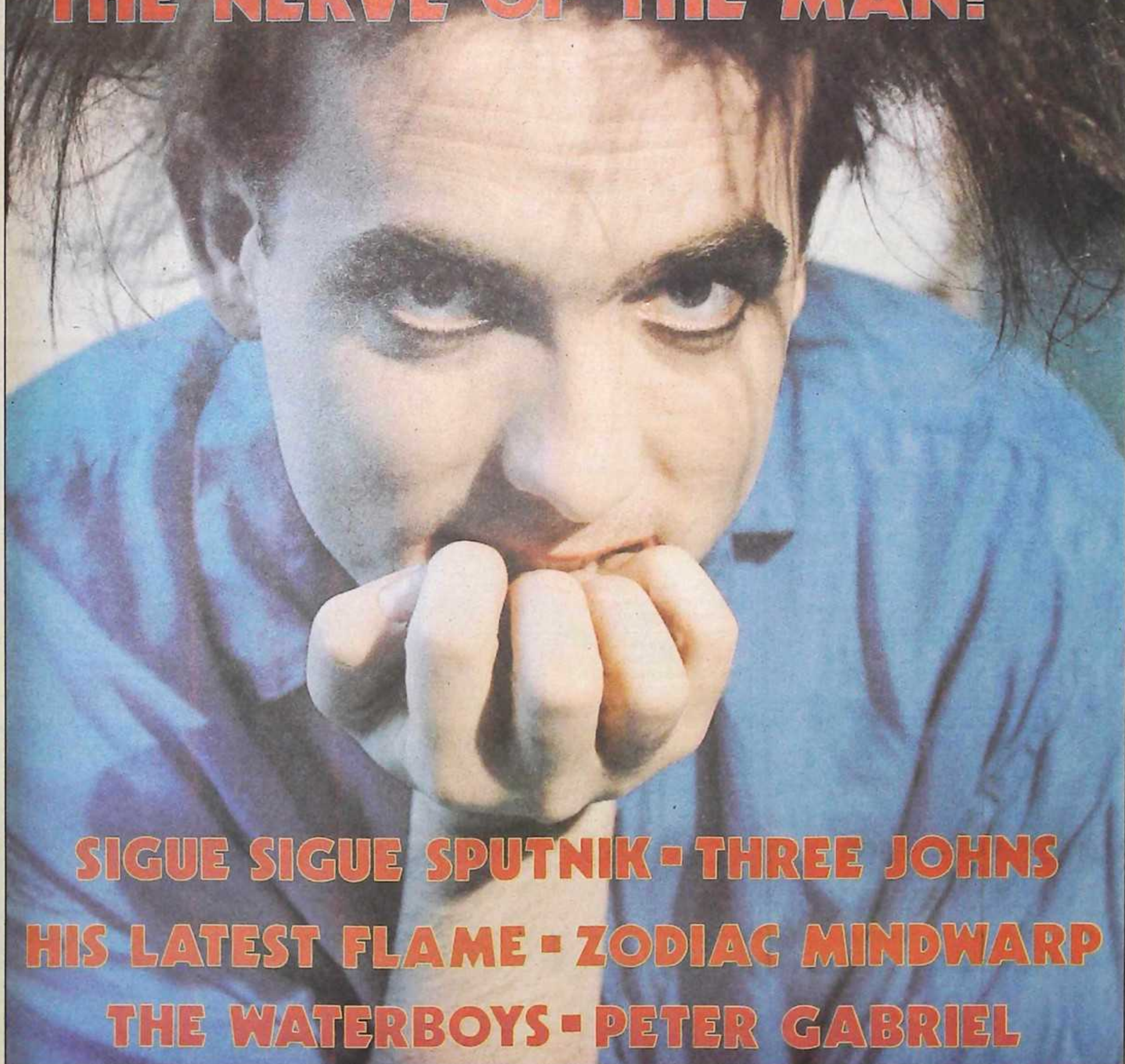


INXS - THE NAKED TRUTH SEE PAGE 8

SOUNDS

ROBERT SMITH

THE NERVE OF THE MAN!



SIGUE SIGUE SPUTNIK - THREE JOHNS

HIS LATEST FLAME - ZODIAC MINDWARP

THE WATERBOYS - PETER GABRIEL

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WHAM! will bow out with a six-hour spectacular at London's Wembley Stadium on June 28.

The band have promised a "celebration" of George and Andrew's four years together which will also include the world premier of the *Foreign Skies* video made during their Chinese adventures. There will also be support acts to be announced shortly.

Tickets are £13.50 from the Wembley box office, Edinburgh Playhouse, Newcastle City Hall, Manchester Apollo, Birmingham Odeon, Bristol Hippodrome, Newport Centre and Bournemouth BIC. They are limited to four per person.

The final Wham! single will be released on June 2 by Epic. It will be a two-record package featuring 'Edge Of Heaven' and a cover of the Was Not Was song 'Where Did Your Heart Go'.

EDEN KANE, **Jet Harris**, **Heinz** and **The Tornados** all come out of mothballs to play an **Oh Boy** special at Camden Dingwalls on May 29.

The show brings together a bunch of early '60s British artists who all appeared on Jack Good's legendary **Oh Boy** TV show.

Eden Kane (who spent 74 weeks in the charts over a three-year period), Jet Harris ("rebel" bassist who quit The Shadows to score his own hits and was one of the first pop stars ever to get busted), Heinz (who quit The Tornados for solo hits) and The Tornados (originally formed to back Billy Fury), will be joined by fellow veterans The Dallas Boys (6.5 *Special* regulars) and The

Vernon Girls (16-piece cover version specialists). Tickets are £7.50.

TOPPER HEADON has denied rumours that his band has split up, despite the fact that they've recently left Phonogram and most of the band are off doing other work.

"I'm writing stuff with Mickey Gallagher for the new album," he said this week. "The band are involved in other projects. That's how we're surviving at the moment without a record deal."

Topper has also announced his impending nuptials with Catherine Belben who works for Polydor.

THE SMITHS, whose 'Bigmouth Strikes Again' single comes out on Rough Trade this week, have tentatively agreed to headline the G-Mex gig at Manchester's Exhibition Centre on July 19, details of which were announced last week.

The band are trying to shift some European dates so that they can play the gig. If they are successful they'll also be playing Newcastle Mayfair on July 17 as well.

The Smiths are equally vague about their long-awaited new album which is now coming out in mid-June, although it does have a specific title - 'The Queen Is Dead'.

MARC'S CHER OUT

Almond releases stage fave 45

MARC ALMOND has a new single out on Some Bizzare on May 27. It's a cover of the Phil Spector/April Stevens/Nino Tempo song 'A Woman's Story' originally recorded by Cher, which has been an Almond stage favourite for some time.

The B-side is another cover, this time of Lee Hazlewood's 'For One Moment' while the 12-inch goes cover mad with versions of Procol Harum's 'Salty Dog', Scott Walker's 'The Plague', Peter Hammill's 'Just Good Friends', Johnny Ray's 'The Little White Cloud That Cried' and Eartha Kitt's 'The Heel'.

Marc has just completed an Italian and Spanish tour and is recording a new album which will be released early next year.

There are plans for a week-long residency at Ronnie Scott's Club at the end of the summer and details will be announced nearer the time.



SOUNDS

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GAVIN WATSON

Ultra-shock...



ULTRAVOX drummer Warren Cann has left the band - just as they have started work on their next album at Conny Plank's studios in Germany.

Warren was apparently asked to leave because of "irreconcilable musical differences". He will now pursue a project with Hans Zimmer.

It's the first change in the band's line-up since they broke through with 'Vienna'. But Midge Ure, Billy Currie and Chris Cross are continuing with the album which should be out in the autumn.

Midge Ure meanwhile releases a brand new solo single on Chrysalis this week called 'Call Of The Wild'. It's backed by a live version of 'When The Winds Blow'.

THE DAMNED have a 1977 vintage live version of 'I Am So Bored' unearthed from Stiff's vaults and added to their reissued 'New Rose' single as a little promotional tool.

MADNESS will be joined by Working Week, Potato 5, Tippa Irie and Pato Banton for their Artists Against Apartheid show at Brixton Academy on June 20. Tickets are £5.

BLOOD ON THE SADDLE, the Californian country rockers, ride into London for two shows to promote their 'Poison Love' album on Gates Of Heaven (through Stiff).

The band, who feature former Bangle Annette Zilinkasin, will be appearing at Camden Dingwalls May 27 and Harlesden Mean Fiddler June 11.

IF IT

STIFF, Beggars Banquet and Go! Discs are losing their status in the *Music Week*/Gallup indie chart after pressure from Umbrella, the newly-formed indie labels association.

Music Week now joins the MRIB chart in accepting Umbrella's criteria for an indie single which covers only records supplied through indie distributors.

This excludes Stiff, who are distributed by EMI, Beggars Banquet (WEA) and Go! Discs (Chrysalis/Phonogram). If they wish to register in the indie charts they will have to change their distribution to the Cartel.

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SPUTNIK'S SECOND COMING

Big blast off for '21st Century Boy' single and Trans-Former tour

SIGUE SIGUE SPUTNIK begin their second coming with a new single on May 26, '21st Century Boy', and a British tour in July to coincide with their debut album, which currently has the working title of 'From Heels To Eternity'.

'21st Century Boy' is produced by Giorgio Moroder. The B-side is a touching homage to their record company called 'Buy EMI'.

The seven-inch sleeve unfolds into a crucifix of TV sets, the gimmick chosen to promote the band until the album comes along.

The Trans-Former 'Ugliness Into Beauty' Tour (which may or may not be sponsored by the Japanese toy firm) commences at Southampton Guildhall on July 3 and takes in Brighton Dome 4, Guildford Civic Hall 5, London Royal Albert Hall 6, Aberdeen Capitol 10, Glasgow Barrowlands 11, Newcastle City Hall 13, Middlesbrough Town Hall 14, Scarborough Futurist 15, Lincoln Ritz 16, Nottingham Royal Concert Hall 18, Sheffield City Hall 19, Manchester Apollo 20, Preston Guildhall 21, Liverpool Empire 22, Birmingham Odeon 24, Leeds Grand Theatre 27-28, Stoke Burslem Queens Hall 29, Oxford Apollo August 1, Gloucester Leisure Centre 2, Newport Centre 3, Bristol Hippodrome 4, Poole Arts Centre 6, St Austell Cornwall Coliseum 7.



Sputnik's video nasty

THE SKELETAL FAMILY break off from recording their next single to play gigs at Bradford 1 in 12 Club May 22, Aberdeen Venue 23, Glasgow Queen Margaret Union 24, Dundee Dance Factory 25, Cleethorpes Pier 26, Harlesden Mean Fiddler 27, Leicester Princess Charlotte 28, Dudley JB's 30, Manchester Boardwalk June 1.

BRONSKI BEAT have cancelled their London Sadlers Wells shows – which were only announced a couple of weeks ago – because of "unforeseen technical production difficulties".

The shows, which had already nearly sold out, will be rescheduled later and refunds are available from the box office.

JOAN ARMATRADING, who's just released her 'Sleight Of Hand' album and is playing the Princes Trust show at Wembley next month, has announced a major British tour in October.

She plays Bournemouth Conference Centre October 2, Brighton Centre 3, St Austell Coliseum 5, Gloucester Leisure Centre 6, Leicester De Montfort Hall 7, Sheffield City Hall 8, Newcastle City Hall 9-10, Newport Leisure Centre 12, Birmingham Odeon 13-14, Manchester Apollo 17, Edinburgh Playhouse 18-19, Aberdeen Capitol 20, Dublin Simmons Court 23, Belfast Maysfield Hall 24, Nottingham Royal Centre 26, Oxford Apollo 27, Wembley Arena 29-30.

Tickets are £8.50, £7.50 and £6.50 except Wembley which is £9.50 and £8.50.

SIMPLE MINDS have added second shows at Milton Keynes Bowl and Glasgow Ibrox Park having sold them both out once.

The Ibrox's show is on June 6 and the Milton Keynes concert is on the 22nd. Both are expected to sell out again.

Ibrox tickets are £11.50 from the box office and record outlets around Scotland. The promoters are discouraging postal bookings as they've already got a hefty backlog from the first concert. But those who applied unsuccessfully for the first show will be sent tickets for the second.

The support bill for the 6th is In Tua Nua, Hipsway, The Waterboys and Lloyd Cole And The Commotions. For the 7th it's In Tua Nua, Hipsway, The Waterboys and The Cult.

Milton Keynes tickets are £12.80 available by post from MCP Ltd (to whom postal orders only should be payable), PO Box 123, Aldridge, Walsall, West Midlands WS9 8XX.

The Waterboys and Dr And The Medics will be appearing with Simple Minds on the 22nd plus more names to be announced soon.

AIN'T AN INDIE...

Pinnacle, Spartan or Making Waves.

Not surprisingly Stiff boss Dave Robinson was unhappy with the news. "It's a put-up job against any indie label that's doing well for itself at the moment," he shouted down the telephone. "Most of those labels couldn't get major distributors if they tried."

"It's ridiculous. If we're not an indie label, who is? And the chart is about indie singles, not indie distributors. I object to somebody telling me I'm a major. I know I'm indie. It's just that I'm interested in selling records to anyone, regardless of race, creed or distributor."

"While EMI distribute our records to all the major stores I distribute to about 45 independent shops directly which is as many as most of the indie distributors."

Robinson claimed that he wasn't consulted about the change in the chart criteria which he says will damage his company, but he seems unlikely to switch his distribution arrangements as a result.

"There's no way I could trust an indie distributor with the prices they charge and the lousy service they offer," he snorted.

But a meeting of Umbrella members last week – which

was not attended by anyone from Stiff, Beggars Banquet or Go! Discs – overwhelmingly backed the indie-only chart criteria.

Umbrella members were clearly against any fraternisation with the "Big Six" major record companies over the indie charts although they were more ambivalent over the use of major label strike forces to promote a particular album.

Both The Smiths, who used London Records' strike force for their last album, and The Cocteau Twins, who used Island, came under fire from

militant indies who claimed they were contravening the indie spirit.

But Rough Trade boss Geoff Travis claimed that the Smiths were a fervently indie band and said that the use of major label strike forces was a "short-term strategic move" while an indie strike force was being set up. And he warned that the indie scene was in danger of becoming a ghetto unless bands were allowed to progress as far as they wanted within it.

The Smiths and The Cocteau Twins were given the benefit of the doubt but the position will be reviewed in six months time.

DENNIS BROWN and The Wailers – making their first British appearance on their own – are headlining this year's Reggae Sunsplash at Wembley Arena on June 28 and 29.

Other bands so far confirmed are Aswad, Black Uhuru, King Sounds and Abba Cuth. There will also be a string of PA's from other artists.

The festival has switched from last year's venue at Selhurst Park after objections from the police and local residents, not to mention the National Front.

DR JOHN, Herbie Hancock, Keith Jamett, Wayne Shorter and McCoy Tyner are all playing London's Royal Festival Hall in July as part of this year's Capital Music Festival.

Dr John is joined by Otis Rush and John Mayall for the first Capital Radio Jazz Parade show on July 14.

Lionel Hampton plays on the 15th, Herbie Hancock Quartet with Branford Marsalis and Ron Carter 16, McCoy Tyner Trio with Joe Henderson and Freddie Hubbard 17, Buddy Rich 18, Keith Jamett Trio and Wayne Shorter 19.

This year's Festival opens with a free party in the Covent Garden Piazza on June 20 with Harvey And The Wallbangers, The National Youth Jazz Orchestra, and The London Community Gospel Choir.

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25 CAMEL	20 MADNESS
26 DR & THE MEDICS	20/21/22 GLASTONBURY CND FESTIVAL
25 ASWAD	21 TWELVE TRIBES
25 TOM ROBINSON	22 LATIN QUARTER
26 BELOUIS SOME	24 THE BLOW MONKEYS
27 PHASE II STEEL BAND	24 DON WILLIAMS
27 P I L	24 INXS
27/28 JOHNNY MATHIS	26 GIL SCOTT HERON
28 CHERRY BOMBZ	27/28 THE ZAPP BAND
29 ANTHRAX	28 MARILLION (travel available)
29 THE MISSION	28/29 SUNSPASH
29 THE WOODENTOPS	July 5 BARBARA DICKSON
30 THE COMMUNARDS	5 ROD STEWART
June 1 FRANK TOVEY	8 GILBERTO GIL
1 THE FLAMING MUSSOLINI	19 U.K. FRESH 86
1 ERASURE	26/27 NEW YORK JAZZ EXPLOSION
1 CAMEL	Aug 6 LUCIANO PAVAROTTI
1 FRANK TOVEY	16 OZZY OSBOURNE (travel available)
1/2 THE CHAMPS	22/23 ENGLAND v NZ (cricket)
1/2 BLACK SABBATH	Sept 21 METALICA
1/2 RUBAN BLADES	26/27 USA LISA CULT JAM FULL FORCE
5 SCREAMING BLUE MESSIAHS	Oct 2 STEVE RAY VAUGHAN
6 MANFRED MANIN EARTH BAND	5 STEEL PULSE
7 THE SHADOWS	18 MAGNUM
8 THE DEAD CAN DANCE	29/30 JOAN ARMATRADING
9 FLORA PURIM ARTO	Nov 3-4 IRON MAIDEN
11 PAUL BRADY	BARBARA DICKSON - RING FOR DETAILS
12 GENE LOVES JEZEBEL	

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FLASH DANCE

GRANDMASTER FLASH, the papa of hip hop, headlines the UK Fresh '86 Festival at Wembley Arena on July 19. He's joined by Lovebug Starski, Mantronix and Afrika Bambaataa. Others on the bill are Aleem, Just Ice, Roxanne Shante, Hashim, The Real Roxanne, Dr Jeckyl And Mr Hyde, Steady B Alias MC Boob, DJ Cheese And Word Of Mouth and Captain Rock. There will be two shows - at midday and 6pm - and tickets are £11.50, £9.50 and £8, available from the box office, agents and by post from UK Fresh '86 Box Office, PO Box 141, London SW6 5AS.

Note that the artists are only appearing at one show each with Grandmaster Flash, Roxanne Shante and Lovebug Starski on the midday show and Mantronix, Aleem and Afrika Bambaataa the 6pm. All £4.50 tickets and both-show tickets available through the Streetsounds priority booking form have now sold out.

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Price includes: Travel by luxury coach, Cross Channel Ferry, 1-Day Festival Ticket, Insurance against cancellation.

Lunch boxed ...



LYDIA LUNCH pops over from New York for a couple of British gigs this month.

She'll be joining Sonic Youth, Big Stick and Live Skull for an NY special at University Of London Union on May 23. She'll be playing her own set, which will include a new piece called 'Meat Meat Meat', as well as hollering along with Sonic Youth on 'Death Valley 69'.

She'll also be appearing at Brighton Zap Club on May 30 when she'll be performing a new solo piece, 'In Defence Of Filth'.

There's also a double album retrospective coming out on Widowspeak at the end of the month called 'Hysterie' which features tracks from Teenage Jesus And The Jerks, Eight Eyed Spy and Sonic Youth. And a Boxed set of new readings is also in preparation, together with a print collaboration with Exene Cervenka from X called *Adulterers Anonymous*.

RECORD NEWS



RUFREX, who still reckon they're the most important band to emerge from Northern Ireland this decade, have a new single out on Stiff this week called 'In The Traps'. They'll be over for gigs soon.

SCARLETT AND BLACK, who are former Big Supreme Robin Hild and Sue West who's escaped from Dr And The Medics, release their first single on MDM this week called 'You Don't Know'.

A GRUMH, "the world's most militant hardcore gay dance group", release their third album in eleven months this week on Scarface (through Red Rhino) titled 'No Way Out'.

THE REVENGE, an "agitated" rock band from Brussels, formed by ex-Digital Dance member Jerry WX, release their first album called 'Wartime' on Play It Again Sam! (through Red Rhino) this week. The label are also putting out the new Minimal Man Album, 'Slave Lullabies' and a 12-inch single from Neon Judgement titled 'Voodoo Nipplefield'.

SCRATCH ACID, a quartet who hail from dangerously close to the Butthole Surfers, surface with an eight-track mini-album called 'Scratch Acid' on Fundamental this week.

HAPPY MONDAYS put out a new single on Factory this weekend titled 'Freaky Dancin'' which has been produced by Bernard Sumner of New Order.

BLACK UHURU, who'll be appearing at this year's Glastonbury Festival, have a new album out on Ras (through Greensleeves) this week called 'Brutal' which was co-produced by Arthur Baker.

THE BIG SUPREME, aka Barry Flynn, soul fan and self-publicist, has signed to Polydor and releases his first single this weekend called 'Let's Turn Our Love Around'.

PETER DEAN takes time from his *EastEnders* stall to release a single on Portrait this week called 'Can't Get A Ticket (For The World Cup)'.

ANGEL WITCH return with new drummer Spencer Hollman and an album called 'Frontal Assault' released this month by Killerwatt (through Pinnacle), who are also releasing the first album by Birmingham band Surface called 'Race The Night'.

THE HOME SERVICE, who've kept faith with folk traditions rather than the folk scene, have a new album out on Making Waves this month titled 'Alright Jack'.

93 CURRENT 93 have a picture disc tastefully titled 'In Menstrual Night' out this week on United Dairies who are also releasing a Nurse With Wound retrospective called 'Automating' and the debut album from German teenybop avant garde-ists Hnas called 'Melchior'.

Matt Bianco

Saturday 14th June, 7.30pm
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TICKETS, PRICED £5.00 (£4.00 ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE (TEL 746 8812), LONDON THEATRE BOOKINGS (TEL 439 3211), PREMIER BOX OFFICE (TEL 240 2245), KEITH PROWSE (TEL 741 8880), ALFRED MARLE (TEL 580 3141), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL 734 8812), THE CAGE (GUY GEAR MOTO) KINGS ROAD, OR ON THE DOOR ON THE NIGHT

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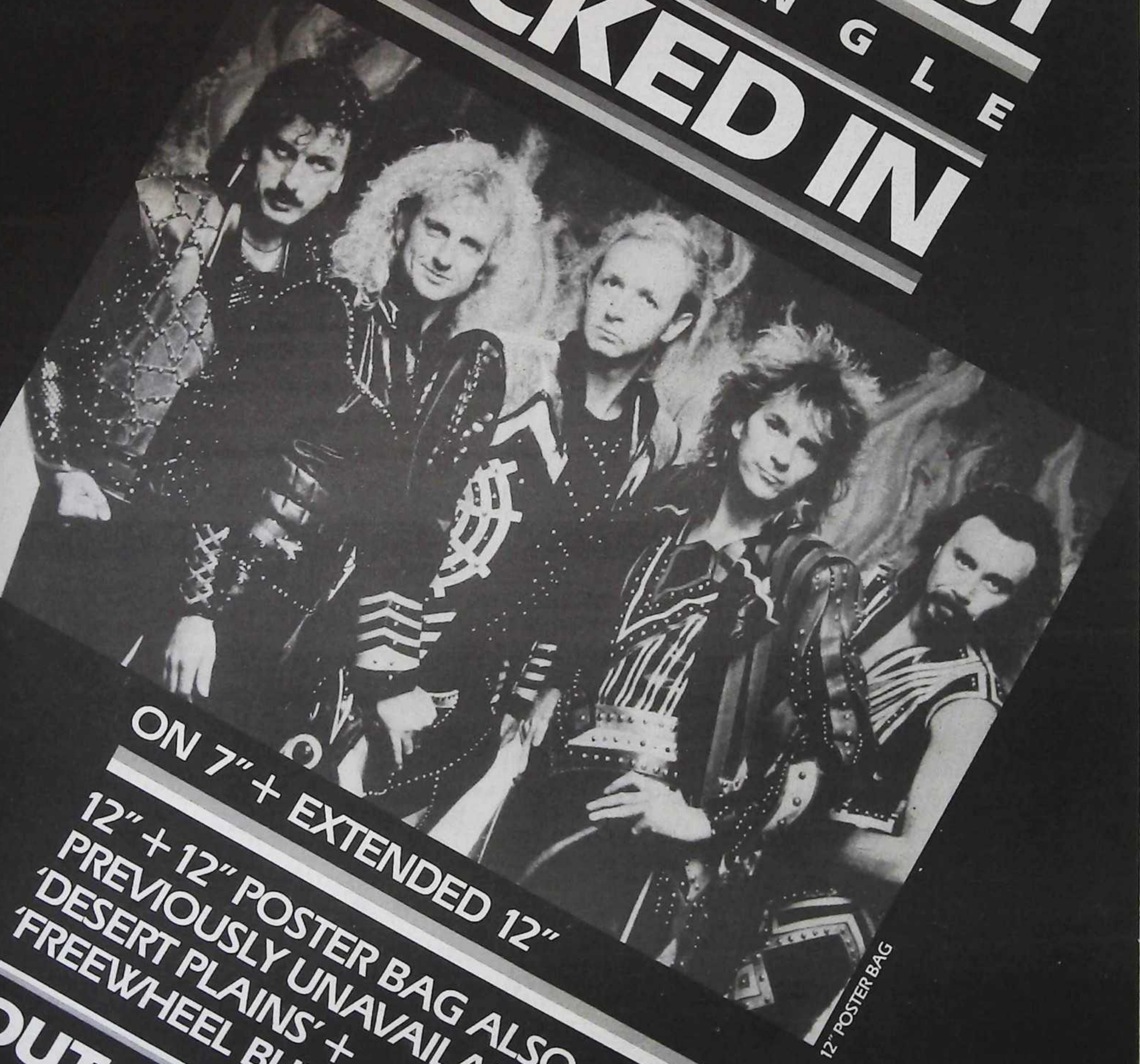
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BACKTRACKS

GARNET MIMMS, who recently had a 'Best Of' compilation out on Stateside, now has a companion volume called 'Roll With The Punches' released by Charly this month. The 16 tracks were recorded between 1963 and 1967 and include his Northern Soul favourites 'Prove It To Me' and 'Looking For You' as well as three previously unissued tracks. The first pressing also has a rough mix alternate take of 'One Woman Man' which will be replaced by the proper mix on subsequent pressings.

Charly are also putting out an album by little-known Southern soul man Charles Brimmer called 'Brimful Of Soul', consisting of '70s recordings. It doesn't include his 'Good Bless Our Love' hit though.

GENESIS have their 'From Genesis To Revelation' 1969 debut album reissued as 'Where The Sour Turns To Sweet' on Rock Machine this month. The album also includes the singles 'The Silent Sun' and 'A Winter's Tale' as well as some of the finest sleeve notes ever written.

SONNY BOY WILLIAMSON, Memphis Slim, Matt 'Guitar' Murphy and Willie Dixon have a concert from their 1963 European tour released by Red Lightnin' this month as 'The Unissued 1963 Blues Festival' to distinguish it from previously issued albums. It should be pointed out that the sound quality occasionally descends to bootleg quality.

Red Lightnin' are also putting out an album featuring a live side each from Mississippi Fred McDowell and Phil Guy called 'A Dose Of Double Dynamite'.

MOBY GRAPE have a true friend in Edsel. Having reissued their masterful 1967 debut album, Edsel gather up the best from their next three CBS albums for a compilation called 'Murder In My Heart'. There's five tracks from 'Wow' (but nothing from the 'Grape Jam' bonus album which was only ever released in the States), five from 'Moby Grape '69' made after Skip Spence skipped off in an acid haze, and a couple from 'Truly Fine Citizen' by which time they were down to a trio.

From the same mists of time, Edsel have also compiled an album from The Electric Prunes called 'Long Day's Flight' which features tracks from their 'I Had Too Much To Dream (Last Night)' and 'Underground' only ever available here on import albums and a couple of rare singles - 'Ain't It Hard' and 'You Never Had It Better'. But their two later concept albums, 'Mass In F Minor' and 'Release Of An Oath' have been passed over on the grounds that they didn't know what they were doing at the time.

ROBERT AND JOHNNY, a couple of Bronx teenage cruisers who had their moment of glory in 1958 with 'We Belong Together', are revived by Ace on an album called (of course) 'We Belong Together' which includes various attempts to repeat the formula as well as the odd rockabilly and blues number.

ATLANTIC release a soulful '60s single this week to keep in touch with the nostalgia boom. It packs together Arthur Conley's 'Sweet Soul Music', Wilson Pickett's 'Land Of A Thousand Dances', Solomon Burke's 'Everybody Needs Somebody To Love', Aretha Franklin's 'Respect', Booker T's 'Green Onions' and King Curtis' 'Memphis Soul Stew'.



MOONTWIST look to capitalise on the critical acclaim for their 'Sight And Sound' single at Covent Garden Rock Garden May 23 and 31, Brighton Zap Club June 6, Hackney Club Mankind 14.

FRUITS OF PASSION, The Styngrites, Red, Blood Uncles, Camera Shy, The Play and Oi Polloi are all appearing at the second Wester Hailes Festival at Edinburgh Sighthill Park on May 24.

THE TIER GARDEN, a Northern quintet who've just released a new single called 'India', support Easterhouse at Wolverhampton Polytechnic on May 24.

SNEAKIN' SUSPICION, the Norwich band, have replaced their Birmingham gig on May 31 with Brighton Polytechnic on the same date and have gigs lined up next month at Bognor Civic Centre June 5, Norwich Moulin Rouge 6, Kentish Town Bull And Gate 23, Borehamwood Civic Centre 26.

THE BRILLIANT CORNERS promote their 'Fruit Machine' EP at Bath Pavilion (with the Blue Aeroplanes) May 30 and will be appearing at the Glastonbury Festival on June 22.

THE SHAKERS boogie on out at Shoburness Warehouse May 21 and Finsbury Park Sir George Robey 31.

SCARED OF THE DARK, a "white-soul power pop band" from Wales who've just released a single called 'Give Me That Feeling', play a Live Aid benefit at Poth Depot Club on May 23 followed by gigs at Swansea LA 24, Newbridge Memorial Hall 25, Cardiff PC's 31, Cardiff Casablanca June 7, Gilfach Richard Llewelyn 18, Merthyr Great Escape 20, Cardiff PC's 21, Barry Borough Arms 27, Cardiff Chapter Arts Centre 28.

STEVE MARRIOTT, Watch With Mother and Arena play York Assembly Rooms on May 22 in aid of the Killingbeck Hospital Appeal.

TORME, who've just released a single called 'Star', have a one-off gig at Hammersmith Clarendon on May 30.

THE WEDDING celebrate their release from War Records (!) with a gig at Brighton Polytechnic on May 21.

PAULINE MURRAY AND THE STORM will be supporting The Mission on their tour which starts this week.

THE MACC LADS attempt to pull their jeans over their beer guts to promote their 'Beer 'N' Sex 'N' Chips 'N' Gravy' album at Fulham Greyhound May 25, Brighton Old Vic 26, Burton Central Park June 1, Beeston Charley's Room 3, Birkenhead Stairways 5, Nottingham Mardis Gras 16, Penzance Demelzas 24.

SINS OF OMISSION alternate between London and Brighton with gigs at Brighton Zap Club May 24, Old Kent Road Ambulance Station June 4, Brighton Heretics Club 12, Kentish Town Bull And Gate 16.

★ GARY GLITTER ★

FRIDAY 13th JUNE, 7.30pm
HAMMERSMITH ODEON

TICKETS, PRICED £4.00 £5.50 £8.00, ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE (TEL 140 3111), LONDON THEATRE BOOKINGS (TEL 01 371), PREMIER BOX OFFICE (TEL 140 3111), ALBEMARLE (TEL 140 3141), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL 140 3111), THE CAGE (187 GEAR MKT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT

CAMOUFLAGE CONCERTS PRESENT

DOCTOR & THE MEDICS

THE GOLDEN HORDE ZODIAC MINDWARP & THE LOVE REACTION
KISS THAT

TOWN & COUNTRY CLUB

SUNDAY 25TH MAY, 7.30PM.

TICKETS ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE (TEL 267 0340) FROM LONDON THEATRE BOOKINGS (TEL 01 371), PREMIER BOX OFFICE (TEL 140 3111), KEITH PROWSE (TEL 141 888), ALBEMARLE (TEL 140 3141), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL 140 3111), PLANET ALICE, THE CAGE (187 GEAR MKT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT



GARY GLITTER straps the hearthrug onto his chest one more time to play Nottingham Trent Polytechnic May 26 with Mud supporting.

THE MAGIC MUSHROOM BAND, Osric Tentacles, Phoney American Accents and Gizmo will all be appearing at a Stonehenge benefit at Hammersmith Clarendon on May 30.

STRAP-ON-JACK have gigs lined up at Birmingham Small Heath The Sydenham May 23, Telford Ironmaster 24, Launceston White Horse 30, West Bromwich Coach And Horses June 6, Dudley Jinks 7, Walsall Wheatheaf 11.

THE MIGHTY LEMON DROPS have added more dates to their tour at Stoke North Staffs Polytechnic May 23, Norwich East Anglia University 30, Croydon Underground June 1.

THE SOUP DRAGONS come down from Glasgow for a torrid weekend in London at Brixton Old White Horse May 31, Bedford George And Dragon June 1, Brighton Escape Club 2.

PAUL SAMSON'S EMPIRE, who got their picture in *Tour News* a couple of weeks back without any dates (ahem!), are in fact playing gigs to promote their 'Joint Forces' album on Raw Power at Gravesend Red Lion May 21, Leeds Adam And Eves 22, Birkenhead Stairways 24, Stoke Shelleys 26, London Marquee 29.

PRIDE OF PASSION, who've been recording tracks for EMI, have more dates at Hackney Lord Cecil May 21, Luton 244 Club 22, High Wycombe Nags Head 24, Luton Carnival 26, Kentish Town Bull And Gate June 1, Walthamstow Town Hall 13, Brentford Red Lion 18, Luton 244 Club 19, Nottingham University 20, Dunstable Wheatheaf 25, Oxford University 26, London Marquee 28.

THE CLAIM from Rochester, who have an album out called 'Armstrong's Revenge And 11 Other Short Stories', play Acton Bumbles May 24, Hammersmith Clarendon 31, Bristol Tropic Club June 6.



