Times' Edward Ball.

Fittingly, his unerring talent for musical reference and strategic plagiarism is highlighted, and turned upon the Fab Four's own back catalogue. And even The Sex Pistols' litany makes a brief and perhaps too polite return.

Apparently McLaren had fancied making *Up Against It* rather than *The Great Rock 'N' Roll Swindle*.

But nonetheless, and despite the undeniable strength of songs such as 'Up Against It', 'Boys About Town' and 'WPC Boon', the restraints of the format on a soundtrack album deprive us all of a blast of brilliance and bite comparable to, say, The Times' 'This Is London'.

ROGER HOLLAND

SMASH PALACE 'Smash Palace' (Epic EPC 26577)*1/2

I WAITED and waited. Let's have it, then. Four times, 'Smash Palace' spun through its feeble entirety, unable to provoke even the mildest of reactions. Not interest, nor amusement, nor disgust.

Nothing...
"I'm just a face in the crowd, I speak but the words have no meaning..." drawls vocalist Brian Butler (his Saturday afternoon football commentaries were never this boring!) amidst busy but directionless semi-acoustic bluster.

Smash Palace are The Alarm fed on American pie. Pure, listless anti-climax.

PAUL ELLIOTT

VARIOUS ARTISTS 'Dance i-D' (WEA WX 48)***1/2 '10 x 12' (Portrait PRT 26920)****

SPOT WHICH marketing department's been putting in the overtime this season, CBS or WEA?

Your answer should be WEA, as the ideas men have come up with the whizzbang concept of gaining some crucial extra cred by identifying their latest batch of decent recent disco hits with the *i-D* name. But I very much doubt if the *i-D* accountants care a whit, a jot or even a hoot whether their sought-after endorsement hypes up the product of one

multi-national company or another for, as the Zapp song (WEA) goes, 'It Doesn't Really Matter'.

In fact, the vote has to go (marginally) to CBS and their '10 x 12' collection, commencing with Mr Sex Machine's 'Living In America' and terminating with The SOS Band's 'The Finest'. It also features the best track on either record, Lovebug Starski's 'House Rocker'.

i-D present Sheila E, Patti Austin and a number of artists of the approximate stature of Jocelyn Brown and one or two of a lesser order. Six of one and half a dozen of the other - what's in a name, eh?

ANDY HURT

TWICE A MAN 'Works On Yellow' (Xenophone XENO 6)*****

DO THEY sound like David Sylvian, or are they more subtle? Twice A Man, in fact, don't sound too much like anyone, but they have a swirling aura spinning around their third and finest album which easily subdues all pricked up ears.

They play moodily with a commercial edge, a classic touch here and there magnifying their unquestionable talent. From tinkling drips of water to the drowning crescendo of a cascading waterfall. Like poetry, you see.

Twice A Man are Swedish, and in being so, they seem free of the arduous trappings of an English equivalent. Brimming with diehard romance, they have a sneaky, subversive influence that creeps up and scratches your back. 'Work On Yellow' is a pastel watercolour before an angry storm, a vitriolic assault through joy and pain.

A piano tinkling in the next apartment? Break down the wall and join in. First hand knowledge is best.

DAVE HENDERSON



KATRINA AND THE WAVES: waterlogged

KAT~ASTROPHIC!

KATRINA AND THE WAVES 'Waves' (Capitol EST 2010)*1/2

WHEN I first caught a glimpse of Katrina and the boys (on late night TV, where they used to pop up with unerring regularity like some cheap video substitute for the epilogue), I thought they were just a naff, post-Blondie, American 'new wave' leftover. And they are, too. So why are they successful?

Kimberly Rew, that's why. The former Soft Boy partner of Robyn Hitchcock has sacrificed a life of poverty-stricken cultdom and whimsy, and now finds himself writing gunge for the likes of Starship and other lost-the-knack oldsters. His stuff even turns up in disco scenes for horror flicks like *Fright Night*. He's a machine. He's in this band.

Unfortunately, though, Mr Rew's slender-but-interesting talent can't carry these bozos for a whole album. The boyish Katrina has only a so-so pair of lungs, making the ersatz-

funk opener 'Is That It' pretty embarrassing fare. Even worse than Bryan Ferry crooning "sho-nuff" on 'Let's Stick Together' a few years back. Uuuhh! Track two is a decidedly odd Hoagy Carmichael-type wimpalong called 'Tears For Me', out of place in the extreme on what is, I guess, meant to be an upbeat pop/rock effort.

And so it goes. Or doesn't. Tunes ranging all the way from reedy hackery to vaguely psych-er-delick meaty metallurgy are thrown out and tastefully embellished by the industrious Rew, but a palatable LP it doesn't make. As the record droneszzzz to a lethargic close with the bar-band churn of 'Stop Trying To Prove', one begins to feel a grudging admiration for any band that can convince a record company to let them waste studio time on a song like this.

Let's just wave goodbye.

SANDY ROBERTSON

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LIVES



JAMES BROWN: who dat Sly Stallone anyways?!

Jayne Houghton

BROWN IN GLORY

GIANT SAND/THE ROSE OF AVALANCHE Harlesden Mean Fiddler

A GASH in the anticipated, a gush of guitar thrill spillage from Leeds and Tucson. Rosie's 19th (20th?) gig is a testament to her blossoming awareness of how not to look too dilly-like onstage. Daftly, crooner Phil still pretends to be American, and if I knew who Phil Lewis was he could well resemble him or her. The rouged quintet are now tighter than light and throw out glaring shafts of string rays, recalling Heartbreakers and psychedelic strudels.

'LA Rain' remains a canorous classic. All this recalling and resembling surely cannot be a good thing. But it is. The Rose's singular ultra-attitude stomps all over the lack of atmosphere and makes them not only far more conceptually magnificent than the boring old Ramones, who are present, but also more noisily beautiful than an hour in bed with a young Jane Fonda and middle-aged marmoset. Whoever coined the phrase 'The Rose Knows' was clearly the Anne Boleyn of gas masks.

All the way from the deep (pronounced 'deep') South come Giant Sand (formerly Giant Sandworms). Naturally, they pretend they're from Leeds. The not-image-conscious trio play a superbly sloppy selection from their spiritually daunting 'Valley Of Rain' album. Floods of tears, really. A pacifist's Gun Club. They fleetingly fall into the regressive trap so favoured by Green On Red On Morphine etc, but a man named Howe Gelb is the bit that matters.

He can write a song like

'Artists', which makes each hair on your chest pirouette, or 'Down On Town', which makes each mad hare in your treasure chest chase its own silhouette. He can also play 'Waiting For My Man' without laughing. These things are important. Do not sink.

CHRIS ROBERTS

THE FIRM Boston, Massachusetts

THE LEGEND groans on... shirtless and sweaty, curly black hair unfashionably long. Jimmy Page's paunch folds its fleshy excess over the top of the famous red guitar. Didn't he invent heavy metal, long, long ago?

The famous fingers are a little rusty here and there, and only occasionally supercharged, but JP still has as many guitars at his disposal as Reagan has nightmares about Colonel Gaddafi. Led Zep licks are limited, of course, by agreement with the bad company he keeps. Still, sentimentality allows JP to sneak the ol' violin bow out of the closet for one last hurrah.

Mercifully, the vinyl version of this band is kept at arm's length ('All The King's Horses', 'Radioactive'), and who but Paul Rodgers would have the balls to clutter a playlist with a Righteous Brothers cover ('You've Lost That Lovin' Feelin') or litter the stage with a white, luminescent, neon-fringed baby grand piano?

In the end, Rodgers and co have enough sense to give Jimmy plenty of space to strut his stuff, and that suits this young American crowd just fine - JP's a legend, don'tcha see? So it's no surprise when a fight breaks out in the front row over one of his discarded cigarette butts.

Meanwhile, my rock 'n' roll vertigo is dangerously close to spinning out of control. Get this! John Bonham's son, Jason, was seen on stage earlier, pounding skins for the warm-up band Virginia Woolf.

Maybe it's time to crawl back into my cave. Jimmy Page, I love you, no matter what company you keep.

CHARLES DODSON

THE SOUP DRAGONS North Kensington Bay 63

AH! WHAT'S that harmony in my head? Something borrowed, something used and, yes, something new!

The Soup Dragons look like your typical brattish kid brother. Y'know, the one who borrows all your old Buzzcocks albums when you're out seeing just one of

THE JAMES BROWN SHOW Wembley Arena

"TELL THEM that this time it's a Negro." "That's a good idea" - Norman Mailer: *Modern Is Our Temper*.

"You hearin' rage and frustration, he (James Brown) says over the hum (of Richmond County Jail). 'And those are things I left behind. Where I been is not where I am, no thank you'" - from Gerri Hirshey's *Nowhere To Run*.

Said before, yes, but never with piranhas in the bloodstream and worker bees in the brain. Locomoting among 7,000 other normal people in a vast cocoon you suck out the charcoal genius, sloosh it around some, turn your gaze inward to watch it slide down your parched throat like scorched honey...

James wants to do this thing again. This is perfectly reasonable. Last May at Hammersmith he lost 20 years in a flash. Here inside the jet-age crust it's difficult to gauge, or stand off. We become a fraction of the net homage to age, image, plumage, carnage, and sapphic haemorrhage.

What else is now? The moderate 'Living In America' is tacked on at both ends. The whole is more concise; no encore. Is age really pressing hard on those cobalt shoulders? Is this the swansong of the sweaty bullish Ben Grimm The Thing ball of lust ugly duckling pioneer prophet lunatic storm of common sense king of the world?

James as jailbird was an enviable cross between Roger Vadim and Malcolm X, and if now his only extra-curricular activity is supporting cosy blankets for The Cowboy and his corporate candymen, his strange body and strenuous voice can never sway from their blind belief in the salient threat to respectability that is the young upwardly mobile black male (who wouldn't be nothin' without a woman or a girl).

Thus when 'Please Please Please' and 'Prisoner Of Love' buckle at the knees and weep in public, it is not embarrassing. When 'Sex Machine' and 'Too Funky In Here' grunt and thunder "look at my groin for verily it is something", it's not farcical, it's a primal gleam. And when the madcap's music is that magisterially robust, it's affecting.

In an era when the deaths of Simone de Beauvoir and Jean Genet garner less publicity than the potential of a mere world war, James Brown must remain one of our most potent and kinky symbols of disorder and irresponsible abandonment to the claws of torment and caresses of desire. Otherwise the realists (mummy's little ghosts), with their chained ankles and credit cards, have won the dancing prize, and your stilettos are not cost-effective.

"You make me feel so good I wanna scream."
This show, like the race itself, must go on.

CHRIS ROBERTS

the many new shambling indie bands.

So, another packed venue and the bores are standing at the back cynically sneering: "But they're too much like The Buzzcocks!" Meanwhile, at the front, 50 people who never saw The Buzzcocks (like myself) are jumping up and down to vibrating guitars, thrashing melodies and sparkling passion.

A be-goggled vocalist - whose soul has been taken over by Pete Shelley - delivers a post-punk-pop classic like 'Living And Learning' and my reservations fall by the wayside as charming melodies swirl in the air. And that could be Roddy Frame's perfect cousin playing rhythm guitar like he's just dabbled with speed for the first time.

So have you ever fallen in

love with someone you shouldn't have fallen in love with? Don't worry, there's plenty more fish in the sea. However, dynamic Dragons like these are somewhat rare.

RON ROM

THE JUMPING JEHOSEPHATS Camden Dublin Castle

TO PLAY rock and roll convincingly, you need a voice and, in the form of a washboard-strumming chick, The Jumping Jehosephats have one almost capable of pulling it off. Unfortunately, though, the male lead in the vocal stakes has a voice like Lonnie Donegan with rickets.

The seven-piece perform a few old faves such as 'Flip, Flop And Fly' and 'Drinkin' Wine Spo-Dee O-Dee Drinkin' Wine', laced with what I take

to be some self-penned items, all performed to pub (in this instance, The Dublin Castle) standard. And that's about it...

I spend a lot of my time trying to convince people that many of the current batch of rockers are something out of the ordinary, and to pretend that The Jumping Jehosephats are anything more than a pleasing accompaniment to the sinking of a couple (of dozen) pints would merely undermine my case.

Between sets, the chosen recorded music is provided by the miraculous Clifton Chenier, which only serves to emphasise the amateur nature of the proceedings. By no means a bad band but by no means special. That's entertainment!

ANDY HURT

MY BLOODY VALENTINE

Chalk Farm Enterprise

HAPPY BLOODY Valentine, my sweetheart. Happy massacre of your frontal lobes as the chainsaw sweeps through the skull to dissect your brain. It spreads the senses into two and so brings sweet release from the madness of your life, the pain of your love.

Tonight, the chainsaw is exchanged for a guitar and, dear singer, I watch your body writhe on the floor as the cheesewire strings wrap around your throat, jerking you backwards into an oblivion of pure noise. I hear the screams from your lips, formed into those simple song phrases that they call tunes; the cry of the torture of living and the drumbeat of falling rocks rains down upon your back, shaking you with the rhythm of this life.

Oh, poor puppet, how your strings are pulled as, like The Idiot before you, you must go through this exorcism every night. But oh how I love you for it, your frailness and stupidity, because you give me the strength to heal my own insanity in this insane world. The crashing torrent of pop noise that spews from your band prompts the laugh of the lunatic and the kiss of the betrayed lover.

Every night they send you a love card, a Bloody Valentine.

RICKY KILDARE

SCREAMING BLUE MESSIAHS

THE BEAUTY of rock 'n' roll lies somewhere between energy and sound. And at its very best, it can tear your lungs out.

Screaming Blue Messiahs have bumped up the old Bo Diddley beat and savaged it with brutal razor blade slashes of rusting guitar back and forth across its face. But they do not reach the intense and emotive peaks of force



MARILYN: but Chris, I can't help it if I'm neither German nor called Whitney...

Jayne Houghton

CARRY

MARILYN The Hippodrome AT LAST - THE WORST SHOW EVER! OFFICIAL!

It is those who misunderstand the artistry of camp who ruin this country's aesthetic potential, actually. They become sit-com scriptwriters, or snooker stars, or skinheads with too much eyeliner. One of them, through desperate self-delusion, became this thing called Marilyn.

