

LIVE - GLASTONBURY AND MILTON KEYNES

SOUNDS

THE LEMMY INTERVIEW

WARTS 'N' ALL

BLACK UHURU - POISON - LITTLE BROTHER

WIN 'METAL MANIA' VIDEO SIX - PACKS!

GENE LOVES JEZEBEL - THE WOODENTOPS

CONTENTS

FEATURES

In Jamaica's reggae heartland, something is stirring... **Black Uhuru's Junior Reid** pulls the tab on a can of Red Stripe; **Ardella Jones** dodges the spray. **Page 16**
Religion? Bah! On the eve of the release of **Motorhead's** much-playlisted 'Orgasmatron' LP, **Lemmy** spits venom at the Vatican and crucifixes Catholicism. **Roger Holland** burns his prayer mat. **Pages 20, 21 & 23**

JAWS

Lipsticked pouts from LA's **Poison** and a tongue-lashing from ranting poet **Little Brother** plus World Cup rantin' and a bit of the sharp stuff. **Pages 8, 9, 10 & 11**

SCANNERS

Pick up the popcorn for **Sting's Bring On The Night** movie, drool over the **Kate Bush** vid, and win a **Metal Mania** video six pack. **Pages 14 & 15**

REVIEWS

SINGLES: Reviewed by **Chris 'Hold The Festival, Jack's Lost His Shirt' Roberts**. **Page 13**

ALBUMS: **The Woodentops**, **Big Country**, **The Housemartins**, **Gene Loves Jezebel**, **Rod Stewart** and **Dio**. **Pages 18, 19, 22 & 36**

LIVES: Dig out the wellies and the spam sarnies, it's festival time again. Reports from **Milton Keynes** and **Glastonbury**. **Pages 24, 25, 26, 27 & 30**

INSTRUMENTS

Are you one of the **Roland** competition winners? Can you stand the suspense? And do you know who **Toa** are? If not, now's your chance to find out what you've been missing. Turn quickly to **Page 36**

REGULARS

RECORD NEWS; BACKTRACKS: **Page 4**

TOUR NEWS: **Page 6**

INFO RIOT; MEMORY BANK: **Page 12**

CARTOONS: **Page 23**

NIGHTSHIFT: **Pages 31 & 32**

CHARTS: **Pages 34 & 35**

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

ZODIAC MINDWARP AND THE LOVE REACTION leap back on stage to savour their cult hero status after an enforced bout of recording, caused by the necessity of getting an album out by the end of the summer.

They join The Cult at London's Academy June 28 before sampling life on the road at Leicester Studio 29, Newcastle Riverside 30, Birmingham Burberries July 1, Milton Keynes The Point 3, Retford Porterhouse 4, Brighton Zap Club 10, Sutton In Ashfield Golden Diamond 12, Wolverhampton Scruples 13.

And they explore a few global possibilities with a slot on the *Euro Tube* on July 5.

ASWAD continue to add British festival dates to their schedule by topping the bill at WOMAD at Penn Kier Farm, Clevedon on July 20.

Also confirmed for the 20th are The Golden Palominos featuring Jack Bruce, Bernie Worrell and Anton Fier, Bamboo Melodians from St Vincent and Bhundu Boys from Zimbabwe.

Misty in Roots have been added to the bill for the 18th. Tickets are £17 for the weekend or £8 per day and are available at record shops or by post from WOMAD Festivals Ltd, PO Box 292, Bristol BS99 7TE.

SUMMER STYLE SOUL

Style Council stalwarts sponsor selected soul newcomers at London's Shaw Theatre on Sundays in July

PAUL WELLER and **Mick Talbot** put the soul back into summer Sundays with a series of concerts at Camden's Shaw Theatre, presenting a selection of up and coming bands.

Paul, Mick and their chum **Paolo Hewitt** will be compering the shows, which start on July 6, with

TOP SPIN



THE THREE JOHNS, still rocking around the indie Top 20 with their 'The World By Storm' album, have linked up a show at Camden Palace on July 3 with The Poison Girls, Blyth Power, The Janitors and The Shrubs. Tickets are £4.

THE REDSKINS' final revue night at Harlesden Mean Fiddler on June 29 will be compered by none other than **Lofty** from *EastEnders*, who'll no doubt be bringing a touch of class to this night of music, comedy and World Cup final telly.

THE NEVILLE BROTHERS, the New Orleans swamp monsters who emerged from The Meters at the end of the '70s, return for two shows at Camden's Shaw Theatre on July 14.

They sold out their two dates at the same venue last November, and Brother Aaron has just released a single on Demon called 'Orchid In A Storm'.

JOHN CALE has lined up more British gigs to follow his Manchester G-MEX appearance on July 19.

It's unlikely that he'll be playing anything from his just-reissued 1972 'Academy In Peril' album at Deptford Albany July 20 (supported by The Faction), Cardiff St Davids Hall 21, Brixton Ritzy 23 (with The Orchids).

VIDEO BAN

CHANNEL 4's Chart Show was forced off the air last Friday as the battle to get TV companies to pay for pop videos heated up.

Record companies were instructed by the British Phonographic Industry not to supply videos to independent TV companies from the beginning of June after they refused even to discuss paying for them.

Channel 4 were able to put together two editions of *The*

Chart Show after the embargo, but further pressure from the Phonographic Performance Ltd and the Musicians Union, over who owns the rights to the videos and whether the necessary clearances had been obtained, resulted in Channel 4 pulling last Friday's show and replacing it with a *Rewind* look-back at earlier rock shows.

Despite the fact that the BBC has already agreed to the principle of payment and is said

COCK ROBIN, the American quartet who've cracked the Top 50 with their first single, 'The Promise You Made', fly in (ouch) for their debut British gig at the Camden Palace on June 26.

The band is fronted by vocalists Peter Kingsbery (Austin raised, Nashville taught and LA groomed into writing Stephanie Mills' 'Pilot Error' hit) and Anna LaCazio (Chinese/Italian cross-breed, raised on American bases around the world, completed by California).

Their name, contrary to what you might be thinking, comes from a bookmark depicting 17th century lyrical couplets titled *The Marriage Of Cock Robin And Jenny Wren*. According to Peter, "The fairytale aspect of the marriage reflects the romanticism that our music incorporates." Can you relate to that?

THE RED BEARDS FROM TEXAS have decided to drop the fluorescent beards from their act, and will be unveiling a new image at a London Marquee gig on July 1. Whether the new look has anything to do with their cover of The Beatles' 'I Saw Her Standing There' remains to be seen.

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

EDITOR: TONY STEWART

DEPUTY EDITOR: TONY MITCHELL

NEWS EDITOR: HUGH FIELDER

REVIEWS EDITOR: ROBBIE MILLAR

PRODUCTION EDITOR: CAROLE LINFIELD

EDITORIAL: GLYN BROWN, BILLY MANN,

KEVIN MURPHY, EDWIN POUNCEY

TECHNICAL CONSULTANT: JULIAN COLBECK

CONTRIBUTORS: JACK BARRON, SUE BUCKLEY, GARRY

BUSHELL, RICHARD COOK, GARY COOPER,

PAUL ELLIOTT, ROBIN GIBSON, DAVE HENDERSON,

MARY ANNE HOBBS, ROGER HOLLAND, ANDY HURT,

BARRY LAZELL, NEIL PERRY, RONNIE RANDALL,

CHRIS ROBERTS, RON ROM, JANE SIMON, MR SPENCER,

RALPH TRAITOR, JONH WILDE

PHOTOGRAPHERS: PETER ANDERSON,

DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, JAYNE

HOUGHTON, LAURA LEVINE, TONY MOTTRAM,

ANDY PHILLIPS, CAROLE SEGAL, MARTYN STRICKLAND

GAVIN WATSON

ADVERTISEMENT MANAGER: JON NEWAY

AD REPRESENTATIVES: RALPH BOON, JANE CARR

ADVERTISEMENT ASSISTANT: MARGARET GREEN

AD PRODUCTION MANAGER: PETER BULLOUGH

TELEPHONE SALES MANAGER: EDDIE FITZGERALD

PUBLISHER: ERIC FULLER

GROUP PUBLISHING DIRECTOR: MIKE SHARMAN

MANAGING DIRECTOR: JACK HUTTON

DISTRIBUTION: 1 BENWELL ROAD, LONDON N7

7AX TELEPHONE: 01-607 6411

TYPESET BY TABLOID FOTASET, 3 WOODBRIDGE

HOUSE, WOODBRIDGE STREET, LONDON EC1

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

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

REGISTERED AT THE POST OFFICE AS A NEWSPAPER



INTERNATIONAL CONCERT TRAVEL
61 Queen's Road, Brighton, East Sussex BN1 3XD
Telephone: (0273) 204101/2/3 Telex: 877546 MGPG

ZZ TOP

LIVE IN COLOGNE, SUNDAY 21st SEPTEMBER

£69 includes: Concert ticket, 1st Class Hotel, Luxury coach from London
Depart eve 19th September, return am 22nd September

ZZT

SCORPIONS ★ OZZY OSBOURNE ★ DEF LEPPARD ★

MICHAEL SCHENKER GROUP ★ BON JOVI

'MONSTERS OF ROCK' WEST GERMANY AUGUST 31st

£75 INCLUDES: Festival Ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve Aug 29th. Return am Sept 1st

MOR

QUEEN, MARILLION, LEVEL 42, GARY MOORE

LIVE IN COLOGNE, SATURDAY 19th JULY

£75 INCLUDES: Festival ticket, all transport by luxury coach from London, Cross Channel ferry, one night in 1st class hotel.
Depart eve 17th July. Return am 20th July.

QMC

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

QMA

ELVIS COSTELLO

SIMPLE MINDS ★ UB40 ★ THE WATERBOYS ★

ROBERT CRAY BAND ★ LLOYD COLE & THE

COMMOTIONS ★ SIMPLY RED & MORE . . .

TORHOUT FESTIVAL, BELGIUM 5/6 JULY

£85 INCLUDES: 2 day festival ticket (full line up repeated on second day), 1st class hotel in Brussels, all transport by luxury coach from London, cross channel ferry.
Depart eve Friday July 4. Return am Monday July 7.

TWD

£69 INCLUDES: 1 day festival ticket, 1st class hotel accommodation, all transport by luxury coach from London, Cross Channel ferry. Full day eve in Brussels.
Depart eve Friday July 4. Return am Monday July 7.

WF

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

TS

JUDAS PRIEST

LIVE IN BRUSSELS, SATURDAY 18th OCTOBER

£69 includes: Concert ticket, 1st Class Hotel, Luxury coach from London, Cross Channel Ferry. Depart eve Friday 17th Oct, return pm Sunday 19th Oct

JP

Send £20.00 deposit per person plus £1.00 each personal and concert cancellation insurance, made payable to M.G.P. to secure a place. Please indicate in the correct box the number of places required.

Name ☐ MOR ☐ TWD

Address ☐ QMC ☐ WF

☐ QMA ☐ TS

☐ ZZT ☐ JP

Tel ☐

Access Visa ☐

5152

PHONE 0273 204101 FOR CREDIT CARD HOTLINE

IN

Texan terrors plan to play three nights at Wembley and one at Bingley this autumn

ZZ TOP boogie through Britain in October. The Texan trio, who effortlessly followed the phenomenal success of their 'Eliminator' album with 'Afterburner', will play Stafford Bingley Hall October 18 and London Wembley Arena 20-22.

Tickets go on sale this week price £9.50 for Bingley and £10.50 and £9.50 for Wembley, at the box offices and agencies or by post from Mac Promotions, PO Box 2, London W6 0LQ.

It's Top's first appearance here since August last year, when they touched down just long enough to headline the Donington Festival.

RAY CAMPI & HIS ROCKABILLY REBELS, vintage Texan rockers, fly in for one British gig at the Hammersmith Clarendon on July 12.

Campi, probably as well known for his Cadillac collection as for his records, was originally scheduled to tour in January but postponed his trip until now. At present, no more dates are planned.

THE MISSION will not be playing the Damned Tea Party in July 27 as advertised. The band say they "had already made arrangements for their own alcohol party in Leeds on the same day". Surely shome mishtake.

The band were also due to sign to "a major label" on Monday, although the precise identity of same was being kept a closely guarded secret at press time.

TOBRUK break off from recording their second album to play a one-off gig at London's Marquee on July 7. They've been lying low for some time but will be back with an autumn tour.

SADE has been added to the list of artists who'll be performing at the Artists Against Apartheid Rally at Clapham Common on June 28.

KILLS CHART SHOW

to be close to settling a figure, the ITV companies are still maintaining a lofty and united silence, refusing even to seek negotiations with the BPI.

Record companies have also shown a strong front in refusing to supply videos to Channel 4 or ITV. Some smaller companies have complained that the ban jeopardises the careers of new bands with potential hits, and IRS boss Miles Copeland has

THE LEATHER NUN return for their second visit this year, boosted by the indie chart success of their 'Gimme Gimme Gimme (A Man After Midnight)'.

The new Swedish Eurovision contenders will be putting in an appearance on the *Euro-Tube* 5-hour special on July 5 and have London gigs lined up at Croydon Underground 6 and Hammersmith Clarendon 11.

Two of the band's earlier singles, 'Primemover' and 'Slow Death' are being re-released by Wire to coincide with the dates. Both have been unavailable for the past couple of years.

The Leather Nun are also planning to record their next album over here, which should be out in the autumn.

THE CHURCH, the Australian band who had to cancel British gigs a fortnight ago after their guitarist Marty Willson-Piper went AWOL in Hamburg, have been reunited with him in Stockholm and will now play a London gig at Kentish Town Town & Country Club on July 7.

After Willson-Piper's mysterious disappearance, the band chose a replacement, but the errant guitarist turned up again just as suddenly. A *Dynasty*-style showdown apparently ensued before the band reverted to its original line-up.



FUZZBOX and stablemates: out to curry favour

VINDALOO ON THE MENU

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT

team up with The Nightingales and Ted Chippington for a Vindaloo Summer Special single called 'Rockin' With Rita' which comes out on Vindaloo (through WEA) on July 7.

The participants have proclaimed it "a collaboration to rival those of Frank 'n' Nancy, Bing and Bowie and Peters And Lee". And the 12-inch comes with a "brill summer narrative" on the back. Both versions also feature a Nightingales track called 'Let's Surf'.

A Vindaloo Package Tour - featuring the three

acts in the order that suits them on the night - starts at the beginning of July, sponsored by Vindaloo Rock, which will be available to suck on at all venues.

The dates start at Croydon Underground July 2 and continue at Cardiff Nero's 4, St Austell Coliseum 5, Cheltenham Town Hall 6, Brighton Coasters 7, Leeds Polytechnic 8, Newcastle Tiffany's 9, Liverpool Royal Court 11, Manchester International 12, Birmingham Portland Club 13, London Kentish Town Town & Country Club 14, Bristol Bier Keller 15, Nottingham Rock City 16. A batch of Scottish dates will follow.

BUDDY GUY and Junior Wells, Johnny Copeland, Champion Jack Dupree and Clarence Gatemouth Brown are all coming over for a week-long American Blues Festival at Camden Dingwalls next month.

Sponsored by Schlitz Beer, who've played their part in

promoting/alleviating the blues in America, the festival starts with two rare performances by Texan guitarist Clarence Gatemouth Brown, who recently had a batch of his classic Peacock recordings released by Ace. He'll be appearing on July 7-8.

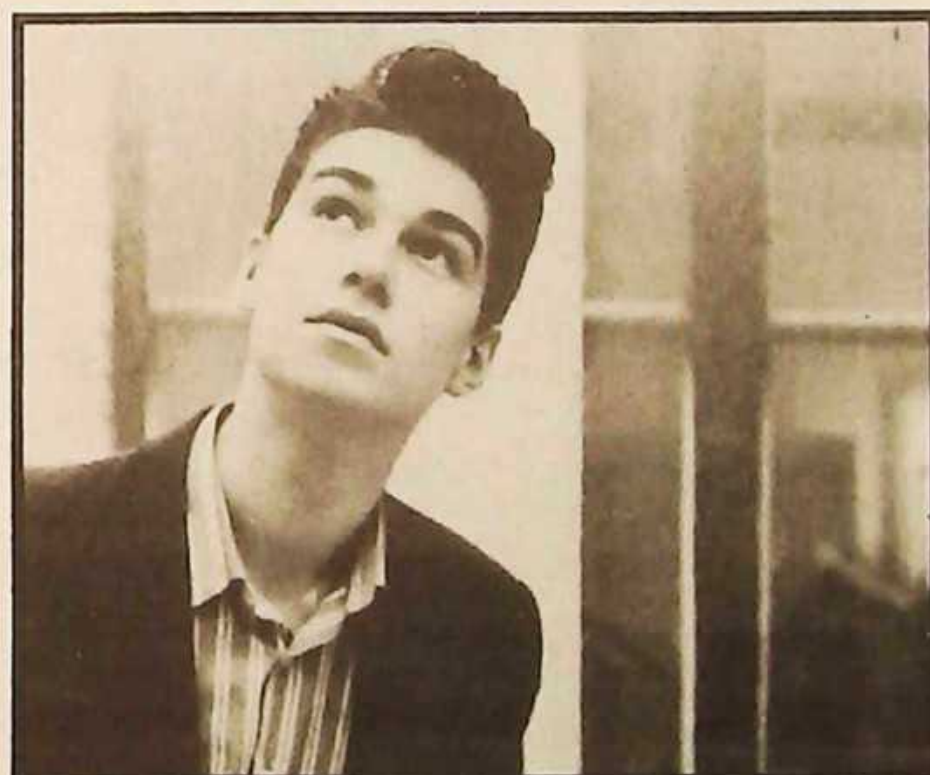
New wave bluesman Johnny Copeland follows on the 9th with Buddy Guy and Junior Wells on the 10th and 11th, and Champion Jack Dupree on the 12th.

Tickets are £6.50 for Gatemouth and Guy, £5 for Copeland and £4.50 for Dupree, although there's a £19.50 four-day ticket available.

THE FALL have lined up gigs at Slough Centre July 11 and Kentish Town Town & Country Club 12 before their Manchester G-MEX slot on the 19th and their tea party with the Damned at Finsbury Park on the 27th.

They are also about to record their tenth Peel session, which is believed to be a record. (Surely it would be a tape - Ed.)

And Craig Makes Five...



THE SMITHS are now a quintet following the arrival of Craig Gannon on rhythm guitar. He was originally drafted in as cover for bassist Andy Rourke who took a temporary leave of absence earlier this year, but Andy has since returned and The Smiths decided that they sounded better as a five-piece.

The band will follow their Manchester G-MEX appearance on July 19 with a gig at Salford University on the 20th.

atron

RECORD NEWS



CARL PERKINS, Jerry Lee Lewis, Johnny Cash and Roy Orbison, have reunited for an album called 'The Class Of '55' which is released by America/Smash (through Phonogram) at the end of this month. The album was recorded at Sun Studios in Memphis where all four established their careers. It was also the first time the Sun Studios had been used in 20 years, but Dave Edmunds and John Fogerty were on hand to help blow away the cobwebs.

RANDY CRAWFORD's new album comes out this week on Warners under the title 'Abstract Emotions'.

DOCTOR'S MOB, a guitar-happy Texas rock band, cut loose with an album called 'Headache Machine' on Zippo (through Pinnacle and Making Waves).

JULIAN JONAH releases the second single from Total Control (through EMI) titled 'Hot To Touch' this week.

DANCING HOODS, a New York power-pop combo, have picked 11 tracks from 50 for their first album over here, 'Twelve Jealous Roses', on the Fun After All label.

NIC POTTER, formerly of Van Der Graaf, has a solo album out at the end of the month called 'Sketches In Sound' on Zomart (through Revolver).

THE JETS, a Minneapolis band who've just mopped up all the local awards given to Prince last year, have the reason - a self-titled album - released over here by MCA this week.

PAUL ROLAND, the gothic rock/psychedelic crossover cult (1) has a four-track 12-inch called 'Death Or Glory' on Aftermath and a double A-side from Imaginary Records, 'Demon In A Glass Case'/'In The Opium Den' (both through Nine Mile) out this month.

LONNIE HILL, described as "the complete '80s soul singer - one part rock, one part funk and wrapped in purity", has an album out on 10 this week called 'You Got Me Running'.

MADONNA releases her third album on Sire on June 30. 'True Blue' has nine tracks including 'Live To Tell' and 'Papa Don't Preach'.

LEGS DIAMOND, the American heavy rockers who reformed in 1984 and spent nearly two years in the HM charts with 'Out On Bail', have a single called 'Turn To Stone' out on Music For Nations at the end of this month.

FM, the London quintet currently establishing themselves on the live circuit, have a single out on Portrait this week titled 'Love Lies Dying'.

SAM HARRIS, whose debut album sold half a million in the States, releases the follow-up on Motown this week called 'I'd Do It All Again'.

THE FALSE PROPHETS, "who come from the bad part of New York and play loud and fast", have their self-titled debut album out on Alternative Tentacles (through the Cartel) this week.

PAT METHENY links up with Ornette Coleman for his new album on Geffen which comes out this week called 'Song X'.

STATE OF PLAY, who've just finished a batch of gigs around the country, release their first album on Virgin this week called 'Balancing The Scales'.

ELLIE WARREN, a Greenock girl who is apparently looking for a gap between Pat Benatar and Kim Carnes, has a new single out on Columbia this week titled 'Satellites'.

ANY DAY NOW, a London duo of Derek Green and Dave Hubbard who are "a new band with old ideals", release their first single on A&M this week called 'Show Me The Way'.

THE UNFORGIVEN, a bunch of bronco-busting Californians, make their debut on Elektra this week with a self-titled album.

STARGREEN BOX OFFICE

THEATRE AND CONCERT TICKET AGENTS 01-734 8932
TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

June 26 GIL SCOTT HERON	July 27 TANIA MARIA
27/28 THE ZAPP BAND	18/19/20 THE WOMAD FESTIVAL
28 MARILLION (travel available)	19 U.K. FRESH '86
28 THE CULT	19 THE METEORS
28/29 SUNSLASH	26/27 THE DAMNED
30 SANDIE SHAW	26/27 ANITA BAKER
July 1 BLOW MONKEYS	Aug 6 LUCIANO PAVAROTTI
3 THE BANGLES	9 QUEEN
3 THREE JOHNS	16 OZZY OSBOURNE (travel available)
4 THE FLESHTONES	22/23 ENGLAND v NZ (cricket)
5 BARBARA DICKSON	24 PIECES OF A DREAM
6 ROD STEWART	30/31 JEAN CARNE
6 PETER MURPHY	Sept 14-15 G.T.F.
6 DIANA BROWN & THE BROTHERS	21 METALICA
8 GILBERTO GIL	26/27 LISA LISA, CULT JAM, FULL FORCE
10 INXS	27/28 CHRIS DE BURGH
10 RED LORRY YELLOW LORRY	2 STEVE RAY VAUGHAN
10 CELIA CRUZ & TITO PUENTE ORCH	5 STEEL PULSE
11 MILTON NASCIMENTO	13 SIGUE SIGUE SPUTNIK
12 DAVID SANBORN	18 MAGNUM
12 RAY CAMPI	20-22 Z.Z. TOP
12 THE FALL	21 ROBERT CRAY
13 CURIOSITY KILLED THE CAT	29/30 JOAN ARMATRADE
14 ERIC CLAPTON + PHIL COLLINS	Nov 2 W.A.S.P.
14 WE'VE GOT A FUZZBOX & WE'RE GONNA USE IT	3/4/5 IRON MAIDEN
	30 Dec 1-2 LEVEL 42
	Dec 12 BIG COUNTRY
	12/13 BILLY OCEAN

Stargreen Box Office, 20/21a Argyll Street, opp London Palladium, Oxford Circus, London W1
ACCESS/VISA CREDIT CARD BOOKINGS 01-734 8932

MAN is REBORN AS

PETER WELCH & JUST FOR THE CRACK

NEW ALBUM

PRODUCED BY GRAHAM DICKSON

MAN from the PAST & MEN for the FUTURE

HEAT RECORDS LP Heat 101, cassette Heat c 101, dist' by Sissy through CBS

THE CULT

ZODIAC MINDWARP & THE LOVE REACTION

Saturday 28th June at 730pm

THE ACADEMY BRIXTON

21 STOCKWELL ROAD SW9

TICKETS PRICED £5.00 ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE TEL: 271 1525 OR:
LONDON THEATRE BOOKINGS TEL: 439 3371, PREMIER BOX OFFICE TEL: 240 244, KEITH PROWSE TEL: 741 8809,
ALBEMARLE TEL: 580 3141, ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN TEL: 734 8932,
THE CAGE (GRT GEAR MKT) KINGS ROAD, OR £6.00 ON THE DOOR ON THE NIGHT

Celia Cruz

with the

Tito Puente

ORCHESTRA

with guests EL SONIDO DE LONDRES

Hammersmith Palais

Thursday 10th July at 7:30pm

TICKETS £7.50 IN ADVANCE FROM: THEATRE BOX OFFICE TEL: 748 2812
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS TEL: 439 3371, PREMIER BOX OFFICE TEL: 240 244, KEITH PROWSE TEL: 741 8809,
ALBEMARLE TEL: 580 3141, ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN TEL: 734 8932,
THE CAGE (GRT GEAR MKT) KINGS ROAD, OR £6.00 ON THE DOOR ON THE NIGHT

klubbFoot

CLARENDON HOTEL BALLROOM HAMMERSMITH BROADWAY W6

the Shop Assistants

the GOLDEN HORDE

THE SOUP DRAGONS

Jessie Garon and the Desperados

SATURDAY 28th JUNE, 7:30pm. £3.50

klubbFoot

CLARENDON HOTEL BALLROOM HAMMERSMITH BROADWAY W6

FLESH TONES

the Scientists

the Primevals

Friday 4th July, 7:30pm. £4

klubbFoot

CLARENDON HOTEL BALLROOM HAMMERSMITH BROADWAY W6

Discharge

CHAOS

the Varukers

Saturday 5th July, 7:30pm. £3.50

SIMPLE MINDS

ELVIS COSTELLO

UB40 + TALK TALK

LLOYD COLE

+ THE COMMOTIONS

SIMPLY RED

AND OTHERS

Torhout Festival, Belgium

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

July 5th - £45

MONSTERS OF ROCK

featuring - THE SCORPIONS

OSZY OSBOURNE

DEF LEPPARD

+ MANY MORE

Manheim, W. Germany

August 31st - £75

Price includes: Return travel by luxury coach, Cross Channel Ferry, Hotel with private bath/wc, Continental breakfast, Ticket to festival, Insurance against cancellation.