WRATHCHILD emerge from legal battles with their record company to polish up their glam-rock at Wolverhampton Scruples June 5, Stoke Bras 6, Burton Central Park 7, Rochdale Tiffs 19, Letchworth Plinston Hall July 5.

ZAPP, who've just released their fourth album, 'The New Zapp IV U', come over for their first British concerts at London's Hammersmith Odeon on June 27 and 28.

Based around the four Troutman brothers - Zapp, Roger, Larry and Lester - who come from Dayton, Ohio, Zapp rose to prominence in 1981 with their debut album which was co-produced by their mentor Bootsy Collins.

Since then they've chalked up a string of hit singles with 'More Bounce To The Ounce', 'Doo Wa Ditty' and 'I Can Make You Dance'. Their latest single on Warner Brothers is 'Computer Love'.

They've also established a reputation as one of the most dynamic live outfits in America and they'll be bringing their full show to London.

Tickets are priced at £8.50, £7.50 and £6.50.

ANTHRAX, the American speed metallurgists, fly in for one London show at the Hammersmith Palais on May 29.

They'll be joined by Onslaught and Alice's Restaurant and tickets are £4.50.

The band have a new single out on Island called 'Madhouse', taken from their 'Spreading The Disease' album.

Camouflage Concerts Present

THE GRAMPS

WITH SPECIAL GUESTS

GUANA BATZ the SINGERS

SUN/MON 1/2 JUNE at 7.30
HAMMERSMITH PALAIS

TICKETS, PRICED £3.50, ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE (TEL 140 3111), LONDON THEATRE BOOKINGS (TEL 01 371), PREMIER BOX OFFICE (TEL 140 3111), KEITH PROWSE (TEL 141 888), ALBEMARLE (TEL 140 3141), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL 140 3111), THE CAGE (187 GEAR MKT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT

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), DERRICKS RECORDS (PORT TALBOT) AND THE RITZY

FRIDAY 30th MAY, BIRMINGHAM ODEON
TICKETS £5.00 FROM USUAL AGENTS AND THE ODEON

FROM NEW YORK 1st UK

LIVE SKULL APPEARANCE

23rd May - University of LONDON
(with Sonic Youth & Big Stick)

27th May - Adam & Eves, LEEDS
(with Ut)

28th May - Zap Club - BRIGHTON

31st May - Bay 63 - LONDON

NEW LP CLOUD ONE coming soon
out now LP BRINGING HOME THE BAIT
FROM HOMESTEAD DIST. BY THE CARTEL

Camouflage Concerts Present

GENE LOVES JEZEBEL

Electric Ballroom Thursday 12th June, 7.30pm

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, THE CAGE (187 GEAR MKT) KINGS ROAD, OR AT DOOR ON NIGHT. BOX OFFICE INFO TEL 31 1355

TICKETS £4

So

Peter Gabriel

Album PG 5
Cassette PGMC 5
Compact disc PGCD 5
featuring the hit single
Sledgehammer
Compact disc & cassette
contain extra track

Virgin



Spot The Dummy

WHAT DO you say about Genesis P. Orridge and a dummy? I know. So there they are, walking down Oxford Street in the sun, Gen's finger up Jagg the Wag's nose and Mick melting from the heat, both sobbing about godstar Brian Jones (or was Mick sweating?).

"You ruined him!" bawls Gen. "You're gonna be so sorry! Just you wait. . ."

He gets no reaction, note observers, just a Stoney silence. . .

MORTICIA



"He says if I'm not in his gang, he won't talk to me."

I FOUND A NAKED POP STAR IN MY BED

"Why didn't I?" complains jealous hackette

NO ONE will ever know quite how this photo of INXS pin-up boy Michael Hutchence came to be taken. Nor will anybody ever be sure what went on in a romantic European city between two *Sounds* freelancers and this outrageous, undressed singer.

Jaws has heard mutterings of photographer Jayne Houghton being locked in a sumptuous bedroom. About stunningly attractive hackette Sally Gethin doing her interview over - and we quote - "a mushroom breakfast". About champagne flowing freely and people falling down flights of stairs.

And we thought INXS were some naff old Australian pop group, media stars of the recent Montreux Festival, and struggling to make the UK hit parade with their latest single, 'What You Need'.

But apparently not. "INXS are *not* Duran Duran," writes Sally, never one to mistake the bleedin' obvious. "Top chart act in Australia they may be, but years of ruthless gigging at the pub rocks of Australia has savaged their sound, which rises like a dangerous epic animal onstage."

And off . . . If we are to believe the photographic evidence on show.

Chart failures aside, like - well, all their UK singles, actually - their Top 50 LP 'Listen Like Thieves' shows elements of 'rock' and 'funk' - they claim.

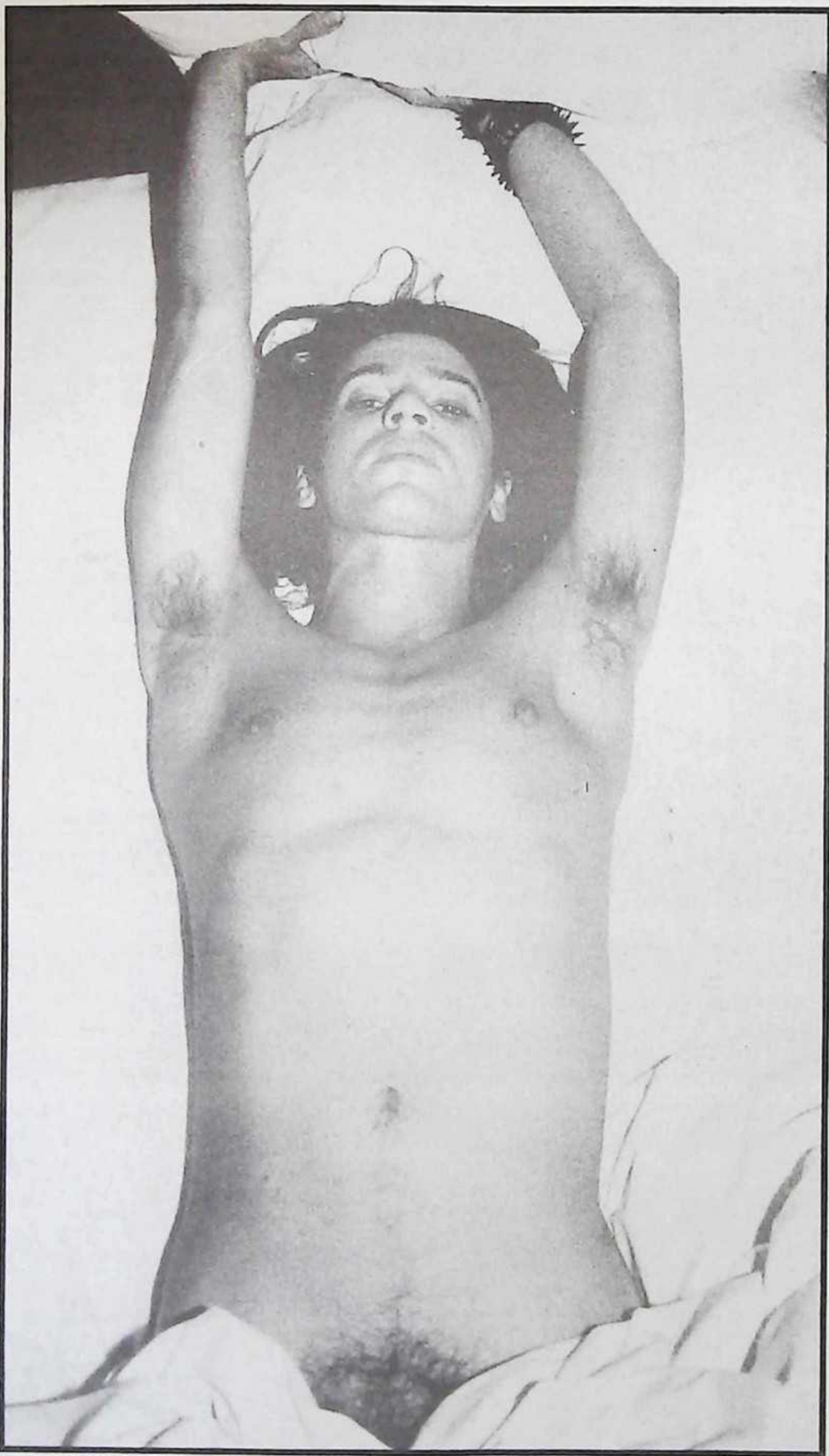
"We see ourselves as a garage band, I suppose," supposes Michael. "Garage band makes good. I don't see myself in a pop group. But then I don't see much difference between Joy Division and Abba - a good song's a good song."

Yes, that's the talk of a real man in a pop world full of little boys. An opinion our Sally undoubtedly shares.

"Michael is a special tiger, a sensual frontman," she gushes. "Relaxed, a boyish sparkle plays lazily in his eyes, he moves languidly like a cat when he's drunkenly happy, and will admit things like, 'I feel very sexual onstage, and that's my sexuality coming out. I'm not saying I'm particularly sexy' . . ."

Thank heavens for that. "It's just my urge . . . But I do get turned on by the music definitely. Hard all night."

Another "turn-on" in Michael's pursuit to prove his manhood is dressing up as Rambo and playing war games in New Zealand. Blitzing people with rubber bullets sounds like a pretty crazy pastime to us, but "It pointed out the futility of war" to Michael. "It really works too. I



Jayne Houghton

"... but Nair can remove even stubborn hair." Michael Hutchence's first pubic appearance.

have still got a bruise here . . . Cover yourself up, Michael! "It's funny how men have to act like boys to feel like men." So INXS didn't feel like big, bad men?

"No, we don't. All it does is make you feel something inside yourself you have not experienced before. You are sitting there like a rabbit -

you can get hit at any second, you are constantly looking behind you."

Well, we would have thought that was an occupational hazard for any member of INXS.

But enough of this talk of war 'n' rabbits (geddit?), where are Jayne and Sally now? Are they luckless

hostages of INXS as their convoy carnival trundles around Britain? A phone call has revealed all.

Are there hysterical girls banging on your hotel room door, Michael? we asked.

"Yes, cobber. As usual." Be a good fellow and let them out, then.

RUPERT HADDOCK

Lord WAISTREL

LET'S HEAR it for the Frankie boys! It may be umpteen years since they were last in the charts, but the luvable mop tops hit the Montreux yawn-in like a plague of sozzled Scouse locusts - and totally dominated the whole shabby affair.

Never mind your Morten Harket with his Perrier water on the rocks, the Fearless Five "got the bevvies in" like Yootha Joyce on piece rate, wrecking bars, tormenting poor Julian Lennon with cruel cries of "Hey, Lenno, is yer dad any better yet?" and rending the air with the constant cry of "let's deck 'im and de-keck 'im".

But it was actually *The Sun's* Martin 'Ringo' Dunn who suffered the most at their hands during this jolly junket. Identified early on as "that dickhead Dunn", Marty was the victim of countless attempts to de-bag him, trash his room and generally make his life a misery. Thank God for singing star Marilyn Martin, who bravely stepped in and protected him. But what he really needed was man-melting guitarist Monica Ramone. The tatty, torrid temptress is currently looking for a new job after departing her lusciously pouting partners in sex-rock-shocker Oral. She tells me she has already had an offer from the legendary Cockney crooner Frankie Flame, but sadly not of employment.

Frankie meanwhile has been the subject of much interest from *News Of The World* hacks. Apparently acting on a tip that he was being lined up to appear as a pub entertainer on television's appalling *EastEnders*, hackette Sheila McProphet booked him into a photo studio for a glamour session and entertained him with drinks and a lavish meal before it dawned on both of them that Frankie wasn't exactly the soap opera type.

Surprised but inspired, Frankie fired off a hasty epistle to yon *EastEnders* bods telling his tale and offering his talents. And, as luck would have it, by return of post he had received a reply along the lines of "On yer bike, we're fully booked". Thank gawd for small mercies, etc etc.

Much better that the BBC should employ Dodgy Dave Long as a rival for Dirty Den.

Longy, you will recall, was the Splodge manager who co-founded Syndicate records and decided to hold wild rockers Case back from gigging "until the time is right" (five years on and still counting!).

But now he is turning his talents to hairdressing. Amongst Dave's amazing offers will be: two haircuts for the price of one (it's a snip at £25); Frankie Flame-style hair restorative cream (also removes those embarrassing understains; just £13.50 a 2oz tub); and the boxed set 'Sweeney Todd Sings Splodge Classics' (12 albums for only £139.99).

Any interested punters should contact Longy via the Dodgy Inn, Bermondsey or via Mr Ronnie Knargs, Costa Del Con, Spain.

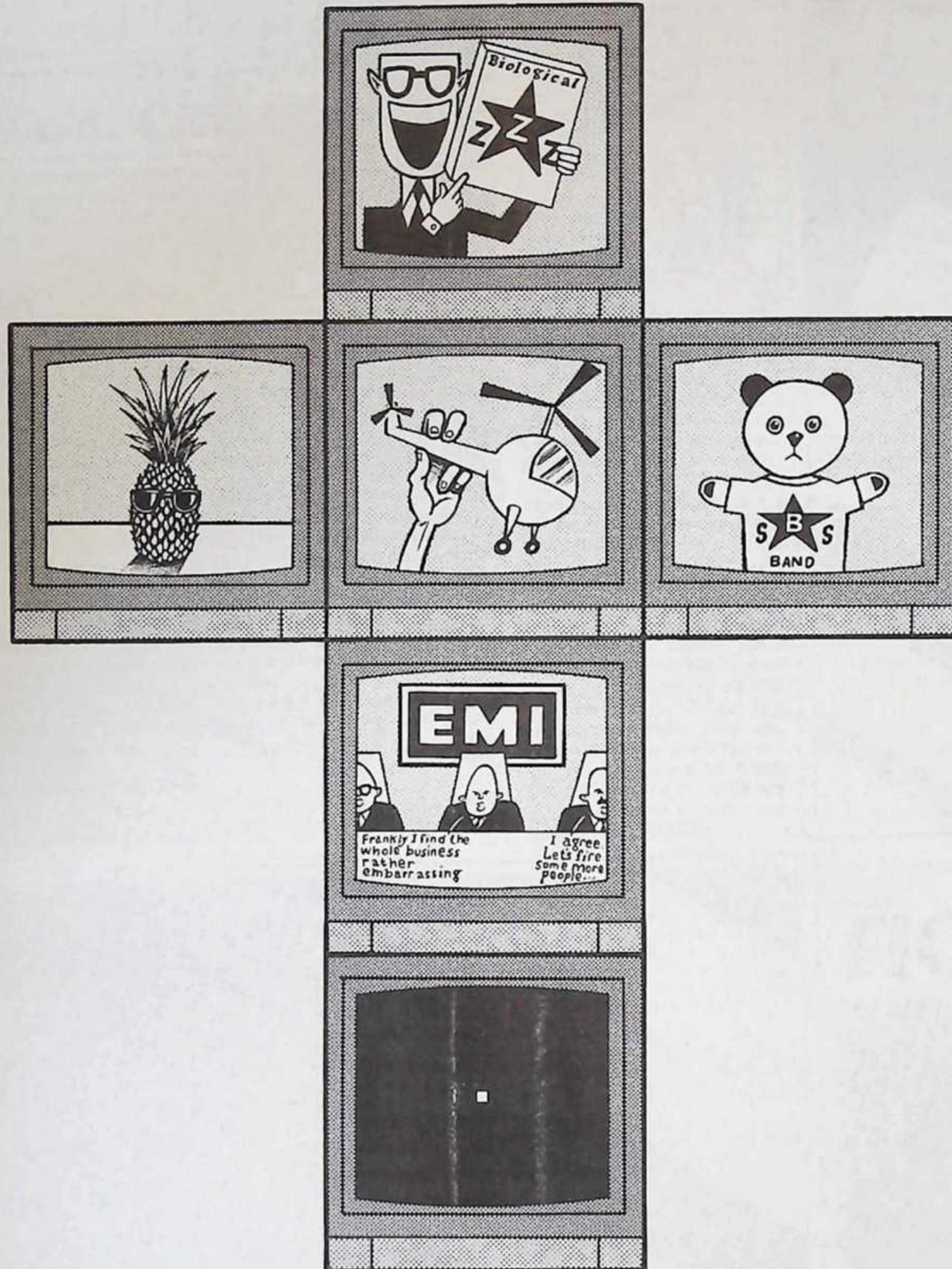
Toodle pip!



"And he stuck his heels in the worst places, Ma."

SPUTNIKS BIGGER THAN JESUS CHRIST CLAIM!

"Any chance of crucifying them?" asks hopeful public



GET READY FOR THE 2nd COMING
TURN OFF THE T.V.



SIGGY
Cooper

THAT'S A touching crucifix of TV sets you've concocted to publicise your second single, '21st Century Boy', Tony. It wouldn't have anything to do with the song by any chance, would it?

"Well, since you ask, the song is about American television and the way in which religion out there is just a commercial concern. I mean, if Christ came back today he'd have to become a product and bid for major network time to get his message over."

So it's not just another sensationalist ploy? Not much anyway. It's just another 'ultimate' record from the 'ultimate group'.

Tony won't even let us call it a follow-up to 'Love Missile'.

"Each record from the Sputnik Corporation is an event. This is the ultimate product."

So what does that make the album - post-ultimate?

You've got to get up early in the morning to catch Tony James. And even though he's been up all night polishing the 250 edits that have gone into the three-minute video for '21st Century Boy', it's nearly lunchtime now.

But wait a minute; wasn't this single supposed to be coming out at Easter? (Easter, crucifixion - geddit?) Why the delay?

"It was always going to be coming out around now. It was just that Joe Bloke invented this story (surely not? - Ed) about it coming out at Easter because somebody - mentioning no names, Jock MacDonald - sold him the story of the publicity campaign."

"I never felt we had to rush out the second single just because the first was a hit. That's just traditional rock business crap."

But what about the flip side, 'Buy EMI'. Talk about licking the hand that feeds.

"People are always asking us what we're going to do with the money. The answer is that we're going to buy up our record company."

So have you met the new Managing Director of EMI yet?

"No. I was expecting to get the job myself, but I suppose they thought I wouldn't have the time. They're right because we haven't actually finished the album yet. But don't tell them that."

HUGE GRUNT

RANT!

YOU WANT AN opinion, right? Here's one. The charts? It's all puke, clogging up your eardrums and mine. Spewing out of the radio every day, non-stop, from the breakfast show to the five o'clock newsbeat. Filling the air with half-digested, bile-ridden songs of appalling lyrical and musical inanity.

Thursday night, you turn on the box hoping that this time there might be just one group that isn't soaked in two-week-old sex and reeking to high heaven of record company video hype. Just one small scrap of honesty in this game of charades and lies. But there never is.

The charts stink. They stink of emotionless and mindless boys and girls who've never played a concert in their lives. They stink of fantasy and money, of recording studios and palm beaches, of Martinis and fast cars. They stink of stale shit, and somebody else's stale shit, at that.

What has any of this sub-discobeat, clean cut, pick-up crap got to do with your life? Where's a group with the sound and the words that make you go, "Yeh, that's it"? A group that makes you want to get up, punch the boss' face and go out and TAKE the f***** world by storm. A group that just might seem to realise what five years on the dole does to your outlook on life.

They're not in the charts, that's for sure. The charts are the top 50 selling records. They're promoted, packaged and purchased just like beer, perfume or any other product. Sure, everyone has a free choice, it's just that some people's choice is freer than others. Markets are created by companies, and then there's payola. Too much money is involved in this business for the system not to be bent, but it's all just passing fads.

An endless stream of look-a-like, sound-a-like puppets parade before us, grabbing their five minutes of fame, telling us what it's like to be rich and beautiful.

And then the charity records, the football club records, the children records, the animal records, the Christmas records, the bloody foam puppet records. *Spitting Image* at number one - please, why don't they just drop the bomb and have done with us, cos we're living in a musical hell already. So *Spitting Image's* producer, John Blair, admits that 'The Chicken Song' topping the charts is "an appalling indictment of today's music industry. But we're all very pleased". I'm alright, Jack, sod you lot.

Is this how it's going to be from now on? Have we made our beds and are getting into our pyjamas ready to lie in them, warm, snugly, cosy and safe? I say, No! Life (and music) does exist beyond the hot hits of the little shits, however hard it may sometimes be to imagine. There is worthwhile music. You just have to get up off your backsides and look. Go for it.

KILLUGLYPOP WAX

Spot The Elephant

Dearest Mama,

Oh, the humiliation! The shame! Last week Abdul said we were going to help a divine blonde film star at a club called The Hippo-Drome in London Town. Oh! Was I excited! Well, we arrived and this fat, sweaty, 30 stone monstrosity came up and said, "Hi, I'm Divine."

My poor heart sank but, worse still, she took her hair off and it was a man! A man! What's more, he kept trying to tweak my private bits when nobody was looking.

Then I was saved by the drum-rolls, as he was hoisted onto my back and I staggered onto the stage. Well mama, the crowd went wild - they loved us, especially when the blob said: "Meet my new boyfriend. I'm gonna marry this stud!" Mama, he was talking about me! Oh, the shame.

But the worst was still to come. He pretended to sing some songs but when he moved away his voice kept going on its own. The people adored him. After an hour of this he came backstage and said he may take me to Los Angeles to star in his next film. Oh, horrors! Please, please mama, let me come home. I promise I'll never EVER have any high flying ideas again.

Your loving son,

DUMBO JNR

CAN I really believe what I hear? Don't you know that I hate, hate it when I'm lied to? So anyway, The Stranglers spend all of two months in the studio sweating with Laurie Latham and then decide they dislike to death what they've laid down (laid down, I said) and they'd prefer to junk £60,000 worth of work than not. Now the sweet things have decided to voyage to Australasia to look for a didgeridoo player. What? Of course all of them have to go! And it seems more than likely that one Paul Young - who uses a vacuum cleaner tube to practise - will be taken on just because of his name! Discrimination or what?

Following the story about the pig man Osbourne's fans trashing stadiums some weeks ago and a second show at which a minimum of \$172,000 worth of damage was

completed, the man's publicist seems surprised his insurance premiums have gone up. I dunno...

What is there to know about WASP? That even though they want to throw away and totally dispense with their bloody image (meaning bloody image), Blackie Lawless was last week bottled in Abilene, Texas, USA. The man who perpetrated this outrage (and later claimed to be a fan) said he was doing him a favour. And I for one...

Peter Gabriel's "acclaimed" video for his "acclaimed" "top ten" hit 'Sledgehammer' has won a special effects (or FX, as Tony Mitchell might tell us it's spelled) award. Looks like it took six days to make, shooting every two frames, so as there are 24 frames per second, this means Gabriel was shot in over 3,000 poses during

the five minutes the video lasts. Now, if it takes ten men three days to dig through a sewer, how many rats does it take to leave a sinking ship?

And on the subject of death, there's always Le LuLu's. What this band did that no one else can claim is they were the subject of the last piece of news Dan Archer (of The Archers) heard before he died lifting that sheep and before everyone got stupidly obsessed with otters. You do remember this, you at the back? So when that silly little tart Elizabeth Archer had her party, the world famous Le LuLu's hip-hop team (that's a lie, there's no hip-hop involved, I made it up) played at it. That's the news (in a nutshell) Dan Archer died hearing. Lucky or not, animal lovers?

MORTICIA WAX



Have You Seen This Hand?



SOME PEOPLE will stoop so low. Accident has beset the house of Kill Ugly Pop whose recent Bull And Gate appearance ended in a bloody debacle when the Reverend U'Tang tripped over a guitar lead while wielding a finely tuned chainsaw.

The thundering correction aid came down heavily on the group's bass player severing his hand. If that wasn't enough, the organ was then filched by one of the audience.

Fever Records, the group's label, would be more than keen to see the hand again (an artist's impression of which you can see above), and anyone with information should contact Fever on 01-387 6144. There is some urgency involved as the group are due for a tour of Holland.

DOCTOR MAX WAX

GREAT ROCK WRITERS

PAUL MORLEY

WHY SHOULD we get entranced and uplifted by Paul Morley? It's a bloody riot.

He came from a spinning, sensual suburb — most of us thought it was Manchester, but Paul saw it differently. When punk came along and wiped him down, this excitable boy with long hair and lovely eyes and a big nose, he did the only thing he could do. He went out and bought books by Baudelaire, Tolstoy, Charles Dickens and Martin Amis, even though Amis hadn't actually written one yet. Then he got his hair cut. Then he decided to save up for a synthesiser and manage a band called The Drones. Instead of all that he went to London and wrote for *New Mediocre Express*.

Why should we be appalled and bewitched by Paul Morley? It's a bloody liberty. He spent the next few years watching television and upsetting everybody. He drank whiskey and ate chocolate and wondered why everyone said he was rude to them. Paul Weller shouted at him a lot and Meat Loaf nearly bit his head off (it was too big, ha ha. Paul loved jokes). He decided to change all of rock writing. *New Mediocre Express*, as he liked to call it, let him write nearly all of its issues every week and the long hours spent copying bits of books he bought in Portobello market made him the one genius of the rock press. He bought a long blue coat and hid inside it with his tiny drinking companion, Ian Penman.

One day Paul met Trevor Horne and they began an adventure, they said, called Zang Tuum Tumb. While Paul was teaching Frankie Goes To Hollywood what philosophers they had to put on their record sleeves, he also made lots of money. But his presence was missed by his old employers, so they have taken him back, the only writer who ever became a star himself. It's serious (serious). And why not? In the world of post-rock he created, the importance of Genet and Marcel Marceau and Wyndham Lewis and Roy Plomley and Arthur Askey and Ted Moult and Dan Archer has to be assured, between the fluffy spikiness and the flirtatious intransigence of pop. We needed him to tell us that most pop is still a cold bowl of cracked custard.

Why should we be stereotomised and inseminated by Paul Morley? It's a bloody lifetime.

OLD UNCLE THEODORE WAX

Pet Obsession

IT'S SOOOOOO sick, but *totally compulsive*. You know what I mean, because you've been doing it too. Everyone has.

Every Friday night at nine o'clock. You'd get in a six pack, a chicken biryani, and gorge your eyes on the television highlight of the week. And as soon as the sun drenched vista of Ali Fraser's Marbella villa floats onto screen, you're at it. You're watching *Auf Wiedersehen, Pet*, engulfing yourself in the humour, poignancy, statements on life, Oz crudity... and yet all you can concentrate on is trying to spot the Gary Holton stand-in!

Now, even you non-media, non-Filofax totin' types know that a TV series is filmed all outta sequence, so there were all sorts of little bits left to film after Gary's untimely departure from this mortal coil.

There was a snooker scene where Barrair had to have a whole conversation with an off-screen, non-existent Holton. And there was a chokingly obvious bit (other week, where our Wayne was chatting up Vicki, subtly viewed from behind at a distance of about ten yards! Some *totally obscure* dialogue was dubbed over the top, obviously culled from previous (pre-overdose) cutting room floor takes. Surreal!

And did you noticed how Wayne, often strangely silent, kept popping off (ooops!) while the rest of the lads got on with the script? But perhaps it was fortunate that the strangely healthy, tanned, *un-junkie* looking Holton was always, um, rather a wooden actor.

MONTY VIDEO WAX



GARY HOLTON... or is it?

Sonic Tooth!

SEEMS LIKE those New York devil dolls Sonic Youth ran into a little dental hygiene dilemma on their current orbit round Europe. Flying back from a series of dates in Amsterdam, the Sonics touched down at Newcastle Airport and were immediately surrounded by that particular fair city's security forces. Heavy interrogation followed and the band were searched for drugs, arms and porn. At last officialdom found what it was looking for and confiscated the offending item from Kim Gordon's luggage. What, you may ask, was being smuggled through by this desperate character? Wouldja believe, dental floss!!! Yup, it's official. Flossing your teeth is illegal in Newcastle. Funny old world, ain't it?

MAD WAX

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FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

AFTER HOURS

WHAT CAN you expect from the best director currently working in America? Only the best of course... which is why Martin Scorsese's *After Hours* is such a let down. Nobody imagines that he can pull off another *Taxi Driver* or *Raging Bull* every time he enters the studio, but *After Hours* looks like a rushed job, a half-baked idea that's stretched perilously thin as a full length feature.

Griffin Dunne gives a comic performance in the style of Jean-Pierre Leaud, as the hapless Paul who dates the desperately screwy blonde, played by Rosanna Arquette, only to find that she's not his type. He hits the New York streets where he discovers he has no money and no way of getting home.

This is the beginning of what turns out to be a night to remember and a film to forget, as he gets caught up in a twilight world of bizarre characters and weird goings on.

If I see any more films featuring punks as dangerous lowlife characters, I'm going to get out of my seat, run down to



the front of the cinema and hurl myself through the screen. *After Hours* is full of this kind of cliché, and subsequently its attempt to satirise the New York underworld of artists and thieves never really gets off the ground.

COLIN BOOTH

L'I L RICHARD as Orvis Goodnight: eat yer heart out Bet Lynch!

NOT DROWNING
~ BUT WAVING

DOWN AND OUT IN BEVERLY HILLS

IF A tramp tried to commit suicide in your swimming pool, the chances are you'd be a little concerned and do your best to fish him out. But then, you're probably one of the 99% of the population who don't have swimming pools and even if you did, the odds-on that a tramp might want to snuff it therein must be a zillion to one.

This, nevertheless, is the plot of *Down And Out In Beverly Hills*, freely adapted, as director Paul Mazursky is happy to point out, from the Renoir classic *Boudu Saved From Drowning*.

Nick Nolte is the flea-ridden bundle of rags who loses his faithful mutt and decides to take a swim to eternity in the garden pool of millionaire couple, Richard Dreyfuss and Bette Midler.

Quick as a splash, Dreyfuss whips him out and brings him back to life, offering him the comforts of his luxurious Beverly Hills home in which to recover. Dreyfuss has a guilt complex about having made so much money from manufacturing wire coat hangers. Not so his screeching wife, who can't stand the sight of the hairy beast. Yet one by one Nolte wins over the entire family, including the cutesy little dog, Matisse, and the young college student, Jenny, played by the late Rick Nelson's daughter, Tracey.

Down And Out In Beverly Hills is a hilarious encounter between a man who has nothing and comes to realise it, and a family who have everything and don't know what to do with it. The entire cast are superb, and watch out for Little Richard in the cameo role of the next door neighbour, Orvis Goodnight.

COLIN BOOTH

BOB TALES



BOB: hiiii-yah!

IS THAT IT?

Bob Geldof

(Sidgwick & Jackson £10.95)

THE MOUTH that ate its way through the political and social niceties that allow the First World to watch the Third World dying of starvation hasn't stinted itself when it comes to telling its owner's story.

Twice on the jacket it states that "parents, and some other readers, may find parts of this book offensive". This is presumably a warning to those of a nervous disposition who might be upset by Geldof's frank approach to masturbation, sexual intercourse and related behaviour.

There are others who may squirm with embarrassment or worse when their names are mentioned in the book, *Sounds* included - our gratuitous insult to a pregnant Paula Yates was almost as shameful as our meagre coverage of Live Aid.

But then nobody's ego gets soothed in this book, least of all Bob's. Which is what makes it such a compulsive read. And even though Geldof was "helped" by *Times* journalist Paul Vally, Geldof's characteristically blunt imprint is on every page.

The first 100 pages are about his Dublin childhood, a typically Irish tragi-comedy of life, death and wanking that even J P Donleavy might envy. And so much of it is derogatory to Bob himself, let alone his dad, it's unlikely he made it up.

The next 100 pages trace the rise and fall of The Boomtown Rats. Bob's brash confidence set them ahead of the crowd, which stuck in the gullet of the new wave snobbery emerging from the music press. But his failure to suck up to American hype and hypocrisy - the account of his CBS promo trip across the States is a must for all students of the music industry - ruled the band out of this one essential territory for superstardom. From then on their decline was inevitable.

The remaining 150 pages are the story of Band Aid, from the first stirrings (Paula's suggestion that they should charge £5 to everyone who came to their house until they'd raised £200) through the serendipity that produced the Band Aid single to the stupendous success of Live Aid.

Bob's disillusionment with his fading rock career allowed him to devote all his nagging and bullshit into rock music's proudest gesture. And what no one can take away from him is that without him it simply would not have happened.

Live Aid may well be "it" for Geldof - one of his biggest problems, as *Is This It?* shows, is that he has trouble sustaining any venture for long - and it's hard to see how he could top it.

But "it" is more than enough, and certainly his life so far is worth a book. It's for Geldof Aid which is the least he deserves.

HUGH FIELDER

The Rolling Stones



One Hit (To The Body)

New 7" Remix + 12" Reremix

Produced + Remixed by Steve Lillywhite
+ The Glimmer TwinsA7160
TA7160

INFO RIOT

EDITED BY BARRY LAZELL

SINGLES contd...

Bronze BRO 159 'Generals'/'Disguise'/'Citadel Zombies' (7-inch in pic sleeve) **Nov 1982**
Big Beat NS 85 'White Rabbit'/'Rabid (Over You)'/ 'Seagulls' (7-inch in pic sleeve; first official UK release) **Mar 1983**

Big Beat NST 85 'White Rabbit' (extended remix)/'Curtain Call' (12-inch only. The sleeve also lists 'Seagulls' but isn't on the record.) **Mar 1983**
Ace CHIS 135 'History Of The World, Part 1'/'I Believe The Impossible'/'Sugar And Spite' An

RAT'S LIFE

SCABIES AND CO, PART TWO



THE DAMNED take an angled pose

odd reissue of the disputed Chiswick 12-incher, on 12-inch only this time around! On Ace

rather than Big Beat, and still with the original Chiswick catalogue number; these may have been

relabelled old pressings.)

Big Beat NS 92 'There Ain't No Sanity Clause' (remix)/'Looking At You' (live) (7-inch in pic sleeve) **Dec 1983**

Big Beat NST 92 12-inch version of the above, in pic sleeve, and with the additional track 'Anti-Pope (Fiddling About Version)', a remix of a 'Machine Gun Etiquette' LP track.)