Where is the spirit of camp in 1986? In Diana Ross' latent sequins, as ever, and perhaps more intimately in the eyes of the guitar tutor as he realises he wants to bed the cripple in *Death In A*

LEGION AIRS



THE LEGION'S Mark prepares to turn the Cricketers' lager into... lager?
Steve Double

MIRACLE LEGION

Oval Cricketers
LIKE MOST kiddywinkies, I hated the thought of blue cheese until I tried it. Now I love the stuff! I always hated REM and their kin (and still do), but persistence introduced me to The Rave-Ups and The Othermothers. And now Miracle Legion, fresh from a Manchester hotel room encounter with two dozen female Gaelic footballers (true). Endearing – but the reality?

Our colonial cousins prompt the use of adjectives that end with 'id'; nothing so conclusive as *putrid*, but with a definite tendency towards *vapid* and *insipid*. Their set is a rather directionless slog, with neat miniatures of songs stretched over extensive canvasses. Admittedly, it's not their fault that Mr PA regards an amplified bass as surplus to requirements, and Joel's Clark Kent-as-Clearasil-kid is the most visually compelling aspect of the combo.

But at the end of the day, Brian, it's the singer who makes or breaks a band, and Mark's limited Wainwright III range injects lethargy rather than much-needed energy. He sprawls and splays himself about the mikestand to some effect, however, a Harpo Marx face under a Benny Hill-as-Fred Scuttle taut beret.

The set picks up towards its logical conclusion, their finest song 'The Backyard' finding support among the substantial contingent of followers who have doubtless flown all the way from the States just for this gig. Miracle Legion are pleasant enough. 'Tis a pity they're drips.

ANDY HURT

which have, in the past, been defined by such moments as the opening of The Sex Pistols' 'Bodies', or the lull which divides Motorhead's too fast 'Bite The Bullet' from the lurching mass of 'The Chase Is Better Than The Catch'.

This is not to say that Screaming Blue Messiahs are not a relentless and churning manifestation of rock 'n' roll history. Or that they do not provide a rousing celebration of noise. But merely to stress that, despite the gleaming pate and sweaty viciousness, despite the jagged edged cut and rhythm, these Messiahs are not going to save my

world. They are not immaculate.

Just as nature can take a selection of individually perfect and desirable features and then arrange them with too big a gap here and not enough distance there into a face which is patently *just not right*, so this band have contrived to lose a little something special. On paper they threaten to explode into perfection. In the Marquee they pop, whizz and bang away into, if not failure, only a limited success.

With none of the unpredictability that makes for great moments, Screaming Blue Messiahs

strive hard to be dangerous. But in the end, they're deadly safe.

ROGER HOLLAND

THE JASMINE MINKS/ RAZORCUTS

Covent Garden African Centre

THIS IS the sound of Creation growing up and out of its pub origins. But it offers, at the moment, very little to the wider public that Alan McGee is obviously striving towards.

The Jasmine Minks – playing their first London gig in six months – have seen that progression is essential and have boldly worked at enriching their once basic pop creations. However, it's the old singles like 'Where The Traffic Goes' that shine above the rest of the set, which for the most part sounds like The Truth trying to be The Go-Betweens.

The Minks have added some colour, though. A shrill trumpet puts forward a romantic clause, but the shouted, punk vocals cut short this gracious gentility. The Jasmine Minks are suffering from mid-term blues, although there's a glimmer of hope.

Which can also be said of Razorcuts, a three-piece new to the circuit. With their shimmering guitars, mighty drums, bitter pop and sour vocals, they create a wry splendour. Their rickety chords tickle your ribs and their pop jingles give you a dose of shingles. Razor cuts? Not quite sharp enough yet, but these are early days!

RON ROM

ON CAMPING

French Garden, or in Chelsea losing six-nil, or in Prince, or in Samuel Beckett's last birthday.

Whatever, it's *not* here, where the line between tack and erotic style has been snorted by an incontinent poodle and Marilyn waddles on to perform his 15 minute set for the benefit of his own mollycoddled (as opposed to *defiant*) ego and 2,000 schmucks with more money than liver problems. With nine backing vocalists and a cabaret band, it *does* sing, yes, but no better than it dances. A turgid thing which, hair dank and guileless, can't even remove its clothing interestingly. We came to see

a class tart; this is... this is... Su Pollard!

Three songs, the last called 'Dangerous'. "A bit like me," it titters. I am just phoning Dial-A-Millwall Fan when it exits and a negro in a leather codpiece fills in with a song about motorbikes. This is *terrible*. It's a real uplift. Then Flospy returns to mutter 'Calling Your Name' and say, "Sorry, that's all." Even this crowd seems disenchanted.

Marilyn's first ever British live gig. Oh hell. I want to ask a man with a broom if he'll swap jobs but am whisked to the nearest Wendy's to sample some glamour.

CHRIS ROBERTS

THE TEMPTATIONS/ POWER

Hammersmith Odeon
THE TEMPTATIONS are not God. Humanity steams out of every furrow in Melvyn Franklin's brow as he intones "I'm tired of livin' an' 'fraid of dyin'" and 'Ole Man River' intimates soul beyond cabaret. A spine shivers gleefully.

The 25th anniversary tour, and first British shows in over eight years, are not the bloodless ritual you might expect. The legs are foxy, the voices demonic and ethereal. Anything that begins with 'I'm Gonna Make You Love Me' and ends with 17½ minutes of 'My Girl' is – instinctively – *outside* statue-kicking.

Between these tropics one stands, sits, admires the purple jackets and green trousers, the wit, wisdom, and camaraderie, the extraneous affirmations of 'Ain't Too Proud To Beg' and 'Get Ready', the rumbling frustrations of 'Ball Of Confusion'. Even the '80s élan of 'Treat Her Like A Lady' is exemplary. But the finest timeless moment of sensual stellar relief is 'I Wish It Would Rain'. It's enough to make you drip, croak and build.

My heart was not thus whisked by Power, a new white duo fudgily fingering the shirt-tails of such gritty guilt heroism. The Temps don't promote their latest single. Power do. End of lesson. The five Temptations (say it proud and seductive) spin around ecstatically and elegantly before their impeccable, knowing orchestra and live life to the full. Lead us into, lead us into... what can make me feel this way?

CHRIS ROBERTS

RUBELLA BALLET/ SHARK TABOO

High Barnet Red Rag Club

COMING FROM afar... 16 stops on the Northern Line, brushing past a phalanx of anarchist fanzines into a room full of familiar noises.

There's this guitar eagerly nodding acknowledgment to McKay, McGeoch and the chorus pedal. This bass, with its uncomplicated stentorian coupling to taut-necked, leaden-footed dance steps. These insistent, bludgeoning drums, and that voice: humdrum Home Counties filtered through a second-hand otherworldliness.

Goth band? Cliché? Well, not quite. Shark Taboo's saving grace is their optimism. Whoever heard of one of Siouxsie's children spending half the set getting the rest of the band to smile. The slightly gauche agit-pop of 'Silent Majority' was enough to get me smiling, too.

Rubella Ballet have served long in the trenches of conshie-punk. Tonight, though, they're on leave.

Mesmerising the audience with a startling technicolour assault of unisex, luminous vestments, the blond girl-boy-girl-boy-girl Rubella tribe are reasonably irresistible. With vocals more nagging than Poly Styrene, a non-stop wall of fuzz and two basses keep up an impetus and exuberance that falls little short of the mildly overrated Shop Assistants.

One more night in the anarcho-protest ghetto maybe. But one in which dazzle and dynamics take over from the usual ration of dirge and diatribe.

ROY WILKINSON

PERFECT Warrington

AH! THE sweet smells of summer! After the winter of hypothermia, the first warblings of the lark and the budding hedgerows are especially welcome. Add to

this Perfect's first gig of spring and we know we're well on the way.

Perfect – sexy, energetic, charismatic – are relentless in their wooing of a largely female audience. You can't help being reminded of a thoroughly modern Jethro Tull when you gulp down their brand of potent, well-matured pop-folk. There are all sorts of nooks and crannies to this group – flutes, 12-string guitars, brass and tambourines – but above all else they smack of romance.

If one song were to sum them up it's the superb new number 'The Hayride', instantly hummable, conjuring up images of cider, Flake and Timotei adverts. How I love that song. I wish it was going to be a single this summer. As it is, you can cop your first taste of Perfect in the form of an EP to be released early June. You're strongly advised to have a word with your local dealer about stocking this product.

KEV SAMPSON

FINE YOUNG CANNIBALS

Kentish Town Town And Country Club

TOYTOWN'S FAVOURITE sons took the stage before a cheering audience consisting of screaming secretaries, oohing housewives and cool aficionados of *Absolute Beginners*. These Fine Young Cannibals proceeded to reward them with a display of colourless mediocrity. They produced a mushy, graceless routine of untextured soul, blues and slop that belied the melancholic quality of keen singles like 'Blue' and 'Johnny'. I mean, these songs could have been played out of a mono speaker in a broom cupboard backstage as the set stuttered without the emotional fluency that made their singles such a relative

delight.

FCY settled instead for the gooey pop vaudeville associated with the less credible pop mainstream, with ridiculous – if not embarrassing – covers like 'Can't Take My Eyes Off Of You' that no doubt pleased the mums in the crowd but left the Cannibals looking like some high-brow cabaret band.

Thus our attention focused on Roland Gift. There's no doubt that he is a sex symbol oozing with a cool-cat sophistication and diplomatic grace. Tonight he acted the perfect pop star, shuffling across the stage like a constipated ant, chatting the audience up and singing with a breezy charm.

Gift probably smokes slimline Panatellas and has sex with the light out – he's as safe as nappies. Why else would my mum think him dishy? Besides, anyone who can get away with being a pop star with a name like Roland must have some talent!

RON ROM

THE JANITORS New Cross

THE JANITORS are mean and dirty; the sound of your favourite Subbuteo team being destroyed in a cement-mixer. Four extras from *Deliverance* or *Southern Comfort*, Tyne and Wear hillbillies with a grudge, they make an evil racket – but what else can you do when wearing a ripped Led Zeppelin T-shirt and a top hat that's on fire?

This is the real stuff, the best bluegrass punk psychosis around. 'The Devil Went To Down To Whitley Bay', just like they said, but it looks as if he was eaten by swamp beasts.

The Janitors are dangerous.

BEN THOMPSON



DAVE GAHAN: Alice Temple, come on down!

David Travis

BUM DEAL

DEPECHE MODE Birmingham

THEY MUST have spent a fortune on the elaborate stage set and ritzy light show. Yet for all of the hi-tech special effects, it's the more mundane and distinctly lo-tech effect of Dave Gahan taking off his jacket and wiggling his leather-clad bum about which sends the audience into raptures.

A question of lust? Not really. It's more a question of providing vulnerable young minds with a safe and unthreatening foundation on which to build romanticised adolescent fantasies. The girls, I suspect, can see themselves swooning in the Boy David's arms. The boys, I imagine, can see themselves taking his place and holding the girls – all in soft focus.

Somebody has to do the job. But what a shallow way to earn a crust, constantly turning the other cheek so that both sides of the hall can get an eyeful. The music is incidental, a synthesised soundtrack to a story that's as least as old as Elvis Presley And His Amazing Gyration Pelvis. Every song sounds the same, with that dreadfully flat beat which synths generate, the uncompromisingly monotonous melody lines and the lyrics which strain to rhyme.

There's nothing very much wrong with Depeche Mode. But there's nothing very right with them either. By studiously avoiding anything so dangerous as originality or imagination, Depeche Mode are simply keeping the customers satisfied. The customers, unfortunately, seem to be easily pleased.

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BARNSTAPLE: Concert Travel Club
BARNLEY: Michaels Records
BARROW: National Travel World
BASILDON: Hi Tension Records
BEDFORD: United Counties
BIRMINGHAM: Odeon Theatre Box Office
BIRMINGHAM: Cyclops Records
BIRMINGHAM: United Counties
BARNLEY: Michaels Records
BLACKBURN: King Georges Hall
BLACKBURN: National Travel World
BLACKBURN: National Travel World
BLITCHLEY: B & A Records
BOLTON: National Travel World
BRIGHTON: The Centre Box Office
BRADFORD: Woods Records
BRISTOL: Virgin Records
BURNLEY: National Travel World
BRIDGEND: Roxone Records
BRIDGE OF ALLEN: Roadshow Music
CAMBRIDGE: Andys Records
CAMBRIDGE: Millers Music Centre
CARDIFF: Higgs Records
CARLISLE: Pink Panther Records
CHESTER: Penny Lane Records
CHORLEY: National Travel World
CLEETHORPES: Peter Sheffield Coaches
CLITHEROE: National Travel World
COLNE: National Travel World
CORBY: United Counties
CORBY: Discovery Records
DARLINGTON: Williams
DERBY: Way Ahead
DONCASTER: Fox's
DUDLEY: C.S.S.
DONCASTER: Ashley Adams
DUNDEE: Total Entertainment
DUNDEE: Other Record Shop
DUNDEE: Virgin Records
DUNFERMLINE: Virgin Records
DURHAM: Virgin Records
DUNSTABLE: F. L. Moore
EAST KILBRIDE: Impulse Records
EDINBURGH: Playhouse Theatre Box Office
EDINBURGH: Ripping Records
FALKIRK: Shivers Records
GLASGOW: Other Record Shop
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: Selbys
HULL: Gough & Davy
HUNTINGDON: United Counties
KENDAL: National Travel World
KETERING: Revolver Records
KETERING: 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: Penny Lane Records
LIVERPOOL: T.L.C.A.
LIVERPOOL: Ribble Bus Station
LONDON: The Box Office
LONDON: Keith Prowse Agencies
LONDON: Premier Box Office
LONDON: Stargreen Box Office
LONDON: Albemarle Box Office
LONDON: London Theatre Booking
LONDON: Hammersmith Odeon Box Office
LONDON: N. Ireland: Skelton Travel Services
LUTON: Record City
MANCHESTER: Piccadilly Records
MANCHESTER: Ribble Bus Station
MIDDLESBROUGH: Newhouse Music
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: Roxone Records
NORTHAMPTON: Revolver Records
NORTHAMPTON: United Counties
NOTTINGHAM: Way Ahead
NORWICH: Theatre Royal Box Office
ORMSKIRK: National Travel World
PADBHAM: National Travel World
PAISLEY: Stereo 1
PERTH: The Concord
PETERBOROUGH: Werrina Stadium Box Office

PONTEFRAC: J.A.T.
POOLE: Arts Centre Box Office
PORTSMOUTH: Guild Hall Box Office
PRESTON: Ribble Bus Station
READING: Lister Records
READING: Smiths
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: Dericks Records
SWINDON: Kemper & Son
WAKEFIELD: J.A.T.
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: Telephone: 0733-262125
Scotland: Total Entertainment Dundee 0382-645470,
North East England: Cavendish Travel 0532-441913 or
Selbys Travel 0482-227434
Humberdale: Selbys Travel 0482-227434
East & West Midlands: Rock Trips 0602-414212
London: Rock Trips 01-741 8989
Yorkshire: Cavendish Travel 0532-441913
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 available from Aircurve Ltd., PO Box 123,
Walsall WS9 8DY. Enclose Postal Order or cheque made payable to Aircurve Ltd. and S.A.E. Tickets £14.00 in advance plus 40p booking fee, £15.00 on the day.
(People sending cheques should allow 21 days for clearance)

SOMETHING FOR EVERYONE

GREENWICH LEISURE

The Cool Notes

plus Take 5

and special guest D.J. Simon Goffe
Thursday 1 May Doors Open 7.30pm
Woolwich Coronet, (By Woolwich Ferry), SE18
£3.50 (£1.50 Concessions)

From the U.S.A.