Enclose £20 deposit per person made payable to: Concert Promotions (Cheques/PO's). Please indicate in relevant box the number of seats required.

Name: _____

Address: _____

351 Edgware Road London W2

01 724 1260

CONCERT PROMOTIONS

Tel: Daytime no. _____

☐ TFB ☐ MOR



LONELY NIGHT

THE BRAND NEW SINGLE

OUT NOW!

7" - LONELY NIGHT *PLUS* LES MORTS DANSANT - LIVE!

12" - LONELY NIGHT (EXTENDED) *PLUS* LES MORTS DANSANT - LIVE! *AND* HOLD BACK YOUR LOVE - LIVE!

LONELY NIGHT PRODUCED BY ROGER TAYLOR & DAVE RICHARDS

MAGNUM LIVE AT MILTON KEYNES BOWL - JUNE 28



TOUR NEWS

PENDRAGON, who've revamped their line-up and now have a new drummer and a temporary keyboard player, have lined up a trio of London Marquee dates on July 24, 25 and 26 at the end of their current tour.

MOURNBLADE, who are one of Doctor And The Medics' fellow travellers on the Magical Mystery Trip on June 27, follow up with gigs at Walthamstow Theatre July 6, Acton Park Carnival 12.

THEY MUST BE RUSSIANS promote their 'And Other Groundless Accusations' album at Coventry N'Gobolas June 30, Stockton Arts Centre July 1, Scarborough Theatre In The Round 13, Sheffield Leadmill 14, Morecambe Lucifers 20. They'll be supported by a selection of fellow Native acts including Midnight Choir, Screaming Trees and UV Pop.

THIN ICE, heavy rockers from Hertfordshire, play St Albans Horn Of Plenty June 26, Letchworth Plinston Hall July 5, Hitchin North Herts College 12, Dunstable Wheatsheaf August 4.

ANTZ AVENUE take their "hard rockin' blues", not to mention their "rude guitar with a drumstick", to Harrow Apollo June 27, Bedfont Load Of Hay 28, Feltham Airmen July 3, Carshalton West St Club 5, Kentish Town Bull And Gate 10, Hastings Mr Cherrys 12.

DAN, a Darlington band who have been proclaimed "cult leaders of the Fraggie Rock phenomena" by *Wasted Words* fanzine, come out to play Darlington Community Carnival June 28, Gateshead Bensham Working Men's Club 30, Bradford Royal Standard July 4, Middlesbrough The Albert 7, Sheffield Hallamshire Hotel August 10, Gateshead Bensham Working Men's Club 11, Richmond Town Hall Hotel 12, Leeds Adam And Eves 13.

FIRE EXIT, a Renfrew combo, play Renfrew Arklestone Inn June 27, Paisley Windys Bar July 12, Paisley Cellar Bar 27, Renfrew Pop Festival August 9.

THE LEN BRIGHT COMBO return from Glastonbury pastures to the urban surroundings of Sheffield Limit Club June 29, Leeds Adam And Eves July 1, Putney Half Moon 14, Glasgow Rooftops 18, Newcastle Riverside 21, Southampton Riverside 23, Nottingham Mardis Gras 24.

WRATHCHILD get the confetti guns out again at Hull Tower Ballroom June 29, Letchworth Plinston Hall July 5, Hammersmith Clarendon 6.

DUMPY'S RUSTY NUTS celebrate their fifth birthday with a pair of gigs at London's Marquee on July 18 and 19. They have other newly confirmed gigs at Letchworth Plinston Hall July 4, Hull Tower Ballroom 13, Crewe Cheshire Cheese 25.



VOODOO CHILD round off their series of dates before continuing work on their first album at Nottingham Rock City June 25, Alice In Wonderland Mystery Trip with Doctor And The Medics 27, Deptford Crypt July 4.

For Teenagers Everywhere — The Essential Collection

TEENAGERS FROM OUTER SPACE

A COMPILATION OF ISSUED & UNISSUED METEORS RECORDINGS CIRCA 1980 — 1982

GATEFOLD SLEEVE — EXTENSIVE SLEEVE NOTE

WIKA 47

BIG BEAT



SPIDER, the stalwart Merseyboogie band, have replaced guitarist Sniffa with Stu Hurwood and introduce him with a gig at London's Marquee on July 6 which coincides with their new 'Raise The Banner For Rock 'N' Roll' album on PRT.

THE MIGHTY LEMON DROPS take a break from baiting A&R men to play London School Of Economics June 28 with The Servants and The Primitives.

HURRAHI BOYS HURRAHI, who've just released a single called 'How The West Was Won', play Leatherhead Riverside June 27.

THE MARGIN OF SANITY, London's "finest and only exponents of garage freakbeat" who feature an ex-member of The Vibes, have gigs at Hammersmith Clarendon June 27, Deptford Crypt July 11.

COCK ROBIN, the American quartet who've just released their self-titled album (produced by Steve Hillage) on CBS, which includes their 'The Promise You Made' single, play their first British gigs at Camden Palace June 26, Harlesden Mean Fiddler 28.

THE GEMS polish up their 'Young Man's Dream' single at Southampton La Sainte College June 28.

CHRIS SUTTON, "Southend's answer to Michael McDonald", has more dates on his current tour at Harlesden Mean Fiddler June 30, Camden Palace July 8.

THE SUPERNATURALS make further manifestations at Warwick University June 26, Exeter University July 2, Huddersfield Polytechnic 3, Newcastle Riverside 4.



HACKNEY FIVE-O promote their 'Between The Floors' album at Holloway Whittington Centre (Nicaragua benefit) July 5, Islington Hare And Hounds 6, Finsbury Park Sir George Robey 10.

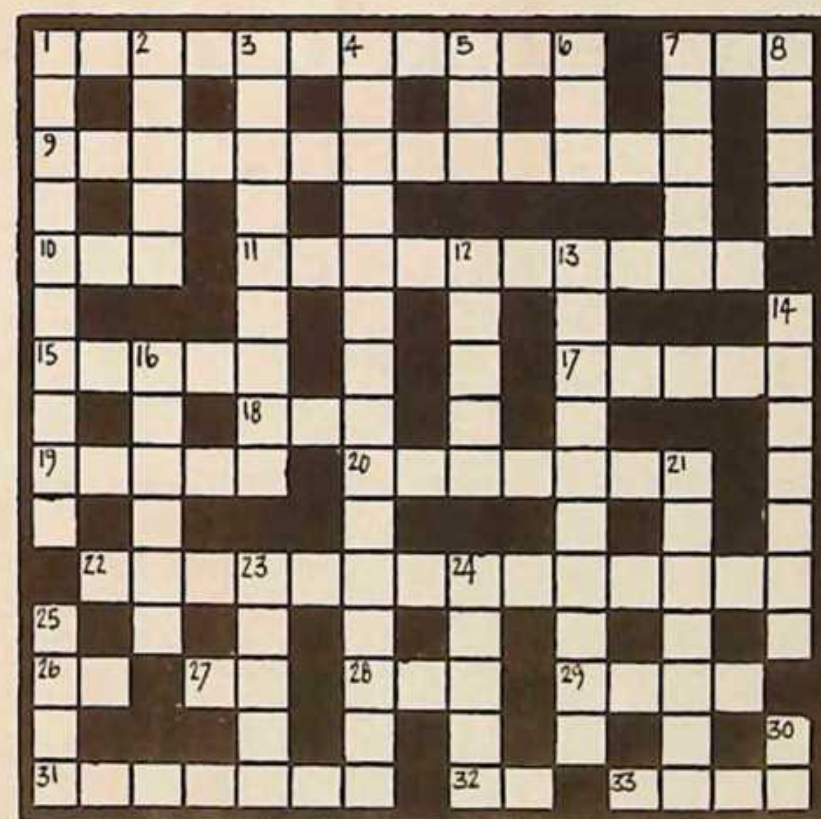
DON'T ASK, the Manchester pop rock band, show off their new vocalist Linda Goldman at Stockport Brookfield July 1, Sholver Amsterdam Bar 3, Whaley Bridge Shoulder Of Mutton 4, Rawtenstall Queens Arms 5, Oldham Red Rose 6, Huddersfield White Lion 9, Ashton Under Lyme Birch 10, Kirkudbright Royal Hotel 11, Dumfries White Hart 12, Peebles Cross Keys 13, Ashton Under Lyme Game Cock 14, Stalybridge Talbot Inn 17, Levenshulme Midway 18, New Mills Queens Arms 19, Burslem Bowler Hat 20.

ANTI CIMEX and **Agoni**, two Swedish metal/punk/thrash bands, come over for a joint tour at Gateshead Bensham Working Men's Club June 30, Sheffield Hallamshire Hotel July 1, Leeds Adam And Eves 2, Leamington Spa Hod Carrier 3, Coventry Hand And Heart 4, Birmingham Mermaid 5, Nottingham Mardis Gras 7, Woolwich Thames Polytechnic 8, Swansea St Philips Community Centre 12.

THE BOW GAMELAN ENSEMBLE, post-industrial tribesman from the wilder shores of Bow Creek in East London, have recruited 65-year-old vocal wizard Bob Cobbing (who performs from a mobile pulpit) for a two-week stint at London's ICA from August 5-16.

XWORD

By Sue Buckley



ACROSS

1. She comes out of the darkness (4,7) 7. Brian might? (3) 9. He was special, but wanted fun (6,7) 10. Band to get close to its edge (3) 11. Where Laurie thinks she caught the 'flu (5,5) 15. Keel's prerogative to rock (5) 17. Y&T shook it (5) 18. Sly Stone's summer fun (3) 19. David's wore jeans (5) 20. Isley's label for the world? (7) 22. Don't tell the RSPB on this matchstick flotilla! (9,5) 26. Jarreau from LA (2) 27. Not 'off' Broadway (2) 28. What Husker Du flip (3) 29. Tasteful Gallagher (4) 31. Jackson Browne found this unromantic lot strangely romantic! (7) 32. Miami label in the kid's collection (1,1) 33. Only time told on 'em (4)

DOWN

1. He's silly from between the wars (5,5) 2. They ruled Adam's frontier (5) 3. and 12. Styx's version of 'Sailing' (4,2,3,5) 4. Nocturnal birdwatch for Hawkwind (5,2,3,5) 5. Elvis 'totally' shook up (3) 6. Laura Nyro proclaimed his coming (3) 7. ... but Pat Travers made this (5) 8. Period for Stewart's cat (4) 12. see 3. 13. Cuban sliders who originally stopped sobbin' (10) 14. and 25. Final shout from Anti-Pasti (3,4,4) 16. Why timid Blue Messiahs scream? (3,3) 21. Soul brothers who lost that damn angel (7) 23. Sentimental musical for Lennox (5) 24. Graham Parker couldn't hold it back (5) 25. see 14 30. Robertson's degree (1,1)

LAST WEEK'S ANSWERS

ACROSS

1. Simply Red 6. Rocks 9. Eat 10. Tears 11. Doors 12. Lynott 13. Innocent 16. Fame 17. Ha 18. Scam 20. ABC 22. No Minor Keys 25. Face Of Freedom 28. Rob 30. Them 31. Little 33. Breaking Glass

DOWN

1. Steely Dan 2. Mutant 3. Let It Rain 4. Real 5. Disenchanted 6. Red Box 7. Close 8. SOS 14. Tom 15. Team 19. Cream 21. Chic 23. Redding 24. Sisters 25. Faron 26. On The 27. Freak 29. Bob 32. Tea

in-tua-nua

THE NEW SINGLE

SEVEN INTO THE SEA

in-tua-nua

APPEARING WITH

SIMPLE MINDS

GLASGOW MILTON KEYNES • DUBLIN



7" VS885 • EXTENDED 12" VS885-12

OUR PRICE

THE HOUSEMARTINS

SCORE

AT OUR PRICE

£4.99

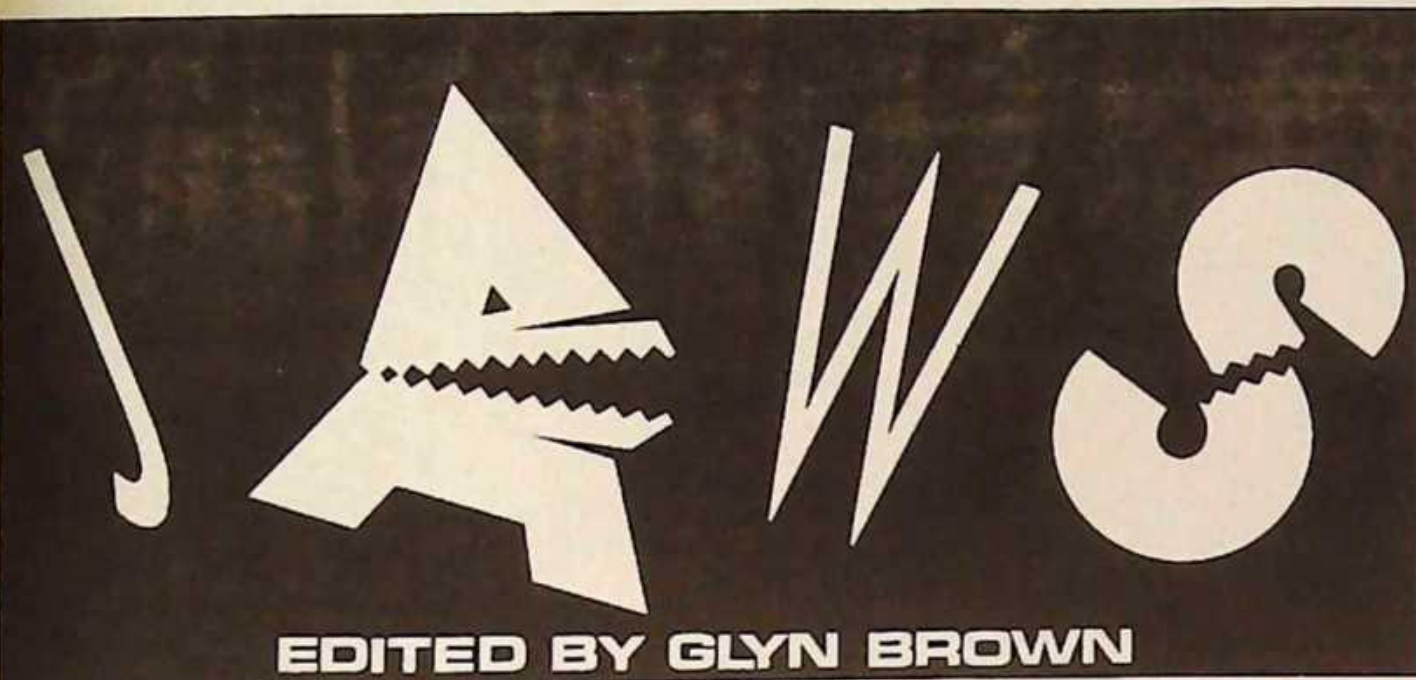
ALBUM OR
CASSETTE



THE HOUSEMARTINS - 'LONDON O HULL 4'
12 SONGS, 13 HITS!
INCLUDES THE HIT SINGLES
'SHEEP' AND 'HAPPY HOUR'

OVER 130 GREAT RECORD SHOPS
PHONE: 01-840 7727 FOR THE ONE NEAR YOU

OUR PRICE



OLD ROCKERS never die. They don't even have the decency to piss off and spare us the embarrassment.

Most will be content just to stumble around the pubs in a sweaty haze of blues 'n' booze. Cue Frankle...

Frankle 'Darlin' Miller, that is. Frankle 'OK, so it only got to number 30 twelve years ago, but what else can I put on the ads to get a few more punters in?' Miller.

Yeah, Frankle's back. Back with a new album and a ball-breakin' one-date tour to promote it. And this was it - the *Half Moon* in Putney, packed to the hilt with celebrities/living legends/freeloaders. There were household names like Van Morrison (allegedly), Krusher (definitely) and Lemmy (had to be).

And the Motorhead connection didn't end there - Wurzel was nosing around in the crowd, Philthy Taylor philled in for Simon Kirke on the drum stool, and (how have the mighty fallen - like Stan Bowles playing out his days at Brentford) Brian Robertson was stage right knocking out lazy licks. But these days Robbo looks far more at home with a glass rather than a guitar in his hands.

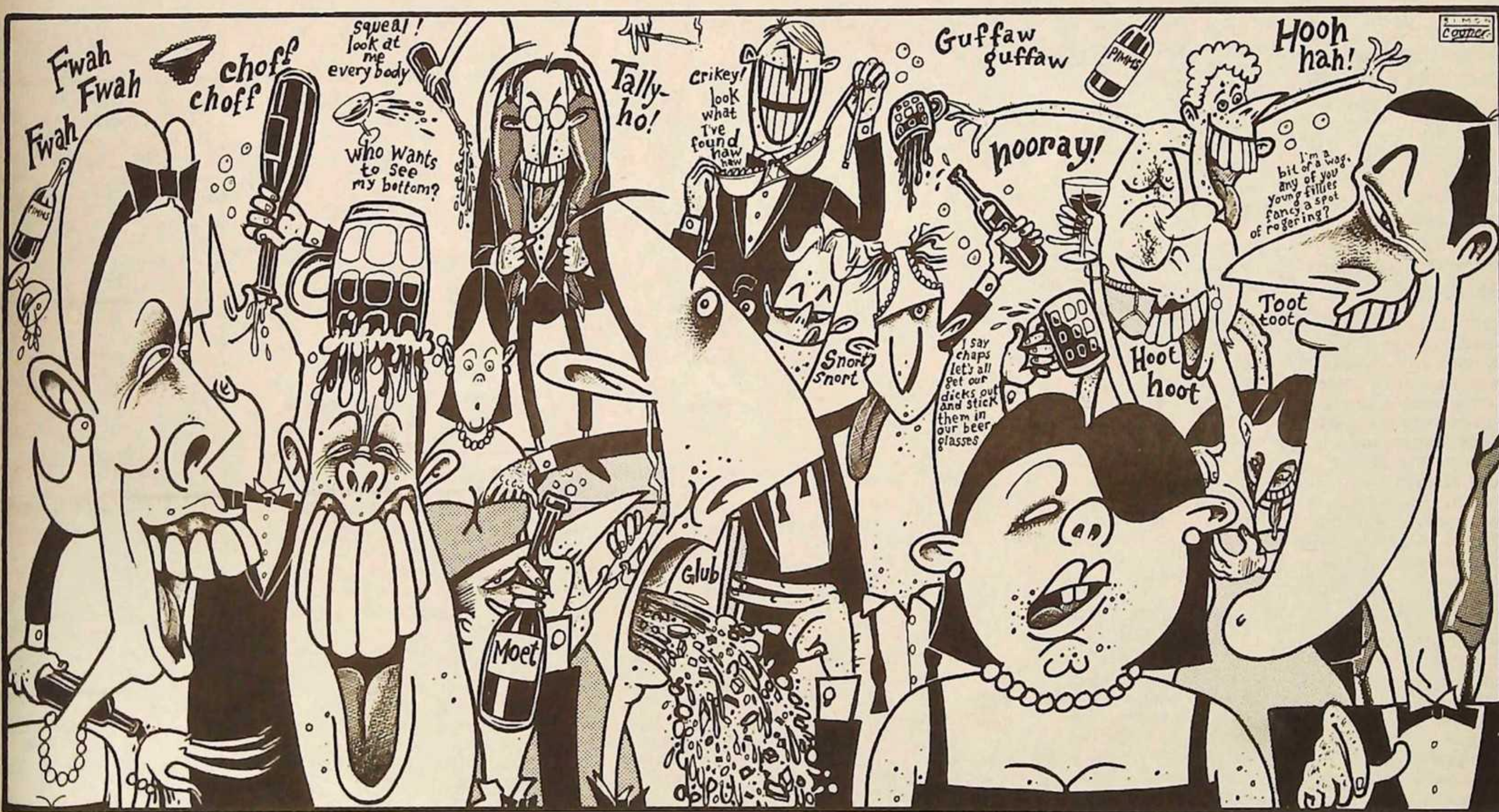
So was it good? Well, put it this way - Frankle's boyz may do a *passable* Bad Company pastiche, but Phonogram PR Steve Matthews did better.

And to think we missed out on Lineker's first two Pole-axers for this rubbish...

PAUL ELLIOTT

OOPS, UPSIDE YOUR LESSON IN FURTHER

"Oh Montgomery, that's mucked



THREE INDEPENDENTLY produced magazines, *Bangi*, *Debris*, and *Bludgeoned* are examples of the diversity of today's underground press, so get on the case.

Bangi is a slick but inspired comic that specialises in abrupt endings; its excellently drawn strips deal with power-crazed microphones, power-crazed insects, religion, retired super-heroes and - museum romances.

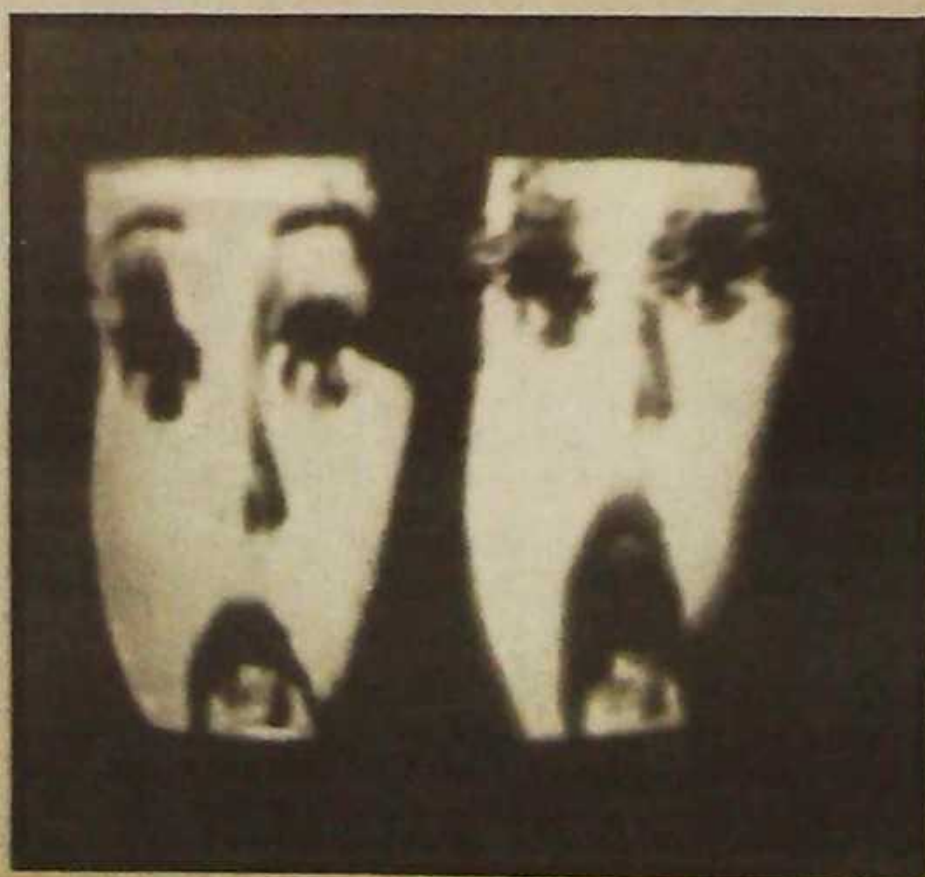
Debris is an unofficial but unchallenged hep cat's guide to Manchester. Easy to read, well written and giving away a free flexi, any magazine which spends more space on cafe guides than letters pages is alright with me. Issue number 11 features James, Big Flame, Kenneth Anger, Mark Stewart and said Soli/Too Much Texas flexi.

Bludgeoned is small, scrappy and energetic. Like most A5 fanzines today it is splattered with references to 'guitarpop', Fuzzbox, Ron Johnson records, and The Shop Assistants. However, *Bludgeoned*, with their rightfully ambitious nature, put their money (rather your money) where their mouths are and have compiled a definitive taped guide. The tape features the unrestrained sounds of the Brilliant Corners, Close Lobsters, Big Flame, Blyth Power, Blue Aeroplanes and The Chesterfields. The mag also features The Cure, McKenzies, Nicaragua and a picturesque Pinky and Perky cover.

Bangi (50p) 53 Hoel Coed Cae, Whitechurch, Cardiff, South Wales, CF4. *Debris* (40p & Sae) 2 Alness Road, Whalley Range, Manchester 15. *Bludgeoned* (£1.50) 48 Ingleside Road, Kingswood, Bristol.

JAMES BROWN

Speed Freak



'FAST AND Furious' decrees the poster, and fast and furious definitely describes the In-Sync-Video show at Manchester's Counter Image gallery. An hour and a half of five-minute films containing fast edits, split second cut-ups, zooms, superimpositions in Day-glo colours, and one excellently portrayed argument sequence called *Bolony And The Plastic Set*.

The In-Sync show is the work of a group centred around the Communications Arts Course at Sheffield Polytechnic which aims to fill a gap between pretentious video art and bland pop videos. Sven Harding's *Cover Up*, and Mike McDowal's *Plastic Set* were the most memorable of the clips.

Also easily recognised was St John Walker's *Nag Nag* video, commissioned by

the ubiquitous Cabaret Voltaire.

An attempt to get video screenings out of polytechnic lecture rooms and into the public eye, this 'Fast And Furious Video Event' is the first the group has planned. Most of the work involved can be seen as part of the 'Seeing And Hearing' exhibition at Sheffield's Untitled gallery, the show running until the end of June. Further shows are being planned for the Leicester Fan Club and London Film Makers Co-operative this year, while the films can also be viewed at the course's degree show from June 30-July 4 at the Sheffield Poly, Paalter Lane.

Anyone interested in knowing more about or seeing the work of the group should contact Colin Scott at 1 Priory Road, Sheffield.

JAMES BROWN



Got Any Stuff?

HEAD ~ A EDUCATION up the piano!"

The May Ball has passed rather swimmingly, and now there'll be June Balls, and then there'll be... er, July Balls... Jesmond Pilkington-Glass has a tiny word in your ear about festivities requiring caution. Simon Cooper takes the biscuit

THE TROUBLE with the Working Classes is they just don't know how to enjoy themselves without causing trouble. Thank God most of them are over in Mexico fighting the Falklands War all over again. At least it cuts down the chances of having to rub shoulders with any of that awful gold medallion brigade Henry seems to be letting into Amanda's all too often these days. At that rate the gang will soon be moving on to fresh pastures.