Damned DAMNED 1 'Thanks For The Night'/'Nasty' (7-inch in pic sleeve) (Limited pressings on 7-inch in red, white or blue vinyl) **May 1984**

Damned DAMNED 1P 7-inch picture disc version of the above

Damned DAMNED 1T 12-inch version of the above, including the extra track 'Do The Blitz' (1,000 of the 12-inchers were on 'marble-ised vinyl').

MCA GRIM 1 'Grimly Fiendish'/'Edward The Bear' (7-inch in gatefold pic sleeve) **Mar 1985** (The first 5,000 gatefold sleeves were autographed.)

MCA GRIM 1 7-inch picture disc version of the above.

MCA GRIM 1 12-inch version of the above, with a longer ('Spic'N'Span mix') version of the A-side. Again, first 5,000 pic sleeves were autographed.

MCA GRIM 1 12-inch white vinyl limited edition of the above, in a blue individually-numbered sleeve, featuring both tracks and a 7-inch 'Bad Trip Mix' version of 'Grimly Fiendish'.

MCA GRIM 2 'The Shadow Of Love'/'Nightshift' (7-inch in pic sleeve) A limited edition of the 7-inch had a gatefold sleeve and was a double-pack, the second single being a Rat Scabies solo disc coupling 'Let There Be Rats' and 'Wiped Out'. **June 1985**

MCA GRIM 2 10-inch version of the above, in pic sleeve, with extra track 'Would You', and a 'Ten Inches Of Hell' mix of 'The Shadow Of Love'.

MCA GRIM 2 12-inch version of the above, in pic sleeve and including 'Would You', plus the 5:50 'Pressure Mix' of 'The Shadow Of Love'.

MCA GRIM 3 'Is It A Dream?' (Wild West End Mix)/'Street Of Dreams' (7-inch in pic sleeve. The flip is a live cut.) **Sept 1985**

MCA GRIM 3 'Is It A Dream?' (Eight-min. 'Wild West Express Mix')/'Street Of Dreams'/'Curtain Call'/'Pretty Vacant'/'Wild Thing' (12-inch in pic sleeve. All the tracks except 'Is It A Dream?' are live recordings from July 11, 1985.)

MCA GRIM 4 'Eloise'/'Temptation' (7-inch in pic sleeve) **Jan 1986**

MCA GRIM 4 'Eloise' (Extended version)/'Beat Girl'/'Temptation' (12-inch in pic sleeve. A pressing in blue vinyl appeared in February.)

MCA GRIM 4 'Eloise' ('No Sleep' remix)/'Beat Girl'/'Temptation' (limited 12-incher on white vinyl. One pressing of this has, instead of 'No Sleep', the 'Extravagant' remix of 'Eloise' which is also the one intended to be a 12-inch freebie with the first pressings of the new Damned album.)

Without solos and spinoffs, boots and most imports this just about brings us up to date on Damned singles. Albums and everything else of relevance will follow.

TO BE CONTINUED

MEMORY



WELLER ENGRAVES the set list on his trusty axe

Sunday May 25

1958 Birthday of **Paul (John William) Weller**, in Woking, Surrey
1978 The Who played an unpublished gig before an enthusiastic audience of fan club members, to obtain additional on-stage footage of the band for their autobiographical movie *The Kids Are Alright*.

Monday May 26

1948 Birthday of **Stevie Nicks** of **Fleetwood Mac**, in Phoenix, Arizona.
1974 14-year-old **Bernadette Whelan** suffered a heart attack in an audience crush at a concert by **David Cassidy** at White City, London, and died as a result. The tragedy helped to speed in new regulations concerning safety at rock concerts.
1980 **Prince Charles** was introduced to all-girl punk band **The Mo-Dettes**, when they both happened to visit London's Capital Radio at the same time.

Tuesday May 27

1943 Birthday of **Cilla Black** (**Priscilla White**), in Liverpool.
1957 Birthday of **Siouxsie** (**Susan Dallon**) of **The Banshees**, in London.
1977 Virgin released **The Sex Pistols**' 'God Save The Queen', banned here, there and everywhere, but still a smash.

Wednesday May 28

1938 Birthday of **Prince Buster** (**Buster Campbell**), in Kingston, Jamaica.
1944 Birthday of soul songstress **Gladys Knight**, in Atlanta, Georgia.
1945 Birthday of **John Fogerty**, in Berkeley, California.
1959 Birthday of **Steve Strange**, in London.
1976 The **Allman Brothers Band** broke up.
1980 Drummer **Aynsley Dunbar** sued his former band **Journey** for more than three million dollars in lost earnings, to which the band replied with a countersuit alleging overpayment of 60,000 dollars to Dunbar.
1983 **Van Halen** and **David Bowie** reportedly received one million dollars each for headlining US Festival 83, in San Bernardino, California. Other acts featured in this multi-day event included **The Clash**, **Men At Work**, **U2**, **Judas Priest** and **Ozzy Osbourne**.

Thursday May 29

1949 Birthday of **Francis Rossi** of **Status Quo**, in London.
1960 Birthday of **Mel Gaynor** of **Simple Minds**, the band's third drummer.
1970 'Goodbye Sam, Hello Samantha' became **Cliff Richard**'s 50th UK single release. His current release takes him just over the 90 mark!
1973 **Clive Davis**, president of Columbia (CBS) Records in the US, was fired for misappropriation of company funds. He re-emerged on top, however, as boss of Arista Records.

Friday May 30

1955 Birthday of **Nicky Topper** **Headon**, of **The Clash** and now solo fame, in Bromley, Kent.
1959 The last edition of Jack Good's original *Oh Boy!* TV show was screened, featuring **Billy Fury**, **Marty Wilde**, **Lord Rockingham's XI**, and **Cliff Richard And The Drifters**.

Saturday May 31

1948 Birthday of **John Bonham**, drummer of **Led Zeppelin**, in Redditch, Worcs.
1963 Birthday of **Wendy Smith** of **Prefab Sprout**.
1980 **Brian Gregory** of **The Cramps** left the band, simply by walking out on the other members after a gig, in Berkeley, California.

WASP

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WILD CHILD
 Steve Thompson Remix



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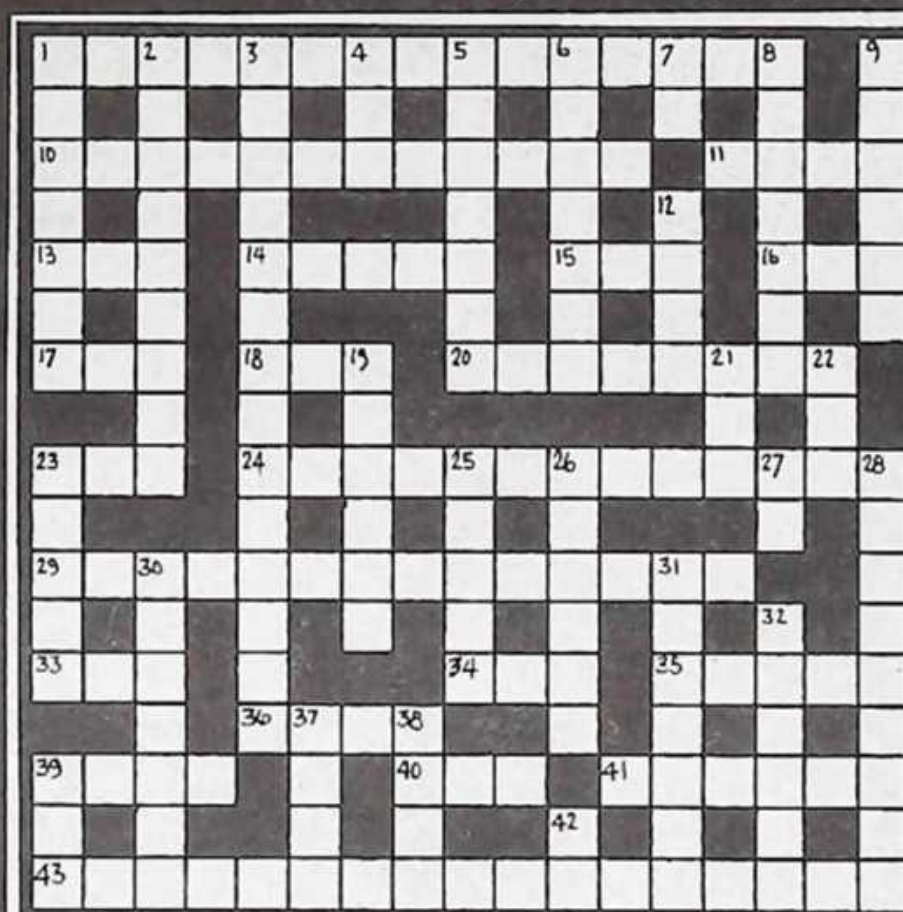


The original version of 'WILD CHILD' features on the WASP album 'THE LAST COMMAND'

FOR FURTHER INFORMATION WRITE TO WASP (ENCLOSING A S.A.E.) AT PO BOX 149, LONDON W1A 1AP

XWORD

By Sue Buckley



ACROSS

1. They may dig California Girls, but their catty horse's a painter! (8,7)
 10. Pat Benatar's version of 'Respect' (5,2,5) 11. The Beatles said she could go to him (4) 13. How many Queenly visions? (3) 14. The seventh star? (5) 15. Reversible LP from Steely Dan (3) 16. Just Janis ... but not Long (3) 17. A solo singer? (3) 18. Jazzer McCann/Aussie Sir (3) 20. A very fast bassist (5,3) 23. Uriah's Mick (3) 24. Where to find echoing Cocteau having just a paddle (2,1,7,3) 29. Bryan thinks he's really sharp! (4,4,1,5) 33. A mark left by Prince Buster? (3) 34. Boxer band in your face? (1,1,1) 35. Continental rhythm for Judie T (5) 36. Bloom gets rice stew (4 anag) 39. March Violets' purple sway? (3) 40. What a honey thief might sway? (3) 41. Movie in which Meat Loaf sets up his own gear (6) 43. A complaint about a tennis score from the Van Halens (3,4,4,2,4)

DOWN

1. Sexist Queen like their girls to have fat ones (7) 2. What Simon looks for when he taps your knee? (3,6) 3. Sexist offering from the cool Cherry Bombz (3,5,2,4) 4. Aaron's fave jeans? (3) 5. How Saxon were going to America? (7) 6. They chased clouds across the moon (3,4) 7. Spanish title for Costello (2) 8. A new dawn in a new order? (7) 9. A bad, clever, band? (6) 12. Glittering US Bonds (4) 19. Did the Mael's ever make 'em fly? (6) 21. War's rider (3) 22. The little lady of the locomotion (3) 23. Saxon keep theirs to the wall (5) 25. It beats in these dreams (5) 26. It called The Clash (6) 27. Diddle's dickie tie? (2) 28. Comsat Angels songs featured in that dire 'Chess' effort? (3,4,2) 30. China Crisis pair it with mystery (7) 32. Find Special AKA in it (6) 37. Waits' dogs? (4) 38. Queenly talk behind your back? (4) 39. Black foot dabble in it in the morning (3) 42. Presley's macho male (1,1)

LAST WEEK'S ANSWERS

ACROSS

1. Under Lock And Key 7. Castles 9. Illegal 11. EMI 12. Echo 13. Dio 15. California Girls 18. Easter 19. A-ha 22. Alfie 24. Ring 25. LA 26. AWB 28. Iko 29. Samurai 30. Ralph McTell 31. Eve

DOWN

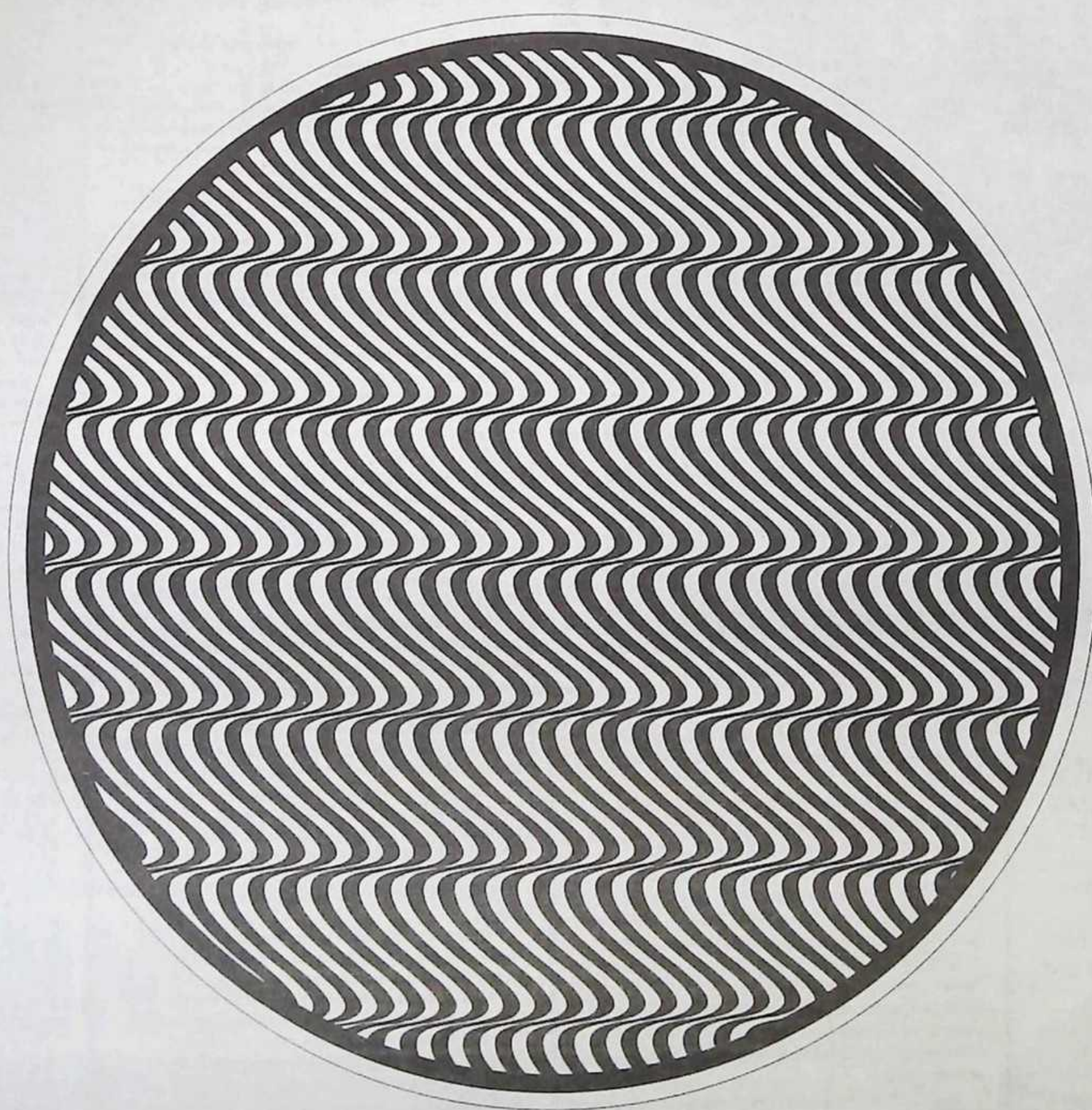
1. Uncle 2. Disciples Of Soul 3. Relax 4. Keith Richards 5. Nile 6. Yellow Submarine 8. Spear 10. God 14. Ego 15. Chevalier 16. Fee 17. Rain 20. Public 21. Animal 23. Earth 27. Free

BIG AUDIO DYNAMITE



OUT NEXT WEEK

pete shelley on your own



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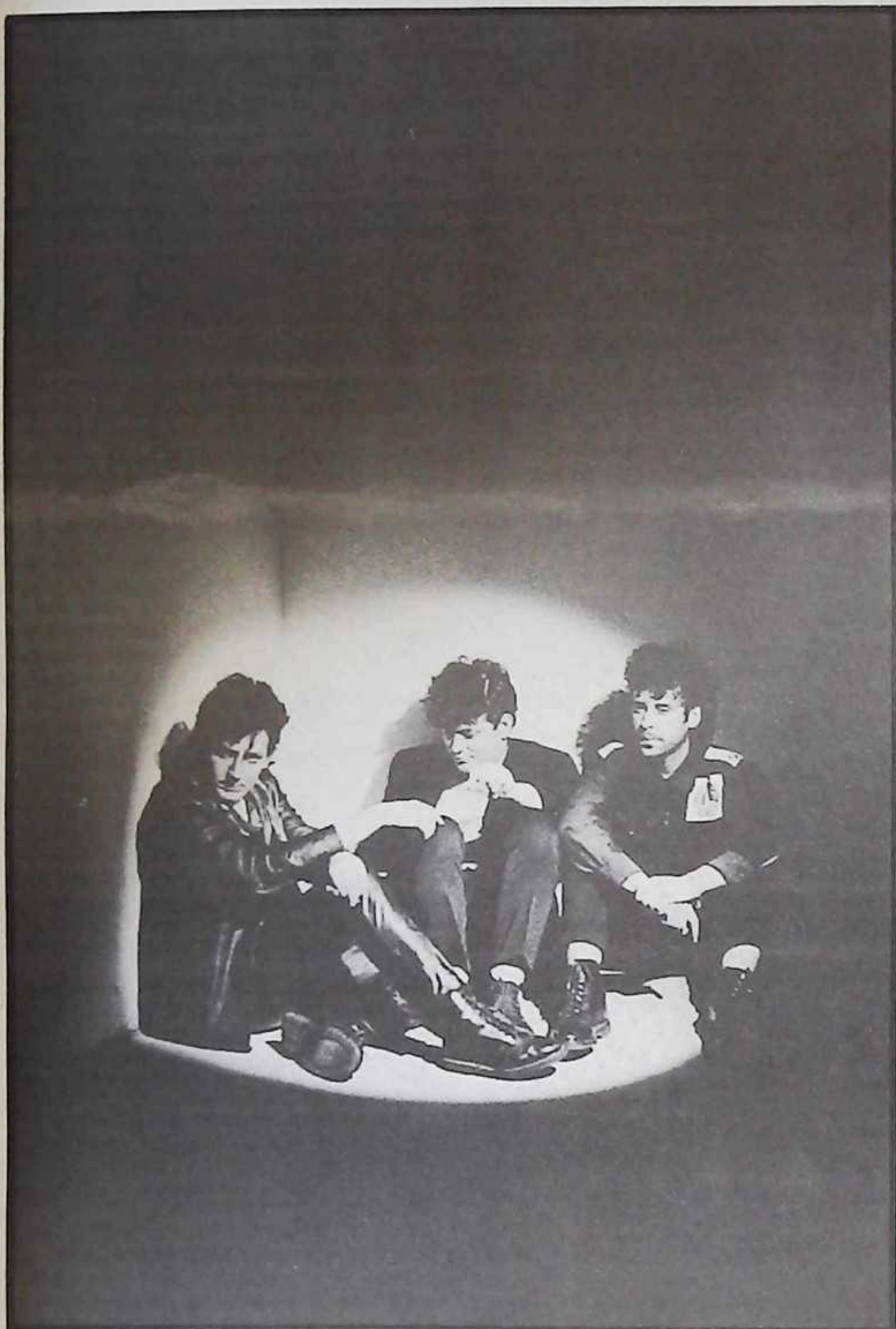
from the forthcoming album 'heaven & the sea'



produced by stephen hague 12 inch remixed by steve thompson and michael barbiero



BEASTIE BOYS



THE THREE JOHNS: animal crackers

WHY ARE we here?

A good question. And the attendant of the cafe in London Zoo wants to know but says something else.

"I'm afraid you can't sit in those seats," he bristles behind a toothbrush moustache. "They're for a party of handicapped kids that are coming in soon."

"Oh, alright, that's OK, you can sit there," he demures, loosening his molars, and taking pity on us.

We're here because we're all crippled with fear and laughter at the antics of men like monkeys, politics as paralysis, the drying out process, Libya as a catalyst, the nature of clothes, the taste of despair, and to decide what sort of animals we'd like to be if we weren't monkeys like men.

There is a rumour that you are in fact fish with legs.

"Axolotls, yeah," John Langford flashes his mature art school teeth as bright as a guitar chord he might pluck from a star.

"We keep axolotls. They're fish with legs. Well they're not really fish, they look like fish with legs but they're actually something else," he explains very helpfully.

"They're half formed, basically, like

salamanders," John Brennon beams, as if he were plucking bass strings from his Irish beard.

"They, like, actually discover sex before puberty," butts in sometime Mekon Langford, "so they don't turn into what they're actually meant to be. That's why we identify with them so much. In fact, we're still waiting. They live in one lake in Mexico and have been tamed and domesticated."

The Three Johns aren't tame — sometimes lame, yes — nor are they overly domesticated, unless you include making your bed before you leave your hotel when touring or not throwing television sets out of the window.

"Axolotls are named after the god Xolotl," mumbles singer John Hyatt. "They are meant to turn into really boring, burrowing salamanders, but they don't make it unless you add iodine to their water or let the water evaporate," continues Langford.

"The Mexicans eat them as well, yet they're very unappetising. Having said all that, I'm not sure I'd like to be one. I think I'd rather be a chimp because they have so much fun and they're free in the mind."

How about you?

"I dunno, I've never really thought about it," admits Hyatt. "Dolphins look like fun though."

BEER SWILLING, big bellied, agit-prop musicians is how we're portrayed normally and then the press forget about us for another year," pinpoints Langford.

The Three Johns notice that motor cars

have wings like a fish and tails like a bird, and in the next gasp spurt: "The political party we'd join doesn't yet exist."

On the road of existence things are never easy but some Stone Age sods make progress more difficult, like Reagan and Thatcher. This band point their fingers like daggers through their music, which isn't simple enough to be pretentious or pretentious enough to be simple.

In search of evolution and social iodine, we find tired cod and chips, plastic seats, rain, a gorilla named Salome, some bad jokes, good laughs, and eventually my carrier bag full of drink which somewhat undermines the idea of doing a sober Three Johns interview.

Casting aside the albatross of being dubbed jolly, drunken do-gooders is one of the motives for going ape in Regent's Park Zoo, albeit quietly.

So: why are we here? I mean, really, you know?

The studied informality of the setting of this interview has been colluded on by the writer, the band and publicist, to pour oil over the fact we are all cogs in the music machine which has just churned out The Three Johns' second album, 'The World By Storm'.

We have acted as if coming to the zoo will make this interview somehow more important. This is a mistake, for the only thing at stake here is the music. The Three Johns' meshing of slashed guitar beat noise to a carpet bag-full of topics rattles with the issues of now and yesterday: nukes, Liverpool, American cultural and physical imperialism: torch lights in the sewer of living.

Today we look at The Three Johns sporting the Ken market clothes they bought two hours ago with the £50 each they were given by Abstract, and realise it can't be much fun being a cult and for so long. And despite its occasional weak breeze, both they and I hope 'The World By Storm' will hurricane them out of the indie doldrums. In other words we are here on serious business.

Do you tell jokes at all?

"Did you just fart?" asks Hyatt, looking at me and feeling the animal skin texture of his new black leather trousers.

"No," I laugh, truthfully.

"Oh."

It is obviously high time to break out my bottle of tequila.

"Hah-hah-hah. You're a bad man," they grin upon sighting the liquid. We proceed to get drunk, not on alcohol — there isn't enough of it — but on ideas. The Three Johns are not dipso-idiots but worried men who combat confusion with pit-dark humour. Theirs is a music of disenchantment, late 20th Century British blues, and more.

"Do you collect jokes?" asks Brennon, badges of Lenin and a machine gun leering from his newly purchased shirt. "Bob Monkhouse does. He's got a word processor with about a million jokes on it."

"Why doesn't he use them, then?" retorts Hyatt.

"Why is it that when Ronnie and Nancy have sex Nancy is always on top?" continues Brennon. "Because Ronnie can only f*** up."

"Don't put that in please," requests Langford, his barrel chest heaving beneath his new black suit jacket. "Our mothers always read these things and get the impression we swear all the time, which we don't."

"We're more story people than joke people," reckons Hyatt.

The Dutch are apparently so inclined as well.

"We saw this guy once when we were over there whose act was to put dead batteries up his bum because there's still a bit of power left in them and they keep him warm during winter. This is completely true."

The Three Johns are bigger than a ball of Edam in Holland.

"Personally I like meaningless stories," adds Langford. "For example two women are looking in a dress shop. One says to the other, 'That's the one I'd get...' and a cyclops comes out and thumps her!"

Seriously funny people, we're here to discover where The Three Johns — a trio of elder musicians — fit politically, socially, artistically, every which way... and to laugh.

The irony is they don't dovetail into any convenient pigeonholes, being too old to be

pin-ups, too left for the Red Wedge, too anarchic to tow the SWP line and too complex to be satisfied by vacuous pop. This is precisely why they are interesting.

IT'S RAINING and Noah is nowhere.

'The World By Storm's title track, although not topically representative of an album which pulls Britain through a lyrical shredder, is a continuation of the fear and loathing the Johns feel when they perceive America's despotism and the simultaneous death of Europe's identity. The MacDonalds in your high street is merely the most visible example of this invasion.

"We toured over there last year and had some very peculiar encounters with the far right in the States," explains Langford. "In a bar we met this guy who claimed to be a member of the CIA. He had a cratered face twice the size of a normal one and was dressed in Ninja gear, a nuclear jet T-shirt and a black baseball cap."

"Just like the typical loony on the bus, he spotted me and started talking about how he was going to the local CIA school for languages. The irony was he was a second generation Russian who planned to go back there and fight for America."

"Do you like Margaret Thatcher?" he asked us. Well, not really, we told him. But she's the only one who will stand by us against the Russians, he argued.

"For some reason I found that really frightening — that loonies like that are let loose on the streets and paid for their bigotry in America. And to think, Britain is a nation of slaves to the wishes of mad Yanks!"

From there to here, The Three Johns have always worn their consciences like radiation suits, either through doing benefits for the likes of the miners and CND or by reflecting their concerns in words and music.

And the nuclear nightmare and its attendant arms race rears its ugly head in 'Atom Drum Bop' which has now been transformed from the title of their first album into a song on their second.

"I wrote the lyrics to that eight years ago," broods Hyatt. "Not much has changed in the intervening years, has it?"

I think so. In the early '80s the nuclear issue was very prominent in the media and there were massive CND demos but now that whole thrust of agitation seems to be much weaker, I reply. Concern over leaky nuclear generators still leaves people nonplussed about the presence of nuclear arms.

"Well, when the Cruise missiles arrived that was the big kick in the face basically, wasn't it," sighs Langford. "It was always hoped that they wouldn't get here and that was the crucial blow."

"Even so I'm shit-scared now just because of this Libyan thing. I didn't know anything about it I just turned on the telly and went, 'What the f***!'"

"I've always thought a nuclear war was bound to happen and I still think it's bound to happen," moans Langford. "The thing is the anti-nuke issue probably isn't fashionable now, and that fits in with us doing a song about it which will make it even less fashionable."

"I'd say CND are in a bit of a mess as well. They present a very bad image, sort of smug, wet and one issue."

The ability of mankind to become blasé about potential global destruction never ceases to amaze me. But, as Hyatt points out, the (imagined?) tailing off of vocal support for CND has coincided with this shift to localised issues, such as leaky old Sellafield and nuclear dumping.

"The thing is everybody is ultimately responsible for what is happening around them," he says. "No one is innocent in the world by storm. Unfortunately, I think the majority of people will discover this far too late in the day — like after World War III breaks out."

"The fact that kids are growing up without the chance of a decent education nowadays hardly helps either. If this government continues to make cuts in schools and facilities, especially in the working class areas like they're doing, then kids will be even less able to sift and filter the truth from the crap. After all, the TV certainly won't tell them the truth, will it?"

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Return to the planet of the apes with JACK BARRON and meet those three wise monkeys THE THREE JOHNS who desperately want to step out of their indie-cult cage and into the spotlight. PETER ANDERSON beams down



"No one is innocent in the world by storm. Unfortunately, I think the majority of people will discover this far too late in the day..."

"The thing is the anti-nuke issue probably isn't fashionable now, and that fits in with us doing a song about it which will make it even less fashionable."

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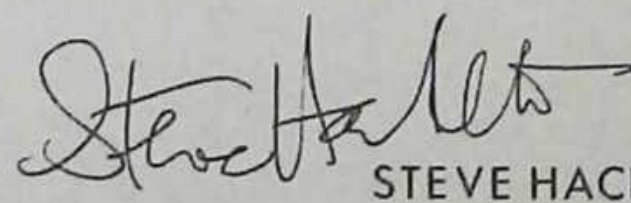
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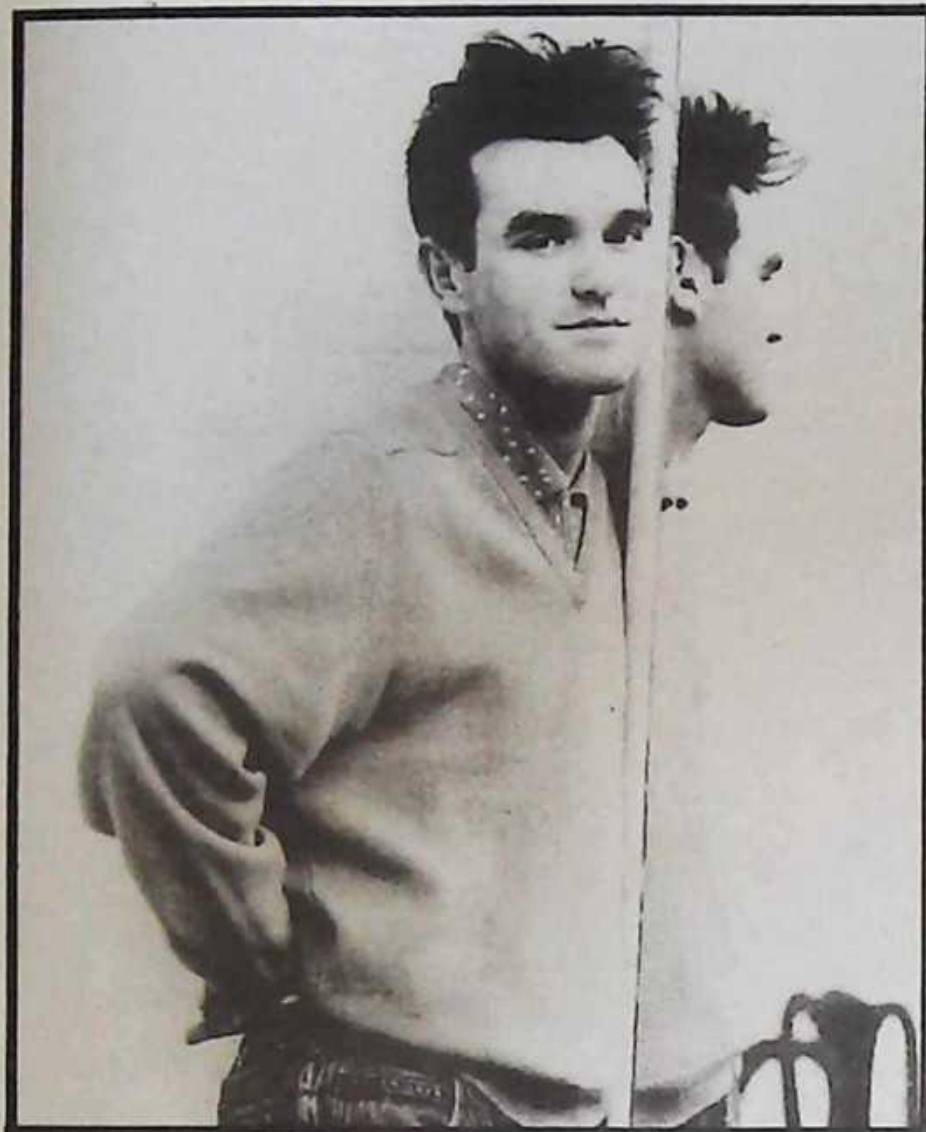
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S I N G L E S

Reviewed by Roger Holland



MORRISSEY: success hasn't marred him

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VIOLINS 'Halcyon Days'**'Like One Thousand**
Violins' (Dreamworld)

The two essential reissues of the week. The Lemons drop down to a seven-inch and let loose a brand new beat boom b-side which knocks spots off the much acclaimed hit side.

Unless my ears deceive me, the Lemons are soon to depart Dan Treacy's Dreamworld syndicate for the uninspiring vistas of Geoff Travis' Blanco Y Negro, thus healing a rift elsewhere and leaving Dreamworld free to give 1,000 Violins all the attention they deserve. Which is plenty.

Reissued after persistent and considerable demand, their one single to date marries a stunning pop awareness with lyrical beauty and distinction sung by two distinctively different young voices. The best band in Christendom, and the single of last year.

FELT 'Ballad Of The Band'**(Creation)** Guess who's been watching the *South Bank Show*?**THE PRIMITIVES 'Thru The Flowers' (Lazy)**

A further indictment of the, yes, lazy and undiscerning essence of today's gutter happy 'indie' scene. The Primitives churn out thoroughly half-adequate, half-happy, part-pop tunes. Every other bar of 'White Horses' dragged backwards through an unkempt hedge of sound.

I don't suppose I could choose between The Primitives and The Shop Assistants, but then I don't suppose I'd ever want to. This independent folly simply is not good enough. Take this myth and explode it.

JASMINE MINKS 'Cold Heart' (Creation)

Overbearing look-at-me psychedelia meets hometown pop and both live unhappily ever after. Splendid!

'Cold Heart', an unrequited bitterness, embraces emptiness, impressionism

and a certain sterling passion edging down that narrow line between Weller's quietest moments and Dan Treacy's most introspective views. While the even finer 'World's No Place' ups both the ante and the tempo and, still hurt, still with fingers burnt, weeps in splendid and powerful isolation that the world is no place for a romantic today.

The Jasmine Minks empty their bladders upon all those who would be Buzzcocks. They would like to write songs about flowers and holding hands but they know that there's a whole world out there that doesn't care.