Wall Of Voodoo

plus Support

Saturday 3 May Doors Open 7.30pm
Thames Poly S.U., Thomas Street, SE18
£4 (£3.50 Concessions & Students)

Steeleye Span

Thursday 15 May Doors Open 7.30pm
Coronet, (By Woolwich Ferry), SE18
£5 (£3 Concessions)

Nico

and The Faction

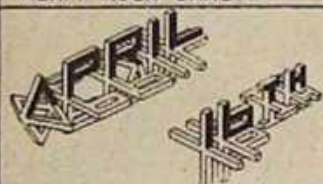
Friday 16 May Doors Open 7.30pm
Thames Poly S.U., Thomas Street, SE18
£4 (£3 Concessions)

Incantation

Sunday 18 May Doors Open 7.30pm
Coronet, (By Woolwich Ferry), SE18
£5 (£3.50 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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ST ALBANS
SATURDAY 26TH APRIL

DNA ENTERTAINMENTS PRESENTS

AT LEEDS WAREHOUSE

MON 28th APRIL

JOHNATHAN RICHMAN

£3.50 ADV. £4.00 DOOR

WED 30th APRIL

PETE SHELLEY

£3.00 ADV. £3.50 DOOR

TUES 6th MAY

WALL OF VOODOO PLUS CHICKEN RANCH

£3.00 ADV. £3.50 DOOR

WED 7th MAY

GHOST DANCE PLUS DEAD VAYNES

£3.00 ADV. £3.50 DOOR

MON 19th MAY

BELOUIS SOME

£4.00 ADV

TICKETS: LEEDS AUSTICKS HEADROW - JUMBO RECORDS - THE WAREHOUSE - JAT WAKEFIELD - HMV BRADFORD - RED RHINO YORK OR BY POST (ENC. SAE) P.O. BOX HP2 LEEDS LS6 1LN

MENTAL AS ANYTHING



TOWN & COUNTRY CLUB, KENTISH TOWN
SATURDAY 3rd MAY, 8.00 p.m.
Tickets: £5.00 (inc VAT) Available from B/O Tel: 01-267 3334
Keith Prowse (Credit Cards 01-741 8989), Premier, LTB, Stargreen, Albemarle, and The Drifters Club, Bayswater and Hunters Lodge Hotel, Earls Court



TOWN & COUNTRY CLUB, KENTISH TOWN
MONDAY 26th MAY, 7.30 p.m.
Tickets: £4.50 Advance (£5.00 Door) (inc VAT) Available from B/O Tel: 01-267 3334
Keith Prowse (Credit Cards 01-741 8989), Premier, LTB, Stargreen, Albemarle

MORE
ADS
ON
PAGES
28 & 29



Kiss That

APPEARING

MAY 25

TOWN + COUNTRY CLUB,
KENTISH TOWN

APRIL 25

DINGWALLS, CAMDEN TOWN

APRIL 26

GREYHOUND, FULHAM

DOCTOR & THE MEDICS

JLP PRESENTS

+ KISS THAT

BRISTOL BIERKEILLER TUE 13TH MAY 8.00 P.M.
AYLESBURY MAXWELL HALL FRI 23RD MAY 8.00 P.M.
Tickets: £4.00 Adv £4.50 on door from box offices Bristol (0272 28514)
Aylesbury (0296 86009) and usual agents (subject to booking fee)

THE LATCHMERE
503 Battersea Park
Road, London SW11
01-924 3216

Wednesday 23rd April
THE PANIC BROTHERS
Thursday 24th April
CHARMSCHOOL
Sunday 27th April
35th MAY
Monday 28th April
ED JAMES BAND
Tuesday 29th April
THE RHUBARB TARTS
Wednesday 30th April
DIVA
Thursday 1st May
ASH AND MOIR
Sunday 4th May
THE LEN BRIGHT COMBO
FREE ADMISSION



TOWN & COUNTRY CLUB, KENTISH TOWN
THURSDAY 22nd MAY 7.30 p.m.
Tickets: £4.50 Advance
Available from B/O Tel: 01-267 3334, Keith Prowse (Credit Cards 01-741 8989), Premier, LTB, Stargreen, Albemarle, The Cages, The Gear Market Kings Road.

PROMOTIONAL & BANK HOLIDAY SEMI DISPLAY COPY DATES

May 3 issue - 5.30 Thursday 24 April
May 10 issue - 5.30 Wednesday 30 April
May 17 issue - 5.30 Thursday 8 May
May 24 issue - NORMAL SCHEDULE
(5.30 Friday 16 May)
May 31 issue - 5.30 Thursday 22 May

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FULHAM PALACE ROAD,
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JLP PRESENTS

The Blow Monkeys

The High Five
+ JAMIE WEDNESDAY

TOWN & COUNTRY CLUB
KENTISH TOWN
MONDAY 28th APRIL 8.00pm
TICKETS £4.50 FROM BOX OFFICE TEL: 01-267 3334 AND USUAL AGENTS
BRISTOL BIERKEILLER
THURSDAY 1st MAY 8.00pm
TICKETS £4.00 FROM BOX OFFICE TEL: 0272 28514 AND USUAL AGENTS

CONFLICT

THE UNGOVERNABLE FORCE IS COMING



SATURDAY APRIL 26th: LONDON - Woolwich Polytechnic (Main Hall), Calderwood Street, Woolwich SE18.
+ EXIT-STANCE/POTENTIAL THREAT/LIBERTY/AYS/Film and stalls
BENEFIT: ANTI-APARTHEID
MONDAY APRIL 28th: TELFORD - Dawley Town Hall (nr Brum), The High Street, Dawley.
+ LIBERTY and Film
FRIDAY MAY 2nd: DERBY - The West Indian Community Centre, Direct City Centre.
+ LIBERTY/Film and Local Supports. BENEFIT: DERBY ANTI BLOOD SPORTS
SATURDAY MAY 3rd: SWANSEA - St Phillips Community Centre, City Centre (Quadrant), opposite Bus Station.
+ LIBERTY/AYS/SHRAPNEL BENEFIT: SWANSEA HUNT SABS
FRIDAY MAY 9th: LEEDS - University, The Riley Smith Hall, Woodhouse Lane, L2 City Centre.
+ LIBERTY/POTENTIAL THREAT/INDECENT ASSAULT/Poems/Stalls
BENEFIT: IMPRISONED MINERS/LEEDS ALF/WOMEN IN AID
SATURDAY MAY 10th: LANCASTER - The Gregson Institute, Moor Lane, City Centre.
+ LIBERTY/AYS/FINAL SOLUTION
BENEFIT: LANCASTER HUNT SABS
SATURDAY MAY 17th: BIRMINGHAM - The Mermaid, Sparkhill, Birmingham.
+ LIBERTY/POTENTIAL THREAT/Speakers
BENEFIT: THE ANIMAL MILITIA MOVEMENT
All gigs: £1.50 + Donation (size irrelevant) to the ALF
Doors open 7pm, except London 6.30pm.
More dates to follow
FOR MORE INFO/BOOKINGS: 01-460 4658

NIGHTSHIFT

Pete Shelley is buzzing around the country this week, starting at Newcastle (Thursday), Aberdeen (Friday), Glasgow (Saturday), Liverpool (Monday) and Nottingham (Tuesday), and look out for Dr Robert who prescribes some Blow Monkeys at Leeds (Wednesday), Manchester (Thursday), Dundee (Friday), Glasgow (Saturday), London (Monday) and Birmingham (Tuesday).

WEDNESDAY 23

BIRMINGHAM Digbeth Irish Centre Diamond Suite (021-622 2314) Zoo Q/Red Shoes/The Lidd
BRABOURNE Five Bells (3334) The Sleazybeats
BRENTFORD High Street Red Lion (01-571 6878) Living Daylights
BRIGHTON Coasters Latin Quarter
BRISTOL Bierkeller (22265) Cactus World News
BRISTOL Rocc FM
DUNSTABLE Wheatheaf (62571) Wacky Backy Boogie Band
EGHAM Royal Holloway College (4453) A Certain Ratio
IPSWICH Caribbean Club Attila The Stockbroker
LEEDS Adam And Eves (456724) The Toy Dolls/The Heads
LEEDS Coconut Grove (455718) Kevin Macmillan Quartet
LEEDS University (439071) The Blow Monkeys
LEICESTER Princess Charlotte (553956) Red Shift
LIVERPOOL Old Fire Station Fear Of Darkness
LONDON Battersea Park Road Latchmere (01-924 3216) Panic Bros
LONDON Bellingham Southend Lane Panthers (01-698 3293) Phantasm
LONDON Brixton Fridge (01-326 5100) Man Jumping
LONDON Camden Dublin Castle (01-485 1773) Butch Hancock/Wes McGhee
LONDON Camden Lock Dingwalls (01-267 4967) The Drimmers Of Burundi/Djiliba Band
LONDON Fulham Palace Road Greyhound (01-385 0526) Gun For Company/The Co-Stars
LONDON Greenwich Tunnel Club (01-858 0895) Curly Maple And The Flame Tops/Michigan Water
LONDON Hackney Amhurst Road Club Mankind (01-986 3378) The Scientists
LONDON Harlesden Mean Fiddler (01-951 5490) Abandoned Babies/A Boy Called Christian
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Mike Oldfield/Jodie Tzuke/Maggie Riley/The Men They Couldn't Hang/Pamela Stephenson/Joolz (Greenpeace Benefit)
LONDON Kentish Town Bull And Gate (01-485 5358) The Janitors/The Fifteenth/Tea House Camp/Toy Boys
LONDON Lee Green Old Tigers Head (01-845 6373) The Clan/Children Held Hostage
LONDON Leicester Square Empire Ballroom (01-437 1446) Big Audio Dynamite/The Chiefs Of Relief/The Three Wise Men/Sipho/Whistle
LONDON Leicester Square Empire Ballroom (01-437 1446) Big Audio Dynamite/The Chiefs Of Relief/The Three Wise Men/Sipho/Whistle
LONDON Margery Street New Merlin's Cave (01-837 2097) Bet Zen/M'Gante
LONDON Oval Cricketers (01-735 3059) CBI/Echo Echo
LONDON Oxford Street 100 Club (01-636 0933) Max Collie's Rhythm Aces/Ken Colyer/Cy Laurie/The Saints Marching Band
LONDON Palmers Green The Fox (01-886 9674) The Shrew Kings
LONDON Peckham Walmer Castle (01-658 9058) Le Bengier
LONDON Putney Hall Moon (01-788 2387) Bob Kerr's Whoopie Band
LONDON Putney Zeeta's (01-785 2101) Juice On The Loose
LONDON Shepherd's Bush Wellington Kooga/Mordor
LONDON Stockwell Road Plough (01-274 3879) Freddie And The Donuts
LONDON Wardour Street Marquee (01-437 6603) Well, Well, Well
LONDON Wardour Street Wag Club (01-437 5534) Who The Hell Does Jane Smith Think She Is?/Panic Brothers
LONDON Woolwich Tramshed (01-855 3371) Bill Brunskill Band
MANCHESTER Band On The Wall (061-832 6625) Tarzan's Milkmen
NEATH Bluebell Decadence Within/Shrapnel/Symbol Of Freedom

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.