Which reminds me, I didn't see you at the Roof Gardens last week, did I? It was a fabulous night. Private party thrown by

Nigella Mangrove-Swamp for about 500 of her closest friends. Something to do with her pater successfully flogging a couple of thousand square miles of absolutely barren wasteland back to the blacks in South Africa, I think. He says it's time to get out but a lot of the chaps I know are all for going over there and backing Botha up with some true British phlegm.

And talking of phlegm, Arabella was sick again. She's been to five parties in the last seven nights and thrown up over somebody at every one. Poor old Archie (you know, Lord Harry's nephew) copped it twice, although he didn't notice the second time because he was out cold underneath a table with his trousers round his ankles.

Poor William had to get his mother to write out a cheque for three grand to keep that awful Strongfallow chap happy. It seems he felt things were getting out of hand and threatened to call in the boys in blue. I mean, OK, a few tables and chairs did get broken, and Gerry

did go a bit over the top with Jane - we all know she likes a good seeling-to, but getting his bloody horse on the job seemed jolly unfair on the horse.

And what about poor old Poopy? I gather he'd managed to get Melissa down to her bra and stockings in the gents' bog at Woffles when Rupert and a couple of his chums popped in for a quiet drag on the old exotic cheroots. Apparently Rupes went through the roof, and the three of them gave Poopy such a thrashing that his own chauffeur didn't recognise him. "I don't mind you knocking up my little sister," Rupes told him, "but I do object when you haven't even paid to get in." Made a few of the chaps cringe, I can tell you. Most of them hadn't paid either, and at least four of them were queuing up to play hide-the-sausage with Melissa after Poopy's turn.

Jolly good job Rupert's daddy sits on the bench, otherwise he might not have found it too easy to get the charge of attempted murder reduced to parking without lights.

STUDY THE photograph above carefully. One of the people pictured is an evil criminal of the most vile and disgusting kind. He is a fashion designer or, in street talk, a "clothes pusher". He supplies his victims, known as fashion junkies, with any kind of designs or materials they require; as long as they have the dosh. It is an obnoxious trade, preying on the young and vulnerable in our society, taking their hard earned pennies in return for a few scraps of rag, sometimes barely enough even to cover the erogenous zones of these youngsters.

The pushers frequent the clubs and haunts of the nightpeople who so often provide their trade. The photograph above was taken at one of these nightclubs, known to its clientele as the "Fridge", and situated in downtown Brixton, London. The occasion was the first birthday party of this "Fridge" and so of course plenty of clothes were freely available to all who wanted them. All night I saw people taking garments off and putting them on, in full view of everyone.

When a photographer appeared to capture these happenings the guilty parties quickly donned identity concealing '3-D glasses' to prevent subsequent recognition by the authorities. But arrowed in the picture is one of the main men behind this corrupt and demeaning business, millionaire banker, friend of the royals and - unbeknown to his famous and influential friends - head of an international clothes smuggling ring fronted by the high street stores of Top Shop and Chelsea Girl. Nobody knows his real name but to those in the racket he is simply 'The Clothes Horse'.

So if you recognise anyone in this photograph we urge you to snitch on them immediately. Their lives and the lives of thousands like them may depend on your turning them in, preferably to us first so as we get a scoop. Let's flush these rats down the sewers of our society - we're counting on you.

STAXA 'TRUE TALES' WAX

Lord WAISTREL

IT WAS the day the fans slammed Wham!

Well, OK, it was the day the extras slammed Wham! - but with Georgie Porgie paying them £30 a head for the privilege of insulting him, it did rather make their very vocal snubs sound e'en sweeter.

The trouble started when George decided to stage a mock concert for the video to promote Wham!'s excessively fey and flimsy farewell single, 'The Edge Of Heaven'.

Obviously, real fans couldn't be used - think of the expense of hiring little men with mops to clean up the floor afterwards - so Wham! oppoes rounded up a posing posse of students from the Epsom College of Art for the job, in a 'high-security operation' that ended up about as hush-hush as a Concorde take-off. For starters, I managed to talk myself on to one of their special Embankment pick-up buses by posing as a ticket inspector.

And when we arrived at the recording studios in Twickenham, I was stunned to spot a Mail reporter, Beverly from Oral, a French tourist who thought he'd been catching a London Tourist Board sight-seeing bus, a Sounds cleaner and even legendary kiss 'n' tell girl Cindy Jackson all mingling with the audience (themselves a director's nightmare of punks, odd-balls and degenerates).

Technical problems were causing long periods of tedious inactivity which wound the volatile crowd up no end. And when George decided to make his entry dressed as Buffalo Bill there was just no holding them back. Men wolf-whistled at him.

Female fashion students shouted cruel comments on his clothes, mostly along the lines of how can someone with so much money have so little taste?

And yobs of both sexes made noisy references to the obvious failure of his diet plans, coupled with ruder comments comparing George's singing abilities adversely to his alleged skill at slicing kebabs.

At the moment I fear for his future and his sanity. Latest word from the Street Of Shame is that George is hawking around the offer of an 'exclusive' sit-down interview with him in return for copy approval, a guarantee of six part serialisation, and a six, yes SIX figure sum!

In the meantime, he has been talking extensively to every magazine under the sun, from the pop glossies to Tunnels And Tunnelling...

Obviously he'd be far better off if he reconsidered and let dear sweet Cindy Jackson take him in hand after all. Toodle pip!

DO WE love the Hard Rock cafe? I said, do we love the Hard Rock cafe? Do we love queuing to get in? Do we love queuing to get our Hard Rock T-shirt/pen/badge/walking stick/colostomy bag? Of course we do. Just to be there where all those famous people have sat and eaten, to imagine what it must have been like 15 years ago when the doors first opened.

For a start it was a lot cheaper then but, as a special celebration of just exactly those 15 years, to the day, the fourteenth of June, 1986 saw all prices back to 1981. So, at 75p for a half pounder burger with fries and salad, 40p for a hot fudge sundae, we lapped it up. And by an extremely lucky coincidence the seven millionth customer was expected through the door anytime that evening, to receive the gift of a trip to all the Hard Rock cafes in the world (New York, LA, Dallas, Stockholm, Tokyo).

Now, this was supposed to occur at 7.30 pm but everyone with half a peanut for a brain knows that celebs don't even know when that is. So finally dirty old Nick Cotton shows up (the original EastEnders bad boy - Grrr) and we can count past 6,999,999 and discover that the lucky sod is a very shy young man who looks like he would rather be anywhere else in the world than receiving tickets for a trip around it.

We made a date for 2001 (a rock odyssey?) and skudded away from the herds into Green Park, colostomy bags in hand, looking heavenwards, dreaming of The Beatles at Shea Stadium. Mental memorabilia, I hate it.

STAXA WAX



"Hey, not the wedding ring!"

CUP RANT

SAY WHAT you like about the way Spain crowded the more talented Danes off the ball and out of the World Cup, and claim what you will for the improved fluidity (if only against second class opposition) of an England side miraculously relieved of those two midfield white elephants, Robson and Wilkins, but the two best organised teams in Mexico have had only a touchline interest in the outcome of the World Cup.

First, there are the boys of the DHSS World Tour, Dole-ites with the initiative and the imagination to bunk a Branson over to the USA, and then to bum their way down to the World Cup in resolutely spectacular style; chasing Giros and (apparently) ripping off filthy rich Dallas-like Anglophiles as they go.

Of course, lard-arsed Tory MPs on fact finding trips can accept the 'hospitality' of the sick South African regime; of course the toffee nosed brats of Sloane Square can do whatever they like so long as they don't kill themselves and get their class splashed all over the press (after all, there is a code, don't you know?). But the moment a handful of the down-trodden mass get up off their knees and have a good time despite everything, the poor bastards get pilloried left, right and centre in the press, lapdog of the right and centre.

Show me a single Fleet Street reporter prepared even to get out of bed for a slash in the middle of the night without a guaranteed cruise class all expenses paid flight laid on, and I'll show you a footballer who only goes down when he's injured.

But despite the best attempts of the press to rekindle the Falklands Factor, it is a relief after a game bereft of incident but for Maradona to be able to ignore for once all those dickheads with Union Jack flags, and to acclaim instead the very best efforts of the Mexican evangelists who have been able to reach out into every home in the television watching world with their simple message of Christianity.

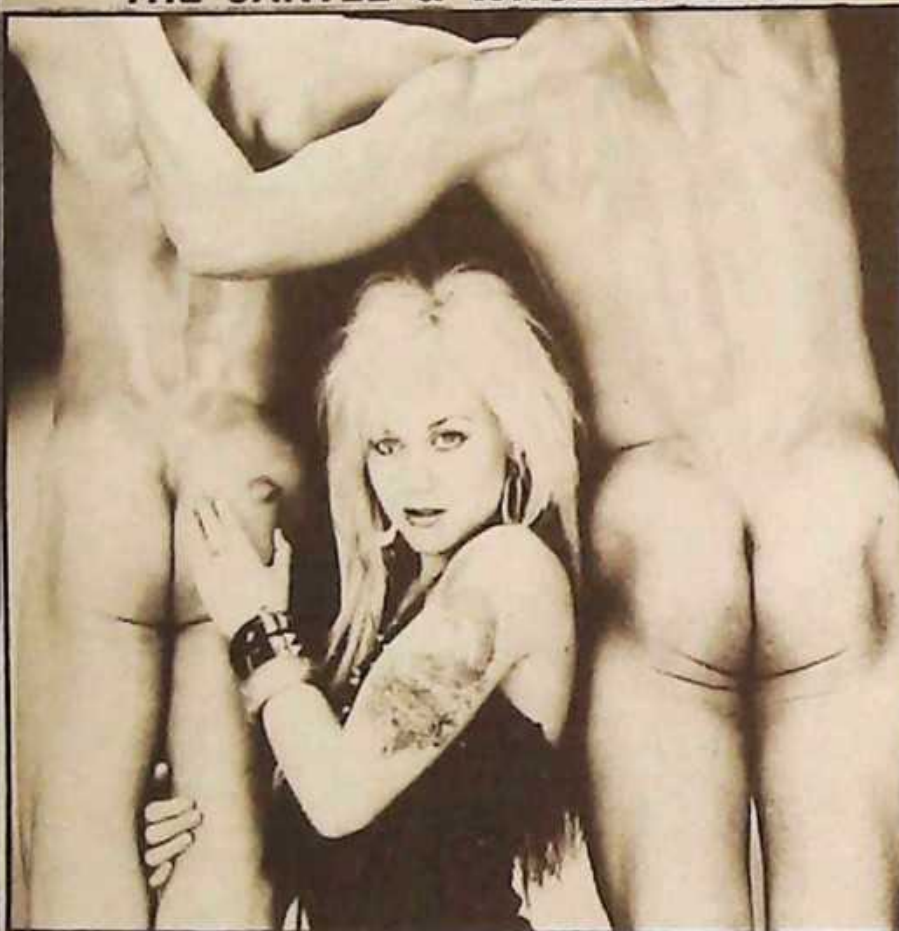
Huge flags held high behind the goalposts or out beyond the corner flags at every game have proclaimed the somewhat cryptic message "John 3: 16". A reference which points the way to words which are perhaps the cornerstone of their faith: "For God so loved the world that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life."

Well, it makes a change from 'Hello Mum'.

NICKED CORTINA

BEKI ROCK and the Bombshells Out Of The Darkness

THE NEW SINGLE OUT NOW
available as 12" - 3 track 12 LITTLE 5
and 12" Limited Edition Picture Disc
12 PLITTLE 5
on **Communiqué** Distributed by
THE CARTEL & WHOLESALERS



THE LAUNCH The RAUNCH U.K. TOUR

Thursday JUNE 26
PORT TALBOT - Raffles Club
Friday JUNE 27
CARDIFF - Bogeys

Tuesday JULY 1
CARLISLE - Stars & Stripes
Wednesday JULY 2
BANNOCKBURN, SCOTLAND - Tamdhu
Thursday JULY 3
PERTH, SCOTLAND - The Plough Inn
Friday JULY 4
WISHAW, SCOTLAND - Heathry Bar
Saturday JULY 5
WOLVERHAMPTON - Scruples
Friday JULY 11
DUDLEY - J.B.'s
Saturday JULY 12
COVENTRY - General Wolfe
Sunday JULY 13
TAMWORTH - Rat Hole
Monday JULY 14
STOKE-ON-TRENT - Shelley's
Tuesday JULY 15
LEEDS - Adam & Eves
Thursday JULY 17
LONDON - The Marquee
Friday JULY 18
BURTON-ON-TRENT - Central Park
Saturday JULY 19
RETFORD - Porterhouse
Sunday JULY 20
HULL - Tower Ballroom
Monday JULY 21
SOUTHPORT - Ainsdale Club
Thursday JULY 24
DUNSTABLE - Queensway Hall
Friday JULY 25
WALTHAMSTOW - Royal Standard

Tour arranged by Mike Obermann at
Terry King Associates 01-836 4761
Special Thanks to PREMIER DRUMS

TOXIC SHOCK ~ DUCK SAVAGED!

Daffy request—"Put it on the bill"

Poison rock, Poison roll, they stuff their crotches and they brain defenceless birds (as in feathered). Mary Anne Hobbs contacts the RSPB

THEY'VE BEEN tipped by producer Michael Wagner as the next Mötley Crüe.

They are Poison. The loud, reckless, self-titled 'Glam Slam Kings Of Noise'.

"Glam is the look, slam is the attitude and rock 'n' roll is the noise," asserts drummer Rikki Rockett, who boasts the personal philosophy that "rock 'n' roll was, is, and always will be far superior to music!"

Harrisburg, Pennsylvania born Rockett and Poison's outrageous singing sex-machine (*glime fone numbers, Mary! - Morticia*), Bret Michaels, formerly of the East Coast club sensation Spectres, met their dashing bass player Bobby Dall on his 16th birthday.

"He was at the beach, bopping a duck over the head with a piece of PVC piping," recalls Bret. "When we asked him what the f*** was going on, he told us that he was hunting dinner 'cause he had no food. We just couldn't pass up the chance of being in a band with someone who could survive like that!"

"Poison are compulsive gamblers," continues Rikki. "And we figured that Los Angeles was the place to play the major rock 'n' roll slot machine."

So Poison re-located their collective personality, recruited New York born guitarist and blond bombshell CC DeVille - "Socialised, vocalised, loud, proud and full of bullshit" - and have been surfing their own shock wave of

success ever since.

"We're going right to the top," says Rikki adamantly.

"We are the new kick up rock 'n' roll's ass."

"This band has a unique attitude. We take four walls and turn them into a party, because with Poison the glass is never half empty, it's half full," adds Bret. (*Bertrand Russell, eat yer heart out! - Mort.*)

Having successfully commandeered the hearts and underwear of the entire population of California, Poison are now plotting a British invasion and will shortly be embarking upon a UK club tour in support of their debut album 'Look What The Cat Dragged In' (soon to be released on Stiff).

"Poison's style of songwriting can only be described as a collaborative argument," smiles Bret. "When we fall out, we just go down to the nearest arcade and play Space Invaders. Whoever kills the most aliens gets to do the fill!"

Amusing strategy - a typical example substantiating Poison's franchise on fun. But what, if anything, do this outfit actually take seriously?

Rikki ponders momentarily, smirks, raises a mischievous eyebrow and concludes: "Stuffing our crotches!"

It really doesn't matter whether you love it or loathe it, because Poison, regardless, is about to become the flavour on everybody's lips.

MARY ANNE HOBBS

BIG BROTHER WITH THE From Hovis



"HEY, YOU call this tea, James?"

Little Brother? Plus a coupla stone, maybe - but whatever the size, *Jaws* sends James Brown, master spy, and Ian Tilton, private eye, to take the rise

and pink Cadillacs. The only place you can hire an Elvis taxi and the driver makes nothing of it.

"It's always been called Elvis Taxis," smiles the female controller, stuffing calling cards into my hands and pockets. "Ever since it was at the old shop next to the butcher's on Leeds Road."

I told you Bradford was strange.

Little Brother doesn't have too much to say when I ask about his monologues; he still performs because he enjoys it and he tells me he's deliberately kept away from the turd tarred lane to London and the lights that his onetime co-ranters Joolz and Seething Wells have skipped down.

Little Brother isn't a ranter in today's understanding of the word. He doesn't fill his poems full of "wank" and "Thatcher is a bitch", he doesn't splutter inebriated half-cut anarcho-sociological dribblings from an acne haven of a face, and he doesn't attack you with wedges of Red Wedge.

Little Brother is smart,

A LEOPARD skin-trimmed dinner jacket, a disgustingly shiny pair of Sta Prest trousers from Harlow, Robbi Burns cufflinks, a RAR (Rock Against Racism, dodo!) badge, a mane of blond hair, pink eyes, an uninhibited cackle. Little Brother sits beside me.

Bradford is a strange place, and as we drive to Li'l Bro's abode we pass the Portacabin headquarters of a taxi rank. Little Brother leaps out and - yes, he's right, it's unbelievable but he's right, this is the place we've been looking for. Elvis Taxis, the only place in the world you could have a firm called Elvis Taxis without corny quiffs



"ONE MORE quack and you're à l'orange, daffy!"

—RIDING KING

to Elvis in a taxi

and he remembers times when Jools bravely organised poetry readings for the Bradford Hells Angels chapter, Satans Slaves, or when he and SWells couldn't get on a stage without being subjected to a mass offering of empty beer cans.

"It's very easy today, I miss the excitement and the challenge of an audience who hate you simply because you've the guts to get on stage and entertain people without having to hide behind a guitar."

It's over two years since his first EP 'The Rising Sons Of Ranting Verse', shared with SWells, was released on Red Saunders' Radical Wallpaper label, and immense personal problems have filled this space. Thankfully, Rouska of Leeds have stopgapped it by putting out 'No Relation', the Brother's second EP, and 'No Relation' bubbles with stubble. Couplets sharper than sharp jab and tease and bruise the Marks & Sparks world of 'normal people'. The Terrys and Junes, the Galls and Brians,

"normal people going about their business, hands in pockets, head held low", thinking they're ill when they've got a cold and worst of all buying from catalogues — all these come in for criticism.

Isn't this a bit patronising?

"No, I just hate normal people."

But aren't you a normal person?

"Errrm, well yes, I am a normal person but not a 'normal person'. I'm a normal person in the same way Wreckless Eric and Norman Lovett are normal people."

'No Relation' is smooth, treacily rhythm and blues, but it is not polite. 'Are You Sitting Comfortably' is the shocking drug-filled truth behind children's TV and, on 'Self Made Man', the portrayal is so real you can smell the Brut and see the Rotary Club Member's card.

What amuses you, sir?

"Er, I was sitting in the park the other day and on the bench someone had written HOVIS. I thought it was quite funny that they can't afford better publicity and promotion

than having some kid going round Bradford with a marker, writing their name on walls and park benches."

And what of taking your lip across the seas?

"Well, I played Swedish waters once, not Sweden but Swedish waters. It was one of those mystery tour things, a bloke asked myself and some of the Comedy Store people like The Oblivion Boys and Tony Allen to perform on a hired ferry. Unfortunately once he hired the boat he found out he couldn't advertise the gig because he didn't have a promoter's license, so he ended up selling eight tickets to friends and the rest dirt cheap to a package holiday firm who specialised in mystery tours for OAPs. I performed in front of an audience of old people dressed up as Dennis The Menace and fairies and alligators and things, the resident band Webbed Lace headlined and Tony Allen had a fight with a customs officer. Good gig, that one."

I told you Bradford was strange.



L O V E
L I E S
D Y I N G



N E W
S I N G L E
7" + 12"

Portrait

A7233
TA7233

INFO RIOT

EDITED BY BARRY LAZELL

IT'S A MATERIAL

A Velvets update



LOU REED: alas, poor Yorick...

FIRSTLY THIS week, a look back at our recent gala presentation on **The Velvet Underground**, which was specifically done a few weeks back to tie in with the release of the Polydor boxed set and **Sandy Robertson's** review of same. A track listing for the 'VU' album (POLD 5167) was omitted so, for those who want the complete story, here are those tracks:

'I Can't Stand It Anymore'/'Stephanie Says'/'She's My Best Friend'/'Lisa Says'/'Ocean'/'Foggy Notion'/'

'(Temptation) Inside Your Heart'/'One Of These Days'/'Andy's Chest'/'I'm Sticking With You'. The album was released in February 1985.

Although Sandy mentioned the tracks on the new 'Another View' album when he was reviewing the boxed set, those same completists will probably welcome a full listing of same in this space too, so here they are:

'We're Gonna Have A Good Time Together'/'I'm Gonna Move Right In'/'Hey Mr Rain'/'Ride Into The Sun'/'Coney Island Steeplechase'/'Guess I'm Falling In Love' (instrumental)/'Hey Mr Rain' (second version) 'Ferryboat Bill'/'Rock And Roll'.

The nature of 'Another View's release only within the confines of a limited-edition boxed set containing otherwise (mostly) long-available albums has upset a few long-time Velvets collectors who don't feel like paying 25 quid for a whole batch of duplications. **Perry Bushell** of Colchester comments:

"For those of us who were converts before *The South Bank Show*, is there any way of obtaining the 'Another View' without laying out for the entire boxed set, the rest of which I already have? Or is this yet another case of the record company penalising the 'real' fans?"

I think the answer to this one is simply to wait. However, because the set was a limited edition it will eventually sell out. That's the time at which 'Another View' is virtually certain to appear as a release in its own right.

Perry's letter also adds the major bit of feedback we've had to the Velvets piece. He says: "In answer to Sandy Robertson's plea... yes, there is more Velvet Underground 'stuff' out there, and it is available, even though not included in the printed discography. Three albums of varying quality were put out by The Velvet Underground

Appreciation Society (whoever they may be), titled 'The Velvet Underground Etc.', 'The Velvet Underground And So On', and 'The Velvet Underground Et Al'. All retailed at £9.99 a throw, but happily some of the music more than makes up for the heavy investment. They include rare early solo stuff, and some of The Velvets tracks proper appear on the 'VU' album - although a considerable number do not. I possess just the first two (thanks to the cost), but can offer track listings for those. 'The

Velvet Underground Etc' contains: 'Cycle Annie' (Lou Reed & The Beachnests)/'The Ostrich' (Lou Reed & The Primitives)/'Sneaky Pete' (Reed & Primitives)/'You're Driving Me Insane' (Lou Reed & The Roughnecks)/'Conversation' (a Velvet Underground interview by **Ingrid Superstar**, conducted at **Warhol's Factory**)/'Foggy Notion'/'Inside Your Heart'/'I'm Sticking With You'/'Ferryboat Bill'/'Noise'

Tracks on 'The Velvet Underground And So On' are:

'Guess I'm Falling In Love' (live)/'It's Alright (The Way That You Live)'/ 'Pale Blue Eyes' (live)/'One Of These Days'/'Radio Ad' (genuine promotion)/'The Black Angels' Death Song' (recorded live in Paris in 1972 by **Lou Reed** and **John Cale**)/'I'm Not Too Sorry'/'Stephanie Says'/'Loop' (John Cale solo)

Interesting, hmmm? In the absence of any details about a genuine Velvets fan club being legitimately responsible for these, I'd tend to draw a discreet veil over their legality (or probably lack of it), but thanks to Perry for drawing attention to them. Obviously, we don't know where they can be obtained (even if we could afford £9.99 a throw), so please don't write to *Sounds* making further enquiries about them. At least, these and 'Another View' do prove that there is material languishing in tape vaults which is worth resurrecting; there may well be more still...

BITS AND pieces in great profusion have poured in since the conclusion of **The Damned** discography, with an assortment of additions and amendments. With temporary apologies to those who slaved to provide these, I'm going to sit on them for a couple of months simply because **The Damned** extravaganza has already monopolised so much *Info Riot* space recently. Later in the year, we'll run a complete feature on solo work by **Damned** members, and the additions concerning the band's material will be used as part of that. There is also, inevitably, more **Joy Division/New Order** stuff to use as well; again I'll sit on it for just a while because of the amount of space these incredibly obsessional bands have already taken. Next week, something new! (Wait and see...)

MEMORY BANK

Sunday June 29

- 1948 Birthday of **Ian Paice**, of **Deep Purple** and **Whitesnake**, in Nottingham.
- 1975 Death of **Tim Buckley**, aged 28, from an overdose of heroin and morphine, in Santa Monica, California.
- 1977 **Bob Geldof** was attacked on stage whilst performing with **The Boomtown Rats** at London's Music Machine.
- 1978 **Peter Frampton** broke his arm and suffered other injuries, in a car crash in the Bahamas.
- 1979 Death of **Lowell George** of **Little Feat**, aged 34, from a heart attack related to his latter-day obesity, in Los Angeles.

Monday June 30

- 1967 **Mick Jagger** and **Keith Richard** were released from Brixton prison and **Wormwood Scrubs** respectively, on bail of £7,000 each, pending the result of their appeal against six-month and one-year sentences for drug offences, imposed by Chichester Crown Court.
- 1975 **Cher** married **Gregg Allman**, only four days after her divorce from **Sonny Bono**. Just a week-and-a-half later, she was looking for another divorce.

Tuesday July 1

- 1945 Birthday of **Debbie Harry**, in Miami.
- 1962 **The Beatles** supported **Gene Vincent** in a live appearance at the Cavern, Liverpool.
- 1975 **Ringo Starr** was divorced by his first wife **Maureen**.
- 1977 **Jackie Fox** left **The Runaways**, for whom she played bass, following an on-tour suicide attempt and a period of severe depression.

Wednesday July 2

- 1954 Birthday of **Pete Briquette** of **The Boomtown Rats**, in Ireland.
- 1956 **Elvis Presley** recorded 'Hound Dog' and 'Don't Be Cruel', both sides of his all-time biggest-selling single, at

- the RCA New York studios.
- 1961 Birthday of **Vince Clarke**, of **Depeche Mode**, **Yazoo**, **Assembly** and solo fame.
- 1973 **Brian Eno** left **Roxy Music**, followed progressive disagreement with **Bryan Ferry** over the band's musical policy.
- 1982 **Nicky Headon** of **The Clash** was remanded on bail accused of stealing a bus stop!

Thursday July 3

- 1969 The Newport Jazz Festival featured rock bands for the first time, those playing including **Jethro Tull**, **Blood Sweat & Tears**, **James Brown**, **John Mayall**, **Led Zeppelin**, and **Frank Zappa** with **The Mothers Of Invention**.
- 1969 Death of **Brian Jones**, within four weeks of having left **The Rolling Stones**, aged 27. He drowned in the swimming pool of his home, **Cotchford Farm** in Sussex.
- 1971 Death of **Jim Morrison** of **The Doors**, aged 27, from a heart attack whilst in the bath at his Paris flat.