THIRD CIRCLE 'Last Night Was The Best Night Of My Life' (Rouska)

A guitar jangles and gives serious consideration to whirling while a studied yet urgent delivery declaims a tale of contemporary romance. The best night of my life was the night we spent celebrating the historic Dalglish Double and, although this song cannot hope to capture that sort of speeding exhilaration, it's still a little cracker.

TOXIK EPHEX 'Punk As F* EP' (Green Vomit)**

A guitarist with an inspired pseudonym, 'Inspector Blake', and four youngsters from a town sufficiently removed from London to have missed all those self-congratulatory Ten Years After retrospectives, rattle out at least two of the sort of songs John Peel used to love. Punk lives!

BLYTH POWER 'Junction Signal' (All The Madmen)

And prospers! Josef Porta weaves another of his captivating webs around medieval trivia, railways and the freedom of the individual. Rousing power pop buzz from the best young punk band in town. Blyth Power are getting there!

JOAN ARMATRADING 'Kind Words (And A Real Good Heart)' (A&M)

A voice shaped for slight perfections and quiet observations hurls itself to the dogs in some kamikaze plunge for chart action. A big

SINGLE OF THE WEEK

THE SMITHS 'Bilmouth Strikes Again' (Rough Trade)
Popular critical opinion would have it that Morrissey has lost all his endearing young charm. And that only Johnny 'Brian' Marr still cuts it in this camp.

And as usual, popular critical opinion cannot tell its arse from its elbow. Morrissey's vocal whimsies are as enticing as ever, they paint a loving smile wide and bright across these customarily sneering lips. And when he announces that he knows now how Joan Of Arc felt then, his cry of understanding takes flight and soars high above Marr's one guitar town. And the whole world sees that it is in the presence of a thing of great beauty.

Frankly, Mr Shankly, if there is any sign of weakness here, then it is only that, as Shelagh Delaney once told Jeffrey Ingrams to say, the dream has gone but the baby is real. Too many fools flirted with the Grand Importance of The Smiths. And as it has become clear that they too are just another pop band – albeit one of the very best – the disappointment has scuffed a little of the sheen from Morrissey's grand design.

Meanwhile, Johnny Marr should never have been allowed to believe his own hype. For I am getting well fed-up of b-sides chocker with plodding instrumental dross when I could be marvelling at Morrissey. Popular critical opinion, in its preening self-righteousness, has convinced both itself and Johnny Marr that he is today's precious guitar guru. But in truth it is his lauded guitar patterns which are increasingly becoming restricted and blinkered. And if there is any threat at all to the future well-being of my favourite Mancunian act, then it lies in his inability to deal with his position in the frame of things.

Someone will have to take young 'Brian' in hand.

booming sound – fake funk and a pointlessly brutal guitar-rendering. Michael Jackson and Donna Summer have a lot to answer for.

Whatever happened to delicacy?

WASP 'Wild Child' (Capitol)

As the clouds of outrage from the meltdown of 'Animal (F*** Like A Beast)' waft away into dissipation, LA's wildly erratic WASP change tack and catch a fresh, gusting wind. Evolving into a genuinely hard and stunning newage rock band.

THE LEATHER NUN 'Plays Abba - Gimme Gimme Gimme (A Man After Midnight)' (Wire)

The Sisters Of Mercy did this sort of thing so very much better.

SURVIVOR 'The Search Is Over' (Scotti Brothers)

Rocky's boys go punchy and try for the we're-all-deeply-sensitive-people-really (well, except for the drummer of course) REO Foreigner bandwagon.

FALCO 'Vienna Calling' (A&M)

Manic teutonic rap, all hip and extravagance. Ugly, ineffectual, non-hypnotic. Trashdance.

EDWARD BALL'S L'ORANGE TECHNIK 'Ludovico's Technik' (ARTPOP)

The Ambassador of Chile has been shot in the eye. 33rpm of manic altercation between insanity and the charts. After three plays I still can't make up my mind, and this can only be a good thing.

PET SHOP BOYS 'Opportunities (Let's Make Lots Of Money)' (Parlophone)

Pop stars make excellent and honest single shock!

SANDRA 'I'll Never Be Maria Magdalena' (10)

NIKKI LEEGER 'Mind Over Matter' (RCA) TESSA NILES 'Tough Girls' (Rainbow) They've taken their time crawling out of all the rotten woodwork in the often-scoured basements of

the major labels, but now here come the Madonna soundalikes. Let's see those beer guts, girls.

CULTURE CLUB 'God Thank You Woman' (Virgin)

The Boy and the boys call in the professionals. Out go radiance and character, in come Arif Mardin, Helen Terry (again). Assorted iMaGes and Jamie Morgan. Name-dropping nobodies go down for the third time as another pale soul echo dissolves unnoticed.

BANANARAMA 'Venus' (London)

When I was young and foolish earlier this morning, I might have laid down my life for Siobhan Banana. But she'd have to come round to stay for at least 9½ Weeks before I'd be prepared to perjure myself on this machine gun rhythm driven screaming disco nothing.

PHILIP GLASS 'Freezing' (Portrait)

Boring Linda Ronstadt sings boring Suzanne Vega's trite and self-pitying pap lyric over Glass' ridiculously scaffolded and strangled construction.

PETER DEAN 'Can't Get A Ticket (For The World Cup)' (Portrait)

East End barrow boy with no self respect gets completely the wrong idea about the World Cup, ticketwise. In fact they have a non-hot cakes situation out there in Mexico.

However if you want to talk tickets, what about the FA Cup, eh? One day football supporters will be able to get into Wembley without risking life and limb, and one day poor actors will no longer make worse records.

JUDAS PRIEST 'Locked In' (CBS)

Leather freaks, pensioners and general all purpose fools. Priest file a further return from the West Coast – and we're not talking Tenby here. Not a million miles removed from WASP, and better than the average po-faced metal morons. Fun.

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SEX RITUALS & TERRITORIAL RIGHTS

Uncool for cats? ROBERT SMITH of The Cure sees his nine lives flash by as his record company bottle the cream of his past and make it public again. GLYN BROWN purrs sympathy and smooths down the ruffled fur. Cats eye: PETER ANDERSON

"My ambition at the age of 14 was to sit on top of a mountain and just die. You can feel like that if you aren't able to have that strong sense of belief."

"I just don't know any more what's happened to all you children," Mrs Glass said vaguely. "In the old radio days, when you were all little and all, you used to be so — smart and happy and — just lovely. Morning, noon and night . . . I don't know what good it is to know so much and be smart as whips and all if it doesn't make you happy."

— Franny And Zooey, JD Salinger

WHICH WAS the one when someone jumps into the empty swimming pool — was it *Raise High The Roof Beam, Carpenters*?

"I was obsessed with the Glass family in those books, obsessed with everything they did. Franny and Zooey, yeah. Seymour. But they die, and once, say, Seymour's dead, you can't go back and unknow it."

"Though I did read *Titus Groan* again recently and I'd forgotten she (Fuchsia) died, or it hit me harder, or it meant more this time. It was almost unbearable — she's there, then she's gone, lost, taken away from me."

IDON'T know why I began that way, making it seem to you that Robert Smith is a sorrowful or sentimental man, but the fact is he is also not what they'd said.

In general, when they (you know who I mean) lead you (for artistic reasons) to expect one kind of person, you almost always meet another. So instead of a libidinous, drug-headed weasel I found someone funny, hesitant, shy, charming, guarded, clever and haunting.

Which is what the music had lead me to expect.

It was only when I'd made this rash thing — a character analysis — that he said, "I'm like a sponge. I pick up my manner from whoever I'm with. So, this evening, because you speak quietly (I do? I speak quietly?) I am, too."

"I'm mirroring you."

I don't altogether believe this excuse because the tension is sustained, but, before I can blush, he's asked, "Do you have any brothers or sisters? Do you believe in God?"

Some of my questions are unfairly weighted, aren't they?

SOMEONE HAS told Robert Smith that I'm a man and that I'm quite a nasty-tempered man, and for this reason he is understandably confused when we meet.

He can see — I hope — that the first is all wrong, but the temper part could still be valid. As we wait for a taxi to the pub, he paces, tensely feline (he'd like that idea), around my chair and doesn't see the irony of using this moment to make clear he's not a drunk.

"Pooh, The Waterboys. You should've seen them with us at the Greenpeace show. They were just so out of it — what a state. Like, I would never — never — allow anyone . . . or . . . or let myself, get like that. I mean, if I was to drink like that, we'd never be in this position. The band."

I'm not certain what I should say, and he takes this silence for censure on my part and asks to use

the phone ("Just one more call, please?") to contact Mary, his girlfriend of nearly 13 years — for reassurance, I think now. Just to hear her voice. His own mellows and warms . . .

"But if we do that you'll get me to drive — no, you will, I bet you do . . ."

As the call goes on, he relaxes to the floor and lies on his back. Reassurance.

AFTER ALL these Cure years, Robert Smith is still wilfully a misunderstood man. Perhaps because he hasn't mastered the machine, the Moby Dick music biz rumbles along and hears a ditty and hammers him into a compartment it can be happy with. It's really pretty funny, the way it all works — right down to this hackery. But even I can tell the difference between two sharp intakes of breath.

Still, even now that Robert's contract with Polydor ("How many people work in the Polydor office? About half.") has lapsed and he's thinking about options, he's not free. A compilation — a retrospective, really — has been launched on the world, about which he says, "There was nothing we could have done, apart from putting disclaimers everywhere saying, Don't buy this."

The album is accompanied by *Staring At The Sea*, a video documentary of surprising fascination and sustained power, about which he says, "It's the saving grace. The others kept rewinding it, they wouldn't believe the older stuff was them."

'In limbo' is probably a phrase Robert would like to investigate more.

Meanwhile, I've spent the taxi-ride telling the usual entertaining stories against myself, some of which are true, so he's loosened up, and we go to earth in a Maida Vale bar where, if people recognise this animal, they are too wealthy to say so. We can talk better now, and I see the things that make him happy and make him privately smile are the things he's never asked about.

Will you tell me about Mary?

"Yes, but I find it difficult. I try to keep that side of my life as normal as possible, so — there isn't much to say that would interest anyone else, although it is actually more fascinating than anything I do in public."

"But ask me something. Go on. Ask."

Where did you meet, then? (I feel like a voyeur now.)

"Well . . . when I was 13, at our new school . . . she and her friend thought I was funny. From that point on, I did everything I could to try and impress Mary that I was . . . ah . . . hmmm, an amusing human being."

"After that it took about two years — no, about 18 months — until she let me take her out. And then her friend came. She didn't trust me even in those days."

What about now?

"She still brings someone along when I take her out."

And is she like you, is that the secret? I could be forcing too hard, because Robert's delivery has got a bit clipped again, more rapid (but then he's mirroring me), at times with a touch of stutter. I like to think I never press until a bruise appears.

"Um, we have an identical sense of humour, but she's completely different to me in almost everything else. Um, anything you can think of that I'm like, she — she's different."

Maybe your closeness leads you to feel incomplete alone?

"No . . . no . . . but, er. But if I go to the flat now and it's empty or I have an evening where I don't speak to Mary, my . . . I feel my whole being is turned around, but I'm glad I feel like that. It's like being in love when you're 13, and you really want to speak to somebody. Mary brings things out of me . . . I feel enhanced knowing her (an embarrassed-at-pretension smile), but I would never rely on anything outside of myself, anyway. Never."

Robert Smith's head goes down even more inches to scrutinise his cuff, and his voice sounds like it's smiling.

"Me being defensive. How not to get hurt?"

Do you still flirt when you're out without her?

"But, you see, I never did."

Well, then, do you get criticised for your constancy, made to feel staid and boring?

"Ah, yes, because people think it's more daring and exciting to go out and pull people, but you spend so much time worrying about it, about what impression you'll create."

"And then if you do flirt, you end up hating yourself, it's cack because . . . it just is. And I never had pretensions about being a star and sleeping with a thousand women. I mean, obviously I have slept with a thousand women . . ."

REMEMBER POPE Paul, the little wizened one with the bald head? I met him. My father had an audience with him."

We're well into the dry roasted peanuts — at least, I am — and have spent a mighty long time talking about *In God's Name* and *Pontiff*, the two books on popes past and present Mr Smith would have me believe he's been reading. (And I do believe him, I definitely do, he told me he wouldn't lie.)

Of his Catholicism, Mr Smith says: "I have no guilt."

Guilt (such a funny word, sounds more like 'quilt' with each drink) is, according to Catholics I know, the very worst thing about Catholicism — in fact, sometimes the only thing. But "My parents had an inkling that severe exposure can psychologically damage you for the rest of your life. I've spent whole nights trying to rationalise this with people I really cared for."

This is fascinating. (I mean it.) Being Catholic does seem to mark people quite . . .

"Yeah, and there's nothing you can do to erase that guilt, it's like stigmata. It's really cack."

Right. But don't you find it all somehow appealing in a dramatic way?

"Quite the opposite, because I've never accepted that you have to suffer, suffer for your afterlife. I think you should make a point of not suffering, of being happy."

A protracted silence can be imagined here as we both assess the possibility.

"Like, I wouldn't go out and murder someone — I know I've said I would but I wouldn't — because the root of all religion is survival, and you just don't go about hacking people to pieces, because they'd do it to you."

"Like, the way we behave — it's not a natural thing, you don't get this wanton violence in the animal kingdom . . . unless it's to do with like, um, sex rituals or territorial rights. Or you've got a delinquent animal."

So how does religion come into all this? (I think I can see, but we're not here to interview me, are we? Surprise, surprise.)

"Well, because religion is such a strong cause of violence. And there's no way you can rationalise a belief in God — and no way to rationalise disbelief, either."

"The . . . the point being that it reduces everything to such an absurd level if you don't have any kind of belief, because everything you do becomes immediately so pointless that you can actually decide to, to just . . . I mean, my ambition at the age of 14 was to go and be . . . to sit on top of a mountain and just die. You can feel like that if you aren't able to have that strong sense of belief."

So what makes you do things?

"Sometimes I do things to pass the time."

But . . .

"Yes, yes, but . . . but the point, the point being, it's only because you're taught to expect more than you do. Sometimes, sometimes you can feel like an . . . an aching emptiness inside of you."

Even after you've done something you're proud of, you never get . . . ?

"Yeah, you never get an absolute sense of satisfaction. But if you're half-hearted about things, you don't even give yourself that chance of satisfaction. You can say, Well, it doesn't matter, but at some point you've got to decide that it does, even if only to someone else."

"Same again?"

A L B U M S

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BLOOD ON THE SADDLE: pugilist fierceness

BLOOD SPORTS

BLOOD ON THE SADDLE 'Poison Love' (Gates Of Heaven PETE 1)****

BLOOD ON THE SADDLE are American, but don't go away just yet. There's none of the confused idealising of psychedelia here and very little trace of the geriatric, regurgitated rock and roll ideas which we have come to expect from most things Stateside. 'Poison Love' has a holster full of ideas which last year's American infiltration wouldn't even comprehend.

With a powered ferocity, Blood On The Saddle unleash their enigmatic secrets and vigorously blend rock's adrenalin with country's breezy romance, creating, when it digs deepest into its hardcore influence, a lustful whirl of inflammatory rock that squares up with a rare prowess.

'Poison Love' is (deep breath) a hardcore punk country rock album. That carnivorous hardcore element which revelled and dictated Blood On The Saddle's debut has, with 'Poison Love', ascended into a more controlled dimension. This has caused the suspicious chilling ambiguity of Blood On The Saddle's previous work — like 'Banks Of The Ohio' — to be lost in 'Poison Love's' exhilarating restraint and composure.

It is, however, the tracks which remember that hardcore influence which are the strongest here. With 'Thunder', Blood On The Saddle coerce sensual, bluesy mystique — akin to the much missed Gun Club — with a varying display of emotions which are harshly textured through the pugilist fierceness of their delivery. 'Johnny At The Fair' is another good example where Blood On The Saddle enthrall us with their spaghetti-western guitars, which whine like coyotes in a desert of brooding possessiveness.

An unrelenting Texan beat keeps the album always feverishly passionate but it's in the quieter moments, with 'Johnny At The Fair' and 'Abilene', where Saddle's alchemist qualities shine.

In 'Bed Of Roses' — for the deceased D Boon — and 'Cold 45', Blood On The Saddle traduce the glories of their earlier tracks as they work within the clichéd confines of country — y'know, sentimentality and a lad-ish love for drinking crap.

'Poison Love', for the most part, works because Blood On The Saddle's primal energy sets about castrating rock and country at the same time, before bringing the bastardised influence, back together.

The end result demonstrates enough good reasons for good, old traditional guitar rock without ever bowing down to the stagnant predictability which it usually produces.

RON ROM

4; GRUMH 'No Way Out' (Scarface FACE 19)****

WHEN YOU'RE billed as "the world's most militantly hardcore gay dance group" you've got a head start in the weirdo stakes. When people number your influences as straggling a thin line between SPK, Kiss and The Platters, then you're definitely banging your head on stony ground.

But, 4;GRUMH seem to care little for routine. This is their third LP in a year and it's a classic. It sounds like it's been recorded in a supermarket, or better still in a DIY megastore. Chainsaws and electric sanders jockey for position as a barrage of cat-scratching guitars scream out in true metal/punk style. And all over there's a tumultuous thumping rhythm, the crunching sound of rocks being thrown at kettle drums.

'No Way Out' is a blistering lump on the back of your head. Scratch it and see.

DAVE HENDERSON

VARIOUS ARTISTS 'Sisters Are Doin' It' (Towerbell TVLP 11)****

FOR THE first time in their lives Alison Moyet and Dee C Lee will be able to boast that they have a track in my record collection, because overall this crass cash-in concept compilation is a burning testament to the absolute superiority of women in just about every activity known to the human race. Building biplanes. Mowing lawns. Possessing soulful or aesthetic voices.

The truth of this statistic is headboarded by Whitney Everest Houston, Dionne Warwick, Donna Summer, Aretha, Thelma, and stylish ultra-classics from the three greatest popular recording stars of all time — Patti Smith, Diana Ross, and Blondie.

It's disappointing neither Ut or Fuzzbox appear; maybe on Volume Two? As the hookline goes, let's hear it for the boy! (Exclamation mark optional).

CHRIS ROBERTS

IVOR CUTLER 'Gruts' (Rough Trade ROUGH 95)****

ON THE BACK OF Ivor's second album is a popularity chart. "Play 'Velvet Donkey' to your friends," it says, "Then write their names and ask them what they think of you, out of ten. You will soon have a useful chart."

Cousin Sophie put five; she thought I was odd having a record like that, although she did confess to liking the one about yellow flies.

I wonder what she'd make of this? Ivor's genius of the absurd shows no sign of diminishing. There are songs and stories about old cups of tea, a gravy man with no legs and some excellent advice on how to make a friend.

'Gruts' is a perfect title. Such a ludicrous but plausible word typifies Ivor's sense of non-sense. Quite, quite mad and absolutely wonderful. I shall play it to Sophie over tea next Sunday and risk the consequences.

DAVID ELLIOTT

JOAN ARMATRADING 'Sleight Of Hand' (A&M AMA 5130)****½

ANYONE USED to savouring the nuances of Joan Armatrading's emotions while lying in a foetal position on the sofa might need primal therapy after listening to 'Sleight Of Hand'.

The production has all the subtlety of a sledgehammer as it weaves somewhere between Pat Benatar and *Streets Of Fire*. It's certainly a break from the predictability of the last few albums.

It's hard not to be suspicious of the motives of what sounds at first like a blatant attempt to break into the American market. I mean, is this selling out or selling out?

But after a second listen you realise that far from sounding uncomfortable in these surroundings as you might expect, she is fully committed. And there are times when she responds to the thunderous backing with heartfelt cries rather than the

whimpers we are used to.

Not all the tracks manage to break out of the strict airplay formula — which probably means she's got at least one American hit on her hands. But 'One More Chance' is the most stunning song I've heard from Joan since 'Love And Affection', a

fierce, juddering cacophony in which the silences are louder than the power chords and impassioned vocals.

A few plays later and I still can't make up my mind whether this album is good or bad for Joan. But I'm still listening.

HUGH FIELDER

SMALL

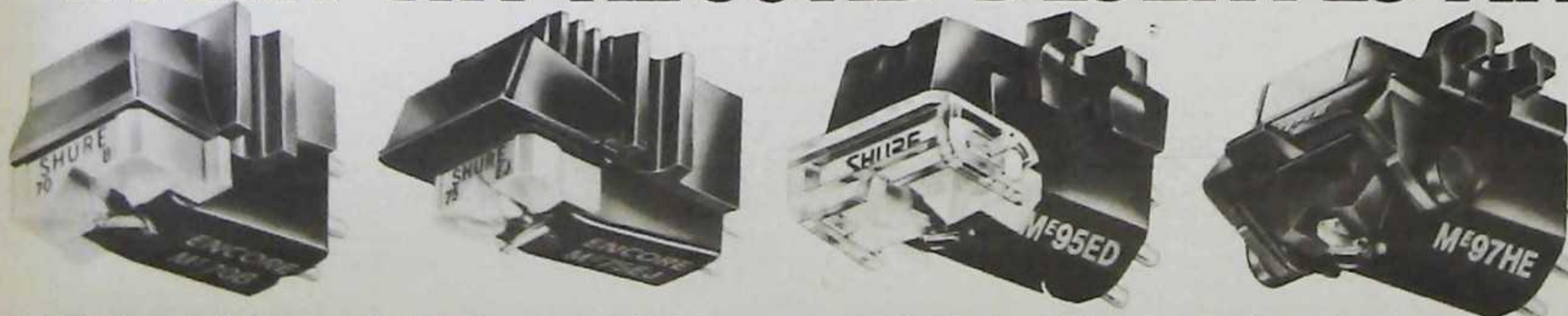
SONIC YOUTH 'Evol' (Blast First BFFP 4)***

THERE'S NO pressing need for 'Evol'. In their instamatic moments, Sonic Youth make sensational things out of the garbage of rock — the 'Halloween'/'Flower' 45 was one, and maybe there are bits scattered through the roots of 'Evol'. But much of it is fatigued, spiritless in the attack.

Put down on a dime, the Sonics don't cut deep

enough. We've heard so many grim reapers for rock that it takes an iron motive and tireless insistence to make another bring-out-your-dead cry make waves. 'Evol' laps agreeably at the edges of your bad temper but hardly does enough to raise more than a fit of pique. They are good when they're deathly pretty. 'Marilyn Moore', which ends on a guitar chord as noble as St Augustine, is one such.

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LE MYSTÈRE DES VOIX BULGARES 'Le Mystère Des Voix Bulgares' (4AD CAD603)*****

IT LOOKS like it should be feminine, doesn't it? *La mystère*. But it isn't. Great, another lesson.

She walked away from the grave so quickly she lost her scarf. It took a long long time to find it again.

And anyway where were all these voices coming from? Bulgaria, they said. But why? Oh... traditional songs. Female voices, the sparse, whimsically meandering accompaniments. Or without. Within. Fifteen years old but something harsh. Something painful. Something called "Pritouritz Planinata".

And weddings and evening gatherings and chants and dancing (I would very much care to see this dancing) and harvests and... the one we were waiting for... bleating lambs.

I read about a Hollywood film star, the other day, who receives injections of the blood of unborn lambs. This keeps him looking youthful. I read this in one of the newspapers which is not considered erudite. Oh - as well, he fasts for two days each week. Perhaps he listens to music like this. Except that there is no music like this.

Definitely, there is a smash hit single thing on here. Like Richenel's 'L'esclave Endormi' wasn't. I'm convinced. Also, I'm tired.

Makes the Cocteau sound like Clannad, makes 'Song To The Siren' sound like a door slamming, makes Gheorghe Zamfir's 'Light Of Experience' shimmer and pulsate, as always. Makes nonsense of all the making that goes on, all the making and breaking and taking.

It's probably unique in that... in that half-world... in that it threatens to give. Can you remember the last time you were given anything?

If you play this record to somebody and they say, "It's beautiful" or, "God, that's sad", kill them fast. There should be an understanding. There should be no words. Listen to it alone, or naked. Then burst into flames and ascend to the heavens on wings of Caramac.

Ideally.

CHRIS ROBERTS

CUT

Other songs have moments that are nearly as fine, sculpted dementia, well-wrought gloom: the end of 'Expressway To Your Skull', for instance, except that like Quasimodo they don't know when to quit.

Some of the flavours here are no more than the 'varied album' nuances which rock groups have sweated over since time began. 'Death To Our Friends' is The Ventures warming up; 'Tom Violence' is the sort of thing Jeffrey Lee P mumbles to himself between snores. The woman who speech-sings is an interesting chemical to mix with the guitar lumber: 'Shadow Of A Doubt' parades her as an exhausted softporn starlet whispering into a moist collar.

Naturally, they could be a great bubblegum noir band, as 'Bubblegum' (not on the LP - preposterous) affirms. This song is unholy too but it's actually fun. Most of 'Evol' is a certificate of hard work you earn at the end of side two, when you realise that all the mystery and sunken wrath isn't so wild. OK, enough.

RICHARD COOK

NEW YORK DOLLS 'New York Dolls'/'Too Much Too Soon' (Mercury PRID 12)*****

LIKE A beetle on its back, legs waving, looking for anything solid enough to get a hold so that it can right itself, the mighty Mercury record company uncovers a familiar piece of rock and scuttles under it.

This is a re-run of a re-run, a tale told too many times, an essential but lazy release, quite the mode as the rock famine bites even deeper. Hey! Everybody's doing it. Don't bother with no fancy re-package job, no sleeve notes, new pics or additional info. Just sandwich it together, slap it out and hope the legend does the rest.

The Dolls were and still are a legend in their own lifetime. A unique act of outrage that poked out a pink tongue between glossy red lips and jutted a shiny groin right into the face of redneck America with a boil on its backside called Vietnam.

I wanna know... Are these guys fags or what? I mean lookit the sight of 'em! There they sit in a row, all dragged out, sleazier than Bowie dared to be. Trashed out whores just looking for a kiss. And what a noise they made, gloriously dangerous, poutingly sexy, looking and sounding like they would cream anything that moved... including your teenage daughter, Mister Suburbia.

Highlights, of which there are many, include Jerry Nolan's machine gun drum on 'Vietnamese Baby', the bullet in the back of 'Puss 'N' Boots', the chaos of 'Trash' and David Jo Hansen's final taunt on 'Frankenstein'.

"Do you think that you could make it with Frankenstein?" he leers, a thin trickle of drool escaping from the side of his mouth.

The Dolls turned on the electricity and created their own monster. One year on and they gave it a bride. Turn 'em up and hear them roar.

EDWIN POUNCEY

NUSRAT FATEH ALI KHAN QAWWAL AND PARTY 'Best Of Volume One' (WOMAD WOMAD 004)****½

I DON'T want to sound pretentious (ie I have every intention of sounding pretentious), but one of my favourite Dada slogans (well, we all have one, don't we?) was "everyman his own football", which accompanied a photomontage of a bowler-doffing gent with a fat leather footy for a torso. This is what Pakistan's own Simon Le Bon, Nusrat Fateh Ali Khan, reminds me of; obviously there's money in this WOMAD stuff.

The Dada connection goes further than mere physical appearance, however - let's face it, this is daft. I mean, it's a sad reflection of the current state of indigenous 'western' music when there's room for this ethnic stuff in a British rock journal.

Personally I quite like the stuff, and wrote an enthusiastic feature on several eastern-influenced bands last year, but this surely is a severe case of tailwagsdogitis; and lets face it, even for a non-Urdu speaker song titles like 'Ali Maula Ali Maula Ali Dam Dam' and 'Allah Hoo Allah Hoo' sound suspiciously Eurovision Song Contest-ish.

Still, if you live in a converted Georgian terrace in Tower Hamlets, have a degree in Human Geography, subscribe to the SWP and think Millwall fans are all basically decent people who drew a short straw in life, then this is for you.

ANDY HURT

JUST SO STORY

PETER GABRIEL 'So' (Charisma PG 5) ****½

HE TREADS awkward ground, somewhere between pomp and circumstance. Gabriel is the bridge between the creaking hulk of art-rock and today's lionised pop literati - no wonder Jim Kerr and Kate Bush are among the guest stars of 'So'.

But the music is studied to death, almost. Though he tries to cram the world into the record, with parts for the most illustrious African, American and European musicians, it sounds like a frozen ballet, like all Gabriel's things. And, as always, there are a few dazzling, inspired passages.

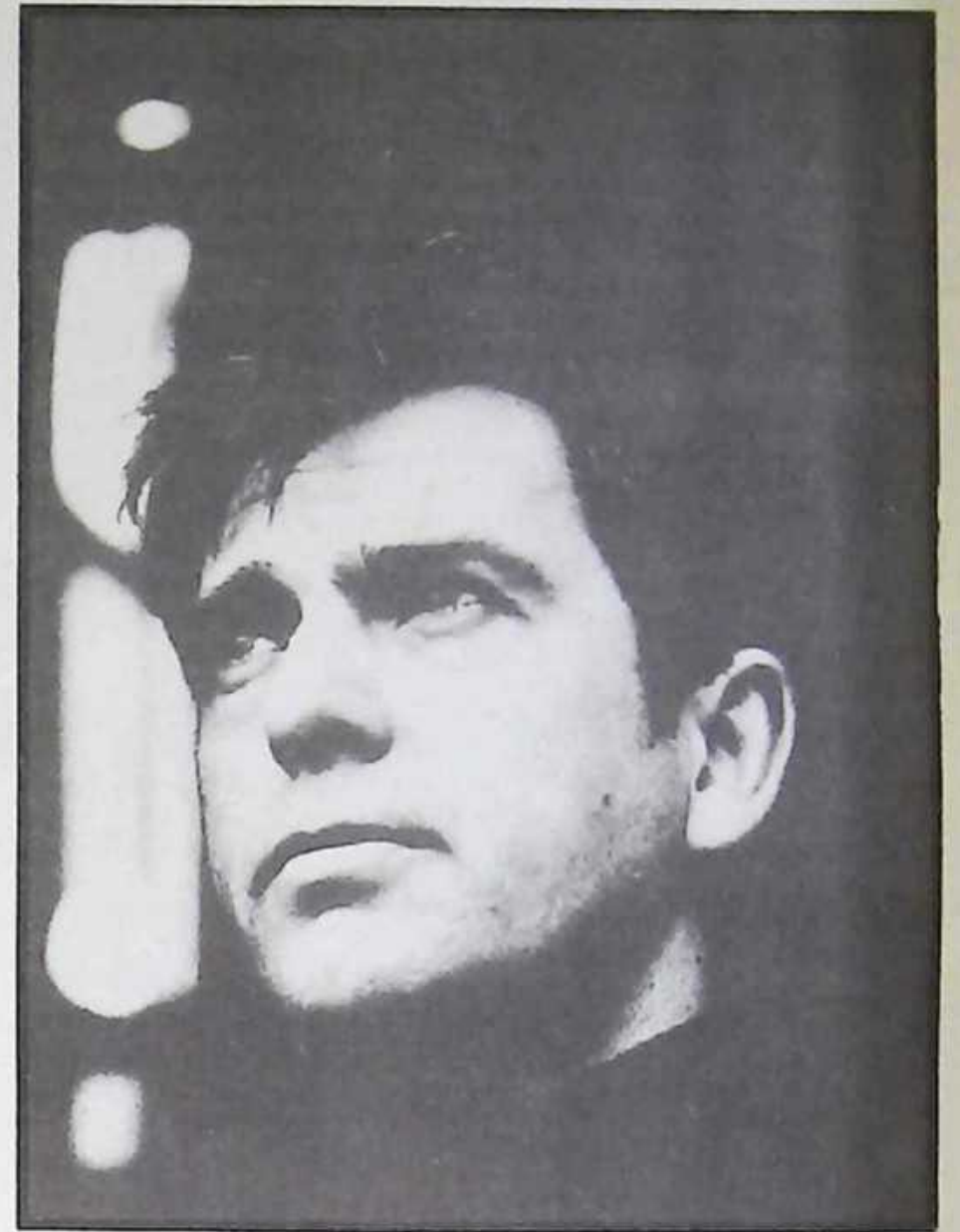
It even emerges that 'So' could be the best episode in a tragically muddled career. This time Gabriel has flushed out most of the baroque embroidery that had his other LPs boiling in 'atmosphere': the skeletal keys of 'Mercy Street' are plain and beautiful, a picture haunted by Gabriel's voices. His singing has begun to shed its rock history. The end of 'Red Rain', where he's exhausted by a dream, and the sinister rhymes of 'We Do What We're Told' hatch something newly disturbing out of old ideas.

Against these consummate miniatures leans a quota of rubbish. 'Sledgehammer' is a scientific experiment on Wilson Pickett, but so what? 'Don't Give Up', the worst song on the record, is a complicated analogue that winds up sounding like a James Taylor poem.

It's hard to muster much enthusiasm for the LP, even when it sometimes cuts deep. There's a chill of death about the material, as if he'd worked all the life out of it. What's left is a collection of spooks, not quite in or out of a rock world, some spotless and riveting, some not.

A nice fellow and his obsessions.

RICHARD COOK



PETER GABRIEL: frozen assets

Anton Corbijn

JO ANN CAMPBELL 'Miss Reet Petite' (Charly CR30248)*****

SO, HERE I stand in front of the mirror in my flounced skirt and high heels and I feel great! Since I first played Jo Ann's 'Motorcycle Michael' life has been just one long hectic party; no longer when my chums pass comment on my shaved legs do I have to feebly insist that I'm in training for the Tour de France - this is it!

Oh, those songs about boys! 'Duane', 'Mr Lee', 'Bobby Bobby Bobby' - Jack, Eddie, Willie, any one will do - boys and girls disappearing hand in hand in the direction of 'A Kookie Little Paradise'.

Why isn't Miss Campbell as famous as Brenda Lee? I love this record - kitsch innocence, squeaky vocals, squealing violins. Goodbye hairs, hello armpits!

ANDY HURT

FIONA 'Beyond The Pale' (Atlantic 781 639-1)****

THREATS OF actual bodily harm from a lovestruck corner of the Kerronki office in exchange for a negative review put a quite different complexion on 'Beyond The Pale'. The temptation to slag it was incredible...