NOTTINGHAM Bridlesmith Gate Hippo Club Every New Dead Ghost
NOTTINGHAM Royal Centre (472328) The Temptations/Power
OXFORD Jericho Tavern (54502) Keith Rowe/Eddie Prevost/Tony Moore
RIPON College Of Ripon And York St John Isaac Guillory
ROMFORD Rezz (01-597 6181) Kau Tau
RUNCORN Cherry Tree (574171) Haze
SHEFFIELD Leadmill (754500) Arild Anderson Quintet
SUNDERLAND Chester Road Royalty Pub Roy Bailey
WOLVERHAMPTON Cleveland Arms Rouen/Park Crescent
YORK Lynx Club (646072) Steve Young

THURSDAY 24

BATH Mimi's Mr Cheesey/Chocolate Venus Beans
BATH Moles Club (333423) President Gosh
BIRMINGHAM The Grapes (021-643 1563) Goats Don't Shave
BIRMINGHAM Kings Heath Hare And Hounds Live Wire/Strange Believers
BIRMINGHAM Powerhouse (021-643 4715) The Shoal
BLACKPOOL Dixieland Central Pier (36733) A Certain Ratio
BRADFORD Broadway Bar Zoot And The Roots
BRIGHTON Zap Club Black October/The Janitors/Bad Tune Men
BRISTOL Tropic Club (49875) Felt
CAMBRIDGE Boatrace KGB
CARDIFF PC's The Co-Stars
CHESTERFIELD Arts Centre Mark Miwardz/Dig Vis Drill/Swift Nick
CHESTERFIELD College Of Art (70271) Mr Morality
COLCHESTER North Essex School Of Art The Mudguards
CROYDON London Road Cartoon (01-688 4500) The Smooth Brothers
DERBY The Mitre Just Blue
DURHAM Kings Head Dig Vis Drill/Midnight Choir/Screaming Trees/Henry Normal
EXETER Willand Verbeer Manor (33312) Peter Rowan/Jerry Douglas/Mark O'Conner
FOLKESTONE Lees Cliff Hall (53193) FM
GLASGOW Rooftops The Go-Betweens
GLENROTHES Rothies Arms Trident
GLOSSOP Bridge Inn (3119) Nothin' Doin'
HEREFORD Market Tavern (56325) Justice
HIGH WYCOMBE Nags Head (21758) Xorn
KINGSTON Dolphin (01-546 1630) No More Bloody Destruction/Maniac/Throbs
LANCASTER Polytechnic Sugarhouse Club Fear Of Darkness
LEEDS Coconut Grove (455718) The Atlantics
LEICESTER Princess Charlotte (553956) Living In Texas
LINCOLN Cornhill Vaults (35113) Big Red Gun
LIVERPOOL Firestation (051-922 5028) The Stiffs
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirrers
LONDON Camden Lock Dingwalls (01-267 4967) The Prime Movers/The Surf Drums/Celibate Rifles
LONDON Covent Garden Rock Garden (01-240 3951) Fire Next Time
LONDON Dalston Junction Kingsland Road Crown And Castle Shoot/The Holy Family/Shout Girl Shout
LONDON Dean Street Gossips The Deltones
LONDON East Sheen The Bull (01-876 6964) Escape Committee/Play The Joker
LONDON Finsbury Park Sir George Robey (01-263 4581) Hank Wangford/Panic Bros
LONDON Fulham Palace Road Greyhound (01-385 0526) Six Gun Sound/The Ashes/Power Play
LONDON Greenwich Tunnel Club (01-858 0895) Fruit Quake/Last Tragic Symphony
LONDON Hackney Lower Clapton Road Dougie's (01-985 9192) Black Britain
LONDON Hammersmith Clarendon (01-748 1454) The Chesterfields/Automatic D'Lamine/The Assassins
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Echo And The Bunnymen/China Crisis/Joolz/Roger McGough/Dennis Waterman (Greenpeace Benefit)
LONDON Kentish Town Bull And Gate (01-485 5358) Tim Cody/Danger Zone
LONDON Kentish Town Town And Country Club (01-267 3334) The Drimmers Of Burundi/Djiliba Band
LONDON Malden Road Gypsy Queen (01-485 9988) First Light
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) The Nightingales/We've Got A Fuzzbox And We're Gonna Use It
LONDON New Cross Road Royal Albert (01-692 1530) Juice On The Loose
LONDON Oval Cricketers (01-735 3059) Wilko Johnson
LONDON Oxford Street 100 Club (01-636 0933) Then Jerico/The Adicts/The Dreams
LONDON Peckham Road Walmer Castle Harlequin Venue (01-658 9058) I Can't Scream
LONDON Portobello Acklam Road Bay 63 (01-960 4590) The Mighty Lemon Drops/The Soup Dragons/The Shamen
LONDON Putney Hall Moon (01-788 2387) Terry Allen And The Texas Pan Handle Mystery Band
LONDON Wardour Street Marquee (01-437 6603) Rock Goddess
LONDON Wardour Street Wag Club (01-437 5534) Habit
LONDON Wood Green Brabant Road TU Centre The Astronauts/Incahoots/The Living Wobble Men
LONDON Woolwich Tramshed (01-855 3371) Veyour/Ian Fox
LONDON Blockers Arms The Laughing Mothers
MANCHESTER Band On The Wall (061-832 6625) Arild Anderson Quartet
MANCHESTER International (061-224 5050) The Rose Of Avalanche
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Niadem's Ghost/The Inheritors
MANCHESTER Middleton Lichfields The Wedding Present
MANCHESTER Whitworth Street Hacienda (061-236 5051) The Blow Monkeys
MANSFIELD White Hart Napalm Death/Criminal Sex/Scumdribblers
NEWCASTLE Riverside (614386) Pete Shelley/Ten Ten
NORWICH East Anglia University (52068) The Waterboys
NOTTINGHAM The Garage (501251) Tools You Can Trust/U/ The Shrubs/Swamp Things
NOTTINGHAM Long Eaton Grapevine Heroin And The Needles

NOTTINGHAM Zhivago's (470398) Jonathan Richman And The Modern Lovers/Ted Chippington
POOLE Arts Centre (685222) The Temptations/Power
POOLE Bricklayers Arms Attila The Stockbroker
PRESTON Guildhall (21271) Cactus World News
WEST BROMWICH Coach And Horses (021-588 2136) The DT's
WOKINGHAM Angles (789912) Leading Edge
YORK Lynx Club (646072) The Guard

FRIDAY 25

ABERDEEN Venue (22255) Pete Shelley/Ten Ten
ALDERSHOT West End Centre (21158) Blues 'N' Trouble
AYR The Jelly Tot The Jaggy Nettles/The Subterraneans
BANFORD Marquis Of Granby (30257) Peter Rowan/Jerry Douglas/Mark O'Conner
BASILDON Roundacre (285119) Poisoned By Alcohol/The Invisible Men
BATH Moles Club (333423) Dreamscape
BEBINGTON Primrose Club Ministry Of Love
BIRMINGHAM Mermaid (021-772 0217) Egyptian Fringe/Children On Stun/The Surf Drums/Pig Bros
BLACKBURN Centurion (670694) The Stiffs
BRENTFORD High Street Red Lion (01-571 6878) GB Blues Company/Root Jackson
BRIDGEWATER Arts Centre (2700) Aunt Fortescue's Bluesrockers/Blind Panic/Orion
BRIDLINGTON Kiss Club (672491) A Better Mousetrap/Dig Vis Drill/Henry Normal/Midnight Choir/Screaming Trees
BRISTOL Tropic Club (49875) World Incorporated/The Harpoons
BRISTOL Western Star Dominoe Club The Blue Aeroplanes/Stitched Back Foot Airman
BURTON ON TRENT Central Park FM
CARDIFF Bogeys (26168) Stow Rose Dealer
CARDIFF Nero's (45987) The Redskins
CHELMSFORD Essex Institute Of HE Terry And Gerry/Gone To Earth/Sugar Ray Ford And The Hot Shots
CROYDON London Road Cartoon (01-688 4500) The Monday Band
DERBY Duke Of York Just Blue
DOVER Louis Armstrong (204759) Citizen Cain
DUNDEE University (23181) The Blow Monkeys
EDINBURGH Hoochie Coochie (031-229 7069) The Go-Betweens
EDINBURGH Potter Row University (031-667 1011) Plastic Surgery
EPSOM Surrey College Of Technology The Bohemians
EXETER Barts Tavern The Waste/Contempt
EXETER Willand Verbeer Manor (33312) The Enid
FETCHAM Riverside Club (37513) Rubella Ballet/Fever Tree
HEREFORD Market Tavern (56325) Goats Don't Shave
HULL Wellington Club Vicious Circle/3 Action/Swift Nick
KINGSTON Polytechnic (01-546 8340) Doctor And The Medics
LEAMINGTON SPA Hodgekiss (29361) Napalm Death/Decadence Within/Dismembered/Scumdribblers
LEICESTER Polytechnic (555576) Latin Quarter
LEICESTER Princess Charlotte (553956) The June Brides
LEIGHTON BUZZARD Crosskeys Firehythm
LETHWORTH Plinston Hall (672003) Excalibur/Yahway
LIVERPOOL Bold Street Mardi Gras One Last Fight
LONDON Acton High Street Bumbles (01-992 3308) Bill Stickers Band
LONDON Bethnal Green Green Gate The Shakers
LONDON Brixton Fridge (01-326 5100) Luddy Samms And The Deliverers
LONDON Brixton Old White Horse Jenny Lecoat/Pierre Hollins/Ian Macpherson/Nice People
LONDON Camden Dublin Castle (01-485 1773) The Ya Yas
LONDON Camden Electric Ballroom (01-485 9006) Laurel Aitken/Potato 5/Howlin' Will And The Werewolves/The Deltones
LONDON Camden Lock Dingwalls (01-267 4967) Topper Headon/Kiss That
LONDON Covent Garden Rock Garden (01-240 3951) Dirty Money
LONDON Cricklewood Broadway Cricklewood Hotel Seething Wells/Arloe Barlow/Shiela Hyde
LONDON Dalston Junction Crown And Castle (01-254 3678) A Case Family/The Grizzlys
LONDON Deptford High Street Crypt The Shamen/Bicycle Thieves/Whizz
LONDON East Sheen The Bull (01-876 6964) Seducer/Phantasm
LONDON Finsbury Park Sir George Robey (01-263 4581) Eddie And The Hot Rods/The Barflies
LONDON Fulham High Street Kings Head (01-736 1413) Boogie Brothers Blues Band
LONDON Fulham Palace Road Greyhound (01-385 0526) The Prisoners/Sticky Fingers
LONDON Greenwich Tunnel Club (01-858 0895) Kit Packham Band/B-Sharp
LONDON Hammersmith Clarendon (01-748 1454) The Surfadelics/The Beach Bums
LONDON Hammersmith Riverside Studios (01-748 3354) Art Hammer
LONDON Herne Hill Half Moon (01-274 2733) But.../49 Scream/Glass Colony
LONDON Kensington Gore Royal Albert Hall (01-589 8212) The Cure/The Waterboys/Shriekback/Andrew Sachs/Joolz/Kenny Lynch (Greenpeace Benefit)
LONDON Kentish Town Bull And Gate (01-485 5358) Butch Hancock And Wes McGhee
LONDON Kentish Town Town And Country Club Locomotion (01-267 3334)
Brendan Croker And The 5 O'Clock Shadows
LONDON Lee Green Old Tigers Head (01-851 6373) Under The Gun/Nerve X/Mere Mortals
LONDON Limes Grove Lewisham Labour Club (01-852 3921) Walk Don't Walk
LONDON Malet Street London University (01-580 9551) The Three Johns/The Bolshoi/The Janitors
LONDON Margery Street New Merlin's Cave (01-837 2097) Back To Back
LONDON New Cavendish Street Central London Polytechnic (01-636 6271) Happy End/The Neurotics/Unholy Trinity/Seething Wells (Printworkers Benefit)

CONTINUES OVER

HIPSWAY WITH SWING OUT SISTER

MAY AT
SAT 3rd NORWICH UNIVERSITY
MON 5th NOTTINGHAM ROCK CITY
TUE 6th SHEFFIELD UNIVERSITY
WED 7th BIRMINGHAM PORTLAND HALL
THUR 8th MANCHESTER INTERNATIONAL
SAT 10th COLCHESTER ESSEX UNIVERSITY
SUN 11th LONDON TOWN & COUNTRY CLUB
MON 12th BRIGHTON COASTERS
TUE 13th READING UNIVERSITY
FRI 16th NEWCASTLE POLYTECHNIC
SAT 17th DUNDEE UNIVERSITY
MON 19th EDINBURGH COASTERS
TUE 20th ABERDEEN TIRZTY
WED 21st GLASGOW PAVILION THEATRE

THE ALBUM/TAPE/C. DISC

HIPSWAY

NEW SINGLE OUT SOON

Beat Runs Wild

MC's "SAY HELLO TO MY LITTLE TOUR"

BIG AUDIO DYNAMITE

Plus Special Guests "FROM LONDON WITH LOVE"

BRIGHTON COASTERS
 SUNDAY 4th MAY 7.30 p.m.
 Tickets: £4.00 Advance, £4.50 Door
 Available from Coasters Tel: 0773 25887, Virgin Records, Red Hot Records, Polygram and Rough Trade Records

CHIPPENHAM GOLDIGGERS NATIONAL BALLROOM KILBURN
 WEDNESDAY 7th MAY 7.30 p.m.
 Tickets: £4.00 Advance, £4.50 Door
 Available from Coasters Tel: 0773 25887, Virgin Records, Red Hot Records, Polygram and Rough Trade Records

THURSDAY 8th MAY 7.30 p.m.
 Tickets: £5.00 Advance, £5.50 Door
 Available from BQ Tel: 01-328 3141, LTB, Premier, Path Records, Virgin Records, Polygram and Rough Trade Records, South Process (Coastal Car) Tel: 041 8800, Atlantic & Virgin Records

DINGWALLS

Camden Lock, Chalk Farm Road, London NW1. 267 4967

WE'RE BACK!!!!

Wed 23
WOMAD WORLDWIDE CLUB
DRUMMERS OF BURUNDI
 + DJOLIBA from Mali - Tickets £5
 FROM USA - EXCLUSIVE CLUB SHOW
PRIME MOVERS
 + LOVE PIRATES OF DOOM - Tickets £3.50
 Fri 25
TOPPER HEADON
 Featuring: JIMMY HELMS, BOBBY TENCH - KISS THAT - Tickets £4
 Sat 26
MINT JULEPS
 + HOWLING WOLF - THE WILFWOLFS
 JAZZ EVERY SATURDAY NITE £4
 SAT 26 LUNCHCLUB (12-3) L4 MUSIC
 SUN 27 LUNCHCLUB (12-3) FREE ENTRY

Mon 28
FROM U.S.A.
BUTTHOLE SURFERS
 AND SPECIAL GUESTS FROM NORWAY
HOLY TOY - Tickets £3.50
 Tues 29
FROM U.S.A.
EXECUTIVE SLACKS
 AND FROM FRANCE THE BRIGADE
 Scratch Video Spectacular by Frozen Moments
 + DJ KAYS - VIDEOCLUB CLUB £3
 Wed 30
WOMAD WORLDWIDE CLUB
ORCHESTRE JAZIRA
 + WOMAD DJ's + UK HIGH LIFE - Tickets £3
 Thurs 1
GONE TO EARTH
 AND NOT TO MENTION
JESGY DODD & THE SONS OF HARRY CROSS
 PROBE PLUS SPECIAL TICKETS £3
 Fri 2 - TERRY & GERRY
 Sat 3 - RENT PARTY
 COMING SOON
 Tues 6 - WATERMELON NEAR (Sweden) - BLTH POWER
 Thurs 15 - SCIENTISTS
 Fri 16 - REPLACEMENTS (AT LAST)