Friday, July 4

- 1950 Birthday of **David 'Kid' Jensen**, in Victoria, British Columbia, Canada.
- 1952 **Vera Lynn's** 'Auf Weidersch'n Sweetheart' became the first British record ever to top the American singles chart.
- 1976 **The Ramones** played live in the UK for the first time, at London's Roundhouse with the **Flamin' Groovies**.

Saturday July 5

- 1943 Birthday of **Robbie Robertson** of **The Band**, in Toronto, Canada.
- 1954 **Elvis Presley** cut his first single, 'That's All Right Mama', for Sun in Memphis.
- 1969 **The Rolling Stones** played a free concert in London's Hyde Park, to an audience estimated at almost half a million. **Mick Jagger** read a poem by **Shelley** as a tribute to two-days-deceased **Brian Jones**.

motörhead

The New Single



Deaf Forever

Produced by Bill Laswell

7" GWR 2, 12" GWT 2 — Contains 2 Live Tracks



First 10,000 contain FREE competition to win a
SONY DISCMAN

S I N G L E S

Reviewed by
Chris Roberts

SINGLE OF THE WEEK

THE SOS BAND 'Borrowed Love' (Tabu)
YARBROUGH AND
PEOPLES 'I Wouldn't Lie'

(Total Experience) Tonight I love the way I can't find any matches that come from this country, the way Edie looks so gormless with all those kittens in her belly, and the way The SOS Band always sound *just like* the ecstasy of yearning, and refuse to let me sit still long enough to scribble down why.

Perhaps there is no why. Their records are an anti-pseud phenomenon, tugging and teasing with the capricious zeal of fifth-form schoolgirls asking third-form boys if they know what *that* is for and sticking chewing-gum to the Mona Lisa's nose.

This second sandstorm from the new album is very similar to 'Just Be Good To Me' (some gods remain constant) and fuses purity to grind with languid élan. I also think "I want you back in my bed, my bed" (the music of course goes up, not down, at this point) is the most poetic line of any pop song this year. Beg, steal or die.

C Yarbrough and A Peoples were themselves instrumental in inspiring the Jam/Lewis sound with 'Don't Stop The Music'. A few years later they've resorted to photocopying SOS: 'I Wouldn't Lie' works infuriatingly well. If your flesh is not called into motion by this steamy tale of jealousy and revenge you are indeed a sodden blanket, or the wrong sort of physical snob, or a Cult fan.

MADONNA 'Papa Don't Preach' (Sire) I guess people who find Madonna interesting must also find the temperature settings on ovens, the stripes on cricketers' socks, the swiftest route from Camden to Paddington, developments in oceanography, and what label a pop record is on, interesting.

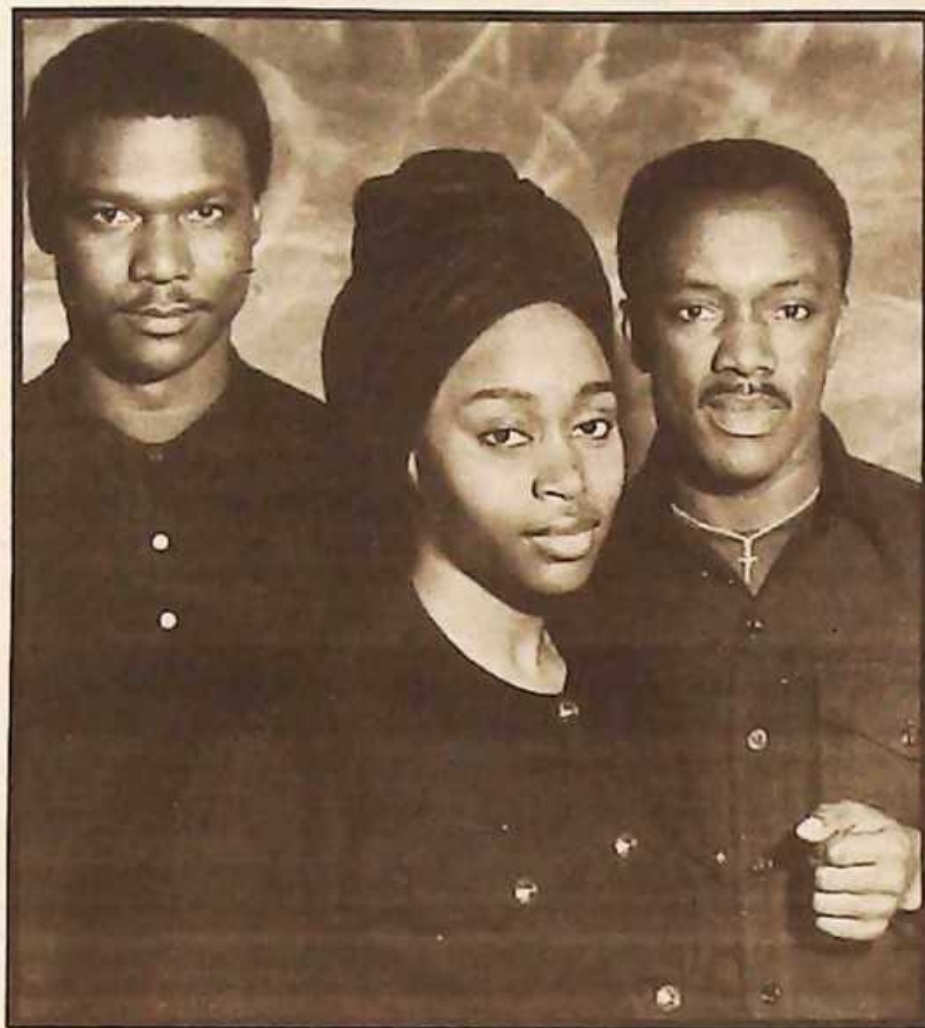
For their enlightenment, and theirs alone, this is a remarkably featureless frump of a fillip which seems afraid to go to the toilet on its own in case it comes across something really dangerous and violent and attack-minded, like toilet paper. Frighteningly bland. The '80s woman indeed. Frankly I wouldn't touch her with yours. (Unless it was a choice between her and The Bangles).

UB40 'Sing Our Own Song' (DEP International) "Ere, it's about toime we did another one, innit?"

"Wha'?"
"Oi said - it's about toime we did another one, innit?"
"Orroit then. Oi suppose it's South Africa this toime then?"

"Gorra be, hannit? 'S obvious."
"'S obvious orroit, yeah. Same tune as the others?"
"Same tune as the others, yeah."

"Brilliant. Oi'll jus' go an'



get me stash. 'Ere, what's your name by the way?"

"Can't remember mate.

What's yours?"

"Can't remember mate."

"Hey! We've both got the same name!"

"'S amazin' that, innit?"

"'S really incredible, yeah."

**THE SCREAMING BLUE
MESSIAHS 'Wild Blue
Yonder' (WEA)**

A mildly entertaining chugalong, Bo Diddley antagonised by cutlery. A bit like seeing a tram. You think, "Oh that's interesting, you don't see many trams these days", then forget it and cruise down for a crucial choc-ice.

**MOTORHEAD 'Deaf
Forever' (GWR)**

Crab. Nothing but crap. I thought I might be amused, even surprised, by this, but it's utterly devoid of any humour, imagination, or thrust. Bares along carelessly like a slug in a sack race. Don't kid yourself - this music is sham uncommitted hedonism of the most futile regressive order, much nearer masturbation than reckless flair (the latter being surely the "true spirit of rock 'n' roll", if we must speak in such half-terms).

Laconic bespectacled couples will think it's "really wild" to be "into" Motorhead now and, after sending 20p to South Africa, will try to "have sex" to it before spending a crazy evening digging how very rebellious Ian Botham is. Halfway through they will find themselves in some pain and will revert to Randy Crawford. Motorhead are too useless to be wicked. Truly, they smell. Feeble.

STIFF KITTENS

'Contempt' (Crisis) Not at all like Sisters Of Mercy except for the vocals, all the instruments, the sleeve, style, and attitude, the lyrics, the sneering, the stand-offishness, the attempted cloak of mystique, the high-successful muted anger, the every last second of

it... already an indie hit. Pretty good.

**LONG JOHN BALDRY 'Let
The Heartaches Begin'**

(PRT) Nora is about 48, a widow, and lives upstairs. When I bumped into Nora in the off-licence yesterday she said, "Oh, I keep thinking you're older." "Oh," I replied. "How do you mean, Nora?" (I thought I'd use her name, make it more friendly like). "You always have those The Walker Brothers and Gene Pitney on." "Yes!" I shrieked enthusiastically. "And Nick Cave!" It was around then that communication with Nora became a bit more strained.

This is re-released and is transcendent even with the sound off. More dignified than nearly every other record on this page.

**THE ADULT NET 'White
Night' (Beggars Banquet)**

Now this is disappointing. After the thrill joys of 'Searching For The Now' and the flawed but fluid 'Edie', the Brix band belly-flop into a vapid disco dull, full of people who don't think 'Call Me' was the only bad Blondie single.

Contrived and soulless, certainly not accidental enough to achieve the magnificent blankness it aspires to. A wrong turning; will suckle the airwaves. (Damn, that's another person I have to hide from at hip trendy pop music concerts).

**CUBA DARES 'Yellow And
Red' (Mastervolume)**

You see I consider myself - no, hang on, I am - the world's leading authority on tacky Blondie/Altered Images rip-offs, and this quintet (one girl and four boys, of course) do it gleefully. From presentation and product through rosey production and half-soaked guitars to even the *title*, Cuba Dares have - and I utter this with some reverence - mastered the genre. They even have the superb naïveté to call the B-side, which is sweet and ephemeral, 'Sweet

VIEW FROM THE HILL 'No Conversation' (EMI) This time I don't have to *invent* a little story.

In September 1984, Clueless reviewed the singles in *Sounds* for the first time. He made David Sylvian single of the week because he thought the picture looked nice (it did). The outstanding release, however, was a grainy, self-financed four-track EP by a soul group from Battersea. Of this Clueless squealed, "I can't *believe* how good this is. Please please please let them be black."

They were, as Clueless discovered when he took the bus to interview delighted main man Patrick Patterson at his council flat. The first ever View From The Hill article subsequently appeared and was diligently read by Clueless, View From The Hill, and a friendly man from Survival Records.

The friendly man from Survival Records telephoned Clueless and expressed an interest in hearing this track called 'No Conversation' which Clueless kept going on about. Clueless, gave him Patterson's number. In mid-'85, 'I'm No Rebel' came out on Survival as a taste of what this outfit could produce. Janice Long went doolally about it and soon the friendly man from Survival Records had got View From The Hill signed to EMI.

EMI are completely behind VFTH now, which means the warm, sumptuous, emotional music is hardly likely to languish in obscurity. Clueless feels kind of pleased about this, smug even. Last week another paper rated 'No Conversation' single of the week, failing to observe that it's a re-recording (with a significant key-change and a sax solo by Island's next-big-thing Courtney Pine). This week the best British soul record in some years reaps the *ultimate accolade*.

And all summer long it will be, it will be.

Ephemeral'. Class. I'll keep it. Probably the finest hopeless pop group in the world. Great. Grins all around.

**THAT PETROL EMOTION
'Natural Kind Of Joy'
'Can't Stop' (Demon)**

Whereas *this* is what is commonly referred to as great modern pop. It is, in fact, over-studied podgy guitar rock for the *normal healthy young male*. They have only half an idea more than that leading assassination candidate Curdled Sharkey, and are even less comical. So how come if you're Irish you get the right to moan about it so much? At least something happens down your way.

**THE MEKONS 'Hello Cruel
World' (Sin)**

Hardly their riproaringest moment but they are still developing their welcome sense of absurdity and veiled pathos. For fear and whiskey read feedback and whimsy. I always approve of a drummer who's playing a completely different song to the rest of the group (as long as it's only for two and a half minutes). Free orange and yellow badge.

**PULP 'Dogs Are
Everywhere' (Fire)**

This tribute to The Bangles is somehow both schizophrenic and boring. Definitely subversive but too superficially morose to seduce. Makes up in curiosity value what it lacks in hit-that-beat, roll-them-dice, let's-go-and-do-it-in-the-ladies energy.

**C-CAT TRANCE 'Shake
The Mind' (Ink)**

Yes, good. Words like "sultry" and "slinky" and... oh, "hypnotic", that's a must. Unorthodox, percussive base lulls you into a false sense of security before the voices make a deadpan discovery of the meaning of existence and chant it out more sensuously than Chakk.

But I believe there *is* hope in the potential of the body.

This is my only disagreement with this sternly individual, vigorously twisted spitter of sawdust onto derelict dancefloors.

**SOUTHSIDE JOHNNY
'Walk Away Renee' (RCA)**

Oh the *idea* merits an Oscar. The execution merits... execution. Obviously Lyon opted for understatement... if ever one song in the history of female-afflicted pain cried out to have needles thrown hysterically at its eyes, it's 'Walk Away Renee', the initials of which are WAR. All is fair and this rendition certainly is. Fair.

**STEVIE WONDER 'Land Of
La-La' (Motown) BOBBY
WOMACK 'Gypsy Woman'**

(MCA) Stevie is undoubtedly the most over-rated soul singer of all time, as this senile streak of proletarian piss further proves. Womack graciously gleams glimmers of greatness from the Curtis Mayfield song - his is one of the few extant voices which can switch elements in the middle of the ride. Fire, water, air, and a touch of sugary rouged agony. Impeccable, which he isn't always.

**FATBACK 'I Found Lovin'
(Important) ARCHIE BELL
AND THE DRELLS 'Don't
Let Love Get You Down'**

(Portait) **FOX THE FOX 'Precious Little Diamond'** (Epic) Three pleasure-giving re-issues. (This is a *pitiful* week for singles, by the way.) I have a very fond memory of merely *watching* somebody who was quite significant in my scheme of things dancing to 'I Found Lovin''. It's full of spring and cheek and something happy.

Old Archie's bunk-up is slightly older ('76), a McFadden and Whitehead shuffle of considerable pristine elegance.

Fox The Fox try for the *third* time to push the sparkling (oh yes Chris, sparkling, that's very good, very inspired)

'Diamond' into the charts. Moments And Whatnauts are evoked (exhumed?) again. But horror of horrors, this time Fox The Fox have revealed on the cover that they are... ooh, I can hardly bring myself to say it... *white*. Frauds.

**KIRSTY MacCOLL 'He's On
The Beach' (Stiff)**

There are some marvellous characters in this old game, aren't there? Like good old Declan, good old Nick Lowe and Dave Edmunds, good old Madness and Tez Hall and Jez Dammers and... y'know, all the good old crowd. Like Kirsty. Good old Kirsty. I wish they'd all have a party down the front of her frock while suffering from leprosy.

**THE CHAMELEONS 'Tears'
(Geffen)**

Mediocre indie band metamorphose into mediocre big money band, now at a loss as to how they want to sound, let alone how they *do* sound, which is somewhere between Wang Chung and Marillion. A pompous air pocket. The most exciting bit comes when the singer says "Stop" and the music - you've guessed it, you must be an A&R man - stops. Phew, some mind at work there.

AURRA 'Like I Like It'

(IO) Tragic isn't the word, but it nearly is. In this very week in previous years the Top Ten has included such joys, such unabashed elation squeezers as 'Stand And Deliver', 'Being With You', 'Indiana Wants Me', 'Paint It Black', and 'When A Man Loves A Woman'. To even *look* at most of this week's releases is an insult to their living memory. The vapid Aurra, for instance, have another "success" on their hands. I'd find this very distressing if I had time.

**LET'S ACTIVE 'In Little
Ways' (IRS)**

Piano drops like Christmas baubles falling white spray seashores over charming sharp strings. Alright really. Yes alright. Something to do with REM. Produced by Mitch Easter. They are from Georgia. In a week of vinyl washouts this is a breeze. Very American though, but we'll let that one go. We love whiskey. Yes we do, and so do they probably. Yippee, yippee.

**NOTHING BUT
HAPPINESS 'Couldn't
Make You Mine'**

(Remorse) Interesting acoustic guitars. Layered, if not strong, vocals. Very different to its own manifesto which is all about "banal and disconnected phrases". Maybe we should get to know whoever wrote the manifesto except we seem to have lost it within the last five seconds.

**THE NEUROTICS 'Living
With Unemployment'**

(Jungle) Yeah, right on, smash the bastards just like The Jam. A bit political for me actually but it's making the table take a slaughtering. Maybe we like whiskey too much. Actually. Actually. Isabelle Adjani. Oops. Clonk. Aaah. Bliss.

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

VARIOUS ARTISTS

Monterey Pop

(Virgin Video)
CLASSIC? CULT? A moment of time captured forever?

Monterey Pop is a strange one. This is the hippie festival that did take place with a cast of thousands watching a gaggle of idols (50 per cent of whom are now either dead or feeling the effects of a misspent youth).

In the ensuing years, nothing much has changed. We seem to have come full circle, right back to dangerous trouser problems, ley lines and painted faces. But have we any stars of the calibre displayed in this hour and a half of history? Janis

Joplin, Otis Redding, Eric Burdon, Mamas And Papas – there's even an over-enthusiastic palm beating for Ravi Shankar.

Surprisingly the two best and most angry cuts seem to be at ironic opposites to the whole flower-power free-world atmosphere. Pete Townshend and Jimi Hendrix's guitar maintenance courses stun the crowd and still look raucously over-the-top.

With a new generation of hippies about to make Afghan coats and National Health spex trendy again, this is a timely release. Probably comes with free joss sticks, too.

DAVE HENDERSON

JIMI HENDRIX – RECORDED POEMS

Roger St Pierre

(IMP)

"TO APPRECIATE fully this remarkable man's contribution to popular music and his place in the pantheon of rock greats, it is necessary not just to listen to his music but to read and assimilate the lyrics he used to convey his message," says the blurb accompanying this softback book. Well, I certainly wouldn't disagree with that.

But I think I'd also add that it is preferable to have Hendrix's lyrics transcribed by someone who isn't cloth-eared. I was all ready to cream over this little volume until I started leafing through the first few singles and discovered what a dog's dinner Mr St Pierre and/or the original publishers of JH's songs have made of 'em.

Examples? "Every day in the week/I'm in a pitiful city" ('Stone Free') – that should read "different city". Then the first line of 'Purple Haze' we're asked to believe is "Purple Haze are in my brain" ("all in my brain"). And so on.

To be fair, there aren't so many blunders in the later lyrics (some of which were issued with the albums and would therefore have been more carefully checked), but the several I found are bound to knock a large dent in the credibility of a book which the typical Hendrix fan would otherwise be inclined to buy. A good idea, imperfectly executed.

TONY MITCHELL

HAIR RAISING

KATE BUSH

The Hair Of The Hound

(Picture Music)

KATE BUSH's universal reacceptance into hipdom is the result of making an album that outshines most of her contemporaries' work in its breadth and lyricism, its melodic and technical imagination, its heart and its soul.

That such freshly asserted stylishness should spill over into the videos made for the album's four singles – 'Running Up That Hill', 'Hounds Of Love', 'The Big Sky' and 'Cloudbursting' – was thus inevitable, and if ever an artist were suited to the videomusic medium, it's

this girl.

Directing herself in two of the four clips on this EP, acting wordlessly, moving gracefully, creating dreamy, wistful images which add other dimensions to the songs' stories with minimal recourse to lyric lip-synching, she offers those unmistakable touches of class and longevity that expose the average promo for the costly, craftily packaged throwaway junk it is.

It's nice to be reminded now and again that music videos can transcend the crass commerciality of their medium.

TONY MITCHELL

STING SONG



"LOOK, I can wear a face flannel in my lapel if I want..."

STING – BRING ON THE NIGHT

(Samuel Goldwyn/A&M)

THE IDEA was simple enough: Sting, a fan of The Band's *The Last Waltz*, fancied a First Waltz about his new band. The fact that Trudie Styler was expecting Sting's fourth child at the same time as the opening concerts in Paris added piquancy.

The plot needed something because watching a band rehearse can be a stultifying experience, even in a picturesque chateau with interruptions from coach parties of old ladies who've come to admire the Napoleonic bric-a-brac.

Having paid their dues together in Barbados recording 'The Dream Of The Blue Turtles', the band are already a close unit by the time director Michael Apter starts pointing his camera at them. They are all well-respected jazz-rock musicians, but after you've heard Dolette McDonald's experiences as a telephone receptionist in a whorehouse and Branford Marsalis explaining how he took up the saxophone in order to pull women, they take on a less exalted status.

For Sting, the whole thing was an exercise in commercial and artistic pressure, not to mention the domestic distraction. But he set it all up that way and is well-practised in being closely observed.

Not that he gets things all his own way – he can scarcely conceal his irritation when Branford ribs him over a tabloid spread about his expensive taste in houses. But his sense of humour aside, he is as benevolent a superstar as you could hope to meet.

The birth scene which comes immediately after the first concert is a moving one, particularly for Sting, who sheds a tear. But no matter how hard Apter tries, the whole incident seems like an artificial adjunct to the film.

Indeed, as a film, *Bring On The Night* makes a good video – far better than *Sting Live At The Houston Astrodome* or whatever. But the big screen seems ambitious for what is in essence merely a superior *Arena* rockumentary.

HUGH FIELDER

SIGUE SIGUE SPUTNIK

– ULTRA

Peter-Paul Hartnett

(Virgin Books)

"THIS IS not a book for the dusty shelf... Keep next to the stereo... Read at maximum volume..."

Peter Paul Hartnett talks a good fight. He understands that the success of Sigue Sigue Sputnik has been built upon the speed and the volume of the excess. That the way to the wallets of the 'punk fallout' generation is through their empty minds. Through their booming egos.

And consequently his 'official' Polaroid picture book talks with the forked tongue of a party propagandist.

Tony James says SSS take all the elements of rock 'n' roll from the last three or so decades and put it all into a totally new, three dimensional rock 'n' roll: fifth generation rock 'n' roll. Tony James was a founder member of Generation X. Tony James' favourite film is *Terminator*. Tony James talks out of his arse. Because he knows that this is what some people want to hear, to buy.

The rest of Sigue Sigue Sputnik say similar things. Things like: "The higher the heels, the higher the hairdo, the higher the income." (Martin Degville, Weight Watchers Champion of the Southern Counties 1983-84, 84-85). They say these things, I suspect, because Tony James wants to make a million and has therefore picked his band for their empty-headed gutter bravado.

Sigue Sigue Sputnik know the value of a good quote. They also know the value of your money. Be sure that you do too. *Ultra* takes the fan's eye view, and will please those (and only those) who want to be pleased by the most ridiculous Trojan horse in pop this month.

ROGER HOLLAND

BALAAM
AND THE ANGEL

NOW AVAILABLE WITH AN EXCLUSIVE BLACK ENAMEL AND GOLD FINISH LAPEL BADGE FREE (WHILE STOCKS LAST) VSB 864



ALSO AVAILABLE ON
7" (VS 864) 10" (VS 864-10) AND 12" (VS 864-12)

"A PUNCHY, POPPY, POWERHOUSE OF A SONG...
SOLID GUITARS AND PLAYFUL VOCALS...
INTRIGUING TEMPO CHANGES FUSE THE BEST
ELEMENTS OF SEVENTIES AND EIGHTIES POP..."

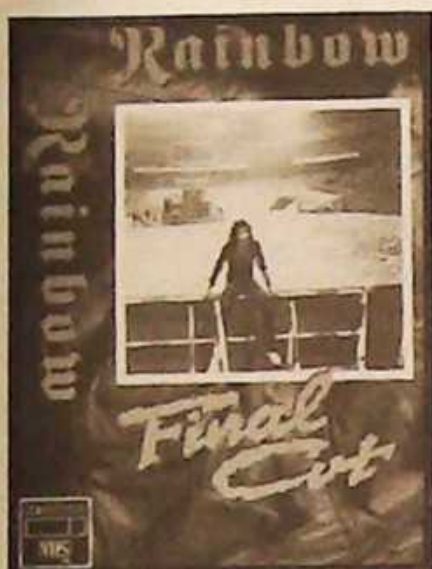
RM (NEW RECORD MIRROR) 14TH JUNE 1986

ON TOUR WITH BIG COUNTRY & HEADLINING
MANCHESTER INTERNATIONAL JUNE 28TH

THE NEW SINGLE
SLOW DOWN

WIN METAL MANIA VIDEO SIX-PACKS!

WE HAVE TEN SETS OF POLYGRAM METAL VIDEOS TO GIVE AWAY!



Read on and find out why 1986 is going to be the Summer of Rock!

THE METAL MANIA

SERIES:

RAINBOW

The Final Cut

RUSH

Grace Under Pressure

TOUR

GIRLSCHOOL

Play Dirty Live

CONEY HATCH

Video Singles

BON JOVI

Breakout

VARIOUS ARTISTS

Metal City

(PolyGram Video)

THERE ARE people I play pool with who would swear on a whole stack of Zodiac Mindwarp And The Love Reaction T-shirts that this summer will herald a return to the days of denim, leather, motor city madness and good ole rock 'n' roll. And having heard the forthcoming Motorhead album, I am in no mood to argue.

And quite clearly the people over at PolyGram Video have been crashing in the same bars. Because they seem to have put their budgets where their press releases are with the release of a whole new wave of Summer Metal videos. Do they know the same thing we think we know, or have they just got a very good idea of the disposable income of your average metal maniac?

In 60 minutes of promo videos cut with a couple of live tracks, Rainbow's *The Final Cut* portrays what would appear to be the end of one of Britain's best rock bands. Nothing here dates from the extravagant, and

largely successful, Ronnie James Dio era of swords, sorcery and rising rainbows, but this is only fair as the bands featured here are those from the Graham Bonnet chart success period and from the final cutting days of Joe Lynn Turner. What you do get are the big hits – 'Since You Been Gone', 'All Night Long' and 'I Surrender' – and a hefty slice out of the apparently final 'Difficult To Cure' set.

Rush were always the band to push at the frontiers of stadium rock fundamentalism. They took their philosophy to the people, first, through eccentric rock opera epicism; at one point lapsing perhaps into farce when each new Rush album could be guaranteed to have at least one side consumed by just one overbearing set piece. Happily, however, they came through this sticky patch to condense their imagery and their intellectualism into a precise, yet still powerful and often innovative rock format. *The Grace Under Pressure Tour* reveals this Rush in all their considerable Canuck glory.