But how could anyone deny this charming girl her just desserts? Fiona has a fine voice and a good ear and whilst many punters may at first be drawn in by her looks, it's the music that'll really hold their interest.

The Kiss 'Unmasked' riffs pirated for her first LP have been scrubbed this time in favour of a freer, more dance-orientated approach. It's a marked development away from pure pop metal and the 'bitch in heat' exploitation that normally goes with it.

Fiona isn't yer archetypal thigh-slappin' bruiser with a future dependant upon squeezing into wet-look leather. 'Beyond' provides ample proof of this, showing even the young Pat Benatar to be a fairly tacky item by comparison, although it doesn't seriously rival present-day Pat.

Two excellent records plus the seeds of a film career. Fiona's got it made.

PAUL ELLIOTT

FRANK TOVEY 'Snakes And Ladders' (MUTE STUMN 2)***

FAD GADGET was an evil insect grinding its teeth into synthetic hardware, stretching the frontiers of limited ideas further with his egotistical problems.

His schizophrenic and often manic approach added some colourful character to the crumbling industrial beat which surrounded him. Fad's over-indulgence was always fun to watch but rarely merited intensive listening on record.

The point of all this? Well, Fad Gadget was slightly

interesting, but Frank Tovey is dull. Maybe that was what Frank Tovey's alter ego was always trying to cover up with Fad Gadget.

With 'Snakes And Ladders' we see another record destined to be placed alongside Blancmange and Depeche Mode in bargain racks around the country.

In 'Snakes' we see Frank aiming his guns at the charts and shooting himself in the goolies. There's nothing wrong with chart success but, when someone like Frank has given his little finger for a sniff at the chance, you'll get no prizes for guessing that all

the interesting parts of Frank, like his minacious instinct, is going to be lost.

Subsequently this record holds no interest. This record has no character. Every technical plink, plonk, fizz is timed and any kind of eccentricity seems contrived in its mastering.

'Snakes And Ladders' is just another synthipop album from an artist whose ideas have deteriorated into churning out half-hearted disco beats with droll vocals and lustful backing synths.

It's true there are more snakes than there are ladders.

RON ROM

YOUNG GUN



TOMMY KEENE 'Songs From The Film' (Geffen 924 090-1)****

CURRENTLY SUPPORTING Lloyd Cole on his US tour (we all have to start somewhere), Mr Keene arrives with an enigmatic sparkle in his eye and all the songs Bryan Adams could never quite get together.

This is, in essence, great pop music, the difference from Brit-pop being that Tommy Keene has a guitar and he's going to use it. "Introductory lyrical sensibility" he may have, but what hits me are the damn good tunes (remember them?) and the relief that this is not just another beers in the back of the Cadillac good-time rumble. No sirree.

"Bloody Byrds impersonator" mutters Old Father Time at the news desk, but us young 'uns have no such hang-ups. Buy this record for 'Kill Your Sons' alone, where life is brutal and Keene guns the guitar into God knows where. A perfect match between stadium-rock heroics and rhythm and bop, Keene is only just starting to get the snap and crackle, the fire and ice.

'Songs From The Film', sometimes black and white, but mostly glorious technicolour. I await the sequel with interest.

NEIL PERRY

TOMMY KEENE: glorious introspection

LETTERS

A BUSHELL AND A PECK

YOUTH! YOUTH! Youth! Ha! Ha! Ha! Just what is Garry 'Boot Boy' Bushell warbling on about? Does he really know what he is writing? Most people with any sense would know that it was the birth of rock and roll that gave rise to youth being an independent force. For the first time they could do what they wanted. They had a music that extended the arm of their rebellion. I'm no teddy boy but I do know that teddy boys are more important in the history of youth than mods. There are other 'myriad' groups I could go on about that are more relevant than mods but our resident 'expert' would probably take no notice! - **The Psychedelic Doc Marten**

CHRIS CROSSED

WHO IS this Chris Manthorp human who reviewed The Three Johns at Brighton? This man is no journalist, this is the sort of person who writes a review on a plastic bag on the way to work, isn't it?

Quoting the review, anybody who "puke on his own shoes" and calls the Johnny Boys "drunk since birth" is definitely gung ho in my books. It seems to me that while the Jonh Wildes and Chris Roberts of *Sounds* are spending their lunch hours at their desks looking

for big words in the dictionary, Chris Manthorp is down at the park throwing bread rolls at the ducks.

To end this letter, all I ask is: double this man's wages, give him his own office and get some of the pseudo crap out of *Sounds*. - **Twizzle**

STONE HINGED

RECENTLY IN your music paper there has been an advertisement (which also appeared last year!) concerning the Stonehenge Free Festival, and that it has been cancelled. It seems to me that if you accept this kind of rubbish from the National Trust, and actually print it, you are therefore stabbing music, freedom and the right to have a good time, right in the back. Are you a music paper for the youth of this country? Or have you vegetated; sitting there, the ageing music critics - who write about music because you can't play it?

Then, as in May 10 issue, you print an article about the festival and give the Polyantric Circle address on where to obtain information. Do you know whose side you're on? Are you intentionally hypocritical?

All I can suggest is that you have a good try at clearing the dead matter and remember the right way to be. And if you're not busy, why don't you come along to the Solstice Party? - **Steven Tyler**

WE READ with concern and anger the uninformed, inane, insensitive and totally untrue assumptions regarding the Tom Allen Centre, its staff and environs. Stratford is on the Central Line, British Rail and boasts a night service to beat that of more trendy postal codes with which your reviewer is obviously more familiar.

It appears to be increasingly popular for so called critics of the music papers to get cheap laughs out of slagging off bands and venues. If they are so fond of this pastime, why do they not get on stage themselves and make everyone laugh.

We would also like to point out that 107 other people enjoyed themselves and did not see fit to complain. The PA technicians who regularly use the Tom Allen Centre claim it has the best acoustics of any auditoriums they use.

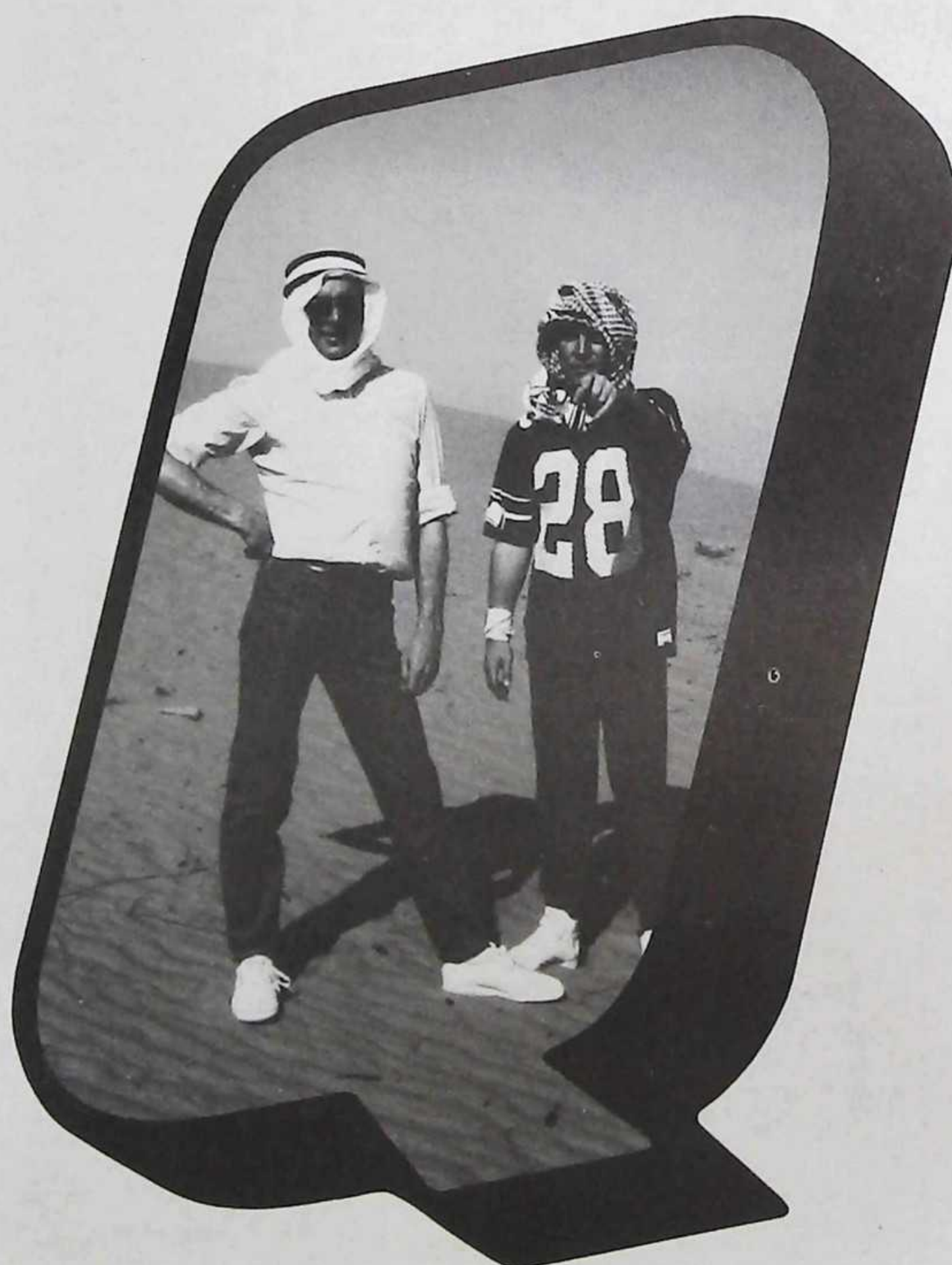
If he disapproves of smoky auditoriums, we suggest he does not review bands and confines his nocturnal pursuits to healthier climes, like the top of Everest where he will find more friends. If he disapproves of meeting "vegetarian bar staff" we would gladly suggest some head butting bar staff whom he may find more appealing to his critical nature.

We hope to see Andy Hurt at the Tom Allen Centre in the not too distant future when, perhaps, he will introduce himself to the Front of House Manager who will prove he is not a vegetarian by eating one of his legs. - **The Tom Allen Centre Staff**



Illustration by Simon Cooper

TOM FOOLERY



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L I V E S



MIKE SCOTT: warrior poet

Greg Freeman

WET DREAM

THE WATERBOYS/WIRE TRAIN

Hammersmith Palais

WITH DIO playing just around the corner at the Odeon, there was a fair old mixture of 'youth' (ha!) pouring from the tube on this muggy May evening.

We missed out on Dio's 20-foot robotic dragon, but what we did get were Wire Train, who kicked off as losers but turned things around in their favour, although a little more sweat and less of the embarrassing mouthing-off between songs would definitely seal their appeal.

All The Waterboys meant to me before tonight was a 30-second flash of Mike Scott's leather trousers on *The Tube* and a fiddle that was too loud. The gathered faithful went wild when The Waterboys took the stage, but I kept my cool... for about a minute.

You see, I've just discovered another missing link in my own personal little chain, that link being their music. I wasn't prepared at all for what this music can do to people, or to first timers like myself. At the risk of sounding fatuous, Mike Scott is nothing if not a warrior poet, his band true electric gypsies, tapping some organic earth-source to produce a truly spiritual sound.

The music is ferociously loose, sax, fiddle and guitars sometimes howling, sometimes crying, always moving. A girl in front of me worked herself into an orgasmic trance-like state within the space of a couple of songs.

'Savage Earth Heart', 'The Pan Within', I was transported to a haven and it felt good.

It's later than you think, so get down and purify.

NEIL PERRY

LATIN QUARTER
Birmingham

"IF ANYONE from the press is here, make a note that we do play love songs," announce Latin Quarter at one point. OK, noted. So what? The fact is that, whatever they play, their soft, sugar-coated approach is one of the most tedious experiences yet discovered by man.

Tonight, they played two hour-long sets each of which outstayed its welcome by about 55 minutes. There's nothing wrong with the basic concept of the band, in fact it's rather praiseworthy that they want to extend the potential of pop for making political points. In practice, unfortunately, the effect is to make them overbearing self-conscious and repressive.

As a brief argument with an apparently racist member of the audience showed, there's a lot of anger and commitment bound up in Latin Quarter. If only they would let it show.

GEOFFREY S KENT

DIG VIS DRILL/HENRY
NORMAL/MIDNIGHT
CHOIRKensington Kings
College

FROM SHEFFIELD they come, tired and shagged out after a long week but still possessed of enough energy to make floors rumble and cause human ears to implode.

The loudest rock performers in the world since, oh, Aerosmith (London 1976) or Ted Nugent ('77), Midnight Choir sledgehammer our senses until we're too dazed to even contemplate forming an objective opinion on the noise they make.

There's a lot of shouting and heaps of pent-up fury, all underlined by aggressive, repetitive bass lines; and the songs go on forever, skidding all over the place, technically unproficient guitars causing splinters of concrete to plop into our drinks. An experience, at least. Also, the drummer is ridiculously good at his job.

Henry Normal walks among

the audience and decides against using a microphone, which means not all of us can hear him. But we can tell how fine the material is by simply catching his odd word or two, like: "Old people", "Soccer fan", "Doesn't the Queen Mum look lovely for her age?" or better still, "Kenneth Williams can't do interviews".

One of these phrases isn't actually from Henry's repertoire, but since he's a poet, this shouldn't worry him too much.

The notorious Dig Vis Drill - banned in several towns for distributing provocative pseudo-religious leaflets and whipping up violent crowd reactions - appear exhausted and thoroughly pissed off.

They sort of half let rip, taking a flamethrower to the Depeche Mode/Human League school of electronic pop, dispensing with its niceties and plugging the gaps with filthy synthesizers, slashing guitars and horrible, rasping vocals.

Tonight, fatigue inhibits their performance, but on a

good day they'd have the blood streaming from your ears. This could be interesting.

MR SPENCER

JEGGSY DODD AND
THE SONS OF HARRY
CROSS/BRENDA AND
THE BEACHBALLS

BEING A natural-born Londoner, you can stand so much. I've been in a provincial group myself and know the problems that confront an out-of-town band, but when the tail wags the dog...

Were Jeggsy Dodd and confederates resident in the capital, they'd be struggling (in vain) to fill the 23rd spot on the bill at the dingiest dive of them all (a much-sought-after title long the possession of the Clarendon basement bar). As it is they are a glaringly, blatantly, horrendously dire cliché of what a provincial band should look and sound like - they are everything you could possibly imagine in the most

FLYING

DOCTOR AND THE
MEDICSWolverhampton
Polytechnic

OPEN MOUTHS, rather like a nestful of sparrows; it's a bit packed down the front, bodies piling on top of one another in the battle for prime positions - and the cause of all this commotion coolly struts onstage with his vast demonic cape, surveys the human carnage and says: "Hi, we're The Medics, how y'doin' Wolverhampton?"

This is how Doctor And The Medics work, getting out there and ripping it up, but with a keen eye for the ridiculous. The underlying

stupidity of rock 'n' roll is in their sights, yet at the same time they fully understand the form's gut-level appeal and exploit it to the full.

Their gear reflects the music they play; unsubtle (mostly), garish, joyous, every colour under the rainbow jostling for space, and all this set off by a God-given ability to roll the lot into a semi-cohesive ball of crazy putty, to flatten and then mould it into a gloriously successful whole.

The band approach the point of collapse, The Doctor himself looking as though he's just emerged fully clothed from the local

tedious of dreams and far, far less.

Some bands are more equally awful than others, and Brenda And The Beachballs are eye-openingly appalling to the point of almost being performance art. Someone's granddad in DMs and a straw pork pie titter feverishly strums a Les Paul to a backing tape of bass and drums, while a mini-dressed Liverpool Lou with an electric shock therapy cascade of frizzy hair drones consistently flat lyrics which seem to revolve around going out of a Friday night.

This pair really do have to be seen to be believed. I think I'd like to see them again, but I'm not entirely sure...

ANDY HURT

IT BITES/THE
EXCHANGE

Fulham Greyhound

SENT TO the Eastern front of the Now That's What I Call Music Fourth World Bore. Down to a pub in Fulham to see two Virgin "tax loss" bands. That's what I thought, anyway, and The Exchange didn't try too hard to change my mind.

Sub-Duran - five ageing pretty boys who've forgotten how to be pretty. Rock guitar, a bit of reggae, a bit of anything hackneyed. They finally come clean with a hollow, half-cocked cover of 'You've Lost That Loving Feeling' - we are a pub rock band.

Well, get the next band on. I can listen to a couple of songs then get home. I know

what I'm going to write. But wait a minute, what's this? It's It Bites and they smell of something. It's unmistakable. It's money. It Bites are going to make lots of money. All the signs are there from the 20K of mixing desk to the cocksure way they feed the audience. "Have some of this," they say, "We've got loads and pretty soon we'll have lots more."

If Level 42 are a Cortina then It Bites are a Porsche and I wouldn't mind getting inside this stranger's car.

ROY WILKINSON

VIC GODARD/4
MILLION TELEPHONES
North Kensington Bay
63

RIGHT, 4 MILLION Telephones got this gig because a band pulled out and they kept hassling the promoters. Too bad they're tripe. Old hippies playing at being punk rockers on their evenings off from being tax inspectors and professional wind-surfers. Bad pub rock, embarrassing to watch, full-time wallies at their worst. Waste no more of my space or time, punks, and let's proceed to the main business on tonight's agenda and the man known as Vic Godard.

He wears a dinner suit and bow-tie. Occasionally, a blue handkerchief appears to mop his sweating brow. A finger is plugged in his ear to assist vocalising. This is not rock 'n' roll. It's *Come Dancing* with Vic, the man in whose dictionary the word 'smile' has been eradicated.

BURNT

HIS LATEST FLAME
North London Polytechnic

THEY'RE AN all girl band! Some go "oh dear". Some go "cor!". And some of the less educated amongst us say "get your tits out for the boys". I say keep them well tucked away, dears.

His Latest Flame give the impression that The Slits' existence was all in vain. They are an all girl band working within the confines of their own femininity as well as exploiting their gender to find a quick by-pass to chart success.

Their noise says 'young business women of Scotland'. It's dullish pub rock treacle, all sticky on the fingers and sickly sweet on the tongue and they produce it with a style more suited to driving buses.

If Jennifer Rush was ever a teenager she still wouldn't have sung like the vocalist in His Latest Flame who has a voice that painstakingly builds up the breath to unleash that all important top note.

And god, when she hits it you'd better put your crystal ware away and concentrate on running for cover.

His Latest Flame are sloppy amateurs who play pop that smudges rather than glistens, and yes, The Bangles have done this gooey girly stuff a lot better already.

His Latest Flame were just another one night stand who failed to go all the way.

RON ROM

DOC

swimming baths; while to our right, the lovely Anadin Brothers struggle bravely on, their eye-catching, synchronised dance routines and soaring harmonies never for a moment flagging.

It's the wildest show on earth, a high speed collision with '60s style decadence, for once a good acid trip. The tunes drive us all mental, and of course there's 'Spirit In The Sky', a fluke hit single, an unexpected bonus, amusing for The Medics but confusing for The Kids.

Waging war on dullness. Right on!

MR SPENCER

The set consists of covers of '20s, '30s and '40s jazz standards with 'The Girl From Ipanema' thrown in for good measure. It's light, toe-tapping stuff and I can almost see the thought bubble saying "I wish I was Frank Sinatra" hovering above Vic's head.

Unfortunately, he looks like Daniel Peacock after a fight with Leonard Rossiter, though his voice does suggest a better visage. But the band just aren't up to scratch (not enough rehearsal, I suspect), this is not the right venue and why no originals? The LP 'Trouble' showed that he can write catchy and compelling modern jazz/dance tunes and, with the right band, perform them with style. But I think he can't forget having once been a pop star and won't throw himself into the jazz circuit.

Too bad, 'cos lounge lizards are made for the lounge, not the living room.

RICKY KILDARE

KATRINA AND THE WAVES

Kentish Town Town And Country Club

'SPECIAL GUEST' tonight is John Otway. He's doing the same thing he's been doing for years, a half hour overflowing with sweat and ideas, an idiosyncratic distillation of the milk of human kindness.

That's John but this is Katrina And The Waves. They don't sweat in any useful sense of the word and have about half an idea between



JULIAN: yes, he's up there, son

Jayne Houghton

them.

On Merseyside things are tight. Poverty's reached Dickensian proportions and human beings have been reduced to hyenas - staying alive by rummaging through refuse tips.

Katrina And The Waves have a song about this which goes, "we're the Birkenhead garbage pickers". Admirable social conscience you might say but, when it comes from complacent middle-class air-force brats Ms Leskanich and happy-go-lucky Cambridge graduate Kimberly Rew, it sounds irritating, trite and condescending.

If I was from Birkenhead, it would have made me a little angry and, when they followed it up with the inane 'Going Down To Liverpool' ("with a UB40 in my hand"),

I'd have been ready to throw a glass at Katrina's chirpy visage.

The Waves' sound is an eclectic (make that epileptic) mix of bump and grind blues and secondhand soul. It's competent, it's also bland. It's all so boring. If Kimberly Rew is the master of the "tight pop hook", then it's something I'm glad I haven't got caught on.

After the cloying bohemian blur of 'Red Wine And Whisky', I couldn't even bear to wait for 'Walking On Sunshine'.

ROY WILKINSON

THE WATERMELON MEN

London Dingwalls

IF SWEDEN is the fridge of the global kitchen (not a bad

thing to be) then The Watermelon Men are the can of fizzy pop that stays there untouched for days and days then suddenly, as you're standing in the hall, becomes a menacing necessity, an ultimate febrile need, a potential source of boundless ecstasy and pulsating peppery energy.

They are it, and they are laced.

The faintly foxy five look like schoolboys and sound like rapists. I'm glad they came all this way to introduce three-minute guitar grates such as 'You Shed Bay Mein' and 'Zevvan Aurs'. There's something about an accent which affects, something about the songs which portly drummer Eric wrote, the manic (oh that word, how tedious) 'You're No Good' shovels in spoonfuls of 'Harlem Shuffle', they're so far out of their trees they can't see the wood carvings for the sawdust. Top-class.

And also! When these crystal-clear caucasians call up the ghost of The Velvets' 'There She Goes Again' and challenge history to a flirting contest, it's smack in the eye of copyism and a tonic for the truth. Somebody else would've broken both her arms. An inconsequential melody tickles your total recall.

Invasion of said beat group. Former Barracudas and Flamin' Groovies and their various thoughts join the vitriolic innocents onstage for a four-guitar salty salute to the cost of the lost chord. A ponytail flicks back. Even old (new look) Dingwalls has more breath than a video. The Watermelon Men feel real, are a goulash of Playn Jayn, Josef K, and Television, are shrilly damaging through a screen of expectant respectability.

Boy stars despite the shirts. Practically vicious. Anemone this way.

CHRIS ROBERTS

NO MARKS FOR LENNON

JULIAN LENNON

Royal Albert Hall

THERE WAS John, supping a swift half in the eternal public bar in the sky, when suddenly his attention was diverted by a particularly uninteresting progressive rock noise which had, perchance, fallen upon his sacred eardrums.

He looked down upon this earthly row and to his surprise he saw it was his own son disturbing him from the stage of a part empty Royal Albert Hall.

John sighed. And maybe for the briefest of moments he looked back upon that dreary, rainy night in Liverpool and wondered if he should have released his passion somewhere where there was no possibility of creating such an insignificant, uninteresting pop star as Julian.

The advert goes: "15 minutes of fun can bring you years of sorrow". Julian Lennon is their proof.

Old dog eyes tries to believe in the importance of his rock music, convincing himself by acting haughtily to his songs and, to a certain degree, his small audience, with that 'y'know I'm really above it all' look. His collection of dull backing musos create a noise that merely battles with their egos and suggests that Saxon and Iron Maiden feature in a few of their record collections.

Julian Lennon is in the pop star mode of Howard Jones and Nik Kershaw, the difference being that his name is of a better pedigree. He'd like to be taken seriously but never will because, unlike his great father in the sky, he can't write a decent tune.

Julian is a corporate pop star straight out of the jeans factory and, like so many, has nothing to say beyond the traumas of having a blocked up sink.

The only things confirmed here tonight were that Julian's appeal is limited and that genius definitely isn't hereditary.

RON ROM

ZODIAC MINDWARP AND THE LOVE REACTION

Central London Polytechnic

FROM THE cess pits of Planet Sleaze crawl a bunch of stinking, disease-ridden mutants, itching to infect, corrupt and revolt all earthlings.

Zodiac Mindwarp And The Love Reaction are filthy arrogant greasballs playing clichéd metallic rock. They thrust fruity groins repeatedly in the faces of their followers - the 'Starchildren' - and blatantly demand submission.

"I wanna see ya sweating and sliding and grinding and getting down... right down," croaks the head hippy. The fatuous gibberish of Mr Zodiac continues, backed up by a wicked pounding from fellow alien Slam Thunderhide on the earthquake.

These men cannot be serious. They're childish to the point of derision - satirical spoofs and proud of it.

Zapped by subhuman rays, the crowd are throbbing gristle, spilling onto the slime-filled platform only to be savagely rebuked by their growling hero.

"Get off my stage, this is my place. Who do you think you are... a Zodiac?"

Cosmic rock without the 's', you've been had. Back to the mother ship, suckers. Mission accomplished.

KEZ OWEN

TUESDAY BLUE

Dublin Project Arts Centre

"GENESIS," A cynic whispers in one ear. "Simple Minds," retorts another. All this and the smell of joss sticks hanging heavy in the air! I make a mental note of the best route to the exit and cross my fingers.

However, at their best

Tuesday Blue manage to transcend those harsh - but not totally unfounded - comparisons by forging their own identity. Witness such moments of rare brilliance, the mantra-like emotion of 'I Believe In You', the frustrated hunger of the single 'Tunnelvision', or the slow burn soul of 'What's The Matter With The World?'

At their worst they go on a bit, and all too often the spindly spectre of progressive rock is summoned up. Interesting ideas are rendered boring and songs become redundant through excessive doodling.

Herein lies their problem. Like advanced schizophrenia Tuesday Blue are two bands in one, each vying for space within their hour-long set.

Still, in Mick Ryan they have a gifted, expressive vocalist and a frontman of, at times, spellbinding intensity. And it is with him that their future lies.

CONOR O'MAHONY

WORLD DOMINATION

Camberwell Dickie Dirts

WORLD DOMINATION: ambitious, yeah, we want it all. A sound large enough to waste MC5, the stop/start battered avalanche of drums, silhouettes leaping in crazed, amphetamine glory. Pain, pain, pain; that guitar hurts as it hurtles through my motor neurons, a wreckage of carnal delight that could never bow to the whims of its creators, a mad rock 'n' roll beast gone out of control in the dole office.

Post-Chernobyl mutants in love with the massacre of modern music. World Domination, tower-like, standing in the shadow of a 90 storey skyscraper and pressing the detonate button: they topple and crush.

Suicide was never so sweet, the cinema never so real. Suck it and see.

RICKY KILDARE

OFFERING



HLF: put away the brandy decanters, folks!

Steve Double

marquee
OPEN EVERY NIGHT 7-11pm
ADVANCED TICKETS ARE ON SALE FOR CERTAIN SHOWS TO MEMBERS ONLY

90 WARDOUR ST. W1
01-437 6603

Thurs 22 May (Adm £3.00)
WELL, WELL, WELL
Plus As We Speak & Martin Ball

Fri 23 & Sat 24 May (Adm £3.50)
TWENTY FLIGHT ROCKERS
Plus Support and Nick Henbrey (23rd)
Plus Support and Martin Ball (24th)

Sun 25 May (Adm £3.50)
LOVE AND ROCKET
Plus Support and Nick Henbrey

Mon 26 May (Adm £3.50)
TEN TEN (USA)
Plus Support and Monty Zero

Tues 27 May (Adm £3.00)
BLUE MURDER
(Danish)
Plus Support and Nick Henbrey

Wed 28 May (Adm £3.00)
GEMS
Plus Support and Monty Zero

Thurs 29 May (Adm £3.50)
PAUL SAMSON'S EMPIRE
Plus Munro & Martin Ball

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

1184 Camden High St.

ELECTRIC BALLROOM

Thurs 29th MAY
THE WOODENTOPS
THE MIGHTY LEMON DROPS
Freight Train
Rumblefish

7.30PM (late arrival 8.00pm)
£4

The Carnival Of Light... and Other Tall Stories

EXTRACTIONS - L.A.D.

DEAD · CAN · DANCE
DIF JUZ
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the wolfong press
HEAVENLY BODIES
THE CHOLMONDELEYS

Tickets £4.50

TOWN & COUNTRY CLUB
SUN 8th JUNE

Dr's 5pm
9/17 Highgate Rd.,
Kentish Town, N.W.5.

The SOUND ASYLUM in conjunction with UNDERGROUND PROMOTIONS

Thurs 12th June
Dr's 7.30

THE CHURCH
Twenty Flight Rockers
All About Eve

£4.50 advance, £5 doors

Nearest Tube: Kentish Town
TOWN & COUNTRY CLUB
9/17 Highgate Rd., Kentish Town, N.W.5
TICKETS: THE BOX OFFICE: 287 3334 · ROCK ON RECORDS
CAGET Gear Market Kings Rd / L.T.B. 439 3371 / PREMIER 240 0771
ROUGH TRADE RECORDS · KETH PROWSE 741 8969
STAGLEWINE 734 8937

The TOWN & COUNTRY in conjunction with The SOUND ASYLUM

THE HOUSEMARTINS
ROBYN HITCHCOCK
& the EGYPTIANS
(only UK appearance)

THREE ACTION
To be recorded by the Whistle Test & Radio 1.
Free admission by invitation only

TOWN & COUNTRY CLUB
9/17 Highgate Rd., Kentish Town, N.W.5

Tickets £4. **Tues 10th June** Dr's 7.30

THE WELLINGTON
Shepherds Bush Green
Julian Music: (0923) 772733

Thursday 22nd May
THE GRIP
+ **Life After**
+ **Alices Restaurant Roadshow**
nearest tube
Shepherds Bush (Central Line)

Wednesday 28th May
VOYEUR
+ **Caprice**
Admission £2 on door
Open 8pm-11pm

UNDERGROUND
21 High Street, Croydon 01-760 0833 Nearest B.R. East Croydon
Open Thursdays to Sundays 9pm-2am.

Thursday 22nd May
BAD MANNERS + The Cut £3.00 adv, £3.50 door

Sunday 25th May
BELOUIS SOME + Eugenie Arrowsmith £4.00 adv, £4.50 door

Thursday 29th May
THE GODFATHERS + The Whiplash Girls £2.50

Sunday 1st June
THE MIGHTY LEMON DROPS + The Flags

Coming soon...
● GHOST DANCE ● FIELDS OF THE NEPHILIM ● THE METEORS ●
● ZODIAC MINDWARP AND THE LOVE REACTION ● IN TO A CIRCLE ●
● BUDDY CURTIS AND THE GRASSHOPPERS ●

Advance Tickets from H & R Cloakes,
29 High Street, Croydon or with SAE from club

Please Note Sundays Are From 7-11pm

★★ **PANTHERS** ★★
(Formerly Saxon Tavern) at
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London SE6... 01-698 3293...

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Thursday 22nd
CITIZEN CAIN
+ **GIZMO**
Saturday 24th
AKASHA
Wednesday 28th
A HEN NIGHT
feat: TV's EastEnders Stars
Thursday 29th
THE O.T. BAND
Saturday 31st
ARENA
+ **OHMADON**
8PM-1AM ADMISSION £2.50

THE GREEN GATE
228 Bethnal Green Rd. E2
01-739 4920

Fri 23rd May - Adm £1.00
THE MICK CLARKE BAND

Sat 24th May - Adm £1.00
THE LOVE JUNKIES
+ **Support**

Sun 25th May - Adm £1.00
PLEXUS
+ **DAYZE**

7-12 Fri-Sats ★ 7-11.30 Suns

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

Due to Popular Demand

*** A STONEHENGE BENEFIT II ***
Friday May 30th

Magic Mushroom Band * Ozric Tentacles * Phoney American
Accent * Gizmo * Vinyl Caretaker * Dreamaker & Lightshows by
- Hassid Casualty * Shiva Photonics & The Electric Gypsies.

Tickets £3.70 available from: Be Bop Records (opposite Hammersmith Odeon) or £3.50 by post
from Crypt Promotions, The Crypt, St Pauls Church, Deptford, London SE6 (Postal Orders only).
(Last Benefit Raised £1,265.00)

CONFLICT
THE UNGOVERNABLE FORCE IS COMING

·forthcoming gigs·

KICK DOWN THEIR... N FENCES

SAT 17
BIRMINGHAM, THE MERMAID, STRATFORD ROAD, SPARKHILL, BRUM.
+ **LIBERTY/POTENTIAL THREAT**
BENEFIT FOR THE BUST FUND

FRI 23
NORWICH, THE GALA BALLROOM, (MOOLONROUGE)
ST. STEPHENS STREET, NORWICH CENTRE.
+ **A.Y.S./LIBERTY/DISRUPTORS**
BENEFIT FOR LONDON A.L.F.
COACH SERVICE LEAVES FROM LONDON. PHONE 01-460 4658 FOR DETAILS

SAT 24
COVENTRY, HAND AND HEART, FARGOSFORD STREET, CITY CENTRE.
+ **POTENTIAL THREAT/LIBERTY**
A BENEFIT FOR ANTI APARTHEID MOVEMENT

THURS 29
ONLY SOUTHERN CONCERT
DEMELZES, THE PROMENADE, PENZANCE, CORNWALL
+ **LIBERTY/POTENTIAL THREAT**
/HAGAR THE WOMB

SAT 31
SWANSEA, ST PHILLIPS COMMUNITY CENTRE, CITY CENTRE OPPOSITE BUS STATION, BY QUADRENT
+ **LIBERTY/SHRAPNEL**

MON 2 JUNE
NEWCASTLE, BENSAM WORKING MANS CLUB, COATSWORTH ROAD, GATESHEAD, (CENTRE)
+ **LIBERTY/A.Y.S./HEX.**

TUES 3
LONDON, WOOLWICH POLY CENTRE BAR, CALDERWOOD STREET, LONDON SE 18
+ **SACRILIGE + VIDEOS**

NOTE: ALTERNATIVE MUSIC AND EVENTS EVERY TUES AT THE WOOLWICH POLY
FOR INFO PHONE OR SEND AN S.A.E. TO P.O. BOX 448, ELTHAM, LONDON SE9
THE UNGOVERNABLE FORCE L.P. WILL BE RELEASED JUNE 1st. (MORTARHATE NO. 20)

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

WE'RE BACK!!!!