NIGHTSHIFT

FROM PAGE 31

LONDON New Cross Goldsmiths' College (01-692 1406) Sex Gods/Only Contacts
 LONDON New Cross Road Royal Albert (01-692 1530) Laverne Brown
 LONDON Northampton Square City University (01-250 0955) Rent Party/Sherrone
 LONDON North Finchley Torrington (01-445 4710) Little Sister
 LONDON Oval Cricketers (01-735 3059) John Otway
 LONDON Putney Half Moon (01-788 2387) The Balham Alligators
 LONDON Putney Zeeta's (01-785 2101) R 'N' B Allstars
 LONDON South Bank Queen Elizabeth Hall (01-928 3191) Peter Hammill
 LONDON Stockwell Road Plough (01-274 3879) The Steve Waller Band
 LONDON Stoke Newington Church Street Three Crowns (01-241 6920) The Palokas
 LONDON Tooley Street The Special Branch Team Ten
 LONDON West India Dock Road Buccaneer (01-515 2048) Shoot
 LONDON Wood Green Brabant Road TU Centre Zodiac Mindwarp And The Love Reaction
 LONDON Woolwich Thames Polytechnic (01-855 0618) The Verse/Ant Hill Mobsters
 LONDON Zanzibar Club The Glee Club
 LOWESTOFT South Pier Kellys Dumpy's Rusty Nuts
 MANCHESTER Band On The Wall (061-832 6625) One Heart
 MANCHESTER College Of Higher Education Fear Of Darkness
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Swing Out Sister
 MANCHESTER Peter Street Gallery (061-832 3597) The Brigade
 MANCHESTER International (061-224 5050) The Real Sounds
 MELBOURN Rock Club (61010) The Groundhogs/Next
 NEWBRIDGE High Street Memorial Hall (243019) The National Soul Board/The Menthis Benders
 NEWCASTLE Polytechnic (328761) Floy Joy
 NEWCASTLE Riverside (614386) Zoot And The Roots
 NORTHAMPTON Black Lion (39472) Flowers In The Dustbin/Feud
 NORTHAMPTON Old Five Bells The Larry Miller Band
 NORWICH Lawyer Cellar The Decadent Herbs
 NORWICH Premises Art Centre Grunt Grunt A-Go-Go Club (660362) We've Got A Fuzzbox And We're Gonna Use It/Eton Grop/Godburger
 OXFORD Pennyfarthing (246007) Tigertails
 ROCHFORD Roachway Youth Centre New Emotion
 SKIPTON Town Hall Die Laughing/Intraption/Brothers Grimm/Noise Box/Danbert Nobacon (Animal Welfare Festival)
 WEYMOUTH Pavilion (3225) Buddy Curtess And The Grasshoppers
 WOKINGHAM Angles (789912) Ruthless Blues
 YORK Bishopthorpe Road Winning Post Salvation
 YORK Lynx Club (646072) Satsumaruma
 YORK Spotted Cow (23134) Haze

SATURDAY

26

ABERDEEN Venue (22255) The Go-Betweens
 ALDERSHOT West End Centre (21158) Spliff Riff
 AYLESBURY Wellhead Inn (622733) Salvation Sunday
 BANGOR JP Hall Third Spain
 BANGOR University (53709) Cactus World News
 BEDFORD Boys Club Enchantment/Animation
 BIRKENHEAD Stairways (051-647 6544) Airrace
 BIRMINGHAM Polytechnic (021-236 3969) Latin Quarter
 BOURNEMOUTH Pavilion Ocean Room Potato 5/The Agency
 BRENTFORD High Street Red Lion (01-571 6878) Boogie Brothers Blues Band
 CARDIFF Bogeys (26168) Wilko Johnson
 CHATHAM Churchills None The Wiser
 CHISWICK Sutton Lane Pub The Amazing Rhythm Burglars
 COLCHESTER Essex University (863211) The Three Johns/Eton Crop
 COLCHESTER North Essex School Of Art The Mudguards
 COVENTRY Foleshill Road General Wolfe (688402) The Groundhogs/La Grange
 CROSSKEYS Institute (270301) The Larry Miller Band
 CROYDON London Road Cartoon (01-688 4500) Come And Get It
 DUDLEY JB's (53597) John Otway/Gods Don't Shave
 EDINBURGH Queen's Hall (031-688 2117) Paul Brady And His Band
 GLASGOW QMU (041-339 9784) Pete Shelley/Ten Ten
 GLASGOW Strathclyde University (041-339 8697) The Blow Monkeys
 IPSWICH The Haven The Mean Red Spiders
 KETTERING William Knibb Centre (519011) Amebix/The Depraved/Heavy Discipline/Death Sentence/The Next World
 LEEDS Trades Club Arild Anderson Quintet
 LEICESTER Coleman Road Social Club Just Blue
 LEICESTER Princess Charlotte (553956) Fruits Of Passion/The Tempest
 LINCOLN The Cornhill Vaults (35113) The Egyptian Kings
 LONDON Acton High Street Bumbles (01-992 3308) The Shrew Kings
 LONDON Bellingham Southern Lane Panthers (01-698 3293) Passion Dance
 LONDON Bow Dace Road Unicorn (01-985 2176) Fybo
 LONDON Brixton Fridge (01-326 5100) Dance Exchange
 LONDON Camden Dublin Castle (01-485 1773) Brett Marvin And The Thunderbolts
 LONDON Camden Lock Dingwalls (01-267 4967) Domino Theory (Lunch) The Mint
 Juleps/Howling Wolf And The Werewolves (Eve)
 LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) The Shamen
 LONDON Covent Garden Rock Garden (01-240 3961) The Glitter Band
 LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) El Sonido De Londres
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) Run Rig (Eve)
 LONDON Fulham High Street Kings Head (01-736 1413) Deep Sea Jivers
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Prisoners/Kiss That
 LONDON Greenwich Tunnel Club (01-858 0895) Meantime/ESP
 LONDON Hammersmith Clarendon (01-748 1454) The Butthole Surfers/Young Gods/Holy Toy
 LONDON Herne Hill Half Moon (01-274 2733) Freakshow/Vakeros/Underneath What
 LONDON Kentish Town Bull And Gate (01-485 5358) Wilko Johnson/Panic Bros

LONDON Limes Grove Lewisham Labour Club (01-852 3921) The Wait
 LONDON Margery Street New Merlin's Cave (01-837 2097) The Skells
 LONDON New Cross Road Royal Albert (01-692 1530) Chuck Farley
 LONDON North Wembley The Flag Hohokam
 LONDON Oval Cricketers (01-735 3059) Peter Rowan/Jerry Douglas/Mark O'Conner
 LONDON Oxford Street 100 Club (01-636 0933) The Dutch Swing College Band
 LONDON Peckham High Street La Plaza (01-703 7142) Odyssey
 LONDON Peckham Road Walmer Castle Harlequin Venue (01-658 9058) Hand To Mouth/Flare Up
 LONDON Putney Half Moon (01-788 2387) Alan Price Band
 LONDON Putney Zeeta's (01-785 2101) Fun House
 LONDON Tottenham Court Road Raw Club Floy Joy
 LONDON Wimbledon William Morris Club (01-946 5041) Indevotion/Lemons From Marrakesh
 LONDON Woolwich Thames Polytechnic (01-855 0618) Conflict/Liberty/Chumba Wumba (Anti Apartheid Benefit)
 MANCHESTER Band On The Wall (061-832 6625) Big Town Playboys
 MANCHESTER International (061-224 5050) The Scientists
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Desert Wolves/Mighty Mighty
 MANCHESTER UMIST (061-236 9114) FM/Arena
 MANCHESTER University (061-273 5111) Fear Of Darkness
 SHEFFIELD Leadmill (754500) The June Brides/Rollin' Thunder
 ST ALBANS Horn Of Plenty Elixir
 STOCKTON Dovecot Arts Centre (611625) 1,000 Violins/Indian Summer
 SUTTON IN ASHFIELD Diamond Club Engine/Heroin And The Needles
 SWANSEA St Phillips Community Centre Midnight Fish/The Boneless Ones
 SWINDON The George The Hamsters From Hell
 TAUNTON Wood Street Inn Aunt Fortescue's Bluesrockers
 Tiptree United Football Club Firewater
 TOTNES Civic Hall (864499) Atila The Stockbroker
 WEDNESBURY Anchor The Trip/Ron's Neighbours/Napalm Death/The Scumdribblers
 WEST BROMWICH Coach And Horses (021-588 2136) Tour De Force
 WHITLEY BAY Esplanade Club (525018) Haze
 WINDSOR Arts Centre (859336) Too-22/Ministry Of Sound
 WISHAW Heathery Bar (72957) Trident
 WOKINGHAM Angles (789912) Narrow Escape
 YORK Lynx Club (646072) Atlantics

SUNDAY

27

ABERDEEN Ritzy (21135) The Waterboys
 BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Fifteen Minutes
 BISHOP STORTFORD Triad Cajun Club (55924) The Flying Doctors
 BRENTFORD High Street Red Lion (01-571 6878) The Amazing Rhythm Burglars/Footloose (Lunch) The Scheme (Eve)
 BRIGHTON Escape Club (606906) Dogs D'Amour/Violet White
 BRIGHTON Pavilion (67566) Peter Rowan/Jerry Douglas/Mark O'Conner
 BRIGHTON Salis Benney Hall Arild Anderson Quintet
 CHELTENHAM Town Hall (523690) Billy Bragg/Atila The Stockbroker/The Neurotics/The Patrol
 COVENTRY Lanchester Polytechnic (21167) Cactus World News
 CROYDON London Road Cartoon (01-688 4500) Hollywood (Lunch) Bad Influence (Eve)
 DUNDEE Dance Factory (26836) The Go-Betweens
 EASTCOTE Field End Road Clay Pigeon The Rapids
 FETCHEM Riverside Club (375713) Howard Hughes And The Western Approaches
 GLASGOW Mayfair Ballroom (041-332 3872) The Wages Of Sin/The Believers
 LANCASTER Brix Club (63621) The Janitors/Shout Bam A Lam
 LEEDS The Marquee The Atlantics
 LEICESTER Princess Charlotte (553956) Maurice Coleman (Lunch)
 LEICESTER Sheersby Bath Hotel Scimitar
 LIVERPOOL Hope Street Everyman Bistrot (051-709 4776) Ministry Of Love
 LLANRHAN RFC Mounblade
 LONDON Battersea Park Road Latchmere (01-924 3216) 35th Of May
 LONDON Bayswater Porchester Hall James/The Guo Brothers
 LONDON Camden Lock Dingwalls (01-267 4967) The John Etheridge Band (Lunch) Bruce Wayne And The Batniks/Dancing In English/Flare Up/Lonesome Corsicans/Egyptian Kings (Eve)
 LONDON Camden Dublin Castle (01-485 1773) John Otway/Robin
 LONDON Covent Garden Rock Garden (01-240 3961) Y Do I
 LONDON Denman Street Piccadilly Theatre (01-437 6005) Suzanne Vega
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) Big Chief (Eve)
 LONDON Frith Street Ronnie Scotts (01-439 0747) Floy Joy
 LONDON Fulham High Street Kings Head (01-736 1413) The Vulcans
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Meteors/The Rock O'Tones
 LONDON Hackney Lower Clapton Road Lord Cecil (01-535 0675) Fridge/Flexible
 LONDON Hammersmith Odeon (01-748 4081) Joe Cocker
 LONDON Hammersmith Riverside Studios (01-748 3354) Breakout
 LONDON Kentish Town Bull And Gate (01-485 5358) The Wolves/Johnny G
 LONDON Margery Street New Merlin's Cave (01-837 2097) Pachicha Wow
 LONDON North Finchley Torrington (01-445 4710) Blues 'N' Trouble
 LONDON Oval Cricketers (01-735 3059) The Barflies (Lunch) The Dave Kelly Band (Eve)
 LONDON Oxford Street 100 Club (01-636 0933) Little John's Jazzers
 LONDON Putney Half Moon (01-788 2387) Steve Marriott's Packet Of Three
 LONDON Stockwell Road Plough (01-274 3879) Radical Shieks
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Kalima
 MILTON KEYNES Story Stratford Vaults Bar Firehythm
 NEWBRIDGE High Street Memorial Hall (243019) Engine
 NEWPORT TJ's Disco The Larry Miller Band
 NORWICH East Anglia University (52068) Latin Quarter
 PETERBOROUGH Glasshouse 4,000,000 Telephones/His Wife Refused
 SCARBOROUGH Stephen Joseph Theatre (370541) Red-Eyed Rick And The Hole-In-The-Wall Gang/The Dance Class
 SHEFFIELD Leadmill (754500) Jonathan Richman And The Modern Lovers
 SHEFFIELD Limit Club (730940) FM/The Rogues/Arena
 SOUTHAMPTON The Onslow Half Way To Paradise
 WEST BROMWICH Coach And Horses (021-588 2136) Tamed Gypsy
 WOKINGHAM Angles (789912) Juvenessence
 WOLVERHAMPTON Scruples (53754) The Guana Batz

MONDAY

28

BATH Moles Club (333423) The Choir Boys
 BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Fall On Your
 BIRMINGHAM Horselair Dome (021-622 2233) Graphique/The Summit/
 September Sauvage/Mangy Bananas
 BIRMINGHAM Portland Cactus World News
 BRENTFORD High Street Red Lion (051-571 6878) Speakeasy
 COVENTRY Lanchester Polytechnic (21167) AJAO Jazz/Stab (Anti-Apartheid Benefit)
 COVENTRY Market Way Busters (20934) The Guana Batz
 EDINBURGH Empire The Waterboys
 HARROGATE Bilton Youth Centre New Emotion
 LEEDS Adam And Eve's (456724) Session 4/Act Natural
 LEEDS Marquee Club Zoot And The Roots
 LEEDS Warehouse (468287) Jonathan Richman And The Modern Lovers
 LIVERPOOL System Club (051-236 7816) Pete Shelley/Ten Ten
 LONDON Battersea Park Road Latchmere (01-924 3216) The Ed James Band
 LONDON Camden Dublin Castle (01-845 1773) The Balham Alligators/The Panic Bros
 LONDON Camden Lock Dingwalls (01-267 4967) The Butthole Surfers/Holy Toys
 LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) Hagar The Worm/Hugh London/The Marvels
 LONDON Covent Garden Rock Garden (01-240 3961) Raw Ho/IC
 LONDON Finsbury Park Sir George Robey (01-263 4581) Peter Rowan And Jerry Douglas/Tortilla Flats/The Hat Band
 LONDON Fulham High Street Kings Head (01-736 1413) The Beatless
 LONDON Kentish Town Bull And Gate (01-485 5358) The Shrew Kings/The Rain Gods/Invisible Inc/Helen And The Horns
 LONDON Kentish Town Town And Country Club (01-267 3334) The Blow Monkeys
 LONDON Oval Cricketers (01-735 3059) Howard Hughes And The Western Approaches
 LONDON Putney Half Moon (01-788 2387) Run Rig/Andrew John And Lissa
 LONDON South Bank Queen Elizabeth Hall (01-928 3191) Peter Skellern
 LONDON Walthamstow Royal Standard Savage
 LONDON Wadour Street Wag Club (01-437 5534) The Courtney Pine Quintet
 MANCHESTER International (061-224 5050) The Donnybrook Affair/Beats Working
 MANCHESTER The Ritz (061-236 4355) Union Thought
 NEWCASTLE Riverside (614386) Left For Dead
 NORWICH East Anglia University (52068) Talk Talk
 NOTTINGHAM Rock City (412544) Latin Quarter
 REDDITCH Palace Theatre (68484) Incantation
 RUGBY O Malleys (4007) Dig Vis Drill/Midnight Choir/Henry Normal/The Screaming Trees
 STOKES Shelleys (322209) Samurai/FM
 SOUTHPORT Arts Centre (40011) Paul Brady And His Band
 TELFORD Dorley Town Hall Conflict/Liberty
 TORQUAY Monroes Chapter 29
 WEST BROMWICH Coach And Horses (021-588 2136) Blues 'N' Trouble
 YORK Lynx Club (646072) Arena