Quite a different pair of leather trousers are Girlschool. Though tarred perhaps with the brush of Motorhead camp followers and perpetual support, Girlschool have always worn their hard livin' rock 'n' roll grind and kick with confidence. And despite the hurt of losing the obvious charms and sterling talent of the much missed Kelly Johnson, the girls have always shown the character and the developing abilities to push on

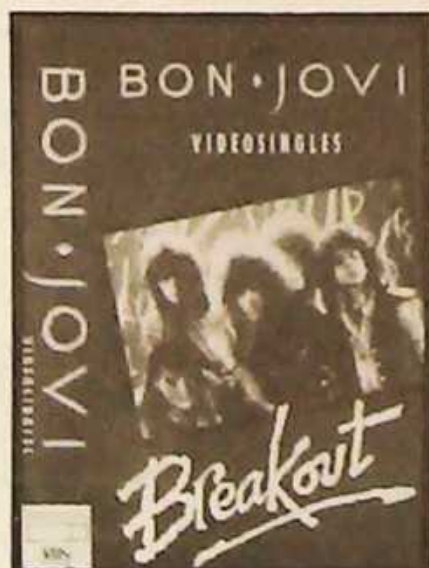
ahead regardless. *Play Dirty Live* continues the theme.

Out of Canada, by a lunatic asylum in London, Coney Hatch tread a solid and stylish line in cultured and shatterproof hard rock. Their *Video Singles* compilation puts forward at least three, and perhaps even four good reasons why you should be encouraging them. And taking up where Coney Hatch leave off are East Coast party favourites Bon Jovi. Perhaps the up and coming yank stadium rock combo (but watch out for Dokken), Jon Bon Jovi and friends have managed to break the cardinal rule of heavy metal (thou shalt not employ a keyboard player) and still prosper! See them melting stone in a selection of six of their video singles, *Breakout*.

The concluding episode in this series of Metal Mania centres around quite a different phenomenon, surfing as it does around the edges of the currently burgeoning thrash/speed metal hardcore whirlpool. Four bands whose names are conveniently at ease within the heavy rock litany – Warfare, Venom, Saracen and Avenger – tear at the foundations of *Metal City* with all the enthusiastic violence they can muster. Not perhaps one for the sensitive among us, but, still, a force to be experienced.

Six tapes, six sounds. If this is going to be a summer of rock 'n' roll, then tapes by the likes of these, and not Sique Sique Sputnik, are going to be found lying by the tellies of a nation of '80s rockers.

ROGER HOLLAND



HOW TO ENTER

ANSWER the three simple questions on the coupon (right), add your name, address and video format and get your entry off to SOUNDS/METAL MANIA COMPETITION, UNIT 5, SEAGER BUILDINGS, BROOKMILL ROAD, LONDON SE8 4JT, to arrive by Monday July 14. Winners will be the first ten correct entries opened. Normal Spotlight competition rules apply.

SOUNDS/METAL MANIA COMPETITION

Tick one answer for each question:

1. Rush and the late Glen Miller share a famous song title. Is it a) 'Vital Signs' ☐ b) 'Finding My Way' ☐ c) 'In The Mood' ☐ ?
2. Which one-time member of Deep Purple is currently 'elping out a recently reformed super-tro? a) Roger Glover ☐ b) Cozy Powell ☐ c) Graham Bonnet ☐ ?
3. Which of these denizens of *Metal City* has a recurring 'Nightmare'? a) Avenger ☐ b) Warfare ☐ c) Venom ☐ ?

NAME

ADDRESS

VIDEO FORMAT: VHS ☐ BETA ☐

HEART



THE NEW SINGLE

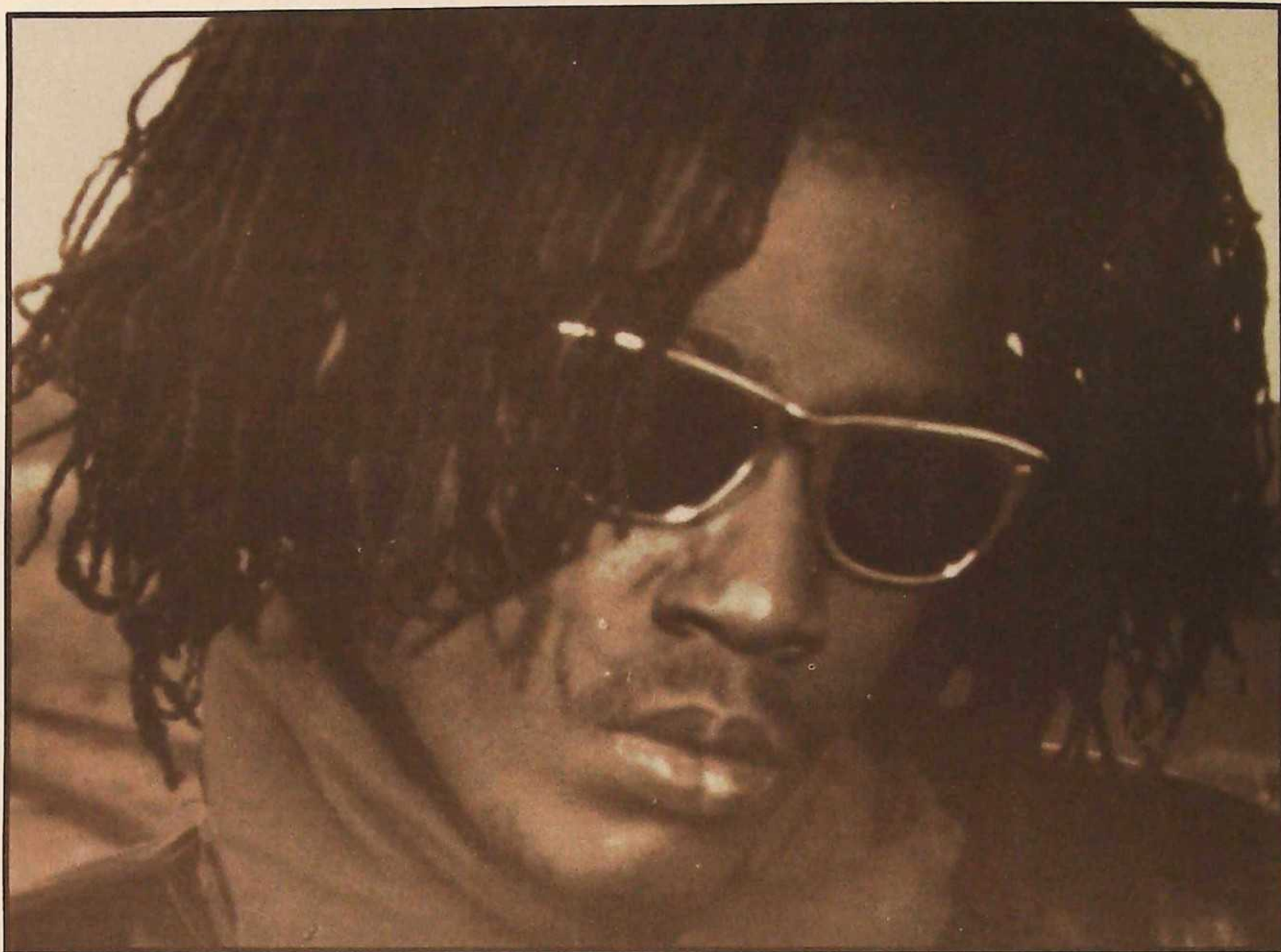
NOTHIN' AT ALL



Life sounds better to music.

BRINGING UP JUNIOR

When **BLACK UHURU's** Mikey Rose left the camp, **JUNIOR REID** took control of the vocalising and, it seems, their reggae flame burns even brighter thanks to this breath of fresh air. **ARDELLA JONES** finds it all hot, hot, hot and meets Junior in Jamaica . . .



JUNIOR REID: very, very, 'umble . . .

IN JAMAICA the Black Uhuru reshuffle aroused the kind of excitement and speculation the English indulge in over last minute changes in the World Cup squad.

Questions burned through every bar. Could substitute Junior Reid pass the fitness test? Could he fill former captain Michael Rose's booties?

Would Mikey score with his new side The Government Band?

Now, several releases and a million Red Stripe cans later, Junior Reid's in the First Division, Mikey Rose in the Sunday League. Team mate Sly Dunbar rates Junior as "a good choice" and producer Gussie Clarke says he's "a humble youth, a man who thinks, not talks".

In West Kingston, Junior's home ground, the graffiti says it all: **WAILER'S CORNER: JUNIOR REID'S AREA.**

Not far from here, outside King Jammy's studio, Junior pulls up in a turbo, wearing a gold chain that could double as anchor for the QE2.

His eyes look like raw steak and he is firmly attached to a bottle of Heineken. But then it's Saturday afternoon, the racing results blare from every radio and Junior is cruising his manor.

"Me born and grow in Waterhouse," he tells me in a soft voice, "and if I even leave I visit here every day so it's like I still live here."

The hot, shabby streets of the western ghetto give him his inspiration and he remains loyal to them.

"It's here my vibes originate from, so I can't stray too far. You see, I know myself so me no really worry my mind to go to foreign," he explains, echoing his solo hit 'The Original Foreign Mind'. "The temperature, the climate,

everything is just right for me here, so I could only go out there to try and achieve some food for my people and come back."

JUNIOR SEES his personal success as a success for his community. The locals seem to share his view; a ragamuffin youth interrupts the supa in mid-sentence to ask, "You have a two dollar, boss?"

"I don't think so, star," he replies gently.

This attitude has earned Junior universal respect from Kingston's most musical and, some would say, most violent community.

It is here in Waterhouse, where the political gun war of the '70s raged, that the 14-year-old Reid cut his first tune for the late Hugh Mundell. It is here, where unemployment runs at 60 per cent, that he formed his first group, Voice Of Progress, and hit with the album 'Minibus Driver'.

It is here, where goats pick their way daintily over wrecked, rusty Cortinas, that he first met Uhuru.

"From when I was a kid it come like the whole of us (except Mikey Rose) grew up together and them encourage me, tell me, We like how you work and ting."

And in turn Junior admired his elders in Uhuru.

"I love their group. They were the first to win a Grammy Award in Jamaica so that reggae get played on radio stations where it was never played before. A lot of things open up for reggae because of them."

When Mikey Rose chipped out, Junior – young, fresh, but established on the Yard scene – seemed a natural successor. He is pleased with the career move and the professionalism of Uhuru's set-up.

"Normally promoters send for singers to come to foreign – no contract business. They make you stay at their house. But when Uhuru tour, everything under order and management. When people want to meet me they can meet me somewhere official, not on a little

corner.

"I know it's a big move for me," he continues thoughtfully. "Uhuru have a big market out there and I have a market too. But Uhuru have a more international name. With Uhuru I know my music will really reach people world-wide."

He doesn't anticipate a change of style however ("if I sing as Junior Reid or as Black Uhuru it's the same work still") but the name of Junior Reid is unmistakably stamped on the new line-up's first album 'Brutal'. Though the familiar Uhuru sound prevails with Ducky and Puma's vocals and the indispensable Sly and Robbie's backing, five of the songs were written by Junior and provide fresh lyrical energy.

Junior explains how 'Fit You Haffe Fit' came to be their first release on 45.

"At the time when Uhuru had their little friction and the group was out to mash-up, split and ting, I knew that for the group to really come forward I had to be fit 'cau it's the fittest of the fittest that survive. That's why I release 'Haffe Fit'. I done it on tape before as Junior Reid and I thought it was the right music for now."

JUNIOR'S BIGGEST impact since joining Uhuru has been with 'Great Train Robbery', one of those rare reggae records to get Radio 1 airplay. The lyrics have Reid's familiar streetwise ring but the production is something else.

"That's a cross-over," says Junior proudly. "You know a producer named Arthur Baker from America? He produce rock and er... (he searches for a phrase)... and rock. Well he say it have a funk feel so... we kinda blend it."

The result is interesting. But did Junior deliberately decide to cross over?

"No, me just want to show me is a versatile youth 'cau you can't lay egg in one basket."

Junior obviously has definite ideas on Uhuru's direction and admits that, as lead singer, he has a big influence on the choice of material and overall sound.

"But everyone have a free speech still."

But how much more will Uhuru change? Junior is cagey.

"The sound is changing now 'cau it's a new lead singer... different from Michael Rose." He laughs heartily.

Will we hear more computer style sounds like 'Solidarity', the last hit with Mikey?

"Solidarity' is a good music but the computer is just here for a while. When it cool down, it's drum and bass sameway."

UHURU'S IMPACT on the international scene as ambassadors for reggae preoccupies Junior.

"The reggae market in England is bigger than in America – it's just breaking there. The rap DJs in America, those styles come from reggae and we can do all that stuff too. So me know that a market is there."

He suffers from the common Jamaican misconception that reggae's stylistic imitators popularise the music, when in fact they make it redundant.

Nevertheless, Uhuru is giving US rap, soul and funk a run for their money.

"Last year I was on tour there and the people really reach out."

He looks forward to renewing his acquaintance with the English public this month, which will be his first visit with Uhuru.

"I love the way the people there take on to reggae. I feel great. Most of those people a sight the light."

After the UK tour Junior has no specific plans other than to keep writing and creating fresh sounds for Uhuru. The general idea, however, is clear.

"We are going to take reggae music where it belongs... right to the top."

And on that note Junior decides it's time to go. The turbo is ready, engine running. The racing results are in.

He bids me farewell with characteristic charm ("sorry me can't raps with you fe longer") and drives off through the dusty, pot-holed streets of reggae's heartland – Junior Reid's area.

"I love their group. Black Uhuru were the first to win a Grammy Award in Jamaica so that reggae get played on radio stations where it was never played before. A lot of things open up for reggae because of them."



Authentic styling. Heavyweight 15 $\frac{3}{4}$ oz. denim. Original leather patch. Stonewashed finish. Copper rivets. Brass buttons. Heavy duty fly. That's how we build the jeans that built America.



A V COMPANY

THE JEANS THAT BUILT AMERICA

ALBUMS

RATINGS ***** BUY ***BLAG ***HEAR **FLOG •DUMP



THE WOODENTOPS: the first indie band to afford their own bunker...

THE WOODENTOPS 'Giant' (Rough Trade ROUGH 87)***

HERE THEY come: Rolo and Alice, two of life's physically small people with the beat bible of love for everyday life swirling in their heads and a desire to play music which will make us feel 100 feet tall. 'Giant', sad to say, is a dwarfish result of their capabilities, a record which rarely takes one over the edge of expectation and into the valley of mystery where creation stalks like a madman.

I don't know whether the title of this record is swiped from the James Dean film of the same name, but of the latter my Halliwell's — an idiot's guide to movies given as a gift by people with a lack of originality at Christmas — smirks of the flick: "Unconvincing acting but good style." And that's a criticism which could equally apply to this debut album from The Woodentops... except for the "good style" bit.

The way the lines have been vitriolically drawn in the media for and against The Woodentops in the past few months is an indication of how much this piece of plastic with a hole in the centre has been anticipated. Nobody gets nail-rippingly opinionated about the mediocre, yet mediocre is exactly what The Woodentops turn out to be on 'Giant'. They have fallen into the hole of the po(o)p game when they could have... well, made the thing new.

A year ago or so on the 'Well Well Well' EP, The Woodentops were pushing and shoving in strange directions, putting a ragged, frayed, playful hand of intent on the child of pop and taking it for a stroll to a netherworld of (a)ghastly delights. I remember staying up all night and playing the damn thing out of sheer excitement.

'Giant', however, is squarely placed in the housing estate of po(o)p, never realising that great music is about taking risks and refusing to accept being swept down the lavatory of familiar noise. That a remixed version of 'Get It On' from the aforementioned EP is the most eye-crossing cut here says plenty.

The Woodentops have thrived on sheer, flinty, sparking optimism, and on 'Giant' they have turned an emotional fire into a career to the point where it no longer burns convincingly. Neither the strained saccharine sentiments of the 'Love Train's clattering caboose nor the catalogue of disasters of 'History' ring with a chord of reality.

What these and the other songs do ring with, though, is the scent of an uncertain compromise. The music of 'Giant' is clever in a polished way and occasionally a guitar stabs you in the back or a drum rolls you flat out with a grin, but it's so... so bloody predictable. The one exception to this is the closing dismantling of psychedelia called 'Everything Breaks'.

So, there they go: Rolo and Alice, their energy sucked out of them by the biz vampire. And I'm left wondering why they whistle the obvious when they can scream the house down?

JACK BARRON

drilling little songs with vocals that, for some reason, attempt to sound like the dying screechings of a mutilated dog.

For your six pounds you get numerous badges, a magazine, stickers, the LP, an accompanying tape which features John Membrane, Ted Chippington and the brilliantine wonders Thrashing Shit as well as a host of other as yet unleashed tracks from the likes of First International and 3 Action (which is at times better than the actual record).

What happens when two well-intentioned people put out a record that's sharp in direction but only average in music? You buy it and give them some stick.

JAMES BROWN

JEFFREY OSBOURNE 'Emotional' (A&M AMA5103)****1/4

JUST FORGET the muscular Mr Universe pose spewed across the cover, Jeffrey Osbourne (apparently no relation to Ozzy) is no mere flash-in-the-pan American soul phenomenon.

The mild George Benson tones of Osbourne ease effortlessly into the inevitable cover version (seemingly a requirement in pressing a record these days) which just so happens to be 'In Your Eyes', one of Benson's many hits. An equally essential ingredient in any current black music album — the duet — is represented by 'Who Would Have Guessed' in which Jeffrey is mismatched with the squeaky Patricia Griffin.

Keeping abreast of the times (and in tune with the demands of an '80s audience once more), Osbourne expresses his solidarity with his brothers in 'Soweto', despite the percussive rhythms of Paulinho Da Costa and the nursery rhyme chants of a children's choir, lending the number a distinctly Brazilian flavour.

But all this is probably selling the former vocalist of LTD short. He writes much of the material and turns in some fine performances, especially on the must-be hit single 'Emotional', and on 'You Should Be Mine'.

MONICA CADY

LAST PARTY 'Porky's Range' (Harvey PR001)****3/4

'THAT'S WHAT I Like' is a song by Last Party...

I was on holiday in Crete last week and observed that every other Greek traveller at the airport was weighed down by cardboard boxes swimming in seas of securing string. And that's what I like about Last Party: their idea of a press photo is the four of them stuck in a workroom surrounded by cardboard boxes. The mundane is their medium — no image, deadpan delivery, the slyly drab cover. Aha! The reincarnation of Yeah Yeah Noh.

Voice-wise, we're looking at Shane Pogue meets Marc Riley with regards to singer/guitarist/lyricist etc Simon Rivers, but don't let that put you off. Along with the likes of Barrence Whitfield, Lovebug Starski and (very soon) Restless, this is one of the best records of the year so far, beautifully paced and darting off on tonal tangents with the adeptness of a Maradona (are you reading, Private Eye?).

The only thing I can find wrong with 'Porky's Range' is the appalling use of apostrophes in the sleeve notes. Cor blimey, "Dossier's" implies pertaining to a dossier and not the plural. I say, we had a jolly good laugh about that at the club! Waiter — more Pimms!

ANDY HURT

JEAN BEAUVOIR 'Drums Along The Mohawk' (Virgin/Red Eye V2370)****1/2

NOT AT all what you'd expect from the man who used to play bass in The Plasmatics, who has produced The Ramones and who still walks around with the sides of his head shaved, 'Drums Along The Mohawk' confirms yet again that you should never judge a book by its cover or a pop star by his haircut. Well, hardly ever.

With a few exceptions (for example, a Mick Jones makes a guest appearance on 'Rockin' In The Street'), Jean Beauvoir has written, produced and performed every last drum roll and semi-sneer upon this, his debut solo album.

And curiously for a man who has also toured with Little Steven and even worked with probably the greatest pile of rubbish on the planet, Kiss, Beauvoir has brought a sense of unrequited soul and retrospective passion to his work. A seamless yet never empty glossy production. And a gasping vocal derived straight from the Prince of Paisley Park himself.

He sings carefully considered songs, stories from his past perhaps, which he details with finely observed instrumentation.

Yet I'm not quite sure I understand quite where Jean Beauvoir is coming from, nor where he is likely to go. But I suspect that this is more an indictment of this year's pop society than of this man's music. And on the whole I think I'll give him five. Well, three and a half anyway.

ROGER HOLLAND

TELEVISION PERSONALITIES 'They Could Have Been Bigger Than The Beatles' (Dreamworld Records BIG 2)*****

FITTINGLY, THE first long playing release (ignore the catalogue number) on Dan Treacy's own wonderful Dreamworld Records features his own band in a sort of intermediate retrospective compilation.

Not to be confused with the up-and-coming 'Salvador Dali's Garden Party' set, 'Bigger Than The Beatles' offers a full hour of cuttings from the TVP's vividly colourful scrapbook of moments past. Read Dan's diary and realise just who the heppiest cat on the indie block really is.

HAPPY

THE HOUSEMARTINS 'London O Hull 4' (Go! Discs AGOLP 7)****1/2

HA! DAFT name, semi-political tunes, a good line in humorous badges and a great video for their last single. So what? So, er, what about the pretentious album title (man)? In World Cup eyeball-juggling time, that's not the kind of comment that even your average muso-come-footie expert can take seriously...

But? Well, let's face it, 'London O Hull 4' is a bit of a classic vinyl kebab.

Yep, yeah, yup. There's hits and there's other tracks that sound like they're just a-busting to unleash themselves on the charts. Fact is, The Housemartins write good songs, but better still they deliver these songs with the kind of style that Kenneth Williams would gasp at. The Housemartins play Pop, and it counts.

Outside, the man in the dug-out with his pick-axe can whistle, the lady taxi

ASWAD 'To The Top' (Simba LP 2)***3/4

FOR MY cash — and I don't have much of it in case someone wants to make a donation — Aswad remain the most body-battering and brain-boiling live reggae experience in the world: a thunderclap of harmonies so close they seem to share the same skin and a rhythm section which hooks with pugilistic precision.

But... While Brinsley, Drummie and the rest are fabulous at full volume in the flesh, what they lack at this point is the ability to re-invent the whole scope of skank on record. 'To The Top', despite its dazzling flashes — such as Hugh Masekela's guesting flugelhorn flight on 'Nuclear Soldier' — makes that clear.

Like The Smiths' 'The Queen...' (surely the most overrated vinyl in the history of recording), this album represents a chiselling away at established ideas. And although it's more cohesive than Aswad's last effort before they ruptured with Island, everything is still too cosy in the herb garden.

Typically, the band plough an age old furrow, sowing the seeds of dancehall incitement ('Pull Up'), religious belief ('Wrapped Up') and protest ('Noh Bada Wid It'), albeit percolating the expected with exquisite instrumental

shadows and crushed velvet vocals.

Nice but not visionary. And it's the latter that reggae needs.

JACK BARRON

VARIOUS ARTISTS 'Hits & Corruption' (HAC 1)***

WHAT HAPPENS when two well-intentioned people put out a record that *should* look and sound like a gleaming red dance package, *should*

stunningly document today's independent music, *should* act as a *get up and play* order to the country's young hopefuls... but unfortunately doesn't? Whether due to either bad choice or lack of quality control, 'Hits & Corruption' comes across only as a grim imitation of what it should and could be.

By lining Sonic Youth, Blur, Eton Crop and Bogshed alongside the awful Ut, whose shrieking effort is probably supposed to be art,

glum ironbores Muslimgauze and Fishwives who between them have as much rhythm as a motorway, and the tepid Noseflutes who should never have been allowed out of their bedroom, 'Hits & Corruption' lessens the effect of its sharp acts, wrapping Sellotape around its flick-knife blade and smothering the excitement.

Singing is another thing too many 'H & C's shy away from, both A C Temple and The Ex tarring otherwise

TARTAN CUSTARD PIE

ROD STEWART 'Every Beat Of My Heart' (WEA WX53)*****

"HELLO KELLY? Hello darling, it's Alana!"

"Alana! Alana darling! Lovely to hear from you. What's the latest on the divorce then?"

"Oh, anyway now, honey. I should be milking him for a fair wallop. How about you?"

"Oh, I've got him to get up and do some concerts and make another of those record things. Well, I mean, a girl doesn't wanna marry a pauper, does she now?"

"Mmm, well that's why I binned George Hamilton. He was being quite supportive but not supportive enough. Plus I also needed to extend the barriers of my psyche."

"I understand utterly, darling. Hey, you should hear Rod's new lyrics if you want to learn all about life. It's a real insight into the way all men really think. I'll read you some... 'I'm a lazy bugger, but I like my

sport/Like girls and music, I'm a happy happy sort'."

"Oh that's good. Oh, he's getting very astute."

"I thought so, Ally. Then there's 'Pool like an ocean, bed like a football pitch/All the guys at the boozer won't believe my luck'."

"Ah, so sensitive. Oh, he's such a sweet man..."

"It gets better... 'I met her in a little French cafe/Legs like a young giraffe/She was sitting reading Baudelaire/Not exactly working class'..."

"Oh, right. That'll be Mimi. Nice little girl. By the way, what's the music like — a fast side and a slow side again?"

"Ha ha ha! Oh Lanny you're such a scream! The music! Ha ha ha. You know something; I think he wants me to buy another pair of ski-pants."

"Oh, he's such an angel..."

CHRIS ROBERTS

SEER NO EVIL



BIG COUNTRY: bring back the lumberjack shirts!

BIG COUNTRY 'The Seer' (Mercury MERH 87)****

YOU CAN hear the cry going up all over the country: "So what am I supposed to do with this cut-off lumberjack shirt now?" Yup, Big Country go all *Miami Vice* in the menswear department, and there's a new air of sophistication about this record, too.

Heavily Gaelic in influence, 'The Seer' is an album of subtleties; a touch less of the big boy bluster and stronger on thought. There's even snatches of sitar in there, but don't fret, Big Country have yet to reach the 'spot the silly instrument' phase. It is polished but it isn't bland, the guitars still howl like the massed pipes of the Black Watch.

Stuart Adamson's lyrical imagery, while holding some sort of pleasant simplicity (mountains, rivers, eagles, all that wind-in-the-hair sort of stuff) is perhaps wearing a little thin. But at the same time, the sparse stories he tells leave room

for the sounds to flow back and forth.

Rent-a-voice Kate Bush goes for her 167th guest appearance, providing a sumptuous, breathy lift to the title track where Adamson's lyrics truly take off in their own esoteric way. I once considered Big Country to be odds on to inherit Status Quo's position in the '80s, but 'The Seer' firmly pushes them into a different league altogether.

A lot of effort has gone into this record, and I appreciate careful craftsmanship as much as I like a vital dose of raw power. It's safe, but not boring, and although Big Country found their niche from the word go, it seems they are widening it all the time — which could be a plus or a downer, depending on what you're after.

They may have built their career on one riff, but thank the Lord it was a good 'un.