Thurs 22
FROM USA
TEN TEN
AND INTRODUCING FROM NORWAY
MAN MAID
2nd ONLY TO 'A HA' IN NORWAY

Fri
POTATO FIVE
SCEPTRE!! SKA £4 COME EARLY

Sat 24
CAYENNE
Big Ma McGee & The Famous Blue Note Rhythm Kings
JAZZ EVERY SATURDAY £4

Sun 25
THE SUNDAY SHOWCASE (7pm-11.30pm)
5 NEW BANDS only £1.50

Mon 26
All Day Benefit For "Help A London Child" (11am-5pm)
RENT PARTY
ACES OF RHYTHM + CLIVE JIVE FIVE
+ HOST JUMP JIVE BANDS + DJ MOUSE
ENTRY (BY DONATION AT THE DOOR)

Mon 26
FROM AUSTRALIA
THE MODELS
BACK 2 BACK
TOP AUSSIE BAND - COME EARLY £4

Tues 27
VIDEOHOME CLUB PRESENTS FROM U.S.A.
BLOOD ON THE SADDLE
+ **T'PAU** + **DJ KRYS**
SCRATCH VIDEO SHOW BY FROZEN MOMENTS
Blood On Saddle feature Ex-Bangles star Annette Zinkas
CRAZED FEVERISH COUNTRY MUSIC. £3

Wed 28
WOMAD WORLDBEAT CLUB
THE BHUNDU BOYS
FROM ZIMBABWE + WOMAD DJ JUMBO
WORLDWIDE EVERY WEDNESDAY £4

Thurs 29
SOUNDS OF THE "OH BOY" SHOW
EDEN KANE
JET HARRIS
HEINZ + THE TORNADOES
DALLAS BOYS **VERNON GIRLS**
60s BRITISH ROCKERS PACKAGE
DOZEN HITS AMONGST THEM £7.50

COMING UP...
Fri 30 - STEVE MARRIOTT
Sat 31 - GEORGIE FAME
Mon 2 - ALEX CHILTON
Wed 4 - COURTNEY PINE

ADDITIONAL SHOW
DUE TO PUBLIC DEMAND

Simple Minds
MCD presents

THE WATERBOYS
DOCTOR & THE MEDICS

Two Special Guests to be announced

MILTON KEYNES BOWL
SUN JUNE 22nd 3.00p.m.
GATES OPEN 12.00 Noon
Tickets £12.50 advance (subject to booking fee)

Tickets are available from the following tickets agents:

AYLESBURY: Record House
BARNSTAPLE: Concert Travel Club
BIRMINGHAM: Cyclops Records
BIRMINGHAM: Odeon Theatre B/O
BLACKBURN: King Georges Hall B/O
BLECHLEY: B and A Records
BRIGHTON: The Centre B/O
BRISTOL: Virgin Records
CAMBRIDGE: Andys Records
CARDIFF: Hippo Records
CHESTER: Penny Lane Records
CLEETHORPES: Peter Sheffield
DERBY: Way Ahead
DUDLEY: C.S.S.
DUNSTABLE: F. L. Moore
HEMEL HEMPSTEAD: Old Town Records
HITCHIN: F. L. Moore
HUDDERSFIELD: Bankhouse
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HULL: Selbys Travel
IPSWICH: Gaumont Theatre Box Office
LANCASTER: Ear Ere Records
LEEDS: Cavendish Travel
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LEICESTER: Town Hall B/O
LEIGHTON BUZZARD: Buzzard Records
LINCOLN: The Box Office
LIVERPOOL: Penny Lane Records
LIVERPOOL: T.L.C.A.
LONDON: Keith Prowse Agency
LONDON: LTB
LONDON: Premier B/O
LONDON: Stargreen B/O
LONDON: Albemarle
LUTON: Record City
MANCHESTER: Piccadilly Records
MIDDLESBROUGH: Newhouse Music
MILTON KEYNES: Civic Offices B/O
MILTON KEYNES: Virgin Records
NEWCASTLE-UNDER-LYME: Mike Lloyd Music
NEWCASTLE-UPON-TYNE: City Hall B/O
NEWPORT: Roxcene Records
NORTHAMPTON: Spin A Disc
NORTHAMPTON: United Counties
NORWICH: Theatre Royal B/O
NOTTINGHAM: Way Ahead
OXFORD: Apollo Theatre Box Office
OXFORD: Midlands Travel
PETERBOROUGH: The Werrina Stadium B/O
PORTSMOUTH: The Guild Hall B/O
POOLE: The Arts Centre B/O
PRESTON: Ribble Motor Services
READING: Listen Records
SEVENOAKS: Furlongs
STEVENAGE: F. L. Moore
SUNDERLAND: Virgin Records
SWANSEA: Derricks Records
WATFORD: E.G.E.
WOLVERHAMPTON: Goulds Records

All above subject to a 50p Booking Fee except London where
Booking Fee is likely to be a lot higher.

Travel arrangements have been made from the following areas:

South Coast & South West: Concert Travel Club 0271 74447
London & Midlands: Rock Trips 01-741 8989 & 0602 414212
East Anglia: Steve Jason 0733 262125
Humberside & North East: Selbys Travel 0482 227434
Yorkshire & North East: Cavendish Travel 0532 441919
North West: Ribble Motor Services 0772 53021
Home Counties: United Counties 0604 35661
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Postal applications to: MCP Limited PO Box 123, Aldridge, Walsall WS9 8XY
Tickets: £12.50 Booking Fee 30p per ticket. Postal orders only made payable
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+ Special Guests

Thurs 22nd **WES MCGHEE**
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Fri 23rd **THE JAZZ BUTCHER**
+ 35th OF MAY

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Sun 25th (lunch) **ZOOT & THE ROOTS**
(eve) **STEVE MARRIOTT'S**
PACKET OF THREE

Mon 26th **STUMP**
+ Support

Tues 27th **FIRST LIGHT**

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CAST OF THOUSANDS
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Sun 25th May **ZOOT & THE ROOTS**
"Bank Holiday" Lunchtime Special

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BLUES BAND
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RON KAVANA &
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THE BALHAM ALIGATORS
+ IRISH MIST

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Late bar every night till 12.30am (Ex Sun 10.30).
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Equipment repairs phone Frank at The Robey.

THE CRYPT PRESENT'S

DOCTOR AND THE MEDICS

PLUS
SUPPORT LIGHT SHOW
TRANSCENDENTAL VINYL SOUNDS

SATURDAY 31st MAY

8-12pm
LICENSED BAR
Advance £4, Door £4.50

MIND AND SOUL EXPERIENCE
END OF TOUR PARTY
AT THE ANGEL CENTRE
Tonbridge, Kent

Advance Tickets from Box Office;
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COACH TRIP FROM CRYPT, £6 INC. TICKET
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KENN PIER FARM, CLEVEDON, NEAR BRISTOL
JULY 19th, 20th, 21st

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YOUSOU N'DOUR ET LES SUPER ETOILES DE DAKAR - Senegal.
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JIMINEZ AND HIS ROCKIN' TEX MEX BAND - Mexico. SHOP
ASSISTANTS - Scotland. SONNY OKOSUNS - Nigeria.
SKIFFLE BUNCH - Trinidad. IVOR CUTLER - Scotland. BLURT
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SELDIA - Turkey. JAMES - England. DAN DEL SANTO AND
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LOOK PEOPLE - Switzerland. JAZZ WARRIORS - England.
TRADITIONAL MUSICIANS AND DANCERS - Sri Lanka.
CIEGO DE NAGUA - Dominican Republic.

Tickets: Weekend - £17 • Friday only - £8 • Saturday only - £5 • Sunday only - £3
Children under twelve accompanied by parent free
TICKETS AVAILABLE BY POST FROM: WOMAD FESTIVALS LTD., P.O. BOX 292 (A), BRISTOL BS99 7TE
Cheques/Postal Orders payable to: WOMAD FESTIVALS LTD. Orders must be accompanied by S.A.E.

Presented with the assistance of Working Arts, Indian and Sri Lankan artists appear
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Kennedy Street Enterprises present

BLACK SABBATH

PLUS
SPECIAL GUESTS
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MAY 21 SHEFFIELD City Hall
MAY 22 LIVERPOOL Empire
MAY 24 MANCHESTER Apollo
MAY 25 BIRMINGHAM Odeon
MAY 26 BRISTOL Hippodrome
MAY 27 LEICESTER De Montfort Hall
MAY 29 EDINBURGH Playhouse
MAY 30 NEWCASTLE City Hall
JUNE 1/2 HAMMERSMITH Odeon
JUNE 3 POOLE Arts Centre
JUNE 4 NOTTINGHAM Royal Centre

All concerts start: 7.30pm
Tickets: £6.50 & £5.50
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ZENO

ON TOUR

MAY 21 SHEFFIELD City Hall
MAY 22 LIVERPOOL Empire
MAY 24 MANCHESTER Apollo
MAY 25 BIRMINGHAM Odeon
MAY 26 BRISTOL Hippodrome
MAY 27 LEICESTER De Montfort Hall
MAY 29 EDINBURGH Playhouse
MAY 30 NEWCASTLE City Hall
JUNE 1 HAMMERSMITH Odeon
JUNE 2 HAMMERSMITH Odeon
JUNE 3 POOLE Arts Centre
JUNE 4 NOTTINGHAM Royal Centre

NEW SINGLE 'LOVE WILL LIVE' COMING JULY 7

SUPPORTING BLACK SABBATH

DNA ENTERTAINMENTS IN ASSOCIATION WITH SOUND ASYLUM
PRESENTS

THE MISSION

CRAIG ADAMS • MICK BROWN • WAYNE HUSSEY • SIMON HINKLER

SPECIAL GUESTS
PAULINE MURRAY & THE STORM
PLUS ROSE OF AVALANCHE
LONDON TOWN & COUNTRY CLUB
29th MAY

TICKETS £4.50 ADV. £5.00 DOOR

OUTLETS:
Town & Country Box Office 267 3334; Cag (Gear Market, Kings Rd.) Rough Trade Records/L.T.B.
439 3371 Premier 240 0771/Rhythm Records/Rock on Records/Stargreen 734 8932 Keith Prowse
741 8989 or by post from DNA Entertainments P.O. Box H2 1LN (Enc. S.A.E.)

THE HALF MOON
93 Lower Richmond Road
Putney SW15. Tel: 01-788 2387

Tuesday 20th May
MEANTIME

Wednesday 21st May
BOB KERR'S
WHOOPEE BAND

Thursday 22nd May
TOM RUSSELL BAND (USA)

Friday 23rd May
BALHAM ALLIGATORS

Saturday 24th May
STEVE MARRIOTT'S
PACKET OF THREE

Sunday 25th May
PAZ

Monday 26th May
STEVE WHALLEY BAND

Friday 30th May
RENT PARTY

Sunday 1st June
TAL FARLOW (USA)

THE ROYAL STANDARD
1 Blackhorse Lane, Walthamstow,
London E17. Tel: 527 1966

Thurs 22nd May £2 £1.50 concs
THE WOLFHOODS + MENTICIDE

Fri 23rd May £2 £1.50 concs
DESOLATION ANGELS

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THE YA YA'S
+ J. J. Waller + Teatro De Existential

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ARNOLD BROWN + TWO FINGERS
+ Steve Bowditch + Ronnie Golden

Mon 26th May £2 £1.50 concs
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+ The Clunch

Tues 27th May £2 £1.50 concs
STERLING + Support

Weds 28th May £2 £1.50 concs
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+ Video's

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NICK TOCZEK'S 9.95
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MAY 21st: MANY MASTERS + STONE
TUES 27th: Double Bill: New York No-Wave
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WED 28th: INSTIGATORS
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TUES 27th: GHANA BATZ + KREWED
MAY 23rd: Dangerous Rhythm + ARENA + M-Style

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"MORE TO HATE... THAN MEETS THE EYE"
only £1.99

THE 100 CLUB
100 OXFORD STREET, W.1.

Thursday 22nd May
LLOYD LANGTON GROUP

Tuesday 27th May
FIELDS OF THE NEPHILIM
+ THE FLAGS

Thursday 29th May
DOGS D'AMOUR
+ SPECIAL GUESTS

Thursday 10th June
THE STINGRAYS
THE WOLFHOODS
THE TURNCOATS

THE CHERRY BOMBZ

THE BABYSITTERS

THE QUEERBOYS

ELECTRIC BALLROOM
WEDNESDAY 28th MAY 8.00pm

TICKETS £4.00 AVAILABLE IN ADVANCE FROM KEITH PROWSE, LONDON THEATRE BOOKINGS, THE CAGE
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MORE ADS OVER THE PAGE

HARP BEAT 86 Presents

WELCOME TO THE GARDEN PARTY

MARILLION

Plus Guests

MILTON KEYNES BOWL

SATURDAY 28th JUNE 3.00 p.m.

GATES OPEN 12.00 Noon

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

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

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

BRADFORD: Woods Records
BRISTOL: Virgin Records
BURNLEY: National Travel World
BRIDGEND: Roxene Records
BRIDGE OF ALLEN: Roadshow Music
CAMBRIDGE: Anvys Records
CAMBRIDGE: Millers Music Centre
CARDIFF: Hugo 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
DONCASTER: Ashley Adams
DUNDEE: Total Entertainment
DUNDEE: Other Record Shop
DUNDEE: Virgin Records
DURHAM: Virgin Records
DUNSTABLE: F. L. Moore
EAST KILBRIDE: Impulse Records
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EDINBURGH: Ripping Records
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GREENOCK: Rhythmic Records
GUILDFORD: Andersons Music Centre
HAMILTON: Impulse Records
HAUFAX: Bradleys
HARTLEPOOL: Other Record Shop
HEMEL HEMPSTEAD: Old Town Records
HIGH WYCOMBE: Alder Valley
HITCHIN: F. L. Moore
HOLMFIRTH: Bankhouse Entertainments
HULL: Selby's
HULL: Gough & Davy
HUNTINGDON: United Counties
KENDALL: National Travel World
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
LINCOLN: The Box Office
LONDON: Keith Prowse Agencies
LONDON: Premier Box Office
LONDON: Stargreen Box Office
LONDON: Albemarle Box Office
LONDON: London Theatre Booking
LURGAN, N. IRELAND: Skelton Travel Services
LYNCH: Record City
MANCHESTER: Piccadilly Records
MANCHESTER: Ribble Bus Station
MIDDLESBROUGH: Newhouse Music
MILTON KEYNES: Civic Offices Box Office
MILTON KEYNES: Virgin Records
MORECAMBE: National Travel World
MOTHERWELL: Impulse Records
NEWCASTLE UPON TYNE: Mike Lloyd Music
NEWCASTLE UPON TYNE: City Hall Box Office
NEWCASTLE: National Travel World
NEWPORT: Roxene Records
NORTHAMPTON: Spin A Disc
NORTHAMPTON: Revolver Records
NORTHAMPTON: United Counties
NOTTINGHAM: Way Ahead
NORWICH: Theatre Royal Box Office
ORMSKIRK: National Travel World
OXFORD: Apollo Theatre Box Office
PADHAM: National Travel World
PAISLEY: Stereo 1
PERTH: The Concorde
PETERBOROUGH: Wirrina Stadium Box Office
PONTERFRACT: J.A.T.
POOLE: Arts Centre Box Office
PORTSMOUTH: Guild Hall Box Office
PRESTON: Ribble Bus Station
READING: Listen Records
ROCHESTER: The Music Box
RUGBY: Rugby Travel Centre
SELBY: Abbey Road
SEVENOAKS: Furlongs Box Office
SHEFFIELD: Cavendish Travel
SHREWSBURY: Rainbow Records
SOUTHEND: Golden Disk
SOUTHPORT: National Travel World

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

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

South West & South Wales: Concert Travel Club 0271-74447
East Anglia: Steve Jason Concert Travel Telephone: 0733-262125
SWANSEA: South Wales Transport 0382-645470 or 26836
North East England: Cavendish Travel 0532-441919 or Selby's Travel 0482-227434
Humbly Grove: Selby's Travel 0482-227434
East & West Midlands: Rock Trips 0602-414212
London: Rock Trips 01 741 8989, Furlongs 0732 460353
Yorkshire: Cavendish Travel 0532-441919
Home Counties North: United Counties 0604-35661
North West England: Ribble Travel 0772-53021
South East & South London: Furlongs 0732-460353
There will be other trips organised and your advertised ticket agent will advise as to local trips.

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

HARP BEAT
Harp Beat - the Best Beat of all

NIGHTSHIFT

The Mission set out on their debut British tour this week at Newcastle (Sunday), Leeds (Monday) and Manchester (Tuesday), while Tony Iommi keeps the Sabbath motor running at Sheffield (Wednesday), Liverpool (Thursday), Manchester (Saturday), Birmingham (Sunday), Bristol (Monday) and Leicester (Tuesday).

Elsewhere you can catch Robert Calvert, Blood Uncles, Ted Chippington, Primal Scream, The Triffids and That Petrol Emotion.

WEDNESDAY

21

BIRMINGHAM Digbeth Irish Centre Diamond Suite LW5/3-2-1 Touchdown
BRENTFORD High Street Red Lion (01-571 6878) Touche
BRIGHTON Coasters The Cherry Bombz/The Babysitters/The Gunslingers
BRISTOL Bierkeller (22265) Belouis Some/Eugenie Arrowsmith
CARSHALTON St Heliers Arms April 16th
CHELTENHAM Eve's (41192) The Grip
COVENTRY Lanchester Polytechnic (21167) The Mighty Lemon Drops
CROYDON London Road Cartoon (01-688 4500) OT Band
DUNFERMLINE Warehouse The Blood Uncles
DUNSTABLE High Street Wheatheaf (62571) The Mickabrahams/The Clive Bunker Band
GLASGOW Pavilion (041-332 0478) Hipsway
HANLEY Victoria Hall The Cramps/Guana Batz/The Stingrays
HUDDERSFIELD Polytechnic (38516) The Woodentops/Freight Train
LEICESTER Princess Charlotte (553956) That Petrol Emotion
LEVEN Lighthouse Disco New Emotion
LONDON Battersea Park Road Latchmere (01-924 3216) The Armadillos
LONDON Camden Dublin Castle (01-485 1773) Electric Bluebirds
LONDON Camden Lock Dingwalls (01-267 4967) Supercombo
LONDON Covent Garden Rock Garden (01-240 3961) Foster Pilkington/Body Politic
LONDON Dean Street Gossips Khmer Rouge
LONDON Finsbury Park Sir George Robey (01-263 4581) Gone To Earth
LONDON Fulham High Street Kings Head (01-735 1413) Johnny Pinko
LONDON Fulham Palace Road Greyhound (01-385 0526) The Maximum Effect/Well Well Well

Write to Neli 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.

LONDON Greenwich Tunnel Club (01-858 0895) The Boomstrip
LONDON Hackney Amhurst Road Club Mankind Kerouac's (01-986 3378) Webcore/Another Green World
LONDON Hammersmith Clarendon (01-748 1454) Hand To Mouth/Karen D'Ache
LONDON Hoxton Square Bass Clef (01-729 2476) Pat Crumly's Strata/Simon Purcell Trio
LONDON Kentish Town Bull And Gte (01-485 5358) Ted Chippington/Big Ed And His Rockin' Rattlesnakes/Chinese Gangster Element/Da Da
LONDON Lee Green Old Tigers Head (01-851 6373) The Assassins/SPL
LONDON Malet Street University Of London Union (01-580 9551) Boys Wonder
LONDON Oval Cricketers (01-735 3059) The Rain/Casper Hauser
LONDON Portobello Acland Road Bay 63 (01-960 4590) Primal Scream/The Blue Aeroplanes/The Submarines
LONDON Shepherds Bush Wellington The Reactors/Spirit Of St Louis
LONDON Walthamstow Royal Standard (01-527 1966) The Monday Band
LONDON West India Dock Road Buccaneer (01-515 2048) Well Well Well
MANCHESTER International (061-224 5050) The Robert Calvert Band
MANCHESTER Ritz (061-236 4355) Balaam And The Angel/The Wild Flowers
NEWCASTLE Melbourne Street Riverside (614386) Kalima
NOTTINGHAM Jaceys Wine Bar The Desperadoes
OXFORD Apollo (44544) PIL/Black Britain
PRESTON Kent Street Rumble Club (53610) The Inca Babies
SHEFFIELD City Hall (735295) Black Sabbath
SHEFFIELD Leadmill (754500) Quaqua
SHOEBURYNESSE The Warehouse The Shakers
STRETTON Three Fishes Just Blue
SUNDERLAND Royalty Hotel Glebe Live Music Club (659930) Isaac Guillory
SWANSEA Coach House (54602) Torque Show
WEYMOUTH Verdi's (779842) Back Door
WOLVERHAMPTON Sheraton Hotel The Neurotics

THURSDAY

22

ASHTON UNDER LYNE Old Street Gamecock (061-344 0321) Bare Wires
BARROW IN FURNESS The Bluebird The Railway Children
BATH Nightlines Jonah And The Wail/Unsafe Buildings
BIRMINGHAM Mermaid (021-772 0217) The Neurotics
BIRMINGHAM Triangle Arts Centre Belouis Some/Eugenie Arrowsmith
BLACKBURN DJ's (51442) Alien Sex Fiend
BRADFORD Queens Hall 1 In 12 Club (734519) Skeletal Family/The Sinister Cleaners
BRENTFORD High Street Red Lion (01-571 6878) Miller Family/Bam Bam
CAMBRIDGE Burleigh Arms This Beeno
CROYDON London Road Cartoon (01-688 4500) The Rhubarb Tarts
DUBLIN Project Arts Centre (781572) Stockholm Monsters
DUNFERMLINE Warehouse Red
EDINBURGH Coasters (031-228 3252) New Emotion
GLASGOW West Regent Street Daddy Warbucks (041-332 0122) The Bomb Party
HANHAM The Lock And Wier Nightfall
HARLOW The Square The Ultimate
HARROGATE Sidewalk (62051) Fidei
HEREFORD Market Tavern (56325) Custom Software
HIGH WYCOMBE Nags Head (21758) Sweet Revenge
LEEDS Adam And Eves (456724) Paul Samson's Empire
LEEDS Mernon Street Coconut Grove (455718) The Chevalier Brothers

LEEDS Warehouse (468287) The Mighty Lemon Drops
LEICESTER Princess Charlotte (553956) The Robert Calvert Band
LEICESTER University (556282) The Cherry Bombz/The Babysitters
LIVERPOOL Empire (051-709 1555) Black Sabbath
LIVERPOOL Mardi Gras (051-709 2716) The Shamen/Become The Warrior
LONDON Acton High Street Bumbles (01-992 3308) Radio Activity
LONDON Battersea Park Road Latchmere (01-924 3216) Charm School
LONDON Bellingham Southend Lane Panthers (01-698 3293) Citizen Cain/Gizmo
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirrels
LONDON Camden Electric Ballroom (01-485 9006) That Petrol Emotion/Marc Riley And The Creepers/The Wolf Hounds
LONDON Camden Gloucester Avenue London Musicians Collective (01-722 0456) Echo City/Was It A Car Or A Cat I Saw
LONDON Camden Lock Dingwalls (01-267 4967) State Of Play/Man Maid
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) The Music Industry/A Strange Desire
LONDON Covent Garden Rock Garden (01-240 3961) The Panic Brothers
LONDON Dalston Junction Crown And Castle (01-254 3678) A Case Family/One Style
LONDON Dean Street Gossips Lash Lariat
LONDON East Sheen The Bull (01-876 6964) Important Notice
LONDON Finsbury Park Sir George Robey (01-263 4581) The Rapiers
LONDON Fulham High Street Kings Head (01-736 1413) Shev And The Brakes
LONDON Fulham Palace Road Greyhound (01-385 0526) Under Ice
LONDON Haringay Lazars (01-802 7605) Luddy Samms And The Deliverers
LONDON Hoxton Square Bass Clef (01-729 2476) Bullet Train/Adam Glasser Trio
LONDON Kentish Town Town And Country Club (01-267 3334) Balaam And The Angel/The Wild Flowers
LONDON Malet Street University Of London Union (01-580 9551) The Triffids/Zodiac Mindwarp And The Love Reaction/Painter And Dockers
LONDON Oval Cricketers (01-735 3059) Wes McGhee's Texas All Stars
LONDON Oxford Street 100 Club (01-636 0933) Huw Lloyd-Langton
LONDON Penton Street Salmon And Compass (01-837 3891) The Locomotives
LONDON Portobello Acland Road Bay 63 (01-960 4590) The Godfathers/The Pop Icons/The Whiplash Girls
LONDON Shepherds Bush Wellington The Grip/Life After
LONDON Sydenham Greyhound Daniel Roval/Kit Hollerbach/Jeremy Hardy
LONDON Walthamstow Royal Standard (01-527 1966) Menticide
LONDON Walthamstow Town Hall The Larks/Potato Five
LONDON Wardour Street Marquee (01-437 6603) Well Well Well/As We Speak
LONDON Wardour Street Wag Club (01-437 5534) Sherrone
LONDON West Hampstead West End Lane Railway (01-624 7611) Shanty Dam
LONDON West India Dock Road Buccaneer (01-515 2048) God's Come
MANCHESTER International (061-224 5050) Doctor And The Medics/Kiss That
MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Inca Babies
MANCHESTER Sloskys The Pogues
MITFORD The Plough Skidmarks
NEWCASTLE Melbourne Street Riverside (614386) The Woodentops/Freight Train
NEWCASTLE Playhouse (323421) Kia-Ora
NORTH SHIELDS The Pheasant The Party Girls
NOTTINGHAM Mardi Gras (862368) Sirens Of The Mind Machine/Abandoned Babies
NOTTINGHAM Rock City (412544) The Cramps/Guana Batz/The Stingrays
PETERBOROUGH The Crown Switch
PETERBOROUGH Gladstone Arms (44388) Uncle Eric's Backstairs Creepers
POOLE Arts Centre (685222) PIL/Black Britain
PORT TALBOT Ruffles Night Club Pallas

HEAVY ROCK BAND—
APRIL 16TH
LIVE IN LONDON (see nightshift)

**MORE ADS
ON PAGES
28 & 29**

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8.30pm-1.45
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28th SLEEPING PICTURES
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KATE AND ANNA MCGARRIGLE LINDISFARNE BO DIDDLEY
DE DANANN HOME SERVICE NEIL INNES MARTIN CATHY
FLACO JIMENEZ AND HIS SAN ANTONIO TEX MEX BAND REDGUM
THE MEN THEY COULDN'T HANG WHIPPERSNAPPER
THE BALHAM ALLIGATORS MUSSELWHITE PEABODY AND HALL
CAPERCAILLIE JIM PAGE MIKE WHELLANS EAVESDROPPER
ISSAC GUILLORY HANS THESSINK GRANT BAYNHAM MIKE SILVER

SUBJECT TO CONTRACTS AND MOVER PERMITS

CHILDREN'S AFTERNOON ON SUNDAY MAIN STAGE TWO WITH PATCHWORK CIRCUS PLUS GUESTS

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COPY DATE
MAY 31st ISSUE—
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May 22**

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KENTISH TOWN

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PRESENT
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**VICTORIA HALL
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**THE JOHN SLAUGHTER
BLUES BAND**

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8pm TILL MIDNIGHT
TICKETS £3.00

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7.30
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242 SHEPHERDS BUSH ROAD LONDON W6

SELBY Ousegate Gaffers (708284) **Blues Bug**
SHEFFIELD Tudor Place Library Theatre **Jass**
SOUTHAMPTON West Indian Club **The Cardiacs/Flik Spatula**
WAKEFIELD Henry Boons (378216) **The Big Push**
WAKEFIELD Rooftop Gardens **Evan Bennett Band**
WEST BROMWICH Coach And Horses (021-588 2136) **The Trevor Burton Band**
WOLVERHAMPTON The Cock Inn **Roulette**
YORK Assembly Rooms **Steve Marriot's Packet Of Three/Watch With Mother/Arena**

FRIDAY

23

ALDERSHOT West End Centre (21158) **Nico**
ASHBURTON Golden Lion **Chapter 29**
AYLESBURY Civic Hall (86009) **Doctor And The Medics/Kiss That**
BEDFORD Corn Exchange **Banned From UNCLE/Hoorah! Boys Hoorah/Funhouse/Now Mutants**
BIRMINGHAM Icknield Port Road Portland Club (021-454 8960) **The Bailey Bros/Budgie And Arcana**
BIRMINGHAM The Railway (021-359 2283) **Seventh Era**
BIRMINGHAM Triangle Centre **The Nightingales/Ted Chippington/We've Got A Fuzzbox And We're Gonna Use It/Bumbites/Heather Joyce**
BLACKBURN King George's Hall (582582) **Pallas**
BRACKNELL South Hill Park Arts Centre (27272) **Crash Landing**
BRADFORD Manningham Lane Royal Standard (727898) **Dangerous Rhythm/Arena/M-Style**
BRADFORD Queens Hall (392712) **Circus**
BRENTWOOD Essex Arms **Amazing Capostrani Brothers/Paranoia**
BRISTOL Old Profanity Showboat (293301) **Fear Of Darkness**
BRISTOL Tropic Club (49875) **Ben Baddoo And The Alaha Band**
BRITTON FERRY RSC Samurá
CAMBERLEY Frimley Community Centre **Fine Line/Big House**
CARDIFF Bogeys (26168) **Medusa**
CHERTON White Lion **Vigilante**
COLCHESTER St Mary's Arts Centre (577301) **A Curious Band/Eastwind/Alias**
COLCHESTER Woods Leisure Centre (71600) **Firewater**
COVENTRY General Wolfe (88402) **The Robert Calvert Band**
CROSSKEYS Institute (270301) **Trident**
CROYDON London Road Cartoon (01-688 4500) **Chuck Farley**
DROGHEDA Boxing Club **Stockholm Monsters**
EDINBURGH George Street Willis' Restaurant **Teenage Dog Orgy/An Cat Dubh**
EDINBURGH Jailhouse (031-557 3073) **Napalm Stars**
EDINBURGH Niddrie Jack Kane Centre **New Emotion**
EDINBURGH Preservation Hall **Tubesnakes**
FAREHAM North Boarhunt The Boars Head (832052) **Sonny Black's Blues**
FAREHAM Backline Blues Band/Dirt Road Blues Band
FETCHAM Riverside Club (375713) **Taste The Good Time/Yellow Life Time**
GODALMING Chiddingfold Club **Stormville Shakers**
GUILDFORD Surrey University (71281) **Skint Video**
HAILSHAM The Crown **Lifestyle**
HASTINGS Crypt (444675) **Sarean Quarter**
HEREFORD Market Tavern (56325) **Blue Chickens**
HIGH WYCOMBE Bucks College SU Bar (44630) **Lazy**
HYDE Ten Houses (061-351 1872) **Nothin' Doin'**
LEEDS Adelphi **Charlotte**
LEEDS Astoria (490914) **Zoot And The Roots**
LEEDS IF Club **Easterhouse**
LEICESTER De Montfort Halls (544444) **The Cramps/Guana Batz/The Stingrays**
LEIGHTON BUZZARD Bossard Hall (376530) **Missing From Home/Gon Dunmore/Firerhythm**
LEITCHWORTH Plinston Hall (672003) **The Grip/Spoiler**
LINCOLN Carlholme Grandstand **The Threads/The Moment/Serious Reptiles**
LONDON Acton High Street Bumbles (01-992 3308) **Shev And The Brakes**
LONDON Brixton Frigate (01-326 5100) **Luddy Samms And The Deliverers**
LONDON Camden Dublin Castle (01-485 1773) **Juice On The Loose**
LONDON Camden Gloucester Avenue **London Musicians Collective** (01-722 0456)
Guo Brothers/Adesh/John Kirkpatrick
LONDON Camden Lock Dingwalls (01-267 4967) **The Potato Five/Sceptre**
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) **A Case Family/Character Set**
LONDON Covent Garden Rock Garden (01-240 3961) **Moon Twist**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Cast Of Thousands/Fire Next Time/Martyn Bates**
LONDON Greenwich Tunnel Club (01-858 0895) **Firefly**
LONDON Hammersmith Clarendon (01-748 1454) **The Surfing Lungs/Dagger Men**
LONDON Hoxton Square Bass Clef (01-729 2476) **Steel 'N' Skin**
LONDON Islington Holloway Road Lord Nelson (01-609 0670) **The Last Band**
LONDON Ladbroke Grove The Elgin (01-243 8587) **The Dilberys/The Creekbeats**
LONDON Malet Street University Of London Union (01-580 9551) **Sonic Youth/Lydia Lunch**
LONDON New Cross Road Royal Albert (01-692 1530) **Barflies**
LONDON North Finchley Torrington (01-445 4710) **Wes McGhee's Texas All Stars**
LONDON Oval Cricketers (01-735 3059) **The Jazz Butcher/35th Of May**
LONDON Oxford Street 100 Club (01-636 0933) **Julian Bahula's Jabula**
LONDON Palmers Green The Fox (01-886 9674) **The Boogie Brothers Blues Band**
LONDON Penton Street Salmon And Compass (01-837 3891) **Curly Maple And The Flametops**
LONDON Walthamstow Royal Standard (01-527 1966) **Desolation Angels**
LONDON West India Dock Road Buccaneer (01-515 2048) **Whole World Wild**
LONG EATON The Pavilion **Just Blue**
LOWESTOFT South Pier Kelleys (4793) **Buster James**
MANCHESTER International (061-224 5050) **The Woodentops/Freight Train**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Four Winds**
MANCHESTER Peter Street Gallery (061-832 3597) **Mrs Mill's Party**
MANCHESTER Sloskys **The Pogues**
NEWCASTLE Bridge Hotel **The Said Liquidator**
NEWCASTLE Melbourne Street Riverside (614386) **Hank Wangford**
NORWICH Gala Ballroom **Conflict**
OXFORD Polytechnic (68789) **The Cherry Bombz/The Babysitters**
PERTH Plough Inn **Holy Joes/The Red Pines**
PORTSMOUTH Grannys (824728) **Dig vis Drill/Midnight Choir/Screaming Trees/Henry Normal**
READING Paradise Club (56847) **The Larry Miller Band/The Sugar Casters**
SCUNTHORPE Hagar Club Crosby Hotel **The Neurotics**
SHEFFIELD Attercliffe Common Queens Head **Thunderchilde**
SOUTHALL Football Club **Jokers Wild**
SOUTHAMPTON Woolston Newbridge Inn **Half Way To Paradise**
SOUTHBOROUGH Victoria Hall **Deuce/Parisienne Blonde**
ST AUSTELL Coliseum (4261) **PiL/Black Britain**
STOKE North Staffs Polytechnic (412416) **The Mighty Lemon Drops/The Glory Boys**
STOURBRIDGE The Mere **Yeah God**
TYNEMOUTH Park Hotel **After Midnight**
WAKEFIELD Rooftop Gardens **Evan Bennett Band**
WALSALL Butts Tavern **Uncle Eric's Backstairs Creepers**
WEST BROMWICH Coach And Horses (021-588 2136) **Travelling Riverside Blues Band**
WEYMOUTH Verdi's (779842) **Blues Bunch**
WORCESTER Perdisswell Sports Centre **Wrathchild/Grim Reaper/The Samples/Iranian Teaspoons/The Blue Tones** (Rockid' Festival-Children's Charities Benefit - 6pm start)
WREXHAM Gresford Colliery **Badger**
YEOVIL Gardens **Dumpy's Rusty Nuts**
YORK Bishopthorpe Road Winning Post **Bogshed**