TUESDAY

29

BIRMINGHAM Peacocks (021-643 6751) Dig Vis Drill/Midnight Choir/Screaming Trees/Henry Normal
 BIRMINGHAM Portland The Blow Monkeys
 BOLTON Hawthorns Piano Bar Fragile Friends
 BRADFORD University (33466) FM/Arena
 BRENTFORD High Street Red Lion (01-571 6878) Delite The Elite
 BRISTOL Bierkeller (22265) The Go-Betweens
 COVENTRY Lanchester Polytechnic (21167) Somo Somo/Radio Beats (Anti-Apartheid Benefit)
 CROYDON London Road Cartoon (01-688 4500) Trick Of The Light
 EXETER Arts Centre (219741) Fools Paradise
 GLASGOW Mayfair (041-332 3872) The Waterboys
 LEEDS Coconut Grove (455718) Floy Joy/The Atlantics
 LEEDS University (439071) Katrina And The Waves
 LEICESTER Princess Charlotte (553956) Rockin' Ronnie And The Bendy Ruperts
 LIVERPOOL Neptune Theatre Ministry Of Love/Jennifer John/Push Button
 PONY/SOME PARTY
 LONDON Battersea Park Road Latchmere (01-924 3216) Rhubarb Tarts
 LONDON Camden Dublin Castle (01-485 1773) The Boogie Brothers Blues Band
 LONDON Camden Lock Dingwalls (01-267 4967) Executive Slacks/The Brigade
 LONDON Covent Garden Rock Garden (01-240 3961) The Queer Boys/Sam And Galore
 LONDON Finsbury Park Sir George Robey (01-263 4581) Wilko Johnson/Illustrious Cutlery
 LONDON Fulham High Street Kings Head (01-736 1413) Coup D'Etat
 LONDON Harlesden Mean Fiddler (01-961 5490) The Enid
 LONDON Islington Upper Street Hare And Hounds (01-226 2992) Aardvark/No Money
 LONDON Kentish Town Bull And Gate (01-485 5358) And Also The Trees/All About Eve/Bomb Party/The Laughing Mothers
 LONDON Kentish Town Town And Country Club (01-267 3334) Jonathan Richman And The Modern Lovers
 LONDON Leytonstone Plough And Harrow Kymer Rouge/Liquid Laughter
 LONDON Margery Street New Merlin's Cave (01-837 2097) Buffalo Waltz/Fatal Flowers
 LONDON Oxford Street 100 Club (01-636 0933) The Guana Batz
 LONDON Putney Half Moon (01-788 2387) Meantime
 LONDON Woolwich Tramshed (01-855 3371) All The Madmen/Ricochet/Charthan Method
 MANCHESTER Band On The Wall (061-832 6625) Sonando
 MANCHESTER Cloud Nine (061-832 3350) Sister Rose/Some Obsession/Strutz/Waiting For Riki
 NEWCASTLE Riverside (614386) Paul Brady And His Band
 NOTTINGHAM Rock City (412544) Pete Shelley/Ten Ten
 NOTTINGHAM Royal Centre (472328) Talk Talk
 SHEFFIELD University Maze Bar (24076) Pulp
 SHEFFIELD University Octagon Centre (24076) Latin Quarter
 STOCKTON Dovecot Arts Centre (611625) The Prams
 STOKES Shelleys (322209) Cactus World News
 SWANSEA Mayfair Club The Deep

funny Goings-on at the MAMMY'S House..



CHART

UK SINGLES UK ALBUMS

- 1 1 A DIFFERENT CORNER George Michael CBS
- 2 2 ROCK ME AMADEUS Falco A&M
- 3 2 LIVING DOLL Cliff Richard & The Young Ones WEA
- 4 7 ALL THE THINGS SHE SAID Simple Minds Virgin
- 5 13 LOOK AWAY Big Country Mercury
- 6 8 TRAIN OF THOUGHT A-ha Warner Brothers
- 7 4 WONDERFUL WORLD Sam Cooke RCA
- 8 28 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson A&M
- 9 5 E=MC2 Big Audio Dynamite CBS
- 10 - LIKE TO TELL Madonna Sire
- 11 26 CAN'T WAIT ANOTHER MINUTE Five Star Tent
- 12 9 A KIND OF MAGIC Queen EMI
- 13 10 SECRET LOVERS Atlantic Starr A&M
- 14 34 JUST SAY NO Grange Hill BBC
- 15 6 PETER GUNN Art Of Noise With Duane Eddy China
- 16 14 HAVE YOU EVER HAD IT BLUE The Style Council Polydor
- 17 12 YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86) The Real Thing PRT
- 18 20 IS YOUR LOVE STRONG ENOUGH Bryan Ferry EG
- 19 19 THE FINEST SOS Band Tabu
- 20 11 TOUCH ME (I WANT YOUR BODY) Samantha Fox Jive
- 21 49 DRIVING AWAY FROM HOME It's Immaterial Siren
- 22 30 MARLENE ON THE WALL Suzanne Vega A&M
- 23 17 C'MON C'MON Bronski Beat Forbidden Fruit
- 24 32 GREATEST LOVE OF ALL Whitney Houston Arista
- 25 16 ABSOLUTE BEGINNERS David Bowie Virgin
- 26 24 HI HO SILVER Jim Diamond A&M
- 27 18 HELLO DARLING Tippa Irie Priority
- 28 18 A QUESTION OF LUST Depeche Mode Mute
- 29 43 I'LL KEEP ON LOVING YOU Princess Supreme
- 30 48 STARS Hear 'N' Aid Vertigo
- 31 21 CHAIN REACTION Diana Ross Capitol
- 32 46 SOME PEOPLE Belouis Some Parlophone
- 33 15 OVERJOYED Stevie Wonder Motown
- 34 40 THIS IS LOVE Gary Numan Numa
- 35 22 KYRIE Mr Mister RCA
- 36 - LESSONS IN LOVE Level 42 Polydor
- 37 37 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean Jive
- 38 42 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 39 44 TENDER LOVE Force MD's Tommy Boy
- 40 - STROLLIN' ON Maxi Priest 10
- 41 - YOU AND ME TONIGHT Aurra 10
- 42 30 MANIC MONDAY Bangles CBS
- 43 - SLEDGEHAMMER Peter Gabriel Virgin
- 44 41 AFTER ALL THESE YEARS Foster & Allen Ritz
- 45 - ROUGH BOY ZZ Top Warner Brothers
- 46 25 KISS Prince & The Revolution Paisley Park
- 47 33 THE POWER OF LOVE/DO YOU BELIEVE IN LOVE Huey Lewis & The News Chrysalis
- 48 - CANT HELP FALLING IN LOVE Lick The Tins Sedition
- 49 23 LOVE COMES QUICKLY Pet Shop Boys Parlophone
- 50 27 DIGGING YOUR SCENE The Blow Monkeys RCA

- 1 1 HITS 4 Various CBS/WEA
- 2 2 BROTHERS IN ARMS Dire Straits Vertigo
- 3 - STREET LIFE Bryan Ferry & Roxy Music EG
- 4 6 HUNTING HIGH AND LOW A-ha Warner Brothers
- 5 4 PLEASE Pet Shop Boys Parlophone
- 6 12 HITS FOR LOVERS Various Epic
- 7 5 WHITNEY HOUSTON Whitney Houston Arista
- 8 32 HEART TO HEART Various K-Tel
- 9 3 PARADE Prince & The Revolution Paisley Park
- 10 16 GREATEST HITS Shalamar Stylus
- 11 11 RENDEZVOUS Jean-Michel Jarre Polydor
- 12 14 ONCE UPON A TIME Simple Minds Virgin
- 13 27 TV HITS ALBUM 2 Various Towerbell
- 14 9 NO JACKET REQUIRED Phil Collins Virgin
- 15 - TINDERBOX Siouxsie & The Banshees Polydor
- 16 8 WELCOME TO THE REAL WORLD Mr Mister RCA
- 17 3 ROCKY IV Soundtrack Scotti Brothers
- 18 17 SONGS FROM ABSOLUTE BEGINNERS Various Virgin
- 19 19 5150 Van Halen Warner Brothers
- 20 7 FROM LUXURY TO HEARTACHE Culture Club Virgin
- 21 - VICTORIALAND Cocteau Twins 4AD
- 22 10 DIRTY WORK Rolling Stones CBS
- 23 22 THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS
- 24 - THE MAN AND HIS MUSIC Sam Cooke RCA
- 25 29 ANIMAL MAGIC The Blow Monkeys RCA
- 26 23 BE YOURSELF TONIGHT Eurythmics RCA
- 27 25 LIKE A VIRGIN Madonna Sire
- 28 - IN VISIBLE SILENCE Art Of Noise China
- 29 28 HOUNDS OF LOVE Kate Bush EMI
- 30 15 BLACK CELEBRATION Depeche Mode Mute
- 31 50 WORLD MACHINE Level 42 Polydor
- 32 18 STREETSOUNDS 6 Various Streetsounds
- 33 65 SUZANNE VEGA Suzanne Vega A&M
- 34 21 GREATEST HITS Frank Sinatra Reprise
- 35 58 QUEEN'S GREATEST HITS Queen EMI
- 36 51 LUXURY OF LIFE Five Star Tent
- 37 40 HIPSWAY Hipsway Mercury
- 38 26 THE COLOUR OF SPRING Talk Talk EMI
- 39 73 ROCK ANTHEMS 2 Various K-Tel
- 40 30 THE DREAM OF THE BLUE TURTLES Sting A&M
- 41 38 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 42 31 ISLAND LIFE Grace Jones Island
- 43 39 TURBO Judas Priest CBS
- 44 24 EATEN ALIVE Diana Ross Capitol
- 45 35 LITTLE CREATURES Talking Heads EMI
- 46 33 GO WEST Go West Chrysalis
- 47 48 ABSOLUTE BEGINNERS ORIGINAL MOTION PICTURE SOUNDTRACK Various Virgin
- 48 44 PROMISE Sade Epic
- 49 - LIKE A ROCK Bob Seger & Silver Bullet Band Capitol
- 50 20 HYMNS ALBUM Huddersfield Choral Society HMV

Compiled by MRIB



SHALAMAR'S JEFFREY Daniels threatens photographer after trouser jibe

SOUNDS TRACKS

Kevin Murphy
LANDS END Siouxsie & The Banshees Polydor LP track
ANIMAL MAGIC The Blow Monkeys RCA LP
VICTORIALAND Cocteau Twins 4AD LP

Edwin Pouncey
JUST ME AND MY GUITAR Hank Williams Country Music Foundation LP
MUSIC FROM THE TV SERIES THE PRISONER Various Bam Caruso LP
BUBBLE GUM Sonic Youth Blast First Fowley fetish

Neil Perry
SERPENT'S KISS The Mission Pre-release tape
HEAVEN IS HELL Accept Portrait LP track
SPIRIT IN THE SKY Doctor And The Medics Forthcoming IRS 12-Inch

Mr Spencer
GODSTAR Psychic TV And The Angels Of Light Temple 45
A HUNDRED WORDS The Beloved Film Flam 45
TRAIN OF THOUGHT A-ha Warner Brothers 45

Carole Linfield
DO THE STRAND Roxy Music EG track
LITTLE RED BOOK Love Nuggets class cut
NO PLACE TO GO My Bloody Valentine Fever 45

Tony Stewart
BABY I LOVE YOU SO Colourbox forthcoming 4AD single
THE BIG HEAT Stan Ridgway Forthcoming IRS LP track
SEVEN SOLID INCHES Various Sounds/CBS-EPIC Free LP

Tony Mitchell
CHRISTOPHER TRACY'S PARADE Prince And The Revolution Warner Bros LP track
LADY CAB DRIVER Prince Warner Bros LP track
WHEN YOU WERE MINE Prince Warner Bros LP track

Dave Henderson
LOVE'S GOING OUT OF FASHION Biff Bang Pow! Creation big one
CRANKING UP RELIGION DigVisDrill Native big one
GEEK My Bloody Valentine Fever big one

Robbi Millar
STREET LIFE Bryan Ferry & Roxy Music Eg Records
ROUGH BOY ZZ Top Warner Bros 45
STARS Hear 'N' Aid Vertigo 45

Roy Wilkinson
MY FAVOURITE DRESS The Wedding Present Kershaw session
DRIVING AWAY FROM HOME It's Immaterial Siren
WHEN WE ARE FAR FROM HOME England World Cup Squad Columbia B side

REGGAE TENS

PRE-RELEASE

- 1 PUSH COME TO SHOVE Freddie McGregor Weedbeat
- 2 RUM TREE The Radicals Roots Radics Gang
- 3 DEH PON STREET AGAIN Frankie Paul Cornerstone
- 4 SWEET REGGAE MUSIC Nitty Gritty Jammys
- 5 I SEE YOUR FACE John Holt Treasure Isle
- 6 REVOLUTION PART 2 Dennis Brown Taxi
- 7 ONE SCOTCH Admiral Bailey And Chakademus Jammys
- 8 SKANKING EASY Augustus Pablo Rockers
- 9 ROCKERS ROCK Augustus Pablo Rockers International
- 10 CALIFORNIA SUNDAY MORNING Coco-Tea Cornerstone