NEIL PERRY

On the first page, 'Three Wishes', the six minute single which says it all. And turning over a favourite leaf, 'David Hockney's Diary', a concise and precise reference to the Modernist Boom Years which steals quite elegantly from all those places Weller used to plunder. Treacy wants to party with Rita Tushingham, tell Warhol where he's going wrong and see his own work hanging on the walls of the Tate; but most of all he wants to be in David Hockney's diary.

Suffer and thrill under the post-amphetamine sulphate scathing blur of 'King And Country': "Do you always clean your medals on a wet weekend? ... Still you tell

romantic stories about the war, but you never explain what you were fighting for..." Brilliant!

Guitars! Art! Pop! Politics! Poetry! Humour! History! The child-like genius of Dan Treacy is now an open book to any one with the wit to look for a cover starring the lovely young Susan George (eat your heart out, Morrissey). From the very first single, '14th Floor', onwards... and had they only included the greatest single of all time (officially) 'A Sense Of Belonging', there wouldn't have been enough stars on my typewriter.

ROGER HOLLAND

TONY BANKS

'Soundtracks' (Charisma 1173)***

PARDON MY guffaws. Fish spends his career trying to shake off the Genesis tag and then teams up with Tony Banks for a song from the *Quicksilver* movie. The combination works well but then it would, wouldn't it?

Toyah and Jim Diamond also make cameo appearances, but they don't sound like Phil Collins at all. 'Duke' fans will enjoy the instrumental passages, though.

HUGH FIELDER

THE FOUNTAINHEAD 'The Burning Touch'

(China Records WOL 3)***1/2

I'M LISTENING to this record with my eyes tightly shut. Why? Because I'm shocked and horrified. You see, I'm a sensitive gal and there's some naked bloke on this LP's cover with what looks to me to be a man's private parts draped across his spine.

I could be wrong, but there's a connection, you see, a sexual connotation with the first track, 'Rhythm Method', and an even more obscure link with the name

Fountainhead. Think about it!

I watched the group on *Whistle Test* but there was nothing to confirm my perverse suspicions. I know, of course, that virility necessitates a staff of life but modesty requires me to look at it through 'squinty' eyes. Oh that the music should be as suggestive! It's just a waft of suppressed notes escaping slowly through the narrow chink of a flasher's unopened mac before being briefly exposed on the songs 'Feel It Now', 'Sometimes' and 'Open Up'.

Eventually, the record comes to an end and I open my eyes — and guess what?

It's not a willy at all, it's a pair of groping hands — how disappointing, even more of a let down than the record. Buy it and squint to the beat.

KEZ OWEN

VARIOUS ARTISTS 'The Rockin' Won't Stop'

(Lost Moment LMLP003)***1/2

'Aussiebilly' (Nervous NERD022)***1/2

YOU CAN say what you like about rockabilly bands (and as far as music papers in general are concerned, that means as little as possible), but they *do* have the knack of getting themselves onto vinyl

irrespective of such trifling considerations as ability or originality. So, while the occasional band might manage to disentangle itself from the undergrowth, most seem quite content to pursue their rockin', rollin' hobby.

The combined total of 34 tracks are here shared out among the dozen British outfits on 'The Rockin' Won't Stop' and six mobs from down under featured on 'Aussiebilly', and of the lot only the tracks by The Deltas, Long Tall Texans and (the now defunct) Ant Hill Mob from the 'Lost Moment' compilation approach anything remotely outstanding.

That said, the Australian record is the more consistent in terms of quality, and is generally less blinkered in musical outlook, taking in R & B and country swing without too much apparent concern for the purity of the rockabilly ethic. But there's little on either disc to match the class of The Texans' 'Get Back Wetback' or The Deltas' 'Spellbound', and isn't that just like life?

For every queen bee there are thousands of workers, and these two compilations focus on admirable industry rather than undiluted brilliance.

ANDY HURT

YUKIO YUNG 'Tree Climbing Goats'

(Cordelia ERICAT 019)*****

THIS 'TREE Climbing' omnibus is a multi-faceted dada-esque fettucine. Watch out for covers of 'Blitzkrieg Bop', 'Come Fly With Me', 'The Deadwood Stage' and a sprinkling of Gerry Anderson theme tune covers, too. It's fun.

Yukio is an unreal ex-coal miner from the middle-eight. Brimming with lyrical and whimsical wonder he makes Bernard Manning sound like Bernard Manning and ends up with one hand clapping. Ah, some people just have no taste.

DAVE HENDERSON

MIAMI SOUND MACHINE 'Primitive Love'

(Epic Records EPC 26491)***

BEYOND A shadow of a doubt Gloria M Estefan (the M is still compulsory!) is one of the most longed after women in pop.

Equally undeniably, young Gloria M has one of the best and most authoritatively

beseeking voices in contemporary dance music. It's a great shame that her mentors in the Miami Sound Machine cannot always provide her with songs to match her talent.

Still, for every time they really should have known better there is at least one moment of satin pop soul genius. You will all already know 'Bad Boy'. But check out the upright, uptight bounce of 'Body To Body', the gentle tears of 'You Made A Fool Of Me' and the Chic-meet-D H Lawrence pain and need of the title track.

As a whole, 'Primitive Love' does not live up to its cover shot.

ROGER HOLLAND

FAT BOYS 'Big And Beautiful'

(Sutra Records 253-077-1)****

IS IT just me, or is the hip hop scene coming alive again?

Because, with the new high profile Lovebug Starski taking it to the bank in no uncertain style and with the return of the amazing Fat Boys, the beatbox lives on!

The Fat Boys have an angle, quite obviously. They understand the value of the chuckle, they have a feel for the cabaret, they prick their own pomposity and they cut great fat records. 'Big And Beautiful' begins with Darren, Mark and Damon driving on down to the bridge in a James Brown motor ('Sex Machine') with a shot suspension. Then they 'Go For It!' And then, of course, they 'Breakdown'.

Then they launch into a marvellous dance epic *Mission Impossible* espionage set-piece opera parody.

You see, the KGB have come up with a sure-fire plan to take over the world. They have prepared their own substitute Fat Boys collective and, with a little bit of cloak and dagger melodrama, they intend to hijack the beat. Western civilisation crumbles, the CIA lay a trap and it all goes wrong. I just can't wait for the next exciting episode.

The combination of Darren Beatbox, the heavy, heavy monster rap, the yucks and some genuinely innovative arrangements has contrived to wedge the Fat Boys even tighter into their niche as all-consuming hip hop giants. Be there or be skinny!

ROGER HOLLAND

**MORE ALBUMS
ON PAGES 22 & 36**

HOUSE

driver can croon outrageously, the A&R man can mop his brow. This is wide-ranging stuff, heartfelt (of course), spine-tingling (definitely). And there's a certain kinda realism, too.

Leftie-boho-anarcho-conservatism-socio-demo-tripe might be a dirty hyphon, but The Housemartins play it for what it's worth in a series of gargles that tell it like it shouldn't (and should) be, suggest a few ideas and kick a few things around... well, you know the score. Red Wedge? Who cares? Sensible good guys? Yes sir, that's my ticket.

The Housemartins can scrape the charts — they have that kind of Brit charm and wit that makes them marketable — but underneath they have a few well-penned home truths impregnated for good measure. Whether the message gets through or not is debatable, but the intention is right on the nose nevertheless.

DAVE HENDERSON

DISCOVER GIRLS

GENE LOVES JEZEBEL 'Discover' (Beggars Banquet BEGA 73)***

THERE'S AN amused hush every time they're slightly mentioned in our office, more silent loathing than squeamish suspicion. Unarguably, the most ignored/reviled noise in pop history, they lie on the heap like crusty linen, barking out this fake debauchery and false glam bellyache, coming on like an aural migraine. The press officer shudders loudly at the thought of another vicious, feverishly dismissive foray on her smudgy sylphs, so I promise to dig for the good bits.

Funnier than expected. No, honest — no flapping great laughs here but the barefaced cheek of this dark grumble can raise the odd cracked chuckle. Also, the pouting, bosomy sleeve expressions are a veritable hoot, a slice of comedy.

Jezebel's jabbering pretentiousness is another undiscovered joy, an album of pure, prattling bunkum, priceless stuff. What you get is what you see, indeed! It's all very Welsh, the innocence involved in wasting loving care on this eyewash for so many years. Welsh, another bonus, another star up there.

The moment halfway through 'Beyond Doubt', when the word 'darling' is made to sound like a tinkling cymbal: euphoric stuff. More virtue... the song 'Sweetest Thing' is a light-minded but flirtatious piece of romping pop; did someone in there tread on the soap? There's a free live album with my copy. Unfortunately, it smells the way old people smell in hospitals, but it does seem to be free.

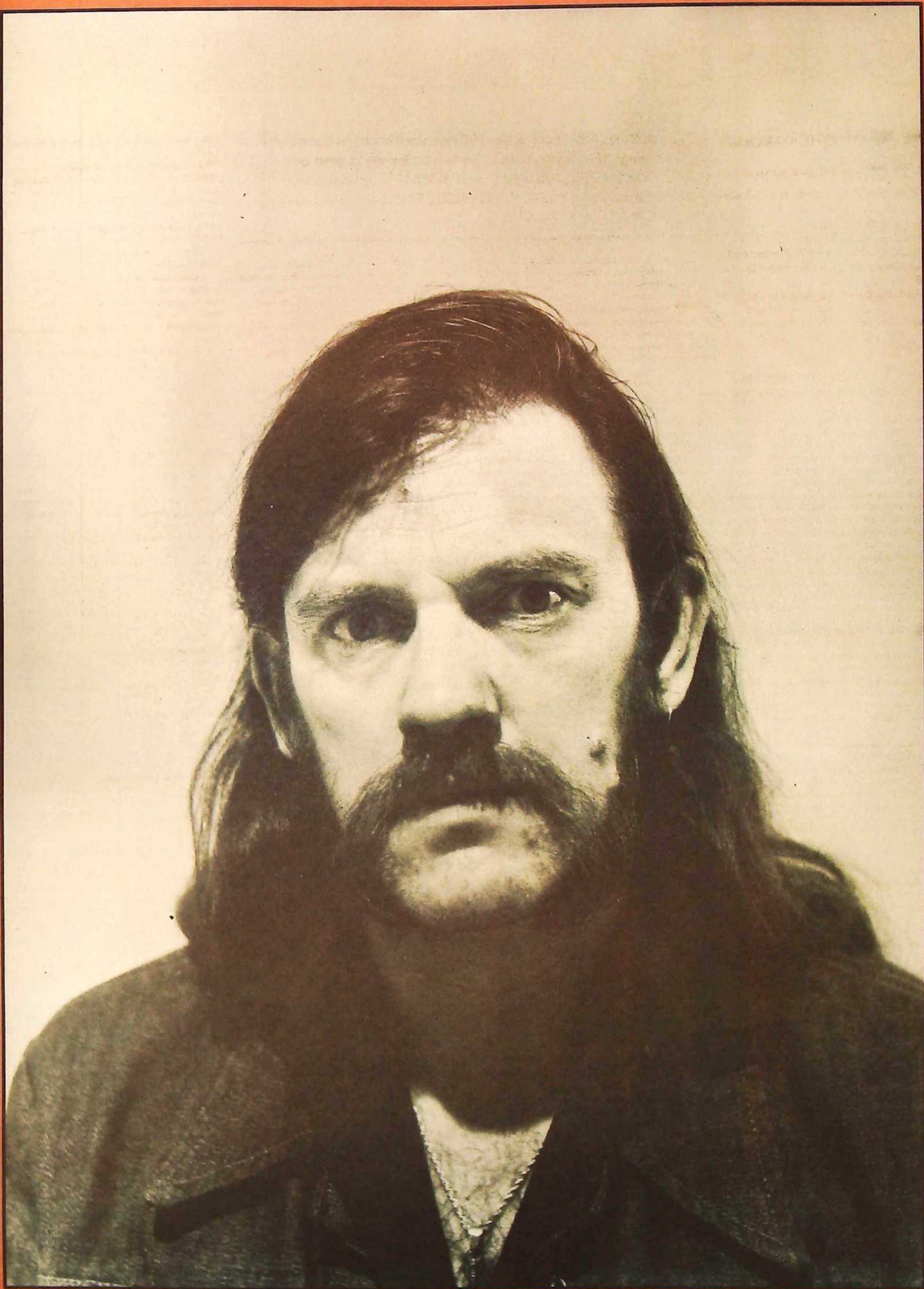
'Discover' appears on Beggars, just about my favourite label, though I do wonder why they never sign good new bands. 'Discover' isn't a record to listen to, dance to or function to in any way: that has to be interesting.

The bad things about 'Discover'? It comes with full breasts but has duffel-string for nerve-ends. I've dug deep, can I go home now?

JONH WILDE



GENE LOVES JEZEBEL: anyone remember Girl?



ORGASM ADDICT

MOTORHEAD ROCK in time to the resonance of life.

They visit places where nobody really knows what goes on, and too few people even care.

They do it accidentally, they do it unthinkingly, they do it naturally. And when they play, I simply cannot keep still.

And this band, this ugly, abominable rock 'n' roll group who just happen to play in the key of life, just happen to have a brand new album up their sleeves.

An ace, of course. A long and loud-playing 12 inches of unmitigated and unstoppable brute power and speed. 'Orgasmatron'.

At long last the Motorhead line-up of the last three years (and for those of you who have missed the last few despatches from the front, Motorhead now consists of Lemmy, of course, twin guitarists Phil Campbell and Wurzel - I didn't like to ask on our first date - and proud, professional ace drummer, Pete Gill) is about to release its first LP together. And the results are beyond anything you might have expected.

An immovable object moving with a quite irresistible force, 'Orgasmatron' is, without doubt, the rock 'n' roll album of what is likely to prove a rock 'n' roll year. Motorhead are back!

AND THIS is why I'm walking, a little anxiously, up the path of a perfectly ordinary Kensal Rise town house, the Motorhouse, to take tea - or something - with the single greatest rock 'n' roll band of my time.

Lemmy once said that if this band moved in next door to you then your lawn would die. So come on then, chaps, let me in and tell me how the neighbours like living next door to Motorhead.

"They think it's great," says Lemmy, "as long as we're all out. Mind you, the guy next door's gone. He used to bang on the wall quite a lot, but now he's moved. He must have sold up while we were away on tour."

Lemmy's lair within the Motorhouse is a long, knocked-through living room. Old posters, backstage passes and assorted Motormemorabilia cleave to the walls. The curtains are drawn, of course, and the room is lit only by the flickering TV screen and a light from the hallway. A thousand and one video tapes are arranged across the floor of what was once a dining room, and everywhere you look there's a guitar.

Motorhead sit me down and switch on the stereo to play me the two tracks they've remixed since they sent out the tapes of 'Orgasmatron'. Some stereo! The speakers, and there are four of them, boom like those in a well-equipped recording studio, and my brains leave my head through my ears.

This is brilliant! But no wonder the fellow next door moved out.

For my money, such as it is, I reckon 'Orgasmatron' is the best Motorhead album I've heard, and I have all the rest. What say, Lemmy?

"It's the best album I've played on this year! I think it's the best since 'Ace Of Spades' for sure, and it's possibly even better. It grows on you, like cancer."

So is this the best Motorhead?

"Oh yeah, I've always said that this is the best band I've ever been in. And they all say that too. Don't you, lads?"

The lads agree, money changes hands, and Lemmy explains why.

"Because it's faster. Because we're all so keen, so enthusiastic. There's no dead weight at all now..."

"This is the very first professional band that Wurzel and myself have been in," Phil

Something wicked called 'Orgasmatron' is coming your way, the latest vinyl bomb to be dropped by MOTORHEAD. Family man LEMMY explains the assault course to ROGER HOLLAND. Motor head by PETER ANDERSON

Campbell, a Welshman who knows how many sheep make five, attempts to explain, but he doesn't get very far because Lemmy hasn't finished.

"And that's why it was so very good right from the off, because they were so keen, whereas the others (and presumably we're talking about Phil Taylor and Brian Robertson, now together once more in the Frankie Miller Band) had become so jaded. They weren't committed to the band at all, live, they wouldn't even do the standards: 'Bomber', 'Overkill' or even 'Motorhead'!"

"What the f*** did they think the kids were paying their money for? If I went to see Little Richard and he didn't do 'Long Tall Sally', I'd be straight round the f*** dressing room, banging on his door going, 'Hey, what the f*** is this?'"

"But anyway, this is the first band I've ever had to struggle to catch up with! In the past I've always been driving, and I've always had to be the one to burn around and scream, 'Come on you motherf***ers...!' But now, with these lads, sometimes I have to catch up instead, and that's good."

But some people might look back to the old trio of yourself, Philthy Animal Taylor and Fast Eddie Clarke and remember that it was once said, much as with The Clash, that this is it, and that if ever one of you were to leave then that would be the end of Motorhead.

"No... no, that was a classic Motorhead line-up, yes. But it wasn't the classic Motorhead. It wasn't the only one."

"I don't know if people really think that I was supposed to stop playing bass just because f***** Eddie Clarke left the band, but that's soppy, that is. Soppy as arseholes. I'm not about to start a new name and a new band, because then I'd have to do all that schlepping around the boozers again. And when this band started I was 38 years old! I'm f***** if I'm going to go around that circuit again. Bollocks to that! I've earned my place here, I'm going to keep it."

"The only thing I know is playing rock 'n' roll. I'm not a business man. We're just a good-time band. But don't think I don't know where all the money goes. It goes to parasites. I ain't got no rights."

(*'All The Aces'*)

ORGASMATRON is a heaving juggernaut of steam-hammer sound. But it has taken this band almost three years to find the freedom to record and release it. Ask why, and Lemmy's usual no-nonsense bluntness becomes just a little subdued. Clearly he was upset by the tortuous problems that Motorhead encountered with their long-standing label Bronze, but just as obviously he was never going to let Gerry Bron (erstwhile head of the label that pretty much bore his name) sit on his career.

"In the end we had to drive Bronze Records into liquidation, simply to get away from them," he claims. "When we started, they were the only people who would approach us with a very long stick. But eventually they began to promote things past us, to ignore us. They thought we were

past it, which is why that 'No Remorse' compilation came out, because they thought that as soon as Phil Taylor left, it was all over. And so, when they wouldn't even let us go... well, then they had to go..."

You can feel it in the air that, when things and people begin to get in Lemmy's way, then he is likely to do something pretty massive about it.

An obviously intelligent and almost perfect gentleman, if gruff and bearlike, he still leaves you in no doubt that this is his life, that time is too short to waste, and that he isn't going to take any shit from anyone. But then again, when he laughs with you, he makes you feel like one of the family.

'Orgasmatron', which was three years in the waiting, took just five weeks to write and record, with the help of top production bod, Bill Laswell. As has always been the way, the band dived into the studio, Masterrock in Kilburn (Wurzel: "It wasn't very exotic, but it did have a rubber plant"), thrashed out the music together, and then, again as always, Lemmy was sent off into the toilets to come up with the lyrics. The results are wonderful. But doesn't this mean you've had a pretty lazy three years?

"We don't tend to write without having something to write for. We're not the sort of band that just nips into the studio every now and then to just lay a couple down," Lemmy explains. "I don't really believe in that. I think pressure is a very good way to work... always. The faster you can lay an album down, the more natural it will be, the more cohesive the finished thing will be..."

"And apart from that," adds Pete Gill, a man who was once in Saxon and will have it on his conscience for the rest of his life, "if we had written and recorded before, and any of the songs had got back to Bronze, then they could have seized them and put them out as a single or something."

WHILE 'ORGASMATRON' the album continues the steady, unique death's head mythology of Motorhead, the stunning and painfully destructive reality of the song 'Orgasmatron', which closes the album, takes things several steps further. The most startlingly innovative heavy metal cut since 'Whole Lotta Love', the behemoth 'Orgasmatron' paces with a precise and yet abandoned military three step.

The concept of 'music' torn and twisted beyond almost all recognition, this song simply reeks of violence, corruption, cruelty and obscenity. Which is only fitting, because Lemmy's lyrics launch a horribly graphic attack upon the three things he despises most: religion, politics and the military. The song is awe-inspiring, and Lemmy is most justifiably proud of it.

"I'm very pleased with this song. If anything is ever going to stop people thinking that I'm just a gorilla in a leather jacket, then this is the one."

But take a glance back through your old Motorhead albums and you'll find that one persistently recurring theme has been Lemmy's utter contempt for religion. Why so?

"Because religion has caused almost all the wars in history. And if you don't think

that the Second World War was a religious war then you're wrong, because Nazism was a religion. And because the church has been responsible for most of the brutality throughout history, too. Do I have to tell you about the Spanish Inquisition? The witch hunts?"

So it's organised religion we're talking here?

"Oh yeah. I just hate all the blatant shit they give people."

"I don't like the idea of some poor old Italian woman, 80 years old, who's been schlepping up to the altar all her life, putting her last 50 lire into the collection plate when there's five grand in gold on the altar!"

"And the Pope, a celibate geezer, 70 years old, who's never going to get laid as long as he lives anyway - which hopefully won't be long - he tells people how to run their families!"

Lemmy is way past mere indignation at the folly of it all.

"It's alright to have 16 kids and starve them all to death, or even sell a couple to make enough to feed the rest! That guy gets carried around in a f***** chair smothered in jewels all his life. A wonderful system, isn't it? Anybody would hate that, in their right minds. But because of all this witch doctor shit they've been given for 2,000 years, people still go for it."

"It's like in the Church Of England," adds Wurzel, who has something to say about hypocrisy. "If you're married in a church, and then divorced, then they won't marry you again in a church. But if you were married in a registry office then that's alright, they'll marry you in a church no problem."

"My father and my mother were divorced," Lemmy cuts us a slice of family history. "They were both good Protestants. And then later my mother wanted to get married again to my step-father, who's Catholic. And so they had to write to the Pope for dispensation. The f***** Pope! I mean, how many letters does he get? He must have somebody answering his fan mail. I know that."

"And so they wrote to him, and he said that the only way they could have the dispensation to get married was if they would declare the child of the first marriage illegitimate!"

"That's the church!"

If I was the Pope I'd start running now, Lemmy is mad.

"Right, f*** that. If that's the alternative to paganism, I'll be a pagan any time you like. I'll worship a f***** tree, I don't care."

"Thank God," he says, and smiles. "Thank God, I don't need the church. If there is a God, I'll find him on my own. I don't need to go through all that crap. I went to Phil Lynott's funeral and I was disgusted. That priest stood up there in that black dress and wailed for nearly two hours about the Roman Catholic church. He must have crossed himself three times when he heard Phil had asked to be buried there..."

"You don't need any third party in religion," offers Phil Campbell. "It's between you and your God."

"Yeah, eye to eye," Lemmy seizes the reins again. "I don't need an interpreter, thank you very much. I don't believe God is Polish."

Lemmy's parents were slightly more than just 'good Protestants', though. His father was actually a vicar, the Rev Sydney David Kilmister.

"My father used to be a preacher, never taught me anything but scorn. If I ever catch him on the street here, I'll make him wish he'd never been born. Because he was poison, I know he poisoned my life. He was poison, I wish my mother wasn't his wife."

(*'Poison'*)

"It's the best album I've played on this year! I think it's the best since 'Ace Of Spades' for sure, and it's possibly even better. It grows on you like cancer."

CONTINUES ON PAGE 23

ALBUMS EXTRA

THE CELIBATE RIFLES 'The Turgid Miasma Of Existence' (Hot HOT 1024)*3/4

EVERYONE KNOWS all journalists are frustrated musicians, but it's rare that you find a musician who's a frustrated journalist.

Cue Damien Lovelock, matchmaker of socially inadequate adjectives, a literary cowboy who lassos highfalutin' syllables and brings 'em down to earth with a resounding crunch.

The Poet Lariat couples 'semiotic' with 'neurotic'. O-Level political opinionating nestles up to verse of the order of "flowers in concrete", "factory of lunacy", and how about the mega-deep "freedom of choice but who picks the choices"?

It might seem a bit rough on Bard Lovelock, but he didn't have to allow the lyrics to be printed on the sleeve, did he? The CBs don't deal in tunes as such, charging instead with bullish single-mindedness at the soft target presented by a rapid bass-led riff which is faithfully echoed by the Chris Bailey-voiced Damien.

What credit there is goes to the defiantly groovy guitar of Dave Morris, who wahs and fuzzes his way through this musical minefield with the adroitness of Tom Conti skipping over the clumsy theatrical tackles of Bowie in *Melly Climmas Mistah Lollence*. More subtle than The Ramones (gasp), The Celibate Rifles lack a sense of purpose; from the land of the 'Pub With No Beer' comes the band with no songs. Give me *Young Doctors* any day.

ANDY HURT

VARIOUS ARTISTS

'Jazz Juice 2' (Streetsounds SOUNDS 2)****1/2

IF YOU are not one for the dancefloor or if, like me, you've been turned away from the Wag club for looking too normal then

Streetsounds, thankfully, spoon feed you yet again.

Nibble at Jon Hendricks' fluttering wind instruments and cantering tequila moon beats, which blow romantic feathers across the summer sky's sexy body. Burp awkwardly with Diane Schuur's coquettish swaggering which reminds me of a downtown train called Teena Marie. Oops! I've burped again because Pat Longo believes in love and, well... good for her but I'd prefer to play footsie with somebody a little sexier sounding than old Pat.

Marcos Valle - now there's a name to burn on your boxer shorts - provides the smoochy Latin track with his stylish serenading rap. The evening gets a little seedier, however, when The Dirty Dozen Band turn up romping with their fat lady trombones.

The purists have a better time on the second side with Carmen McCrae's saucy radiance and Woody Herman's musical stomping screwdriver of flourishing coolness and cocky, twisting impertinence. The truly esteemed Last Poets unleash their pugilist political rap through valiant jazz patterns, maybe highlighting that jazz was the first medium of expression for the suppressed black Americans of the '30s.

And if dance is resistance, then 'Jazz Juice 2' is a revolution.

RON ROM

HITS MAIL ORDER

Dept: Sounds, 12 Berwick Street, London W1V 3RG.