SATURDAY

24

AYLESBURY Wellhead Inn (622733) **The Mighty Lemon Drops**
BIRMINGHAM Triangle Arts Centre **The Woodentops/Freight Train**
BRENTFORD High Street Red Lion (01-571 6878) **Nashville Teens/SPT**
BRISTOL Tropic Club (49875) **The Band Bamboo**
BURTON ON TRENT Central Park **The Grip**
CANVEY ISLAND Paddocks **Firewater**
CARDIFF Bogeys (26168) **Zenith**

CARDIFF Casablanca Club (28836) **Goats Don't Shave**
CHESTERFIELD AGD **Cold Steel**
CHESTERFIELD Old Whittingham MW **Just Blue**
COLCHESTER Osborne Street The Works (570934) **Buster James/Hunters Chase**
CORK Sir Henry's **Stockholm Monsters**
COVENTRY Lanchester Polytechnic (21167) **Balaam And The Angel/The Wild Flowers**
COVENTRY Warwick University (417220) **Love And Rockets**
CROSSKEYS Institute (270301) **The Groundhogs**
DORCHESTER Cornwall Hotel **Culture Shock/Virus/Blare/General Belgrano**
DUNSTABLE Queensway Hall **The Cherry Bombz/The Babysitters**
EDINBURGH Dalmeny Youth Centre **New Emotion**
EDINBURGH Sighthill Park Blues 'N' Trouble/The Styngites/Red/The Blood Uncles/Camera Shy/The Play/Oi Polloi (Free festival - starts 12-noon)
GLASGOW The Dune **Glasgow**
HARLOW Football Club **The Sway**
HASTINGS The Carlisle **Lifestyle**
HEREFORD Market Tavern (56325) **Uncle Eric's Backstairs Creepers**
HIGH WYCOMBE Nags Head (21758) **Lazy/Pride And Passion**
HULL Adelphi Club (48216) **The Noseflutes/John The Monkey/Pink Noise/Rubella Ballet**
IPSWICH The Haven **The Company**
LEEDS Marquee **The Bomb Party**
LEEDS Trades Club **Cassandra Complex/The Moanin' Minnies** (Anti-Apartheid Benefit)
LINCOLN Cornhill Vaults (070586) **Simba**
LONDON Acton High Street Bumbles (01-992 3308) **The Price/The Claim**
LONDON Bellingham Southend Lane Panthers (01-698 3293) **Akasha**
LONDON Brixton George Canning (01-274 6329) **Jabba**
LONDON Camden Carnarvon Castle (01-485 7858) **Wolfie Witcher**
LONDON Camden Gloucester Avenue **London Musicians Collective** (01-722 0456)
New Mexborough Quartet/Howard Skempton/Hermine And The Cleoma B Falcon Fan Club/Cat Among The Tails
LONDON Camden Lock Dingwalls (01-267 4967) **Cayenne/Big Ma And The Famous Blue Note Rhythm Kings**
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) **I Ludicrous/Ear Trumpet**
LONDON Covent Garden Rock Garden (01-240 3961) **A Bigger Splash**
LONDON East Sheen The Bull (01-876 6964) **April 16th/Spider**
LONDON Finchley Road Ye Old Swiss Cottage (Info-01-221-5714) **The Deltones**
LONDON Finsbury Park Sir George Robey (01-263 4581) **The Strawbs**
LONDON Fulham High Street Kings Head (01-736 1413) **John Otway**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Killers/War Of Roses**
LONDON Greenwich Tunnel Club (01-858 0895) **One Touch**
LONDON Hammersmith Clarendon (01-748 1454) **The Caravans/Torment**
LONDON Hammersmith Odeon (01-748 4081) **Laurie Anderson**
LONDON Hoxton Square Bass Clef (01-729 2476) **Sierra Fiesta**
LONDON Islington Holloway Road Lord Nelson (01-609 0670) **Sudden Afternoon**
LONDON Leicester Square Comedy Store **The Macc Lads**
LONDON Liverpool Road Pied Bull (01-837 3218) **Gail Thompson's Gailforce**
LONDON Margery Street New Merlins Cave (01-837 2097) **Elixir**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Monde Carne**
LONDON New Cross Road Royal Albert (01-692 1530) **Wes McGhee's Texas All Stars**
LONDON Oval Cricketers (01-735 3059) **Desmond Dekker**
LONDON Penton Street Salmon And Compass (01-837 3891) **The Rhubarb Tarts**
LONDON Strand The Coalhole **The Reflection AOB**
LONDON Walthamstow Royal Standard (01-527 1966) **The Ya Yas/JJ Waller**
LONDON West India Dock Road Buccaneer (01-515 2048) **Radio Radio**
MAIDSTONE Week Street London Tavern **The Barflies**
MANCHESTER Apollo (061-273 3775) **Black Sabbath**
MANCHESTER Didsbury Old Grey Horse **The Inspiral Carpets**
MANCHESTER International (061-224 5050) **Belouis Some/Eugenie Arrowsmith**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **The Shamen/Head**
MANCHESTER Peter Street Gallery (061-832 3597) **The Neurotics/Judge Happiness/Maeve The Poet**
MANCHESTER University Union (061-273 5111) **Smiley Culture**
MANSFIELD Blidworth Miners' **Strange Days**
MASHAM White Bear **That Uncertain Feeling**
NEWCASTLE Playhouse (323421) **Philip Mead** (Lunch) **Electric Phoenix** (Eve)
NORTHAMPTON Black Lion (39472) **Dance Naked/Perfect Squash**
RETTFORD Porterhouse (704981) **The Robert Calvert Band**
RINGWOOD Avon Country Club **Treason**
SHEFFIELD Leadmill (754500) **Hank Wangford**
SOUTHAMPTON Woolston The Cliff **Posing For Money/The Ratz/Mad Thatchers**
ST ALBANS Horn Of Plenty (36820) **Rue Morgue**
ST NEOTS South Street Kings Head **Filthy Rich**
TELFORD Madeley The Royal Oak **Oddspot Contempt/Jealous At The Orgy/The Ex-Iles**
THURSO Way Inn **Chasar**
WARRINGTON Lion (30047) **Kooga**
WASHINGTON Arts Centre (4166440) **Isaac Guillory**
WEST BROMWICH Coach And Horses (021-588 2136) **Breaking Point/Perfect Stranger**
WEYMOUTH Verdi's (779842) **Big Town Playboys**
WHITLEY BAY Esplanade Rock Club (525018) **Flight 19**
WOLVERHAMPTON Polytechnic (28521) **Easterhouse/The Tier Garden**
WOLVERHAMPTON Scruples (53754) **Dumpy's Rusty Nuts**

SUNDAY

25

BIRMINGHAM Digbeth Barrel Organ (021-622 1353) **Wotzat/Strawberry Thieves**
BIRMINGHAM Odeon (021-643 6101) **Black Sabbath**
BISHOP STORTFORD Triad Cajun Club (55924) **Respect**
BRENTFORD High Street Red Lion (01-571 6878) **KGB/Footloose** (Lunch)
Jazawaki (Eve)
BRIGHTON Escape Club (606906) **John Otway**
BRISTOL Hippodrome (299444) **PiL/Black Britain**
CAMBRIDGE MSSC **This Beeno**
CROSSKEYS Institute (270301) **Red**
CROYDON High Street Underground (01-760 0833) **Belouis Some/Eugenie Arrowsmith**
CROYDON London Road Cartoon (01-688 4500) **Roy Peters** (Lunch) **Antz Avenue** (Eve)
EASTCOTE Field End Road Clay Pigeon **The Jets**
ELLESMERE PORT The Straw Hat **Badger**
ERITH Virginians **Firewater**
FETCHAM Riverside Club (375713) **Twenty Flight Rockers/The Body Politic**
GLASGOW Lucifers (041-552 1575) **Mackenzies**
GLASGOW Mayfair (041-332 3872) **Pallas**
GLENROTHES Crystals Arena **New Emotion**
HARTLEPOOL The Nursery Inn **Isaac Guillory**
HATFIELD Polytechnic Elephant House (01-361 4144) **Powerhouse Roadshow**
HULL Adelphi Club (48216) **The Neurotics/Dead Penguins/Sex Kittens/Cherry Blobs**
HULL Tower Ballroom (228110) **The Cherry Bombz/The Babysitters**
INNELLAN Blue Lagoon **Engine**
LANCASTER Brix Club (63621) **Big Flame/Mackenzies**
LEICESTER Princess Charlotte (553956) **Maurice Coleman** (Lunch)
LIVERPOOL Everyman Bistrot (051-709 4776) **The Bingo Brothers**
LLANRHAN RFC (222209) **The Groundhogs**
LONDON Battersea Park Road Latchmere (01-924 3216) **The Killer B's**
LONDON Camden Dublin Castle (01-485 1773) **The Living Daylites**
LONDON Camden Gloucester Avenue **London Musicians Collective** (01-722 0456)
Trio/Accordians Go Crazy
LONDON Camden Lock Dingwalls (01-267 4967) **Skanga/Bandits At 7 O'Clock/Wastelanders/Fuwml/The Tears**
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) **Slaughter Joe**
LONDON Covent Garden Africa Centre **Blurt**
LONDON Covent Garden Rock Garden (01-240 3961) **Subway Joe/45 South**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Iggy Quail And Friends** (Lunch) **Zoot And The Roots** (Eve)
LONDON Fulham High Street Kings Head (01-736 1413) **Coup D'Etat**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Macc Lads/The Last Party**

LONDON Greek Street Le Beat Route (01-734 6308) **V-Sor, X/No No Fear/Four Design/NBT/Billie London**
LONDON Hammersmith Odeon (01-748 4081) **Laurie Anderson**
LONDON Hammersmith Palais (01-748 2812) **Steel Pulse**
LONDON Harlesden Mean Fiddler (01-961 5490) **Easterhouse**
LONDON Hoxton Square Bass Clef (01-729 2476) **Royal Academy Big Band** (Lunch) **Iain Bellamy Quartet** (Eve)
LONDON Islington Upper Street Hare And Hounds (01-226 2992) **Fridge**
LONDON Kentish Town Town And Country Club (01-267 3334) **Doctor And The Medics/The Golden Horde/Zodiac Mindwarp And The Love Reaction/Kiss That**
LONDON Leytonstone Plough And Harrow **Larry Wallis And The Love Pirates Of Doom/The Assassins**
LONDON Liverpool Road Pied Bull (01-837 3218) **They Came From Plymouth**
LONDON New Cross Road Royal Albert (01-692 1530) **Special Guests**
LONDON North Finchley Torrington (01-445 4710) **Chuck Farley**
LONDON Oval Cricketers (01-735 3059) **Zoot And The Roots** (Lunch) **Steve Marriotts Packet Of Three** (Eve)
LONDON Oxford Street 100 Club (01-636 0933) **Gail Thompson's Gailforce**
LONDON Penton Street Salmon And Compass (01-837 3891) **Charm School**
LONDON Putney Zeeta's (01-785 2101) **Fun House**
LONDON Wardour Street Marquee (01-437 6603) **Love And Rockets**
LONDON West India Dock Road Buccaneer (01-515 2048) **Cadillac Walk**
MAIDSTONE Week Street London Tavern **Mosquitoes**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Big Ed And His Rockin' Rattlesnakes/Ted Chippington**
NEWCASTLE Mayfair (323109) **The Mission/Pauline Murray And The Storm**
NEWCASTLE Melbourne Street Riverside (614386) **The Robert Calvert Band**
POOLE The Britania **Treason**
SELBY Ousegate Gaffers **Playground**
STOKE Crafty Cockney **Strange Days**
UTTOKETER White Hart **R Cajun And The Zydeco Brothers**
WEST BROMWICH Coach And Horses (021-588 2136) **No Spring Chicken/Tour De Force**
WOLVERHAMPTON Scruples (53754) **The June Brides**

MONDAY

26

ASHTON UNDER LYNE Old Street Gamecock (061-344 0321) **Tarzan's Milkmen**
ASHTON UNDER LYNE Spread Eagle **Nothin' Doin'**
BIRMINGHAM Digbeth Barrel Organ (021-622 1353) **Seivom**
BIRMINGHAM Horsefair The dome (021-622 2233) **No It Pure/Positive Earth/Red Shoes/Bazaar**
BIRMINGHAM Odeon (021-643 6101) **PiL/Black Britain**
BIRMINGHAM Railway (021-359 2283) **Jah Children**
BRADFORD Braidys (737955) **Natural Rhythm**
BRENTFORD High Street Red Lion (01-571 6878) **Wolfie Witcher**
BRIGHTON Old Vic (24744) **The Macc Lads**
BRIGHTON Pavilion Theatre (682127) **The Woodentops/Freight Train**
BRISTOL Hippodrome (299444) **Black Sabbath**
CARLISLE Stars And Stripes (46361) **The Robert Calvert Band**
COVENTRY Market Way Busters (20934) **The Primitives/The Hunters Club**
DONCASTER Market Place **UV Pop/No Mans Land/Slug The Night Watchman/5 O'Clock Dance/The Crow People/The Dropouts/M-Style/The Naff Alley Street Band/Theatre Europe/Internal Sabotage** (Doncaster Hospital Benefit - 11am start)
DUNSTABLE High Street Wheatheaf (62571) **Tyga Myra**
HARROW Railway Hotel **Firewater**
HASTINGS Town Park Festival **The Neurotics**
LEEDS Polytechnic (430171) **The Mission/Pauline Murray And The Storm/The Batfish Boys**
LONDON Battersea Park Road Latchmere (01-924 3216) **OT Band**
LONDON Camden Lock Dingwalls (01-267 4967) **The Models/Back To Back/Red Hot 'N' Blue**
LONDON Covent Garden Rock Garden (01-240 3961) **A Conspiracy/The Great Unwashed**
LONDON Douglas Way Albany Empire (01-691 3333) **Amazulu/Nomvula/Hazel Carey** (Women Stomp On Sun City)
LONDON Finsbury Park Sir George Robey (01-263 4581) **John Otway/The Boogie Brothers Blues Band/Panic Brothers** (12.00-4.30pm) **Terry Woods And Ron Kavana/The Balham Alligators/Irish Mist** (Eve)
LONDON Fulham High Street Kings Head (01-736 1413) **The Rave**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Buzzard/Pale Shade Of Black**
LONDON Kentish Town Town And Country Club (01-267 3334) **Belouis Some/Eugenie Arrowsmith**
LONDON Oval Cricketers (01-735 3059) **Stump**
LONDON Oxford Street 100 Club (01-636 0933) **Courtney Pine Quintet**
LONDON Wardour Street Wag Club (01-437 5534) **Loose Tubes**
MANCHESTER International (061-225 5050) **One Blood**
MIDDLESBROUGH The Albert **TS1/Laurence**
NEWCASTLE Melbourne Street Riverside (614386) **Twenty Flight Rockers/Jaywalkers**
NOTTINGHAM Mardi Gras (862368) **Dumpy's Rusty Nuts/Bad Reputation**
NOTTINGHAM Rock City (412544) **The Cherry Bombz/The Babysitters**
PERTH Plough Inn (22251) **Pallas**
PORTSMOUTH Guildhall (824355) **The Cramps/The Stingrays/Guana Batz**
RAINTON The Greyhound **Isaac Guillory**
SAFFRON WALDEN Museum Grounds **R Cajun And The Zydeco Brothers/Whippersnapper/Martin Carthy/Eavesdropper/New House Band**
SOUTHEND Focus Club **Hunchback**
STOKE Shelleys (322209) **Bailey Brothers**
WEYMOUTH Verdi's (779842) **Skid Demons**

TUESDAY

27

BRENTFORD High Street Red Lion (01-571 6878) **FRA**
BRENTWOOD The Castle **The Beat Of The Beast**
BRISTOL Bierkeller (22265) **The Woodentops/Freight Train**
BRISTOL Studio (25069) **The Cramps/The Stingrays/Guana Batz**
CARDIFF PC's **The Deep**
CHEPSTOW Pwllmeyric New Inn **Caught On The Hop**
COLCHESTER St Marys Arts Centre (577301) **That Petrol Emotion**
CROYDON London Road Cartoon (01-688 4500) **Trick Of The Light**
HARLOW Country Music Club **Firewater**
LEEDS Marquee **Hang The Dance**
LEICESTER De Montfort Hall (544444) **Black Sabbath**
LEICESTER Princess Charlotte (553956) **Dumpy's Rusty Nuts**
LINCOLN Cornhill Vaults (070586) **Dolly And Holly**
LIVERPOOL Bootle Old Fire Station **Engine**
LONDON Battersea Park Road Latchmere (01-924 3216) **Hybrids**
LONDON Brixton Academy (01-326 1022) **PiL/Black Britain**
LONDON Camden Dublin Castle (01-485 1773) **The Boogie Brothers Blues Band**
LONDON Camden Lock Dingwalls (01-267 4967) **Blood On The Saddle/TPau**
LONDON Covent Garden Rock Garden (01-240 3961) **49 Scream/i2i**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Quarterdeck**
LONDON Fulham High Street Kings Head (01-736 1413) **Street Arabs**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Fat Profit/The Trudy**
LONDON Hammersmith Clarendon (01-748 1454) **Them Howling Horrors/South Of The Border**
LONDON Hoxton Square Bass Clef (01-729 2476) **The Stems/ESP**
LONDON Islington Hare And Hounds (01-226 2992) **Aardvark And No Money**
LONDON O. al Cricketers (01-735 3059) **Explained Emma/A Conspiracy**
LONDON Oxford Street 100 Club (01-636 0933) **Fields Of The Nephilim**
LONDON Walthamstow Royal Standard (01-527 1966) **Phantasm**
MANCHESTER Ritz (01-236 4355) **The Mission/Pauline Murray And The Storm**
MANCHESTER Withington Mulberry's **Halcyon Daze**
READING Majestic **Belouis Some/Eugenie Arrowsmith**
READING Paradise Club (56847) **Beat And The Devil/Hot Tempa**
SHEFFIELD University (24076) **The Cherry Bombz/The Babysitters**
STOKE Shelleys (322209) **The Exploited**
WINDSOR Arts Centre (59336) **Ozric Tentacles**
YORK Arts Centre **Isaac Guillory**

PERSONAL

FRIENDSHIP, LOVE or marriage. Dateline all ages, areas. Dateline, Dept (SOU), 25 Abingdon Road, London W8. 01-938 1011.

JANE SCOTT for genuine friends introduction to opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3 SOU, North Street, Quadrant, Brighton, Sussex BN1 3GS.

PENFRIENDS-USA. Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955, Phoenix, Arizona 85069.

ARE YOU SEEKING occultists, witches, circle etc? Pen-friends in all areas and throughout USA/worldwide. Stamp to: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

WORKING HOLIDAYS throughout the world. Tremendous variety, good earnings long/short term, leave anytime, travel free. For fully illustrated colour brochure send 2x17p stamps to Adventurer's Club, Kyoag Centre, Spinningdale, Ardgay, Sutherland, Scotland IV24 3AD.

PENPALS 153 countries. Free details (SAE) I.P.F. (S) PO Box 596 London SE25.

BEARDED BIKER, Harley Owner, seeks ladies anywhere. Runs concert etc. Box No 17170.

MALE SEEKS FEMALE LONDON KENT AREA/MEET GIGS. LIKES J. DIVISION N. ORDER K. JOKE STRANGERS. BANSHEES DAMNED, PHOTO APPRECIATED. BOX NO 17171.

GIRL 18 bored with usual pubs/clubs wants new friends Manchester. Box No 17172.

BEDFORDSHIRE FEMALE (18) would like to meet/correspond with interesting imaginative people. Box No 17173.

LONELY GUY (24) not bad looking seeks lonely girl, Kent area. Box No 17174.

MALE (20) seeks companion to tour/work around Europe Summer. Box No 17175.

ANY GIRLS want to join denim girl 21 for holiday/working tour S. Europe End May, hitch-hike or train? Adams Fans? Write Box No 17176.

FRIENDLY CONTACT Club Run by a Rock Freak for Rock Freaks. SAE to Rock On, 58 Aberdeen Park, London N5 2BL.

FRIENDS/MARRIAGE: Postal introductions all areas/Ages. Write: Orion, A6, Waltham, Grimsby.

SCREAMING DEAD Due to their disband, have left Angel Records with some Backlog 12" singles, Danse Macabre, Dream of Yesterday £2.00 (inc P&P) each cheque PO's payable to Angel Records. 17 Hudson St. Pauls, Glos GL50 4HF.

MALE 23 new to Bournemouth area, into U2 Chameleons Ramones X-Mal Cocteau's etc. seeks mates male/female for gigs, clubs etc. Box No 17178.

MALE 22 going through bad patch seeks understanding girl 18-27 for friendship/relationship Essex East London area likes include music Alarm, Big Country etc. all Sports, writing lyrics. Box No 17179.

MALE 22 likes Alternative/psychedelic music, countryside, Star Trek, Ice-Cream etc. Seeks like-minded girl to write/meet Yorkshire anywhere. Box No 17180.

SHY BLONDE female, seeks male penfriends into HM/HR (AC/DC Priest Zeppelin etc.). Box No 17181.

LONDON FEMALE, 18, seeks friends for gigs etc. likes Hall & Oates, Level 42 U2. Box No 17182.

MALE 27 seeks girlfriend into Cocteau Twins Liverpool. Northwest all letters answered. Box No 17183.

MORE CLASSIFIEDS ON PAGE 24

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PENFRIENDS USA. Send Age, details, 17p stamp, Atlantic Express SO2 133A High Street, London W3 6LY.

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OCCULT BOOKS, Magic, Witchcraft, Aleister Crowley, Tarot Cards etc. For catalogue send two 17p stamps to MAGUS 159 Lower Oxford Street, Castleford, West Yorkshire.

GIANT CATALOGUE: Rock, Movie T.V. Stars. Posters, books, leather goods, photos. Send 20p plus large SAE Harlequin 68, St. Petersburg. Stockport SK1 1DA.

TORME RARITIES. MANY PREVIOUSLY UNAVAILABLE. LIMITED QUANTITIES. SEND SAE FOR DETAILS BOX NO 17152.

POP VIDEOS. Latest releases. New and quality ex-rental videos for sale. Personal attention given and 'Finders Service' available. Further details and 'Free' price lists (enclose SAE please). Epic Sales, Dept SIA, 50 Royal Avenue, Heywood, Lancs OL10 2DG.

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REDSKINS — Bring It Down

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KATE BUSH — Hounds Of Love

FOETUS — Nail

QUEEN — Kind Of Magic

PAUL McCARTNEY — Spies Like Us

GENE LOVES JEZABEL — Desire

DANCE SOCIETY — Hold On

POQUES — Poetry In Motion

GENESIS — Live

SIGUE SIGUE SPUTNIK — Love Missile

SAXON — Gypsy

PREFAB SPRUIT — Steve McQueen

SUZANNE VEGA — Mariene

L. K. JOHNSON — Live

FLAMING MUSSOLINI — F. Mussolini

MONSTERS OF ROCK — ZZ Top/Marillion

UNTOUCHABLES — I Spy For The FBI

ADAM ANT — Vive Le Rock

R. LORRY Y. LORRY — Paint Your Wagon

S. STRANGE — Strange Cruise

PRINCE — Parade

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U2 — October

SEX PISTOLS — Bollocks

KING KURT — Billy

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KERRANG NO's 1-90 Offers over £75. Write Murray Flat 6, 8 Evesham Road, Cheltenham Glos. 0242 521563.

CHEAP TRICK, Aerosmith, Marillion, Crue, collectors items, SAE 34 Brent Way, Halewood, Liverpool.

BACK ISSUES most music papers/mags 1970-86. SAE for contents list of 3000 issues. Chris Garrett 12 Inverclyde Road, Birmingham B20 2LJ.

ZEPPELIN KNEBORTH programme! Other bands items! 0773 49363.

ZAPPA HAWKWIND, Zeppelin, 70's rock/metal. Rarities (live and studio). SAE/IRC for list to: Gary, 97, Burley Lodge Terrace, Leeds LS6 1QD.

CRUE SPEAR, damned, Cult, Siouxsie, Fall, Smiths, Numan tour photos. Tel: 0924 262505.

PUNK/NEW WAVE PAPERS AND FANZINES 1976-1979. Wide range of rare items. For detailed list send 2x17p stamps to Better Days, 11 Asquith Boulevard, Leicester.

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PORTSMOUTH, WESLEY Hall, Fratton Rd. 11-12 noon £1. 12-4pm 40p

YORK — WHIT Monday 26th May — DeGrey Rooms, St. Leonards Place, York.

HULL 'ROYAL' — Whit Saturday 24th May — Royal Station Hotel, Forensway, Hull.

WEST BROM — Wesley Church Hall — 24th May.

CAMDEN — 7th June — Electric Ballroom — Stalls 0533 548821 (day).

EAST MIDS — College of Art + Design. Loughborough Sunday 1st June.

CAMBRIDGE — SATURDAY 24th May Kelsey Korridge Sports Hall, Gonville Place — 10am-4 30pm.

HEMEL HEMPSTEAD 25th May. Boxmoor Arts Centre. 11-5 Stalls/details 0442 50904.

AYLESBURY RECORD Fair Civic Centre May 24th Be there!!

TEESIDE RECORD FAIR MAY 24th Town Hall Crypt, Middlesboro 10-4 20pm 1000s of records, posters etc All the usual plus new dealers enquiries 091 2610749.

SITUATIONS VACANT

LYRIC WRITERS required by recording company. Details SAE. Robert Noakes 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

SPECIAL NOTICES

THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £10 from: Jeanne Henderson (Dept S), Music Week Directory, 40 Beresford Street, London SE18 6BO.

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SMITH

FROM PAGE 21

"I do dream about cats a lot. I used to think, I mean I used to dream I was a cat."

I feel exhausted and I've hardly said a word (for a change). Robert hasn't eaten since yesterday morning.

You should eat, I tell him, like his mother might.

"No, really. If I have — if I have another drink I won't be hungry."

That's one I haven't tried.

SO MY brother is just a complete dossier. I mean, he's supposed to be a farmer and he's got this little — homestead — in Wales. But the three kids are like, they're like wild animals. They haven't been to school yet, but he's qualified to teach them up 'til they're 13, anyway."

But that's wonderful.

"Not for them it's not, they can't speak. I worry. I worry that they'll be confronted with a normal teacher who won't be able to cope. I mean, they have no notion of the word 'don't'."

How disgusting.

"No. No, they're brilliant! Imagine it, we had these six and seven year olds at a party, and you'd think they'd be vying for attention, but they were just watching, then dancing, y'know, with each other, in a corner, really enjoying themselves. It's such a shame, it's really an age of innocence and people will erode it... because they break their legs rather than be told, Don't jump off the bridge into the river."

Something's happened and I don't realise what it is until it bats me in the face and I say, You really love children, don't you? I've never seen a face incandesce quite so swiftly and shyly.

"Yeah. I think they're gorgeous. But I'd never be a parent — I'd be required to send them to school."

School always alienates. (She says knowledgeably.)

"Yeah, it would be nice to bring them up in a treehouse, wouldn't it?"

AS YOUR tunes get more effervescent, your words are getting sadder and more vulnerable. Is that what's happening to you?

"But I've always found it difficult to write 'up' songs. 'Love Cats' was just a phrase, like 'bananafish', just a fantasy idea of a cat having kittens and you put 'em all in a sack and you throw 'em all in a lake..."

What?

"Yeah, an' it just got mutated. It was originally something I read in a Patrick White novel — *The Cockatoos*, do you know it? — and it said 'and he called them...' — 'cos his cat had become

pregnant by an unknown tomcat — 'and so its kittens were known as the love cats'. And it said, as soon as they were born 'we put the love cats in a sack and threw them in the lake'. That line was originally the start of the song's chorus. But when we were doing it I thought, I can't really sing this."

"I mean, I could write more facile songs — like, the rest of the group have heard my 'singles' tape, most of which Nik Kershaw would die for — no, he's a serious artist now, say Aha — but they're dreadful, with really crass choruses. I've thought of releasing them under a pseudonym but, like, I don't want people... how can I put it? Like, you could write a shopping list, but you don't want to be known for your shopping lists."

It might be more evocative in the long run, I think of saying.

"Shake Dog Shake" is about the most... the darkest song we've ever done. Lyrically, it's certainly the most awful thing I've ever written, apart from 'Sinking', and that's recent.

"The other night at the Albert Hall, we did 'Faith' for the first time in years, and I was crying through it — it was really ruined. It's like re-reading a page of your diary, like Christmas Eve 1975 and all the hopes you had; it really cuts you up sometimes. When I hear it, I have to stop listening. I wish everything I did had such a strong effect on me, but it doesn't."

"Anyway, I'm not uniquely tortured. In fact, I lead a charmed existence. The songs I mentioned just get me because they're totally about me, and I write about me because I find it easier to emote — God, I sound like Billy Ocean — in the first person."

How about anger?

"Oh, I feel anger a lot of the time, and it comes with learning more, an awareness of the world. A nuclear thing. A kind of 'rage, rage against the dying of the light' anger."

You get the feeling we're sitting on a tinderbox...?

"Hey! A bit of a contentious word to use in an interview with me, that, isn't it?"

(Banshees, new LP, get the scene?)

WE ARE considerably more relaxed by now, and we are surrounded by considerably more people than before, but still only one has had the grace to say 'Hello, Robert' in what I'm told is his local. Nevertheless, their eyes are glued in his general (but quiet) direction, which may account for his continued fidgeting. I mean, even I stopped fidgeting at least an hour ago, though I still can't think where I heard 'bananafish' before.

Confused lines are filtering and jiggling through my little head. "We slip through the streets/While everyone sleeps/Getting bigger and sleeker and

wider and brighter..."

You can't tell me you're not jealous of animals, Mr Smith.

"Um... I've never had a pet and I have no desire to have a pet but... er, I do dream about cats a lot — I mean, it's just because there's something wrong with me. But I used to think, I mean I used to dream I was a cat."

Because they can be free?

"Nooo. But down in Crawley (the appallingly vacant newtown where the boy lived) I used to sleep with the windows open and there would always be the sound of cats f***** in the garden. It must've stuck — ha ha ha — in my mind."

"I like big cats as well, looking at pictures of panthers." (You may find this sounds almost indecent. It does to me.) "They just look great, that build, it's really wanton, sort of like an image of... Yes, unfortunately I look nothing like a cat."

A nameless depression descends, dispelled all of a sudden by new hope.

"I act like a cat, though. Because I can sometimes, I can really indulge myself in very, um, physical pleasures. Not pleasures of the flesh but a sense of like being in a perfect moment, and just sitting and thinking, Aah, and the whole world dissolves off your shoulder blades."

This is such an interesting idea that we deviate (we do what?) and spend a lot of time talking about the film *Wolfen* (shape-changing Indians), Neil Jordan's *Dream Of A Beast* ("suddenly, my fingers felt like pads") and, wildly pleasing to both of us, children's TV's *The Singing, Ringing Tree* (I can't quote because it was one of those Eastern European tales, but it stars a man who metamorphoses into a bear). God knows what my psychoanalyst would make of it all.

Thinking vaguely, as you do, about nuclear warfare again, I say, Is there anyone you care for more than yourself?

"That's not the sort of thing I could be glib about. If someone said, Alright, it's either you or Mary, I should imagine I'd say, Kill me. Other times, I'd sell Mary for a pint of cider. No, no I wouldn't. Six pints."

So what's important to you at this minute?

"Em... that Glen Hoddle performs well in the World Cup and that England at least make it to the semi-finals."

"I'll tell you what we'll do. We'll see if we can catch a bananafish."

"A what?"

"A bananafish," said Seymour.

The two started to walk down to the ocean.

"I imagine you've seen quite a few bananafish in your day," the young man said.