DISCO

- 1 STROLLING ON Maxi Priest 10
- 2 BOOPS/CRY FOR THE YOUTH Supercat Techniques
- 3 HOLD TIGHT Dennis Brown Live And Learn
- 4 JUST CAN'T FIGURE OUT Mighty Diamonds/KEEP IT LIKE IT IS Louisa Mark Trojan
- 5 BUBBLE WITH I/I'M THE MAN Asher Senator Fashion
- 6 IT'S YOU Sandra Cross Ariwa
- 7 CAN YOU FEEL THE LOVE? Trevor Hartley Sir George
- 8 NEVER GONNA GIVE YOU UP Leroy Sibbles Rhythm



MAXI PRIEST strolls on down in search of a new hairdresser

- 9 AM I THE SAME GIRL? Winsome Fine Style
- 10 MIX UP BLENDER John Wayne/CANTA Inner Vibes Firehouse

ALBUMS

- 1 THE MARSHALL Coco-Tea Cornerstone
- 2 WHAT ONE RIDDIM CAN DO Various Artists Germain
- 3 SLENG TENG Wayne Smith Greensleeves
- 4 COMPUTER Various Artists Sunset
- 5 TURBO CHARGED Nitty Gritty Greensleeves
- 6 LIVELY MOVE Various Artists Black Scorpio
- 7 RISING SUN Augustus Pablo Greensleeves
- 8 RASTA PHILOSOPHY Itals Nighthawk
- 9 DANCE HALL SESSION King Kong World Enterprise
- 10 COMPUTERISED DUB Prince Jammys Greensleeves

Compiled by Dub Vendor, 274 Lavender Hill, Clapham Junction, London SW11

ATTACK

HOT METAL 60

- 1 — STARS Hear 'N' Aid Vertigo
- 2 1 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 3 16 ROUGH BOY ZZ Top Warner Brothers
- 4 2 THESE DREAMS Heart Capitol
- 5 5 THAT GIRL FM Portrait
- 6 — TURBO LOVER Judas Priest CBS
- 7 3 UNDER A RAGING MOON Roger Daltrey 10
- 8 4 ROCK 'N' ROLL GIPSY Saxon Parlophone
- 9 12 THIS TIME Bryan Adams A&M
- 10 7 BURNING HEART Survivor Scotti Brothers
- 11 19 IN MY DREAMS Dokken Elektra
- 12 17 MARKET SQUARE HEROES Marillion EMI
- 13 9 SHOT IN THE DARK Ozzy Osbourne Epic
- 14 6 I CAN'T HOLD BACK Survivor Scotti Brothers
- 15 13 AMBITIOUS Jeff Beck Epic
- 16 — HEART OF LOTHIAN Marillion EMI
- 17 10 CREEPING DEATH Metallica Music For Nations
- 18 8 SMOKIN' IN THE BOYS ROOM Mötley Crüe Elektra
- 19 11 VOICES Russ Ballard EMI America
- 20 15 SHAKE YOUR FOUNDATIONS AC/DC Atlantic



ZZ TOP still rough, ready and extremely hairy

ALBUMS

- 1 1 5150 Van Halen Warner Brothers
- 2 12 TURBO Judas Priest CBS
- 3 4 HEART Heart Capitol
- 4 3 MASTER OF PUPPETS Metallica Music For Nations
- 5 2 MEAN BUSINESS The Firm Atlantic
- 6 5 UNDER LOCK AND KEY Dokken Elektra
- 7 11 ROCK ANTHEMS II Various K-Tel
- 8 7 RECKLESS Bryan Adams A&M
- 9 6 THE ULTIMATE SIN Ozzy Osbourne Epic
- 10 9 CUTS LIKE A KNIFE Bryan Adams A&M
- 11 14 MISPLACED CHILDHOOD Marillion EMI
- 12 — LITTLE MISS DANGEROUS Ted Nugent WEA International
- 13 17 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 14 21 AFTERBURNER ZZ Top Warner Brothers
- 15 10 SPREADING THE DISEASE Anthrax Music For Nations
- 16 29 LIVE AFTER DEATH Iron Maiden EMI
- 17 — LOVE AT FIRST STING Scorpions EMI Price Attack
- 18 16 SURRENDER Joshua FM
- 19 8 MASTERS OF METAL Various K-Tel
- 20 13 FINYL VINYL Rainbow Polydor
- 21 19 UNVEILING THE WICKED Exciter Music For Nations
- 22 15 THEATRE OF PAIN Mötley Crüe Elektra
- 23 — RIDE THE LIGHTNING Metallica Music For Nations
- 24 22 BEHOLD THE BEGINNING Diamond Head Metal Masters
- 25 25 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 26 27 FLY ON THE WALL AC/DC Atlantic
- 27 28 ON A STORYTELLER'S NIGHT Magnum FM
- 28 18 FATAL PORTRAIT King Diamond Roadrunner
- 29 — ANTHOLOGY VOLUME II Hawkwind Samurai
- 30 — ZENO Zeno Parlophone

IMPORTS

- 1 — CLASSICS LIVE Aerosmith Geffen
- 2 — FIGHT TO SURVIVE White Lion Victor Japan
- 3 4 PLEASURE TO KILL Kreator Noise
- 4 — HOTTER THAN METAL Kiss Superstar
- 5 — III Bow Wow East World
- 6 1 RUSSIAN ROULETTE Accept Indisc
- 7 5 FINAL STRIKE Backwater Disaster
- 8 — POISON DOLLYS Poison Dollys Invasion
- 9 — IN THE PINK Dizzy Bitch Azra
- 10 2 BEYOND THE PALE Fiona Atlantic

Compiled by Spotlight Research



WE'VE GOT A Fuzzbox linger in the darkened corridors (mmmm)

INDIE ALBUMS

- 1 1 BLACK CELEBRATION Depeche Mode Mute
- 2 3 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 3 2 A DATE WITH ELVIS The Cramps Big Beat
- 4 — VICTORIALAND Cocteau Twins 4AD
- 5 6 RUM, SODOMY AND THE LASH The Pogues Stiff
- 6 7 WIRE PLAY POP Wire The Pink Label
- 7 11 LOW-LIFE New Order Factory
- 8 5 MAN IN A SUITCASE Ted Chippington Vindaloo
- 9 10 GREED Swans K422
- 10 8 PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino
- 11 4 BIG COCK King Kurt Stiff
- 12 9 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS The Go-Betweens Beggars Banquet
- 13 15 CIRCUSES AND BREAD Durutti Column Benelux/Factory
- 14 18 FLIP YOUR WIG Hüsker Dü SST
- 15 12 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 16 19 TREASURE Cocteau Twins 4AD
- 17 14 THE SINGLES 81-85 Depeche Mode Mute
- 18 17 HELD DOWN TO VINYL... AT LAST! The Guana Batz ID
- 19 13 LIFE'S A RIOT WITH SPY VS SPY Billy Bragg Go! Discs
- 20 30 1979-1983 Bauhaus Beggars Banquet
- 21 20 LOVE The Cult Beggars Banquet
- 22 — THE UNACCEPTABLE FACE OF FREEDOM Test Dept Ministry Of Power/Some Bizzare
- 23 16 HATFUL OF HOLLOW The Smiths Rough Trade
- 24 — TEST TUBE CONCEIVED Robert Calvert Demi Monde
- 25 22 GEORGE THOROGOOD AND THE DESTROYERS George Thorogood And The Destroyers Demon
- 26 — FALSE ACCUSATIONS The Robert Cray Band Demon
- 27 27 POWER, CORRUPTION AND LIES New Order Factory
- 28 28 ANTHOLOGY VOLUME II Hawkwind Flicknife
- 29 — LIKE AN ARROW Hugh Lloyd Langton Gas
- 30 29 DREAMTIME The Cult Beggars Banquet

PHOTO EXCUSES

- 1 I FORGOT Gavin Watson James Brown live
- 2 THEY DIDN'T WANT TO HAVE THEIR PICTURES TAKEN Ronnie Randall Marillion in France
- 3 IT RAINED Peter Anderson Simple Minds features
- 4 THEY WOULDN'T LET ME ON THE 'PLANE Eye And Eye Dire Straits (nearly) in Israel
- 5 WE JUST GOT REALLY DRUNK Steve Pyke Amazulu in Eire
- 6 I FELL ASLEEP Harry Pop 23 Skidoo live
- 7 THEY KEPT TAKING THEIR CLOTHES OFF Tony Mottram just about anywhere
- 8 THERE'S NOT MUCH YOU CAN DO WITH A KEYBOARD Julian Colbeck most instrument supplements
- 9 THE FILM SNAPPED Ronnie Randall Depeche Mode tour
- 10 I HAD THIS REALLY BRILLIANT IDEA WITH A FLAG AND HELICOPTERS BUT THEY SAID 'NO' Eye And Eye Dire Straits in Israel

Compiled by Man Raymondo

SILLY BAND NAMES

- 1 WHO THE HELL DOES JANE SMITH THINK SHE IS?

INDIE SINGLES

- 1 1 SHELLSHOCK New Order Factory
- 2 2 GODSTAR Psychic TV And The Angels Of Light Temple
- 3 3 XXSEX We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 4 4 THE TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 5 5 SWEETEST THING Gene Loves Jezebel Beggars Banquet
- 6 — A QUESTION OF LUST Depeche Mode Mute
- 7 — SOLD DOWN THE RIVER Three Johns Abstract
- 8 10 GIVING GROUND The Sisterhood Merciful Release
- 9 8 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 10 7 STRIPPED Depeche Mode Mute
- 11 9 POGUETRY IN MOTION The Pogues Stiff
- 12 23 SHEEP The Housemartins Go! Discs
- 13 12 ALL DAY LONG The Shop Assistants Subway Organisation
- 14 16 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 15 18 BLUE MONDAY New Order Factory
- 16 22 AWAY Bolshoi Beggars Banquet
- 17 31 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 18 11 RESERVATION Terry & Gerry Intape
- 19 — GOOD TO BE KING The Janitors Intape
- 20 6 THIS DAMN NATION The Godfathers Corporate Image
- 21 13 ONCE MORE The Wedding Present Reception
- 22 14 HOT GIRLS IN LOVE The Cherry Bombz Lick
- 23 30 THERESE Bodines Creation
- 24 21 EVERYTHING'S BRILLIANT The Membranes Intape
- 25 29 LET THEM EAT BOGSLED Bogshed Vinyl Drip
- 26 20 SEETHROUGH The Guana Batz ID
- 27 24 SUB-CULTURE New Order Factory
- 28 — A HUNDRED WORDS The Beloved Film Flam
- 29 44 ONLY LOVE CAN BREAK YOUR HEART The Mint Juleps Stiff
- 30 — WE ARE THE WORLD Chumba Wumba Agit Matter
- 31 19 TINY DYNAMINE Cocteau Twins 4AD
- 32 33 TIME IS MONEY (BASTARD) Swans K422
- 33 27 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 34 36 ART OF DRUMS Macattack Baad
- 35 15 SHE GREW UP Jake Burns & The Big Wheel Survival/Rigid Digits
- 36 28 WHISTLING IN THE DARK Easterhouse Rough Trade
- 37 — METAL CIRCUS Hüsker Dü SST
- 38 47 DAYS LIKE THESE Billy Bragg Go! Discs
- 39 26 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 40 17 CUT THE CAKE The Wolfhounds The Pink Label
- 41 25 RAYMONDE Raymonde Desire
- 42 32 THE PERFECT KISS New Order Factory
- 43 34 LOVER AND CONFIDANTE Blue Aeroplanes Fire
- 44 43 FACES OF FREEDOM TDA (Test Dept) Some Bizzare
- 45 — THE LOST EP Chills Flying Nun
- 46 37 IT WILL COME The Woodentops Rough Trade
- 47 35 BITTERSWEET New Model Army Quiet!
- 48 41 LA RAIN Rose Of Avalanche LIL
- 49 45 HERE COMES THE MAN Boom Boom Room Fun After All
- 50 50 BIBLE OF THE BEATS Age Of Chance Riot Bible

Compiled by Spotlight Research

JOURNALISTS' PHRASES

- 1 LET'S FACE IT THEY'RE REAL SHIT-KICKERS Steffan Chirazi *Monotony Mucker* (free transfer)
- 2 THEY'RE KICKING SOME SERIOUS QUANTITIES OF ASS Geoff Barton *Kerronk!*
- 3 WHICH ONE'S BRUCE SPRINGSTEEN Nick Ferrari *The Sun*
- 4 I'M REEL GOD AT SPELLIN Pete Picton *Looks*
- 5 NO, I WON'T TELL ANYONE Garry Bushell *The Sun*
- 6 I WOULDN'T KICK HIM OUT OF BED FOR FARTING Heavy Metal Heather *Daily Mirror*/anyone who'll listen
- 7 GOD, IT'S TERRIBLE THE WAY THAT PROVINCIAL JOURNALISTS... (cont page 96) Pete Marchetto *No fixed abode*
- 8 I GIVE GOOD COPY Betty Page *Retread Mirror*
- 9 COULD I HAVE ANOTHER CUP OF COFFEE, DEAR Ian Pye *Real Radical Excess*
- 10 ANYONE NEED ANY TYPING DONE Alan Jones *Modersty Maker*

Compiled by Rock Against Reading

- 2 THE LIVING WOBBLE MEN
- 3 MANGY BANANAS
- 4 HEROIN AND THE NEEDLES
- 5 BILLY BOWEL AND THE MOVEMENTS
- 6 LIQUID LILL AND THE LI-LETTERS
- 7 UNCLE DAVE AND THE BUTCHERS FROM OUTER SPACE
- 8 JEGGSY DODD AND THE SONS OF HARRY CROSS
- 9 PLEASE RETURN MY DOG
- 10 MECHANICAL HORSE TROUGH

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

BACK TO BASICS

GARY COOPER gets the best from two bass sessions – one very private, one very public

JHS BASS BOX £189 QQ½ VV½

TOM SCHOLZ was first on the block to offer a bassist's practice package, but his Bass Rockman, though admittedly superb, was too highly priced for most of us, and none of the less costly suppliers seemed willing to follow Scholz's lead, until now. At last we can get into the silent practice act, thanks to JHS, who've just announced a bass version of the best-selling Rock Box, the £189 Bass Box.