BACK CATALOGUE ALBUMS	
Adrian's New Catalogue No. 4	£1.99
Adrian's New Catalogue No. 5	£1.99
Adrian's New Catalogue No. 6	£1.99
Adrian's New Catalogue No. 7	£1.99
Adrian's New Catalogue No. 8	£1.99
Adrian's New Catalogue No. 9	£1.99
Adrian's New Catalogue No. 10	£1.99
Adrian's New Catalogue No. 11	£1.99
Adrian's New Catalogue No. 12	£1.99
Adrian's New Catalogue No. 13	£1.99
Adrian's New Catalogue No. 14	£1.99
Adrian's New Catalogue No. 15	£1.99
Adrian's New Catalogue No. 16	£1.99
Adrian's New Catalogue No. 17	£1.99
Adrian's New Catalogue No. 18	£1.99
Adrian's New Catalogue No. 19	£1.99
Adrian's New Catalogue No. 20	£1.99
Adrian's New Catalogue No. 21	£1.99
Adrian's New Catalogue No. 22	£1.99
Adrian's New Catalogue No. 23	£1.99
Adrian's New Catalogue No. 24	£1.99
Adrian's New Catalogue No. 25	£1.99
Adrian's New Catalogue No. 26	£1.99
Adrian's New Catalogue No. 27	£1.99
Adrian's New Catalogue No. 28	£1.99
Adrian's New Catalogue No. 29	£1.99
Adrian's New Catalogue No. 30	£1.99
Adrian's New Catalogue No. 31	£1.99
Adrian's New Catalogue No. 32	£1.99
Adrian's New Catalogue No. 33	£1.99
Adrian's New Catalogue No. 34	£1.99
Adrian's New Catalogue No. 35	£1.99
Adrian's New Catalogue No. 36	£1.99
Adrian's New Catalogue No. 37	£1.99
Adrian's New Catalogue No. 38	£1.99
Adrian's New Catalogue No. 39	£1.99
Adrian's New Catalogue No. 40	£1.99
Adrian's New Catalogue No. 41	£1.99
Adrian's New Catalogue No. 42	£1.99
Adrian's New Catalogue No. 43	£1.99
Adrian's New Catalogue No. 44	£1.99
Adrian's New Catalogue No. 45	£1.99
Adrian's New Catalogue No. 46	£1.99
Adrian's New Catalogue No. 47	£1.99
Adrian's New Catalogue No. 48	£1.99
Adrian's New Catalogue No. 49	£1.99
Adrian's New Catalogue No. 50	£1.99
Adrian's New Catalogue No. 51	£1.99
Adrian's New Catalogue No. 52	£1.99
Adrian's New Catalogue No. 53	£1.99
Adrian's New Catalogue No. 54	£1.99
Adrian's New Catalogue No. 55	£1.99
Adrian's New Catalogue No. 56	£1.99
Adrian's New Catalogue No. 57	£1.99
Adrian's New Catalogue No. 58	£1.99
Adrian's New Catalogue No. 59	£1.99
Adrian's New Catalogue No. 60	£1.99
Adrian's New Catalogue No. 61	£1.99
Adrian's New Catalogue No. 62	£1.99
Adrian's New Catalogue No. 63	£1.99
Adrian's New Catalogue No. 64	£1.99
Adrian's New Catalogue No. 65	£1.99
Adrian's New Catalogue No. 66	£1.99
Adrian's New Catalogue No. 67	£1.99
Adrian's New Catalogue No. 68	£1.99
Adrian's New Catalogue No. 69	£1.99
Adrian's New Catalogue No. 70	£1.99
Adrian's New Catalogue No. 71	£1.99
Adrian's New Catalogue No. 72	£1.99
Adrian's New Catalogue No. 73	£1.99
Adrian's New Catalogue No. 74	£1.99
Adrian's New Catalogue No. 75	£1.99
Adrian's New Catalogue No. 76	£1.99
Adrian's New Catalogue No. 77	£1.99
Adrian's New Catalogue No. 78	£1.99
Adrian's New Catalogue No. 79	£1.99
Adrian's New Catalogue No. 80	£1.99
Adrian's New Catalogue No. 81	£1.99
Adrian's New Catalogue No. 82	£1.99
Adrian's New Catalogue No. 83	£1.99
Adrian's New Catalogue No. 84	£1.99
Adrian's New Catalogue No. 85	£1.99
Adrian's New Catalogue No. 86	£1.99
Adrian's New Catalogue No. 87	£1.99
Adrian's New Catalogue No. 88	£1.99
Adrian's New Catalogue No. 89	£1.99
Adrian's New Catalogue No. 90	£1.99
Adrian's New Catalogue No. 91	£1.99
Adrian's New Catalogue No. 92	£1.99
Adrian's New Catalogue No. 93	£1.99
Adrian's New Catalogue No. 94	£1.99
Adrian's New Catalogue No. 95	£1.99
Adrian's New Catalogue No. 96	£1.99
Adrian's New Catalogue No. 97	£1.99
Adrian's New Catalogue No. 98	£1.99
Adrian's New Catalogue No. 99	£1.99
Adrian's New Catalogue No. 100	£1.99

DOUBLE ALBUMS:

Adrian's New Catalogue No. 101

Adrian's New Catalogue No. 102

Adrian's New Catalogue No. 103

Adrian's New Catalogue No. 104

Adrian's New Catalogue No. 105

Adrian's New Catalogue No. 106

Adrian's New Catalogue No. 107

Adrian's New Catalogue No. 108

Adrian's New Catalogue No. 109

Adrian's New Catalogue No. 110

Adrian's New Catalogue No. 111

Adrian's New Catalogue No. 112

Adrian's New Catalogue No. 113

Adrian's New Catalogue No. 114

Adrian's New Catalogue No. 115

Adrian's New Catalogue No. 116

Adrian's New Catalogue No. 117

Adrian's New Catalogue No. 118

Adrian's New Catalogue No. 119

Adrian's New Catalogue No. 120

Adrian's New Catalogue No. 121

Adrian's New Catalogue No. 122

Adrian's New Catalogue No. 123

Adrian's New Catalogue No. 124

Adrian's New Catalogue No. 125

Adrian's New Catalogue No. 126

Adrian's New Catalogue No. 127

Adrian's New Catalogue No. 128

Adrian's New Catalogue No. 129

Adrian's New Catalogue No. 130

Adrian's New Catalogue No. 131

Adrian's New Catalogue No. 132

Adrian's New Catalogue No. 133

Adrian's New Catalogue No. 134

Adrian's New Catalogue No. 135

Adrian's New Catalogue No. 136

Adrian's New Catalogue No. 137

Adrian's New Catalogue No. 138

Adrian's New Catalogue No. 139

Adrian's New Catalogue No. 140

Adrian's New Catalogue No. 141

Adrian's New Catalogue No. 142

Adrian's New Catalogue No. 143

Adrian's New Catalogue No. 144

Adrian's New Catalogue No. 145

Adrian's New Catalogue No. 146

Adrian's New Catalogue No. 147

Adrian's New Catalogue No. 148

Adrian's New Catalogue No. 149

Adrian's New Catalogue No. 150

Adrian's New Catalogue No. 151

Adrian's New Catalogue No. 152

Adrian's New Catalogue No. 153

Adrian's New Catalogue No. 154

Adrian's New Catalogue No. 155

Adrian's New Catalogue No. 156

Adrian's New Catalogue No. 157

Adrian's New Catalogue No. 158

Adrian's New Catalogue No. 159

Adrian's New Catalogue No. 160

Adrian's New Catalogue No. 161

Adrian's New Catalogue No. 162

Adrian's New Catalogue No. 163

Adrian's New Catalogue No. 164

Adrian's New Catalogue No. 165

Adrian's New Catalogue No. 166

Adrian's New Catalogue No. 167

Adrian's New Catalogue No. 168

Adrian's New Catalogue No. 169

Adrian's New Catalogue No. 170

Adrian's New Catalogue No. 171

Adrian's New Catalogue No. 172

Adrian's New Catalogue No. 173

Adrian's New Catalogue No. 174

Adrian's New Catalogue No. 175

Adrian's New Catalogue No. 176

Adrian's New Catalogue No. 177

Adrian's New Catalogue No. 178

Adrian's New Catalogue No. 179

Adrian's New Catalogue No. 180

Adrian's New Catalogue No. 181

Adrian's New Catalogue No. 182

Adrian's New Catalogue No. 183

Adrian's New Catalogue No. 184

Adrian's New Catalogue No. 185

Adrian's New Catalogue No. 186

Adrian's New Catalogue No. 187

Adrian's New Catalogue No. 188

Adrian's New Catalogue No. 189

Adrian's New Catalogue No. 190

Adrian's New Catalogue No. 191

Adrian's New Catalogue No. 192

Adrian's New Catalogue No. 193

WOT MAIL ORDER

PO Box 396, Hackney, London, E84PL

WOT MAIL ORDER	
Adrian's New Catalogue No. 1	£1.99
Adrian's New Catalogue No. 2	£1.99
Adrian's New Catalogue No. 3	£1.99
Adrian's New Catalogue No. 4	£1.99
Adrian's New Catalogue No. 5	£1.99
Adrian's New Catalogue No. 6	£1.99
Adrian's New Catalogue No. 7	£1.99
Adrian's New Catalogue No. 8	£1.99
Adrian's New Catalogue No. 9	£1.99
Adrian's New Catalogue No. 10	£1.99
Adrian's New Catalogue No. 11	£1.99
Adrian's New Catalogue No. 12	£1.99
Adrian's New Catalogue No. 13	£1.99
Adrian's New Catalogue No. 14	£1.99
Adrian's New Catalogue No. 15	£1.99
Adrian's New Catalogue No. 16	£1.99
Adrian's New Catalogue No. 17	£1.99
Adrian's New Catalogue No. 18	£1.99
Adrian's New Catalogue No. 19	£1.99
Adrian's New Catalogue No. 20	£1.99
Adrian's New Catalogue No. 21	£1.99
Adrian's New Catalogue No. 22	£1.99
Adrian's New Catalogue No. 23	£1.99
Adrian's New Catalogue No. 24	£1.99
Adrian's New Catalogue No. 25	£1.99
Adrian's New Catalogue No. 26	£1.99
Adrian's New Catalogue No. 27	£1.99
Adrian's New Catalogue No. 28	£1.99
Adrian's New Catalogue No. 29	£1.99
Adrian's New Catalogue No. 30	£1.99
Adrian's New Catalogue No. 31	£1.99
Adrian's New Catalogue No. 32	£1.99
Adrian's New Catalogue No. 33	£1.99
Adrian's New Catalogue No. 34	£1.99
Adrian's New Catalogue No. 35	£1.99
Adrian's New Catalogue No. 36	£1.99
Adrian's New Catalogue No. 37	£1.99
Adrian's New Catalogue No. 38	£1.99
Adrian's New Catalogue No. 39	£1.99
Adrian's New Catalogue No. 40	£1.99
Adrian's New Catalogue No. 41	£1.99
Adrian's New Catalogue No. 42	£1.99
Adrian's New Catalogue No. 43	£1.99
Adrian's New Catalogue No. 44	£1.99
Adrian's New Catalogue No. 45	£1.99
Adrian's New Catalogue No. 46	£1.99
Adrian's New Catalogue No. 47	£1.99
Adrian's New Catalogue No. 48	£1.99
Adrian's New Catalogue No. 49	£1.99
Adrian's New Catalogue No. 50	£1.99
Adrian's New Catalogue No. 51	£1.99
Adrian's New Catalogue No. 52	£1.99
Adrian's New Catalogue No. 53	£1.99
Adrian's New Catalogue No. 54	£1.99
Adrian's New Catalogue No. 55	£1.99
Adrian's New Catalogue No. 56	£1.99
Adrian's New Catalogue No. 57	£1.99
Adrian's New Catalogue No. 58	£1.99
Adrian's New Catalogue No. 59	£1.99
Adrian's New Catalogue No. 60	£1.99
Adrian's New Catalogue No. 61	£1.99
Adrian's New Catalogue No. 62	£1.99
Adrian's New Catalogue No. 63	£1.99
Adrian's New Catalogue No. 64	£1.99
Adrian's New Catalogue No. 65	£1.99
Adrian's New Catalogue No. 66	£1.99
Adrian's New Catalogue No. 67	£1.99
Adrian's New Catalogue No. 68	£1.99
Adrian's New Catalogue No. 69	£1.99
Adrian's New Catalogue No. 70	£1.99
Adrian's New Catalogue No. 71	£1.99
Adrian's New Catalogue No. 72	£1.99
Adrian's New Catalogue No. 73	£1.99
Adrian's New Catalogue No. 74	£1.99
Adrian's New Catalogue No. 75	£1.99
Adrian's New Catalogue No. 76	£1.99
Adrian's New Catalogue No. 77	£1.99
Adrian's New Catalogue No. 78	£1.99
Adrian's New Catalogue No. 79	£1.99
Adrian's New Catalogue No. 80	£1.99
Adrian's New Catalogue No. 81	£1.99
Adrian's New Catalogue No. 82	£1.99
Adrian's New Catalogue No. 83	£1.99
Adrian's New Catalogue No. 84	£1.99
Adrian's New Catalogue No. 85	£1.99
Adrian's New Catalogue No. 86	£1.99
Adrian's New Catalogue No. 87	£1.99
Adrian's New Catalogue No. 88	£1.99
Adrian's New Catalogue No. 89	£1.99
Adrian's New Catalogue No. 90	£1.99
Adrian's New Catalogue No. 91	£1.99
Adrian's New Catalogue No. 92	£1.99
Adrian's New Catalogue No. 93	£1.99
Adrian's New Catalogue No. 94	£1.99
Adrian's New Catalogue No. 95	£1.99
Adrian's New Catalogue No. 96	£1.99
Adrian's New Catalogue No. 97	£1.99
Adrian's New Catalogue No. 98	£1.99
Adrian's New Catalogue No. 99	£1.99

LEMMY

FROM PAGE 21

AND THEREBY hangs a tale or three, I'll be bound. But Lemmy has children of his own, so how does he think he's done as a father?

"As a father, I've never done anything. Because the first child was adopted at birth. And the second one, I never saw until he was six years old... and he was already dressed in studs and leather and playing guitar by then. I have a picture of him playing at the Reading Festival when he was 11. He walked out with his guitar and a little Marshall amp, plugged in, turned it up, pulled down the microphone stand and said: I'm a star, stand up. And they all did. So it looks like he's going to carry on the grand tradition, the arrogant little bastard."

Ho. Hum.

Lemmy might not be too good a father himself in the Victorian values meaning of the word. But as an enormously larger than life father figure within the world of rock 'n' roll, he has inspired emotions not too far removed from love, and has been widely accepted as one of the great founding fathers of modern rock 'n' roll. While even bands like The Shop Assistants cover Motorhead, there can be no doubt that the whole ethos of the currently burgeoning thrash-speed metal movement has been built upon only a partial understanding of the glory of the 'Overkill' album.

"Don't you listen to a single word against rock 'n' roll/The new religion, the electric church, the only way to go/I don't give a good God damn, my life's been alright/I'm going crazy, out of my mind, every single night/I was born to rock 'n' roll, everything I need/I was born with the hammer down, I was built for speed."

THE OTHER stand-out track on an album of unimpeachable quality is 'Built For Speed', the latest in a long line of Motorhead manifestoes, and perhaps the best. "A million miles, a million girls, a million real good times."

But time, as every cliché follower will know, waits for no one. So has Lemmy given any thought to the future? To what he'll do when he's too old to rock 'n' roll? Of course he hasn't, who do you think he is?

"Eventually I'm going to die, of course. But until I do, I'm just going to keep on doing this. Every day. I don't think about shit like the future. Or the past. This is my life, and I'm doing just exactly what I've always wanted to do."

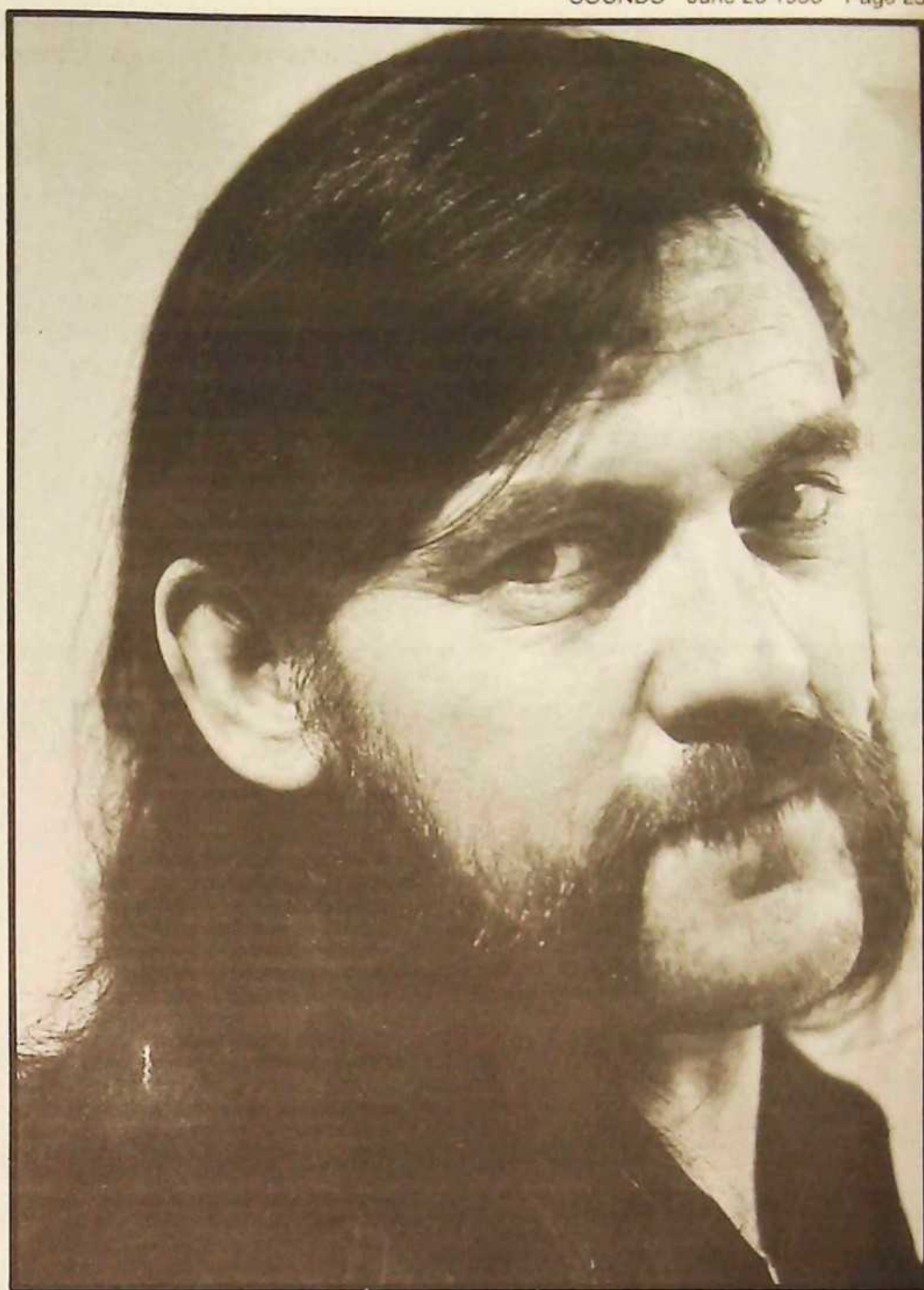
"Now and again it gets tedious, of course, I get a little pissed off. But then I just think of what it was like working at the Hotpoint Components factory at Llandudno Junction and suddenly it all becomes lustrous and fantastic again."

"You just can't figure out why I'm the way I am/I'm a low-life born and bred and I don't give a damn."
(Ain't My Crime)

AND WHETHER you approve or not, it is precisely this devil-may-care, so what? attitude which has made Motorhead so very special. The absolute personification of the speed and thrills of the devil-take-the-hindmost rock 'n' roll lifestyle of legend. Marvellous malign escapism.

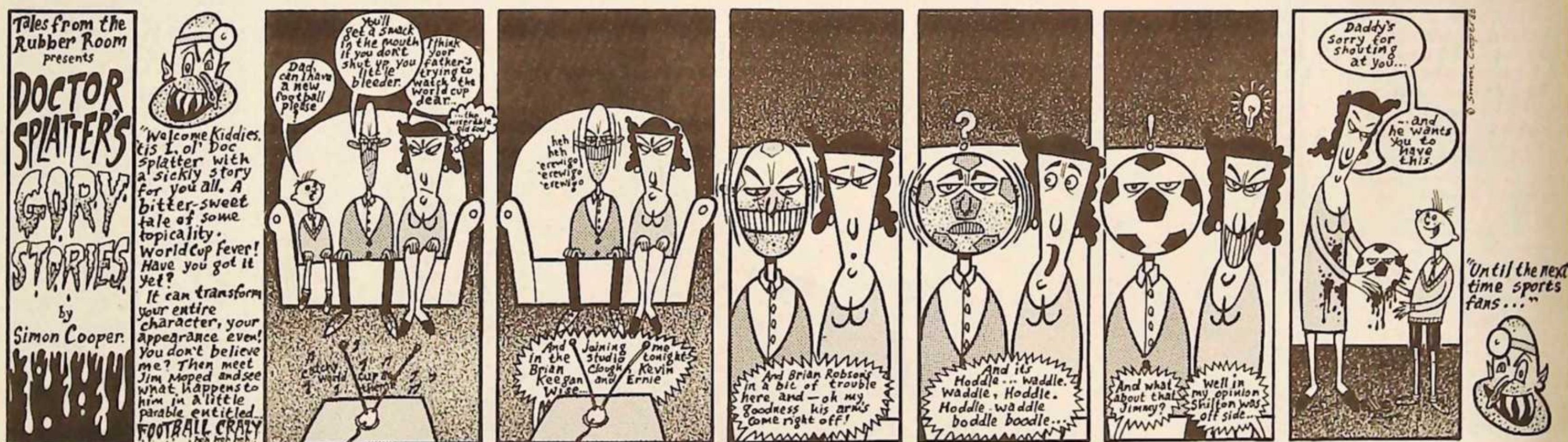
This is why people love Motorhead. This is why I love Motorhead.

Lemmy simply is what he does, and he's going to keep on doing it until he explodes.



LEMMY: the son of a preacher man

C A R T O O N S



L I V E S

MINDLESS FUN



JIM KERR: prone to heroic posturing, and even more heroic lunching, by the looks of it

SIMPLE MINDS/THE CULT/LLOYD COLE & THE COMMOTIONS/BIG AUDIO DYNAMITE/THE BANGLES/THE WATERBOYS/DOCTOR & THE MEDICS/IN TUA NUA
Milton Keynes Bowl

WHAT DID I expect in this giant rock brawl?

One shock, a single maddened surprise, go on, just the one, out of all this shabby disinterest, just one thrill.

A mess of undemanding blotched bodies and jaundiced white rock without claws, sharing the air with foggy rock yups and stoned, blotto terrace Joe Soaps, knuckleheads and softheads all.

I was saying my first hello to open-air rock 'n' roll, at least on this intimidating scale, so I came with a clutch of preconceptions and dim hopes.

Forgive that, but I came to Keynes to hear a last sobbing clout, the last stunned flail. What am I doing at Milton Keynes, how much faith can remain for these well-dressed hangovers, in all these bankrupt hedonists?

I arrive, sharing my apprehension with the mighty Double, frowning at the gathered tribe of sated, exhausted Simple Simons. I

wonder what they want from these two days. Maybe, like me, they hope that, in this fracas of dawdling pop Utopias (all the wallpaper gathered in one ball), the new rock will forget the pageantry and the gaudy fuss, let its bloomers droop, have some, oh, *fun*, just this once.

On Saturday, I watched some dramatic slumps, some slight moonshine, more frills than, *hurl, thrills!* On Sunday, my faith in current pop emerged jumbled but indulged and shockingly convinced.

I emerged from the muddled pool of Keynes believing in the open-air stadium, trustful of the

prettier side of new rock. I came from Keynes euphoric and I'll tell you how.

In *Tua Nua* seemed hell-bent on spongy security, an unhappy start. They could have just been meddling with their hearty Gaelic breeze, chock with levity but rarely bright-eyed. I demanded a nippy start and their folksy doodlings weren't it.

The new Virgin hopefuls tried to prise apart the sulky, septic atmosphere hanging over a sun-drenched Bowl. The weekend was starting out with a nervous crackle, real people started to look like rufescent lobsters, they weren't even listening.

By the end, *Nua* were

wilting and sagging, looking like the ghost of folk stalking the abattoir in search of the phantom of Steeleye Span. *Nua* weren't that bad, but I needed a savage start to all this. This went halfway, and just.

The *Waterboys* inevitably triggered the first corrosive moment, with their sour-hued 'Fisherman's Blues' which found itself wrenched and dedicated to Geldof. How can I say this without sounding just in love?

Saturday and Sunday, here we go, Mike Scott made the most consummate rock imaginable. I had some good adjectives ready for Saturday — intimate, raging,

confrontational, revolutionary, inciting — and then Sunday's transcended even those culminating points. Even the lobsters succumbed. Scott was reactionary in all the right ways.

You want highlights? 'Because The Night' colliding with 'The Pan Within', two words, sandpaper and soul, you heard! Roddy Frame appearing to join Scott in a mashed-up 'Purple Rain', some perfectly playful sacrilege. In short, most of their Saturday and all of their Sunday.

These days, Scott's brilliantly assured, almost dangerously assured, loaded with troubled triumphs. He's patiently worked up to this point and now he's taking glory in the massive, towering scale, the hysteria he can whip up with one single, tumbling bar of 'Whole Of The Moon'.

I went hoarse to 'Maggie's Farm', swayed to the prevailing ambience (?) of 'This Is The Sea', racked by the sheer depth and swagger of the opening 'Medicine Bow'. He, and only he, made this vast span of land look like a single square inch of intimacy.

On Saturday, he stood out, making all else look blatantly undemanding. For Sunday, he was a mix of spectacular event and dramatic disintegration, better than anyone but dovetailing the urgent up of the second day, at least.

The *Bangles* followed and played their typically perplexing game of irreconcilability — drained harmonies more luscious than ever... stomping, raucous, text-book rock. Always an unambitious balance, I think.

"Have a nice day," they muttered on leaving; 'Manic

Monday' turned into an heartening beery singalong. The best one could say of them was well-drilled, those cajoling vocal collisions buried among the rubble. The *Bangles*, mmmm, didn't really matter today.

"Are you going to say something interesting about *The Cult*?" Everyone was frowning at me all of a sudden, anticipating my next move.

"You always use the same words to describe them — loathsome, inarticulate, backward, pug-ugly, dour, the ultimate rockists, useless, reactionary in the wrong ways, on and on and on and on." Well, isn't that enough, I always wonder?

On Saturday, they were all those things but still amused me like hell. Even then, there was Ian's almost holy chest to wonder at. *Sounds* colleague Jane Simon pointed out its brilliance to me and, from there on in, I was hooked. The sloth of sound could only whimper for my attentions after that.