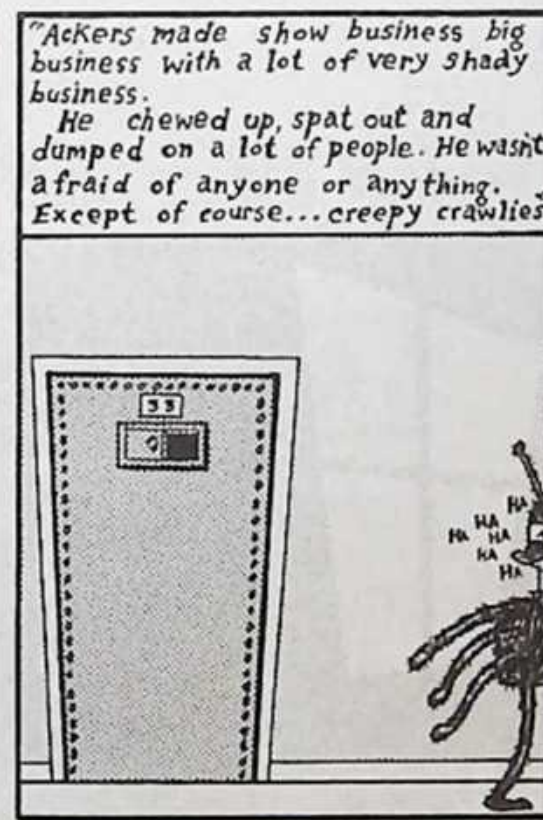
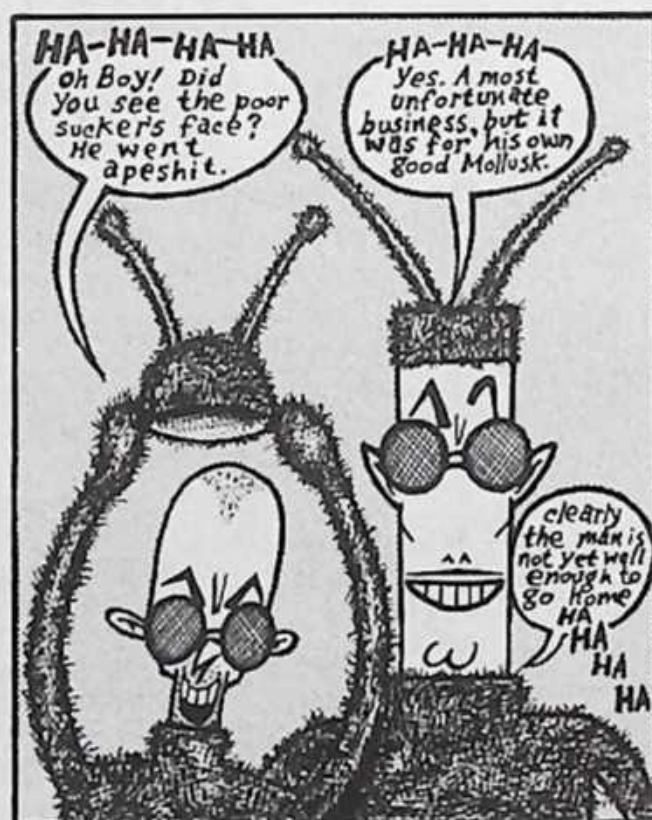
The child shook her head.

"You haven't? Where do you live, anyway?"

— A Perfect Day For Bananafish, JD Salinger



C A R T O O N S



HOT PORK LUNCH No. 49

DAN PEARCE



CHART

UK SINGLES UK ALBUMS

- 1 4 THE CHICKEN SONG Spitting Image Virgin
- 2 1 ON MY OWN Patti Labelle & Michael McDonald MCA
- 3 3 LESSONS IN LOVE Level 42 Polydor
- 4 11 SLEDGEHAMMER Peter Gabriel Charisma
- 5 2 ROCK ME AMADEUS Falco A&M
- 6 29 SNOOKER LOOPY Matchroom Mob With Chas & Dave Rockney
- 7 30 SPIRIT IN THE SKY Doctor & The Medics IRS
- 8 8 I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye Motown
- 9 14 ALL AND ALL Joyce Sims London
- 10 10 GREATEST LOVE OF ALL Whitney Houston Arista
- 11 20 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 12 5 LIVE TO TELL Madonna Sire
- 13 6 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson A&M
- 14 37 ROLLIN' HOME Status Quo Vertigo
- 15 32 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean Jive
- 16 13 YOUR LATEST TRICK Dire Straits Vertigo
- 17 7 A DIFFERENT CORNER George Michael Epic
- 18 27 ROCK LOBSTER B-52's Island
- 19 9 CAN'T WAIT ANOTHER MINUTE Five Star Tent
- 20 22 BOY'S DON'T CRY The Cure Fiction
- 21 16 A KIND OF MAGIC Queen EMI
- 22 15 I'LL KEEP ON LOVING YOU Princess Supreme
- 23 34 TENDER LOVE Force MD's Tommy Boy
- 24 36 ROUGH BOY ZZ Top Warner Brothers
- 25 17 LOOK AWAY Big Country Mercury
- 26 — ADDICTED TO LOVE Robert Palmer Island
- 27 12 JUST SAY NO Grange Hill BBC
- 28 23 SECRET LOVERS Atlantic Starr A&M
- 29 46 SET ME FREE Jaki Graham EMI
- 30 19 YOU AND ME TONIGHT Aurra 10
- 31 42 SINFUL Pete Wyllie MDM
- 32 40 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 33 18 LIVING DOLL Cliff Richard & The Young Ones WEA
- 34 21 THE FINEST The SOS Band Tabu
- 35 24 ALL THE THINGS SHE SAID Simple Minds Virgin
- 36 38 THE BIG SKY Kate Bush EMI
- 37 — WHO MADE WHO AC/DC Atlantic
- 38 25 STARS Hear'n Aid Vertigo
- 39 — IF SHE KNEW WHAT SHE WANTS The Bangles CBS
- 40 — MINE ALL MINE Cashflow Club
- 41 43 FREEWAY OF LOVE Aretha Franklin Arista
- 42 50 OVER THE WEEKEND Nick Heyward Arista
- 43 — LOVE TOUCH Rod Stewart Warner Brothers
- 44 — HOLDING BACK THE YEARS Simply Red Elektra
- 45 33 TOUCH ME (I WANT YOUR BODY) Samantha Fox Jive
- 46 — SITTING ON TOP OF THE WORLD Liverpool Football Team 1986 Columbia
- 47 26 WONDERFUL WORLD Sam Cooke RCA
- 48 — DISENCHANTED Communards London
- 49 28 DRIVING AWAY FROM HOME It's Immaterial Siren
- 50 45 HIDE IN THE RAINBOW Dio Vertigo

- 1 1 STREET LIFE Bryan Ferry & Roxy Music EG
- 2 3 WHITNEY HOUSTON Whitney Houston Arista
- 3 2 BROTHERS IN ARMS Dire Straits Vertigo
- 4 22 LOVE ZONE Billy Ocean Jive
- 5 9 THE COLLECTION Earth Wind & Fire K-Tel
- 6 4 WORLD MACHINE Level 42 Polydor
- 7 6 GREATEST HITS Shalamar Stylus
- 8 8 ONCE UPON A TIME Simple Minds Virgin
- 9 24 PRINCESS Princess Supreme
- 10 12 HOME AND ABROAD Style Council Polydor
- 11 5 HITS 4 Various CBS/WEA
- 12 29 SANDS OF TIME The SOS Band Tabu
- 13 10 COMIC RELIEF — UTTERLY UTTERLY LIVE Various WEA
- 14 7 HUNTING HIGH AND LOW A-ha Warner Brothers
- 15 15 NO JACKET REQUIRED Phil Collins Virgin
- 16 18 5150 Van Halen Warner Brothers
- 17 44 LET'S HEAR IT FOR THE GIRLS Various Stylus
- 18 14 THE MAN AND HIS MUSIC Sam Cooke RCA
- 19 17 PLEASE Pet Shop Boys Parlophone
- 20 — SLEIGHT OF HAND Joan Armatrading A&M
- 21 11 HEART TO HEART Various K-Tel
- 22 26 DAVE CLARK'S TIME Various EMI
- 23 25 LUXURY OF LIFE Five Star Tent
- 24 16 SUZANNE VEGA Suzanne Vega A&M
- 25 21 RENDEZVOUS Jean Michael Jarre Dreyfuss
- 26 35 QUEEN'S GREATEST HITS Queen EMI
- 27 27 PARADE Prince & The Revolution Warner Brothers
- 28 28 LIKE A VIRGIN Madonna Sire
- 29 47 SISTERS ARE DOIN' IT Various Towerbell
- 30 42 SECRET DREAMS AND FORBIDDEN FIRE Bonnie Tyler CBS
- 31 19 CONTROL Janet Jackson A&M
- 32 30 WELCOME TO THE REAL WORLD Mr Mister RCA
- 33 23 ON THE BEACH Chris Rea Magnet
- 34 32 ANIMAL MAGIC The Blow Monkeys RCA
- 35 36 BE YOURSELF TONIGHT Eurythmics RCA
- 36 13 TRUTHDARE DOUBLEDARE Bronski Beat Forbidden Fruit
- 37 39 AFTERBURNER ZZ Top Warner Brothers
- 38 40 THE COLOUR OF SPRING Talk Talk EMI
- 39 33 HITS FOR LOVERS Various Epic
- 40 — RAISED ON RADIO Journey CBS
- 41 37 SONGS FROM ABSOLUTE BEGINNERS Various Virgin
- 42 48 GO WEST Go West Chrysalis
- 43 — GREATEST HITS Marvin Gaye Telstar
- 44 38 HOUNDS OF LOVE Kate Bush EMI
- 45 45 LITTLE CREATURES Talking Heads EMI
- 46 — WINNER IN YOU Patti Labelle MCA
- 47 — PICTURE BOOK Simply Red Elektra
- 48 20 THE OTHER SIDE OF LIFE Moody Blues Polydor
- 49 41 HIPSWAY Hipsway Mercury
- 50 — URBAN BEACHES Cactus World News MCA

Compiled by MRIB



SPITTING IMAGE: who gives a cluck?

SOUNDS TRACKS

Richard Cook
KIND WORDS Joan Armatrading A&M 45
WOW Lennie Tristana Sextet Affinity track
SING SONGS The Church Carrere EP

Jonh Wilde
GOODNIGHT KARL MALDEN The Dave Howard Singers Hallelujah!
THROUGH THE FLOWERS The Primitives Lazy Records
SANDS OF TIME The SOS Band Tabu

Kevin Murphy
MISSION IMPOSSIBLE Lalo Schiffrin 5/4 Shuffle Special
STANDING ON A BEACH The Cure Fiction LP
BRILLIANT MIND Furniture Stiff

Glyn Brown
A NIGHT LIKE THIS The Cure Polydor track
BRILLIANT MIND Furniture Stiff
I GOT A LINE ON YOU Spirit Edsel tune kittens love

Ricky Kildare
TOO MANY CASTLES IN THE SKY The Rose Of Avalanche Fire Records
THROUGH THE FLOWERS The Primitives Lazy Records
HAPPY HOUR The Housemartins Go! Discs

Neil Perry
ZODIAC MINDWARP AND THE LOVE REACTION OTT at the Rock Garden
THE WATERBOYS unequalled at Hammy Palais
GIMME GIMME GIMME The Leather Nun Wire 45

Mr Spencer
GIVE IT UP Talk Talk Parlophone 45
FREEWAY OF LOVE Aretha Franklin Arista 45
IT'S A GOOD THING That Petrol Emotion Demon 45

Ronnie Randall
WHO KILLED NEW BRIGHTON? Jegsy Dodd And The Sons Of Harry Cross Probe Plus LP track
LUCK BE A LADY Marlon Brando Guys And Dolls soundtrack LP
DESIRE Gene Loves Jezebel Beggars Banquet

Edwin Pouncey
DARK KNIGHT TRIUMPHANT Frank Miller DC comic
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BOOKS OF BLOOD Clive Barker Scream Press Edition

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- 1 A GNOME NAMED GRIMBLE GROMBLE 'Gnome'
- 2 FANGS ALL ROUND THE CLAM IS DARK BELOW THE BOULDERS HIDING 'Teirapin'
- 3 OH SOCK IT TO ME 'Scream Your Last Scream'
- 4 I'VE GOT A MOUSE AND HE HASN'T GOT A HOUSE I DON'T KNOW WHY I CALL HIM GERALD 'Bike'
- 5 IN THE CLOCK THEY SENT THROUGH A WASHING MACHINE 'Baby Lemonade'
- 6 BE A HIP CAT BE A SHIP'S CAT 'Lucifer Sam'
- 7 IN MY PAISLEY SHIRT I LOOK A JERK 'Vegetable Man'
- 8 HE DUG IT 'Arnold Layne'
- 9 GROOVING ON DOWN IN A TRENCH COAT 'Gigolo Aunt'
- 10 SHE'LL BE SCRUBBING BUBBLES ON ALL FOURS 'Scream Your Last Scream'

Compiled by Ranny Ranny Howard, c/o The Funny Farm, Chalfont

REGGAE TENS

PRE-RELEASE

- 1 GREETINGS Half Pint Powerhouse
- 2 READY FOR SHE Wayne Palmer Bum Rock
- 3 EAGER Admiral Shere Bum Rock
- 4 BAD BOY FI DEM Little Kirk Scar Face
- 5 GRANNY FIT German Luger Youth Promotion
- 6 JAH PARADISE Supercat 56 Hope Road
- 7 HAPPY GO LUCKY GIRL Wayne Wade And Yabby U Vivien Jackson
- 8 JIG ME Malibu J&M
- 9 TENSION Anthony Red Rose Temper Rose
- 10 DECLARATION OF RIGHTS Don Carlos Dove

DISCO

- 1 BOOPS Supercat Techniques
- 2 HAUL AND PULL Aswad Simba
- 3 ONE SCOTCH Papa Changan Shuttle
- 4 STEP BY STEP Dennis Brown Diamond
- 5 SECRET THUNDERBIRD DRINKER Pato Banton UK Bubblers
- 6 COME SEE ME YA Wayne Palmer Firehouse
- 7 DON'T GO CRAZY Lorna G Ariwa
- 8 DANCE HALL VIBES Anthony Jackson Unity



ASWAD: HAUL of fame

- 9 LEGAL King Kong Greensleeves
- 10 FREE SOUTH AFRICA Benjamin Zephaniah A&A

ALBUMS

- 1 SIGN OF THE TIMES Macabee Ariwa
- 2 BRUTAL Black Uhuru RAS
- 3 SLENG TENG Wayne Smith Greensleeves
- 4 JAH CHILDREN INVASION VOLUME 2 Various Artists Wackie
- 5 LIVELY MOVE Various Artists Black Scorpio
- 6 HELL IN A DANCE Pad Anthony And Frankie Jones CSA
- 7 MY COMPUTER IS ACTING STRANGE The Robotics Ariwa
- 8 RISING SUN Augustus Pablo Greensleeves
- 9 SMASHING ALL STARS Various Artists Live And Learn
- 10 MR FABULOUS Nicodemus Hawkeye

Compiled by Daddy Kool, 94 Dean Street, London W1

ATTACK

HOT METAL 60

SINGLES

- 1 2 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 2 1 STARS Hear 'N Aid Vertigo
- 3 8 ROLLIN' HOME Status Quo Vertigo
- 4 4 ROUGH BOY ZZ Top Warner Brothers
- 5 — HUNGRY FOR HEAVEN Dio Vertigo
- 6 3 BE GOOD TO YOURSELF Journey CBS
- 7 5 BECAUSE THE NIGHT Keel Vertigo
- 8 — WHO MADE WHO AC/DC Atlantic
- 9 10 JUMP IN THE FIRE Metallica Music For Nations
- 10 7 THESE DREAMS Heart Capitol
- 11 14 IN MY DREAMS Dokken Elektra
- 12 16 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 13 6 TURBO LOVER Judas Priest CBS
- 14 — METALMORPHOSIS English Dogs Under One Flag
- 15 9 YOU WANT WHAT WE GOT Twisted Sister Atlantic
- 16 11 SHOT IN THE DARK Ozzy Osbourne Epic
- 17 15 STAR Tormé Zebra
- 18 12 CREEPING DEATH Metallica Music For Nations
- 19 18 THIS TIME Bryan Adams A&M
- 20 20 MARKET SQUARE HEROES Marillion EMI



DIO: HUNGER strikes

ALBUMS

- 1 1 5150 Van Halen Warner Brothers
- 2 — THE FINAL FRONTIER Keel Vertigo
- 3 2 HEART Heart Capitol
- 4 3 RUSSIAN ROULETTE Accept Portrait
- 5 6 AFTERBURNER ZZ Top Warner Brothers
- 6 10 MASTER OF PUPPETS Metallica Music For Nations
- 7 8 MISPLACED CHILDHOOD Marillion EMI
- 8 4 RECKLESS Bryan Adams A&M
- 9 21 UNDER LOCK AND KEY Dokken Elektra
- 10 5 TURBO Judas Priest CBS
- 11 7 MEAN BUSINESS The Firm Atlantic
- 12 12 THE ULTIMATE SIN Ozzy Osbourne Epic
- 13 16 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 14 13 CHANGE OF ADDRESS Krokus Arista
- 15 15 COME OUT AND PLAY Twisted Sister Atlantic
- 16 11 LAND OF THE GUN Legs Diamond Music For Nations
- 17 30 SPEED KILLS II Various Music For Nations
- 18 18 ELIMINATOR ZZ Top Warner Brothers
- 19 — STRENGTH IN NUMBERS 38 Special A&M
- 20 19 SPREADING THE DISEASE Anthrax Music For Nations
- 21 9 ROCK ANTHEMS II Various K-Tel
- 22 29 BEYOND METAL ZONE Various Music For Nations
- 23 27 FLY ON THE WALL AC/DC Atlantic
- 24 23 RIDE THE LIGHTNING Metallica Music For Nations
- 25 26 1984 Van Halen Warner Brothers
- 26 28 THEATRE OF PAIN Mötley Crüe Elektra
- 27 24 THE FORCE Onslaught Under One Flag
- 28 14 VITAL SIGNS Survivor Scotti Brothers
- 29 20 CUTS LIKE A KNIFE Bryan Adams A&M
- 30 25 LITTLE MISS DANGEROUS Ted Nugent WEA International

IMPORTS

- 1 — CRAFT Crafft Epic
- 2 1 SILK AND STEEL Giuffria MCA
- 3 — SHOT IN THE DARK Great White Greenworld
- 4 5 CLASSICS LIVE Aerosmith Geffen
- 5 — SWEET SAVAGE Sweet Savage Sweet Savage
- 6 — STREET LETHAL Racer X Roadrunner
- 7 — BELOW THE BELT TKO Roadrunner
- 8 6 EDGE OF INSANITY Tony McAlpine Roadrunner
- 9 — FIGHT FOR THE ROCK Savatage Atlantic
- 10 9 FIGHT TO SURVIVE White Lion Victor Japan

Compiled by Spotlight Research



THE DAMNED: Bloom back

INDIE ALBUMS

- 1 1 VICTORIALAND Cocteau Twins 4AD
- 2 2 MANIC POP THRILL That Petrol Emotion Demon
- 3 3 THE WORLD BY STORM The Three Johns Abstract
- 4 7 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 5 4 BLACK CELEBRATION Depeche Mode Mute
- 6 5 A DATE WITH ELVIS The Cramps Big Beat
- 7 6 REMBRANDT PUSSY HORSE Butthole Surfers Red Rhino
- 8 8 THE UNACCEPTABLE FACE OF FREEDOM Test Dept Ministry Of Power/Some Bizzare
- 9 19 LOW-LIFE New Order Factory
- 10 13 RUM, SODOMY AND THE LASH The Pogues Stiff
- 11 12 FIRST AVALANCHE The Rose Of Avalanche LIL
- 12 10 WIRE PLAY POP Wire The Pink Label
- 13 11 DEAD BY CHRISTMAS Hanoi Rocks Rawpower
- 14 9 MAN IN A SUITCASE Ted Chippington Vindaloo
- 15 16 TREASURE Cocteau Twins 4AD
- 16 21 PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino
- 17 25 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS The Go-Betweens Beggars Banquet
- 18 29 NO MINOR KEYS Blues 'N' Trouble Ammunition
- 19 18 GARLANDS Cocteau Twins 4AD
- 20 14 BIG COCK King Kurt Stiff
- 21 15 TROUBLE Vic Godard Rough Trade
- 22 17 THE OLD AND THE NEW A Certain Ratio Factory
- 23 23 GREED Swans K422
- 24 24 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 25 22 CIRCUSES AND BREAD Durutti Column Factory/Benelux
- 26 28 MOUTH OF THE NIGHT Psychic TV Temple
- 27 27 1979-1983 Bauhaus Beggars Banquet
- 28 — LAST DANCE BEFORE THE HIGHWAY The Turbines Big Time
- 29 — MONSTER WALKS THE WINTER LAKE David Thomas Rough Trade
- 30 — FLIP YOUR WIG Hüsker Dü SST

Compiled by Spotlight Research

CURRY HOUSE II

- 1 PAPERBACK RAITHA The Beatles
- 2 ARGY BHAI Squeeze
- 3 MEET ME ON THE KORMA Bhindisfarne
- 4 TEARS ON MY PILAU Johnny Nash
- 5 GOA NOW Moody Blues
- 6 TIKKA CHANCE ON ME Abba
- 7 SAG ALOO, WAVE GOODBYE Soft Cell
- 8 VINDALOO KILLED THE RADIO STAR Buggles
- 9 BHAI TROUSERS Madness
- 10 CHAPATI FEARS TWO The Associates

Compiled by Will And Charlie at EMI

HILL STREET BLUES TITLES

- 1 CAN WORLD WAR III BE AN ATTITUDE?
- 2 LIFE, DEATH, ETERNITY, ETCETERA
- 3 I NEVER PROMISED YOU A ROSE, MARVIN
- 4 ZEN AND THE ART OF LAW ENFORCEMENT
- 5 INVASION OF THE THIRD WORLD BODY SNATCHERS
- 6 REQUIEM FOR A HAIRBAG

INDIE SINGLES

- 1 1 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 2 3 WHAT'S INSIDE A GIRL The Cramps Big Beat
- 3 2 A QUESTION OF LUST Depeche Mode Mute
- 4 4 SOMETHING TO BELIEVE IN The Ramones Beggars Banquet
- 5 9 THE TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 6 7 TOO MANY CASTLES IN THE SKY The Rose Of Avalanche Fire
- 7 8 RIVER OF NO RETURN Ghost Dance Karbon
- 8 5 GODSTAR Psychic TV And The Angels Of Light Temple
- 9 6 GOOD THING The Woodentops Rough Trade
- 10 — NEW ROSE The Damned Stiff
- 11 16 INSPIRATION Easterhouse Rough Trade
- 12 11 STATE OF MIND Chumbawumba Agit Matter
- 13 10 IT'S A GOOD THING That Petrol Emotion Demon
- 14 19 THIS TOWN June Brides Intape
- 15 17 OH L'AMOUR Erasure Mute
- 16 12 SHELLSHOCK New Order Factory
- 17 — THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 18 15 BLUE MONDAY New Order Factory
- 19 — BABY I LOVE YOU Colourbox Featuring Lorita Grahame 4AD
- 20 29 TINY DYNAMINE Cocteau Twins 4AD
- 21 — GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 22 18 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 23 14 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 24 22 PUMP IT UP Makin' Time Countdown/Stiff
- 25 — WALKING ON YOUR HANDS Red Lorry Yellow Lorry Red Rhino
- 26 37 THERESE The Bodines Creation
- 27 23 IN THE RAIN June Brides The Pink Label
- 28 20 ALL DAY LONG The Shop Assistants Subway Organisation
- 29 39 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD
- 30 42 AWAY The Bolshoi Beggars Banquet
- 31 27 SWEETEST THING Gene Loves Jezebel Beggars Banquet
- 32 13 COLD HEART Jasmine Minks Creation
- 33 30 DRAC'S BACK The Bollock Brothers Charly
- 34 35 CROCODILE TEARS Batfish Boys Batfish Incorporated
- 35 45 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 36 21 THIS DAMN NATION The Godfathers Corporate Image
- 37 — BALLAD OF THE BAND Felt Creation
- 38 49 CRANKING UP RELIGION Dig Vis Drill Native
- 39 — CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 40 — LUDDITE JOE Frank Tovey Mute
- 41 28 A HUNDRED WORDS The Beloved Flim Flam
- 42 26 GIVING GROUND The Sisterhood Merciful Release
- 43 — FREE SOUTH AFRICA Benjamin Zephaniah Upright
- 44 — CRYSTAL CRESCENT Primal Scream Creation
- 45 24 SOLD DOWN THE RIVER The Three Johns Abstract
- 46 43 LOVE'S GOING OUT OF FASHION Biff Bang Pow Creation
- 47 41 STRIPPED Depeche Mode Mute
- 48 40 POGUETRY IN MOTION The Pogues Stiff
- 49 — I WALK THE LINE Alien Sex Fiend Flicknife
- 50 38 NO PLACE TO GO My Bloody Valentine Fever

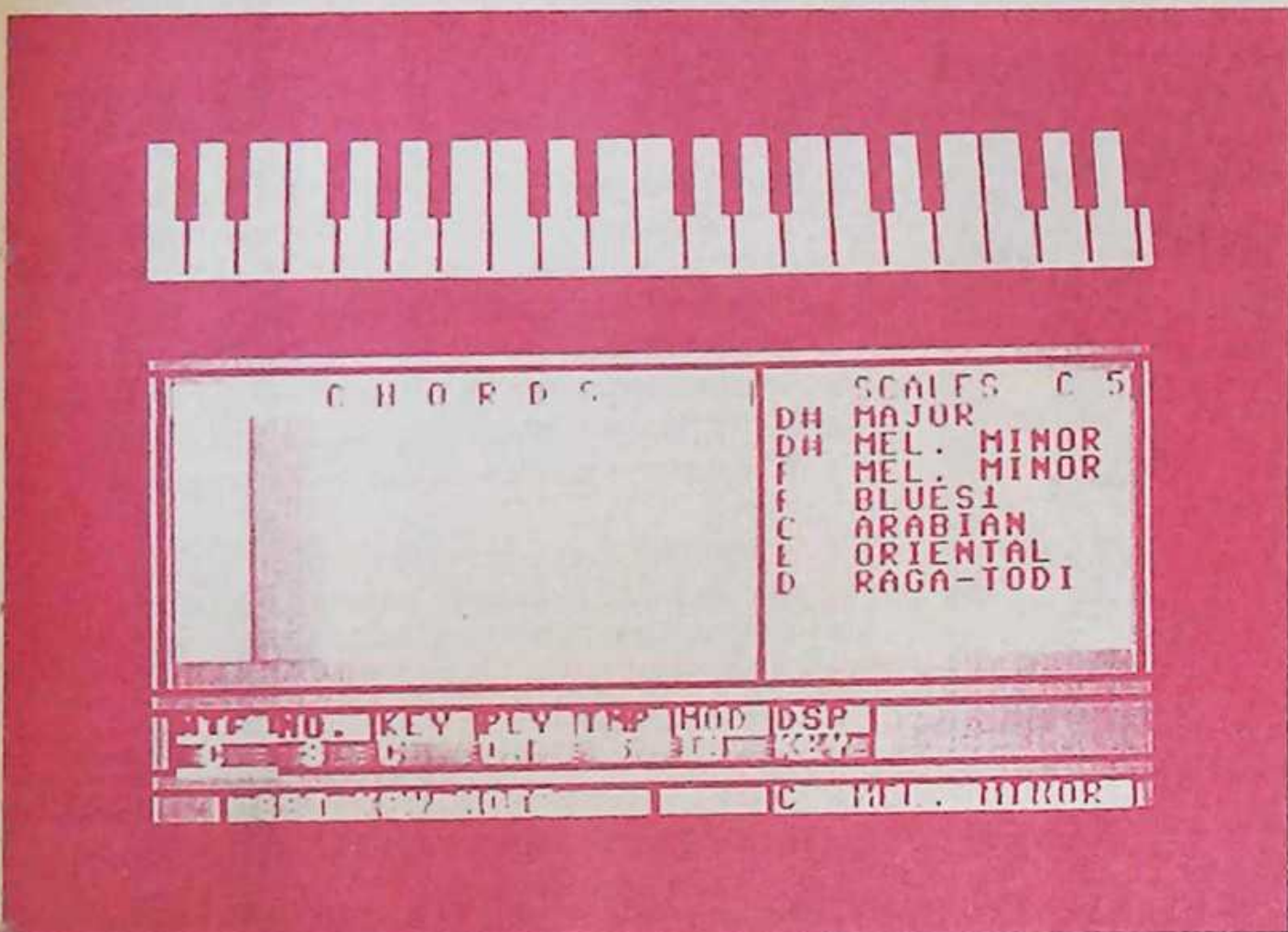
Compiled by Spotlight Research

LOOKALIKES

- 1 SIMON LE BON and RALPH RICHARDSON
- 2 GEORGE MICHAEL and ANY GARDEN GNOME
- 3 PAUL WELLER and PETER CUSHING
- 4 NODDY HOLDER and THE RED LONG NECKED CREATURE IN THE 'MONSTER MUNCH' TV AD
- 5 BRYAN FERRY and FRANKIE HOWARD (They use the same tailor)
- 6 JIMMY SOMERVILLE and A SPRING ONION
- 7 THOMAS DOLBY and ANY EIGHT MONTH OLD BABY
- 8 DEE SNIDER and BETTE MIDLER
- 9 ELVIS COSTELLO and 'QUINCY' (Jack Klugman)
- 10 GARY MOORE and 'DROOPY' (The little cartoon dog)

Compiled by Rob The Slade Fan

BAND AID



COMPUTER MUSIC: from disks to discs...

SCORE BLIMEY!

STEINBERG EP2 EPROM VERSION OF SCOREWRITER AND PRO 16 SEQUENCER £285 QQQ VVV

SO MUCH software is a lot of hard work frankly; which is a shame for the few companies who are currently offering the computerate muso worthwhile packages, because computer-assisted music making in general still tends to be branded with a reputation for being pretty boring and hardly worth worrying about.

One company whose efforts have already gone a long way towards redressing the balance is Steinberg, a German outfit whose products are available in the UK through OSC - makers of the fabbo Oscar MIDI mono synth.

While most of Steinberg's

efforts have gone into soft and hardware for the Commodore, not only are they currently producing what may prove to be the pro package to date - for the MIDI-blessed Atari 520 ST computer - but they have recently released a version of their PRO 16 sequencer which goes a long way towards easing otherwise laborious aspects of Commodore use, by offering a complete package on EPROM. This saves a considerable amount of loading and waiting and faffing about which is inevitable on other (including Steinberg's) regular disk-based programs.

The EP2 comprises a MIDI-computer interface that slots directly into the Commodore and contains software for both the PRO 16 and TNS (Track-Note-System) Scorewriter. Both in fact can be switched out so that you

can simply use the interface as run other pieces of software. If it's recording/writing software you're after, you'll be unlikely to do so, though.

I don't recall any programs that were easier or more practical to operate. The only rival to this system, for professional outlook and ease of operation, is the UMI BBC B package, and indeed Steinberg's approach of using drum machine type terminology and recording operation is, well, similar, though far from identical.

But in addition to mere recording - albeit 16-track in step or real time - there is of course the Scorewriter. Now I've never seen too much point in being able to write and print music since most pop poseurs haven't got a clue about 'the dots' anyhow. However, I don't think anyone can fail to be impressed by

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*Source: Target Group Index 1985

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BLACKPOOL BAND seek Vocalist & Drummer, working on own material. Influences Hendrix, Furs, Dr & Medics. Must be prepared to work. Tel: Paul 0253-27280. S7536
VERSATILE VOCALIST needed for newly formed band. Influences Adams, Lizzy, Queen, Orpington based. Phone Mick (0689) 33725. S7545
WANNA BUSK? Not fleabitten? Acoustic bass guitarist without experience and suffering from stagefright seeks partner (m/f). London. 01-727 2245. S7498

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TASTEFUL GUITARIST required, with songwriting and (preferably) vocal ability, to join other musicians for writing and recording original material. Ideas, textures, acoustic etc. essential, also sense of humour. Yorkshire area. Box no. 711. S7583

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VOCALIST REQUIRED commercially minded, dedicated, for U2 influenced pop band, Horsham, Guildford area. Phone James 0403-65284. S5785

GUITARIST AND Bassist want to form/join melodic hard rock band. We have own gear/transport. Ian (0959) 62171. S5786

SAX AND Drums for rock band. Iggy, Furs, Bowie, Phone Gray, Marlow 2773 or Jon, Staines 64783. S5815

GUITARIST FROM Indie label band needs singer, bassist, drummer to replace recent departures. Great songs ready, lets write some more individualists and charmers call Neil Hornchurch 73727. S5816

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BASSIST TO Join progressive rock group, reasonably experienced age 19-25 Harpenden based, ring Chris, Harpenden 67817 or Dave, Luton 573265 evenings. S5820

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BASSIST FOR Pro-minded metal band with record company interest must be competent and dedicated, Manchester Bolton area. Tel: Phil 0706-358102 evenings. S5792

VOCALS AND BASS (m/f) required by Drummer and lead guitar duo to form Swindon based melodic HM/HR band. Good attitude and standard essential. Phone Mark 0793-37253 evenings. S5793

KEYBOARD PLAYER preferably doubling rhythm guitar and/or sax required for new band. Recording contract pending, American based. Talent essential. Pro's only. Ring Rich on 0332-832069. S5795

WEST YORKSHIRE Band, great sound, with good stage act, seek vocalist likewise, Keyboards guitar etc. Phil Ponte'rt 616451, Nidge Wak, fld 722764. S5823

FRONTMAN/VOCALIST and BASSIST required for new band. Recording Contract pending. American based. Talent and image essential. Ring Rich on 0332-832069. S5794

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BASSIST INTO Dolls/Thunders/Stones, etc. Seeks raunchy R'n'R band. Manchester area. Phone Mike: 061-228 0500, 9-5pm. S5801

GUITARIST (21) seeks ambitious rock band in Wolverhampton area have equipment but no transport, influences Van Halen, to Mr Mister phone Rich 787755 between 7&8 evenings. S5802

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