In most respects the Bass Box (which measures about 6½ x 5 x 1½in) follows the established layout of the original guitar model, with the major facilities and controls being situated on the front panel.

You start using the Bass Box by plugging the lightweight mini-headphones provided into a 3.5mm stereo socket. Your bass plugs into the bottom right hand jack socket on the front panel, which turns the Bass Box on, and triggers a red LED. Above this input socket is another labelled 'Power', intended for an extra, mono, input.

Working right to left from the input stages, the Bass Box next offers a slider output level control, followed by a push-button which allows you to select the built-in compression function. The compressor is, essentially, fixed in its response, but you do have a three position slider which lets you select short, medium and long sustain times, with a 'threshold' screw beneath to vary the attack to some degree.

Next along the row of controls is the main, click-stopped, rotary pot which lets

you select from an A (440Hz) tuning tone, 'Direct' sounds (ie your bass *au naturel*), Bright, Mid, Fat and Distortion tones.

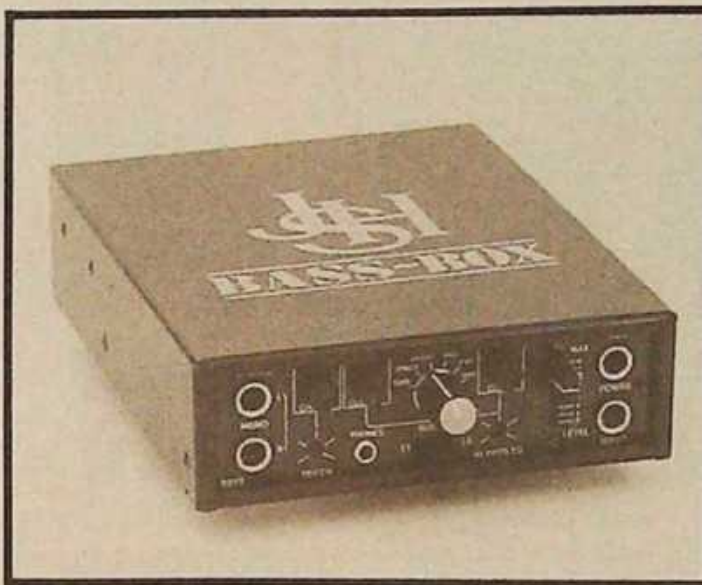
Left of this central control are two further push-buttons, one switching in the 'Clipper' circuit, the other activating the Chorus. You also have stereo 'left' and 'right' ¼in output jacks which can also be used for mono feeds to amps, mixers, tape machines etc as desired.

Finally, as if all this weren't enough, there are also two recessed screw-head 'trim' controls, one which allows you to adjust the depth of the Chorus, the other varying the fundamental sensitivities of the high frequency EQ element of the selectable tones as well as the threshold of the compressor or the HF attenuation on the 'Clipper'.

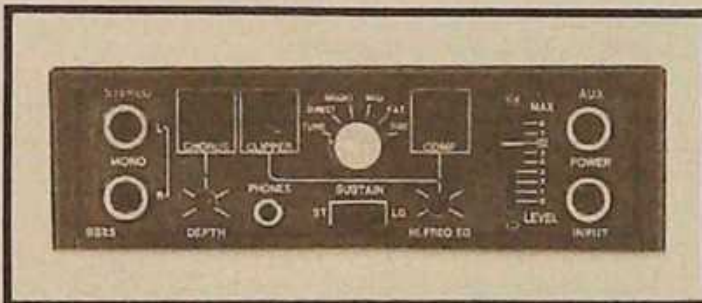
All together this range of facilities makes the Bass Box look pretty special but we haven't quite finished, even yet, because the side panel of the unit's frame offers a pair of ¼in external FX send and return jacks, plus input for the optional MA-BX1 mains transformer pack, which is a good investment bearing in mind the eight AA size batteries otherwise needed to power it.

In essence, the basic 'straight' sounds are well chosen. Using a Tokai 'Jazz' for as my tests I found that the unit, as it came, lacked a bit of top – perhaps surprising as the Tokai is a bit on the squeaky side at times. No problem, however – a quick tiddle with a screwdriver and the HF was tweaked to just how I wanted it.

Dial in the Fat, Mid or Bright tones and the whole character of the instrument is



JHS BASS BOX: built to last



BASS BOX front panel: packed with goodies

changed. It may be better, in theory, to have infinitely variable tones, but given the limited space on the Bass Box's front panel, the range it offers is extremely good. Full marks for voicing, JHS!

Effects time is fun time with bass, and a quick jab at the chorus button switches in a fine chorus swirl.

The Clipper effect was a bit of an oddity, I felt. According to the excellent leaflet which came with the Bass Box the Clipper is described as accentuating the highs when you're slapping – well it does that OK, but I'm not enough of a slapper to be able to tell how useful it could be.

The Compressor, on the other hand really does work well. Again, a little adjustment of the threshold was called for on my sample, but once I had made this it served to give both that peak limiting and attack-smoothing effect that a good compressor should.

Having given the Bass Box a definite vote of confidence thus far, I'm afraid that I can't say the same for the hideous headphones which came with it.

Try a pair of decent stereo cans via a ¼in adaptor and you'll soon see that these mini cans really don't do the Bass Box anything like justice!

Of course, the JHS Bass Box has a lot more uses than just as a bass guitarist's practise amp. You could (equally well) employ it as a DI, or pre-amp unit for direct-to-tape recording, drive a power amp with it, use it with effects and so on.

Good value for money? Well it isn't exactly cheap but the JHS Bass Box is magnificently tough, packed with facilities and liberates the bassist in a way that has been – the Scholz device aside – denied us to date. I wouldn't consider £189 too much to pay for all that.

IF YOUR idea of hell on earth is being locked in a room with several dozen fanatical would-be Jonas Hellborgs, then it's a good job that you weren't at Nomis Studios over Easter.

That's when London's Bass Centre hosted what must have been the bass event of the decade!

The idea behind the Bass Weekend was simple but superb. The plan was for 'student' bass players to take part in intensive weekend-long tutorial sessions with some of the world's greatest bass names, and then to go from their 30-strong daytime 'master classes' to evening events featuring talk-ins, question and answer sessions, demonstrations and semi-gigs showing them just what can be done with the bass in 1986.

Over a hundred bassists each paid £60 to join in this event and I'd say that they got at least double their money's worth from the lessons to be learned. After all, how can you place a monetary value on first-hand playing tips from such stylists as Hellborg, Nick Beggs, Neil Murray, Graham Edwards, Colin Hodgkinson, Dean Garcia and more?

In addition to the small tutorial groups and the evening events, the Bass Weekend was backed by several major bass gear makers who had turned out to show the enthusiastic would-be bass stars what they had to offer. Peavey, Yamaha, Dynacord, Rotosound/Superwound, Wal, Overwater, Staccato – this was a bass player's heaven!

For me, Sunday was the day. After the tutorial sessions had ended, the students were crammed into the Nomis 'stage' room to witness some of the finest bass playing I've heard in years – commencing with Back Door's still astonishing Colin Hodgkinson (who is the only man I've ever seen capable of playing both full chord rhythm and lead parts to 12-bar blues numbers on a Precision bass!), through an equally impressive display of rock inventiveness and virtuosity from John Entwistle, to Jonas Hellborg – whose rendering of Mingus' 'Goodbye Pork-Pie Hat' showed (on his twin necked Wal) how a bass can portray as much taste and emotion as even Beck's guitar can!

Congratulations are due to the Bass Centre's Barry Moorhouse and his team for organising the event with a watchmaker's precision, and for being one of the very few retailers who've tried to put something back into the playing side of music. Selling gear is one thing, but helping players develop their abilities is something requiring a different commitment.

Next year the Bass Centre are planning a similar event – venue and dates for which are yet to be finalised – and if they can manage to gather an equal number of name players from whom to learn, and can provide a similarly challenging yet warm atmosphere, then you'll miss it at your peril.

THE CRACKED NUT FROM PAGE 21

the holiday camp they were always meant to be. At the moment, he sits, waits, he knows that soon they'll come in puffing like buffalos with a melodious thunder and thump.

And he can't concentrate and he fusses and jumps and tells me about The Woodentops.

"I don't think we're like The Doors or early Pink Floyd. We're more like early Floyd though than Teardrop Explodes, Doors or Velvets. Other people see us as a Velvets band but that's quite touching really. Right in the middle of this witch-hunt against Velvetenees, we're going to do it well.

"The Paolo Hewitts of this world are going to get a surprise, certainly from us. All this talk of 'wimps hiding behind big acoustic guitars' and 'no-hoper guitar bands whose only ambition was the indie chart'. Well, we are the epitome of all these bands as far as people are concerned. That's great because we know we're so much more than that. If you imagine a teenage Janis Joplin doing 'Pennies From Heaven' in the '80s, therefore post-punk, then, in a way, you have The Woodentops. Imagine Arthur Parker in *Pennies From Heaven*, wishing life could be like the songs. Now, imagine if he wrote the songs as well... now, that's my dilemma.

"I'm quite sure people think I'm a complete nutcase, but I always think I'm too down-to-earth and clear about what I want to be. When I'm scared or nervous, when I'm in the corner, then I perform. That's where any stage persona I appear to have comes from. I have to be scared to be natural."

So what's it going to be like when you're there, Rolo? What difference will it make?

"I'd like The Woodentops to be the first out of a batch of hundreds and hundreds of young bands that combine raw ideas and commerciality – actually putting experimentation, spontaneity, real music back into people's homes, which are at the moment filled with manufactured supermarket music.

"There's this big thing about indies and non-indies alike. There's this tendency to get very hung-up and guilty about what is called success – when everything starts happening and you're making money. Well, it's not going to embarrass me. I went through a period where I was caught up in it too. Then I thought about it

and I realised there's always a safety-net somewhere.

"I often get asked who I'm writing music for. Well, with 'Good Thing', you can be talking about people with spiky hair or housewives, which I think is perfectly fine.

"The problem with trying to explain all this... when I stand in front of people singing, I feel people can lean against the wall, sigh like, Oh, so that's what he's doing! and carry on talking. That's the point where it's tempting to disturb that process. Let's kill this then!"

THERE'S STILL some who prefer to detain The Woodentops in this indie ghetto with its attendant airs of bottleneck aspirations and then its sanative squeaks. Clodheads. Rolo's going for the whole smitten smile.

"It's going to get bigger and bigger and bigger. Better and better and better. Braver and braver and braver! The Woodentops have dropped the masks, we're through the biggest obsession we've ever had, now there's so much just nervously pouring out of these people.

"When you're recording and you start realising the terror... it's completely terrifying. Then you do it and it's done. Then there's the waiting... At least everything from the set is now exorcised and everything is open again and I find that inviting."

After a marathon four hours of tape exchange, we shake hands and part. As I make my way homewards, I wonder about a few sides to this monster called fame. I think that it's so close for Rolo and his Woodentops, all this might be happening in a test-tube, except for the premenstrual shocks of flight and fancy. It's so close and, before we know it, people will be chasing Rolo McGinty from interview room to foreign location, just to find out his brand of Y-fronts and his favourite supermarket. Fame; funny, functional, familiar thing – treacherous, time-wasting, tense thing. Rolo McGinty is already an existential hero-star flavour.

Before I go. I almost forgot. What's fame then? "Ask me in five years Jonh." He then grins. That's significant, so kiss me quick and forget me.

CLOSING DATE MAY 1st.

Eric Clapton thinks you should be in school.

Announcing the first annual Fender/GIT Scholarship Competition Programme

Eric Clapton may be able to help you study with Tommy Tedesco, Robben Ford, Joe Diorio, Tim Bogert and Jeff Berlin at Hollywood's Guitar Institute of Technology when he selects the recipients of the first annual Fender/GIT Scholarships. Some of the finest players in the world are on staff at the Institute. And GIT hosts guest lecturers like Eddie Van Halen, Pat Metheny, Steve Morse, Al Di Meola and others.

And now you have a chance to study with them all. Just bring a 2-3 minute audition tape to your participating Fender dealer. Choose whatever style you feel most comfortable with – rock, jazz, country, fusion or blues. Eric will help select one U.S. and one international winner for a year's study at GIT which will include round-trip transportation, tuition, housing and a meal allowance. He'll keep an eye on your progress and, schedule permitting, be there to offer his congratulations in person at your graduation. The two entries selected by each Fender dealer must be received by Fender no later than May 1, 1986. Winners will be announced June 15th.

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*Source: Target Group Index 1985

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GUITARIST (TUNESMITH)

WANTED, to join vocalist, bassist, to form fast R'n'R Band. No experience needed but must be dedicated. (Pissed off with today's crap? WE ARE!!!) Influences: Ramones, Pistols, SLF, NO Timewasters. Dave, 4 Peak View, South Normanton, Derbyshire. DE55 2BB. S5376

GHOST DANCE Ex Skeletal Family.

Sisters of Mercy require rhythm guitarist, preferably Northern based. Please send tape, photo etc (non returnable) to Ghost Dance, 19 all Saints Road, London W11. S5380

WANTED: DRUMMER, Rhythm

Guitarist and Keyboards for commercial band. Keen hard workers essential, everyone considered, age open to 25 apply in writing to: SEG, 40 Rutland Avenue, Wakefield. S5384

GUITARIST(S) WANTED urgently

Hanoi/Dolls/Cramps etc. 100% dedication. Image essential!! (0924) 361590, 139 Agbrigg Road, Wakefield, W. Yorks. S5385

BASSIST FORMING Band 60's

Beatles, Motown. Mike, Bishop Auckland 833058. S5386

MUSICIANS WANTED by enthusiastic,

young singer/lyricist to form band in London area. Must be into Smiths, cocteau etc. Phone Neil (01-574 5366) after 7.30pm, weekdays only. S5411

LATE BEATLES influenced male

singer wanted. Please write: M. Harris, 23 Milton Road, Egham, Surrey. S5370

FIREBALL XL5 – Norwich band,

need lead guitarist and double bassist. Ring Gavin (0366) 500219. S5339

MUSICIANS WANTED General

01-223 8845. S5421

GUITARIST REQUIRED for band

with own material. Influences include Siouxsie, Cult, Furs. Preferably unemployed. Dedication over experience. London area. Phone Steve 01-888 5679. S5424

DRUMMER WANTED Velvets,

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