With *The Cult*'s arrival, the sun hung precisely centre-stage, hovering over Astbury like a monstrous halo. The most cosmic moment so far! Surely not just coincidence?

Thereafter, they bludgeoned and numbed their way through a set of studded, screeching ham rock, easily the most effective tremors of the weekend if bluster is all you demand from this arthritic rock beast.

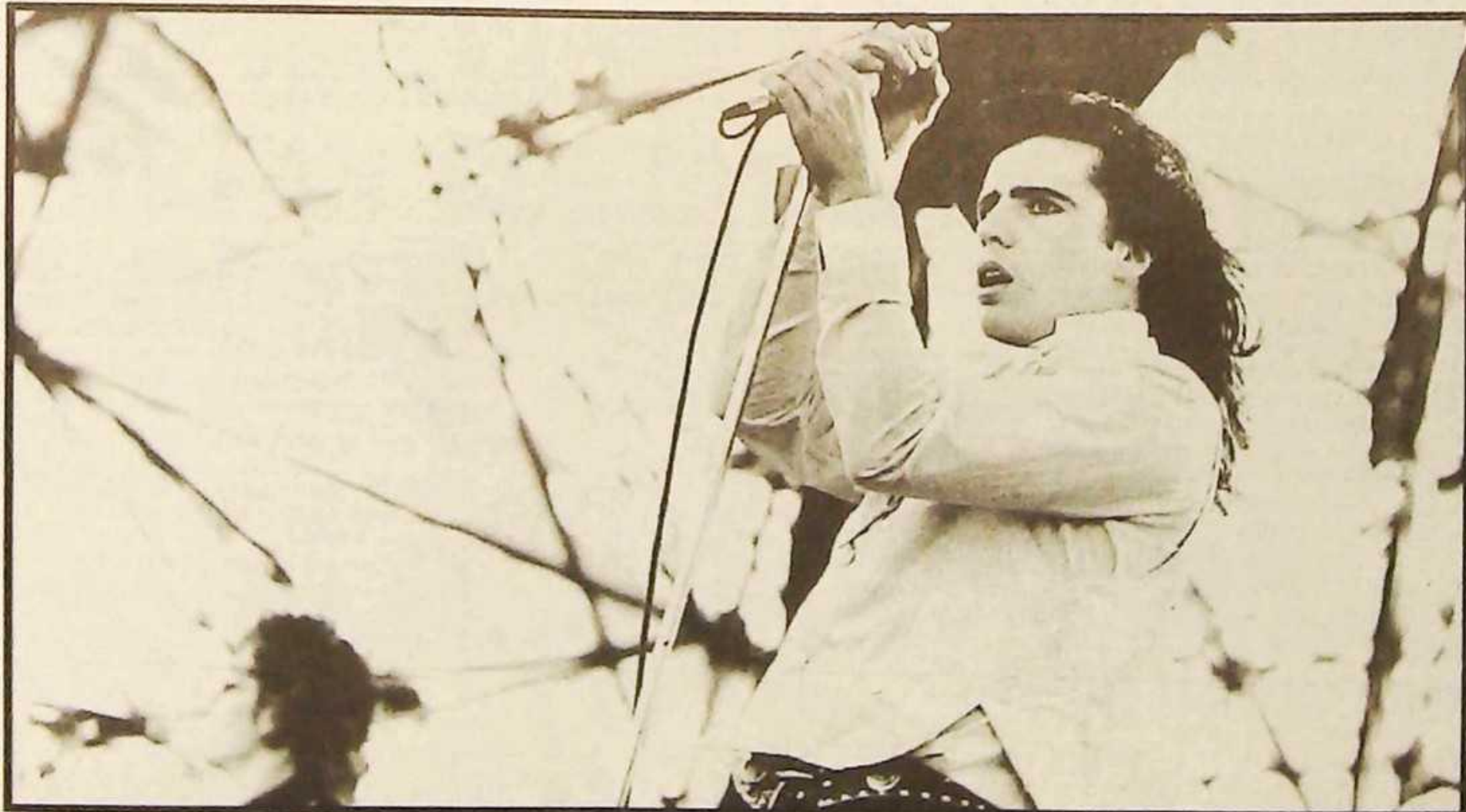
Realistically, you couldn't remain neutral. The lobsters either formed human scaffolding or hurled the inevitable beer-cans stagewards. Astbury's highest moment came partway through 'Big Neon Glitter', where he nonchalantly outstretched his left hand to catch a can in full flight, probably making its way towards a sharp bit on the drummer's skull.

For one thing, *The Cult* weren't frictionless, though subtle as an ice-pick between the eyes they might be. I still haven't found a (new) language to say how deplorable a spectacle they are but, no, neutral they weren't. 'Electric Ocean' and 'Peace Dogs' are two funny new titles, you might want to know this.

Ian's chest? *Phew!*

Simple Minds played. But you know that. I'm not going to pretend that they didn't matter to the teeming droves. But later...

Sunday started sparse and ended chock. Sunday was mostly divine and I changed my mind a lot. Also, I interviewed a man at the beer queue (because that's what everyone does) who explained he had been on line for two whole hours. There were 500 people in front of him. Funny old way to spend a Sunday, I wondered aloud. Gave me such a queer look



IAN ASTBURY: promoting the cult of the chest, apparently

For whom the Bowl tolls . . . As MILTON KEYNES heralds the beginning of another frenzied festival season, JONH WILDE consigns Simple Minds to a Watery grave. Photo splash by STEVE DOUBLE

then.

"Here stands a half-naked asshole," declared the salty Doctor in judgement on himself, starting to stir Sunday into all kinds of great bent shapes. For the initial five minutes, he dodged more plastic beer glasses than you'd believe, then we all paused to topple down the barbed shafts, headfirst, **Doctor And The Medics** mocked and ribbed until the clowning end, loons-a-flapping, undermining everything rotten about the previous day, pure triumph after all those numb workouts, all that downcast countenance.

Medics brought a bedlam of pantomime to Keynes, shocked me, cartooned it up. They were the most subversive act so far because they didn't care. So simple, isn't it?

Their flippant, minced psychedelia looks and sounds ideal stuck in the middle of a field like this. Realistically, they should open every open-air vigil this summer. 'No One Loves You When You've Got No Shoes' raised the wildest hoot of the weekend and rightly so. At last we lightened up, nothing after this could now come on so churlish.

The Doctor made the perfect fool of himself and I came away a shocked fan. They pleased everyone and, for once, it wasn't a banal thing. They tangled themselves in the wheel-spokes of Sunday, just gorgeous.

Big Audio Dynamite met their challenge headlong. Following Sunday's Waterboys, with any justification they always looked unlikely but they crippled any doubts. I've

remained ambivalent to the BAD dilemma, they've seemed so partial up to now. Then Jonesy turned it into a keen party, you'd be callous to have denied them here.

Launching with a curdled, fluffed-up 'Medicine Show', they coaxed us into a rhythmic brawl that never seemed to suspend itself. Cries of 'sell-out' seem to hover around this group, cast from the mouths of jaded, die-hard greenhorns, and they're ludicrously misplaced.

On this showing, Jones and Letts are damning some last traces of the rockism heritage, founding a black-white gush that is far from beige. As the drizzle started, too much fun was erupting to care. Y'know, I thought, I can't be cynical. I even unearthed a long-lost schoolmate, as BAD finished with the definitive 'E=MC²', a heartening blowout to round off. By this time, I was three yards from the stage, feeling remarkably young again. BAD were a vital racket and they made so much sense here.

Feeling embittered a few months back, I took a gawky walk and slammed into **Lloyd Cole's** New York show with considerable aplomb, daring to hack lumps out of his unseen blushes. I was quite wrong. Until this, I'd forgotten how **The Commotions** can recoil so solemnly, how they often make the ripest, most untainted pop rebounds.

At Keynes, they seemed, theoretically, an unlikely second-on-bill promise (too damn shy I anticipated) but Lloyd won me back. Before 'Cut Me Down' ("some people are making their living out of this song!"), I took a deep swallow and got caught up in all the shimmering

delight.

They saw the flight of some more plastic receptacles ("the person who threw that one can come backstage afterwards and we'll, er, talk about it!") but came on bossy and unbothered. Look, Lloyd Cole also belonged here and I'm surprised. They spoke, *get this*, in whispers, 'Are You Ready . . .?' and, I'm far from ashamed, brought a flood of tears . . . when I awoke from my daydream, 'Rattlesnakes' was showing its pearly teeth and the room was spinning. The lump in my throat was going *thrill, flutter, tick, dance*.

Cole's ebbing romance made me want to go back and re-emphasise the word 'backward' in my Cult instalment. Cole was supple and succinct, I was too dizzy to bow and remember titles. Just . . . 'Minor Character' ("Roger McGuinn came to earth by the grace of God and so did his guitar sound. And this is it . . .") in which I was so choked with trepidation, I wouldn't hesitate to call it 'pioneering' in its quake. This was nervous breakdown to three decimal places. Lloyd, whether you care or not, I *meant* to say, Lloyd Cole might be the most addictive, bardic pop we own.

I don't mind gushing y'know, just . . . 'Brand New Friend', so concentrated . . . just . . . 'Perfect Skin', so cerebral and bright and so undulating and twisted and great. I repent, of course; Lloyd Cole And The Commotions were just low-key emphatic and high-profile hesitant, a dazzling melodic push, no drab passion. Amongst the three most remarkable changes of heart I've ever welcomed, if you're concerned.

The muggy summer flush of Saturday gave way to the unhurried drizzle of Sunday. I thought I'd shudder begrudgingly from start to end, but it enveloped me, was no feat of endurance. It was those end bits that held a blind spot for me. Saturday was bright and filled with some fatal casualties, Sunday almost a revelation. The Waterboys' combustion, Medics' comic muse, Jonesy's big BAD posturing, Lloyd's semantic sleight of hand . . . **Simple Minds** were full of rational symmetry and rested comfortably on the rockism heritage, the gale force adulation they magnetise completely mystifying. Here's some words for them - frigid, dead clean, rather riff-fond, surrogate force, blatant phoney awareness, muted, often morose, ersatz emotion, strutting, prone to heroic posturing, hollow, transparent, tiring, detailed, humourless, academic, numbing, spiteless, *worthy* . . . but I wouldn't hold those things against them.

I remain inert to their inarticulate stasis, but this devotion simply bewitches me. Every time Kerr raises a limb, his army is there to sympathise or celebrate, their every musical flourish slavishly lickspittled, quite sycophantic, really.

Simple Minds are a curiously outlandish



THE WATERBOYS' Mike Scott tries to read the lyrics off the inside of his hat

spectacle, inspiring this indolent obsession, both performances shackled to this terrace resilience. When Jim Kerr platitudes, "You're the best audience in the world, I love you," only the most foolish observer would doubt the candour. Mind you, sincerity, even in bucketfuls like this, doesn't make for great rock 'n' roll. Simple Minds are anything but that.

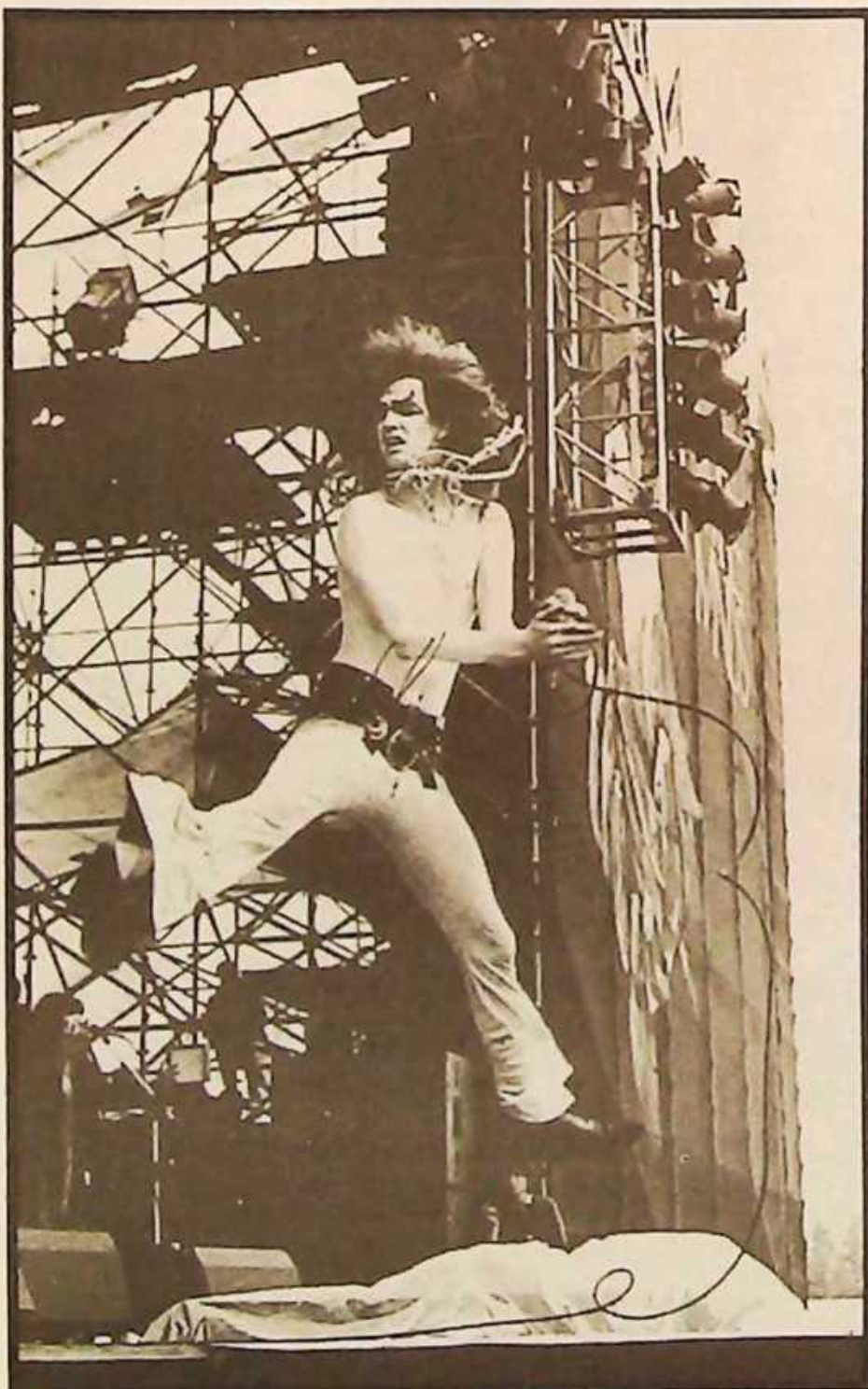
I casually puzzle over the whole of their Saturday night and the first quarter of Sunday, quite tickled by Kerr's histrionics and his

stout, lumpy vocal . . . by Charlie's bombastic guitar shards, by the whole dour display. Their most becoming distinction is this wolfish need to communicate while their most glaring deficiency is a complete lacking in skill to achieve same.

Even their more grating moments are hashed up here; 'Alive And Kicking' transformed into an endless blitz of rock seasick; 'Don't You Forget About Me' - imagine - a grimly contested battle between crowd and band. When the hopeful Kerr announces, "You can all

dance to this," they launch into one 'Promised You A Miracle' so leaden, without a smudge of sexbeat . . . but the huge devoted mass dance anyway, this double-chinned manoeuvre complementing the blindness of rhythm. The Simple Minds menopause hits its peak.

Forgive me for saying, but Simple Minds didn't really matter, there were more caustic forms of nettlerash at work over this weekend. Next year, it's the turn of The Waterboys, exposing the thinning scalp of new rock, the true triumph this time.



DOCTOR CLIVE: thank God they had guy ropes tying him down



BIG AUDIO DYNAMITE'S Mick Jones (right): straight from the horse's mouth?

FUN, FURS'N' FUZZBOXES!

GLASTONBURY CND FESTIVAL
Worthy Farm, Pilton, Somerset

WHAT DOES everyone do all through the night, Jacky?

"Take drugs. There's not a single person making love, they're all too busy taking drugs."

What does your T-shirt say, Hank?

"Pigs can fly, the earth is flat, and nuclear power is safe."

What is that man over there shouting?

"Wake up in strange places in other people's underwear - a quid a bottle."

And what is his nice friend shouting?

"Have your throat slit for 15p! Glaswegian smiles! Here we are!"

What has Brian got to say?

"They don't make flip-flops like they used to."

How would I describe all this if I was clever and just?

"Harmless hedonism, not very active but at least in the name of activism."

WAS THERE LOTS OF FREE LOVE???

"Hard to say for sure. There were 85,000 people and there was a large snake for sale, its skin was glinting in the sunlight. And ashes, and jewellery. And women walking around holding burning branches, and impressionist green and purple trees, and helicopters. Acrobats too, and dogs, police (but only on the fringes), traffic jams, coats, postcards, rainbow crystals, moonscapes, buckets, sunsets over latrines, a hell of a lot of blue, orange, green and red tents, a bus called 'The Festering Kipper', astrological charting, lost children over-nines, lost children under-nines, lost children, punks and hippies and rastas and mods and skinheads and students. . .

"There were crafts and cloths, some men on stilts, tripwires, grape juice, a bookstall proffering Ibsen's *When We Dead Awaken*, raffia rugs, couples with babies ('That's small,' I venture. 'Is it well?'), a girl who used to sparkle but now talks like a bassline from 'Closer', balloons around your ankles, the smell of sick or is it parmesan, jazz, theatre, films, devotion, apathy, naked toddlers calling 'Judy! Where are you?', an apple core or two and a very big pyramid with a light on top."

What does Jo Fuzzbox think Ted Chippington's summary of the event would've been if he was still around to give it?

"Not bad, mate."

What is the proper thing to



FUZZBOX MAGZ: like Prince, she's looking for the ladder... in the wrong place

We've gotta festival and we're gonna use it! CHRIS ROBERTS picks his way through the burning bodies at the GLASTONBURY CND FESTIVAL in search of peace, love and Hedex. JAYNE HOUGHTON has a bummer of a summer

shout when it looks like rain?

"Rain! Hurray!"

And does it rain?

Not so you'd notice.

"Stormy weather," Lloyd Cole mumbles after "every time we get together," and this kind of half-hearted posturing is all-too-indicative of the lustreless performances of most of the Big Name acts who 'grace' Stage One. Nearly all the hope, promise, wit, baiting, challenge and charm springs off Stage Two, off the Quite Big Name acts and Little Name acts for whom an audience is still something (a bloody mass?) to be moved, seduced or infuriated, rather than mollycoddled and humoured.

The Psychedelic Furs, headlining on the Friday night, with their first major UK 'show' for nearly two years, disappoint most neutral parties. Lifting off quaintly with 'Heartbeat', and 'Cowboys', they ease into a professional entertainers' mode, and as the dry ice billows through the Duranesque frock-coats, they embark on a career of stadium rock and stock attitudes. The fan in me ghosts. . .

Richard Butler still holds a cigarette like a god and the Nazi march was a dinky touch, but Lord those aerobics! He keeps doing starjumps. Bouncing about. This is not cool, this does not suggest latent tragedy. The presentation is veering from Alcatraz to Razzmatazz: we used to like it because it was more than rock 'n' roll. Beautiful chaos has become chummy and processed.

This doesn't stop 'President Gas' or 'Pretty In Pink' from displacing my collarbone, and 'Into You Like A Train' is lean and forceful. Some old burning truths, however, have been filed away through management and cowardice, and The Furs seem somehow under glass, slack and complacent. It's a relief when they close with the ever-tumescent 'India'. Six feet away from the group sidestage, I had until this storm of a song felt further distanced than when I used to buy their records and think "Wow, I wish I could be cool like that."

There are hundreds of things people do (outside their tents) at Glastonbury apart from watch pop groups. They trade (there is a medieval ambience about this) and they meet other people from their past and present. Maybe, occasionally, their future. They eat - there is a ready selection of mud-spattered vegetarian delicacies available - and drink drink drink. They be merry. Many seem to be searching for a person called "Acid Two Fifty".

There are marquees featuring actors and actresses, jugglers and juggleresses, films and filmesses. In The Pilton Palais



FURS' Richard Butler realises someone's stolen his binoculars

you can see things like *My Beautiful Laundrette*, *Kiss Of The Spiderwoman*, or *Repo Man*, or even – eventually – televised World Cup football. There is a mini-fairground and a languorous haze with fleeting currents of mayhem. It takes ten years off my age and adds on about nine.

The cross-cultural mélange is whisked and wired. There are multitudinous hippies, yes, but then if our noble Government thought hippies were undesirable it wouldn't've invented **The Cult**. But seeing is believing, and I saw. If you lined up all the slogan T-shirts you'd have the history of popular music, from Louis Armstrong to James Brown to Bob Marley, from Cheap Trick (I) to The Banshees. One hopes that, by next year (I will be absent due to impending death), some of the newer names electrifying the nether regions of the festival will be rumpled across chests.

More positively, there's a range, a variety, without even considering the acoustic and classical stages. (We do actually consider them. The first throws up a dopey reggae band, funnily enough, and the second sends a torch song across the night like blood-red bluebirds of tranquil delirium... ah, but time is of the essence.)

"It's an extraordinary crop that Farmer Michael grows," announces diehard orator **E P Thompson** (the conscience totem?).

Thawing out the wigwam wonders by Saturday lunchtime are **Buddy Curtiss** and **The Grasshoppers**, their lime-green and candy-pink reactionary cabaret perfect

for the occasion. Copyism and swing are their fortes. Bright, brisk, they move me like a broken biro. I skip the 200 yards to where **The Brilliant Corners**, almost-local almost-heroes, are showing what 'lively' really means now. A red and gold guitar with 'Yeah' painted on it and a string of pearls of confused love and not-love songs, from the spirited new single 'Meet Me On Tuesday' to 'Everything I Ever Wanted', which achieves the rare feat of appearing sorry for itself yet still sounding tinglingly attractive.

There's the clean-living awareness of **Latin Quarter**, all schoolteacher ideology and pressed jeans. Nicaragua Libre, right, and Sandinista, right, and haven't we rehearsed meticulously? I can tell at a glance they never swear and are frigid.

Loudon Wainwright III swallows his own voice during tales of dead sharks in the middle of the road. Bit of a fruitcake, conceivably a loser. **John Martyn**, a great bear of frothy aged soul, a sometime saint with whiskers, has the voice for the phase. Gentle, relaxed, playing his natural game today. One of that rare breed who can make a line like "I could never get used to it" seem searingly perceptive. It's tempting to suggest he'd be even more effective without the muddling muso-leanings of his slightly indulgent band.

I send my good friend Cinderella B Crescendo over the badlands to check out some of this 'alternative, indie' music which threatens to infiltrate and pollute our

cosy castles in the air. I commission her to review the Vindaloo vignette. She returns with this report: "Oh, I squealed and I squealed! And then I squealed some more!"

That's rosy, Cindy, but be specific. Were **The Nightingales'** parts greater than the whole? Did you find, perhaps, that every twang counted but didn't quite add up? That folksy jigs and moody surges can lose their flair and dare and wherewithal because Rob Lloyd has a yucky shirt and funny-shaped hair?

"Er..." Well, perhaps you sincerely felt that, although they caught modern life in a wierd/normal way, they didn't so much rock as wriggle?

"I quite liked them actually."

The question is though: how many of **Ted Chippington's** jokes and true stories did you remember so we could impress shapely rubber plants at parties?

"Five or so."

Go on, then.

"Chief, LSD, Cheltenham, I'm addicted, Aye you probably are mate, Champion."

Did he hold his beer bottle like a life support system?

"Oh yes, yes."

And did he say – "I think you should check in to the Heartbreak Hotel, good place to go, have a game of Solitaire or two, eh?"

"Mmm."

Gosh, he's a genius and a titan and an archangel and a midified dynamo and a pre-Raphaelite painter really, isn't he?

"And he can dance."

The beast. Shame about the songs.

"I'm tired, boss. People only have to ask me my name twice and I'm exhausted. Could you review **Fuzzbox** while I paint my nails? Go on, you could do a poem. You'd like to do that, wouldn't you?"

Ooh, I don't know... bit out of practice...

"Try it. See what happens."

So.

Oh Fuzzboxes.

You can all play 76

instruments now.

Well

You haven't got as many

Instruments

As you have

Colours.

What do you think?

"Not one of your best."

I guess you're right Cinders. Look how muddy your golden slippers are!

Yes, I should've mentioned that the audience *peaked*, that barriers were shredded in the stampede for a smile, that their 'Spirit In The Sky' is a thousand times more loopy and adventurous than that other one, that 'Do I Want To?' and 'Rules And Regulations' sounded so hard you had to shake your head and look again, that *flamingos are in this summer*, and this is the future of fun (a big thing) in pop music (a little thing).

When Vicky has to gigglingly say "Can you move back a bit please 'cos people are getting squashed?", Altamont is instantly erased from the history books. 'Hollow Girl' for National Anthem. I think Jo thought it was a dodgy gig, but what I say is: Maggie, don't ever get your teeth fixed. Tra la la.

The next brilliant ray of multi-dimensional sunshine (oh look, I'm having to do this in a hurry, be fair) comes – after a slow start – from **Half**

Man Half Biscuit. Suddenly, it becomes clear why they inspire such *allegiance*... the music is angry, even morbid, while the black comic depth of the words belies the boys' sartorial impotence.

Wonderfully fresh guitar noises occur, and if a group who cry "Jesus Christ, come on down!" and pursue a poetic allusion to Subbuteo – to the demented extent of citing goalkeepers with no arms and disputed penalties – are not serious, I don't know who is. Curiously releasing all the untapped pent-up frustration of arrested adolescent males, HMHB give their army a flag and an arsenal, where previously there was just embarrassment and hiding-of-things-under-the-bed. They appreciate and employ realistic imagery and surreal delivery.

They should learn to divorce Una Stubbs from Wendy Craig. Otherwise – 1-2-3-4 **John The Baptist** knows the score" – I was converted. Crumbs. "God gave us life," they growl, threatening to become the ideal festival band of the rest of the '80s.

Back at mega-stage, **Lloyd Cole** is being clear and precise and smug... that *uncomprehending* line about Norman Mailer still mars his credentials to be anything more than a good looker. His Levis ad sensitivity is tolerable tonight, when he's not too pushy and when 'Forest Fire' is self-controlled and stellar.

I am informed by Jack O'Barron, who knows about these things, that **Black Uhuru** are lacking Sly and Robbie and that The Wailers are not exactly the original Wailers. They all sound the same to me anyway, he commented objectively.

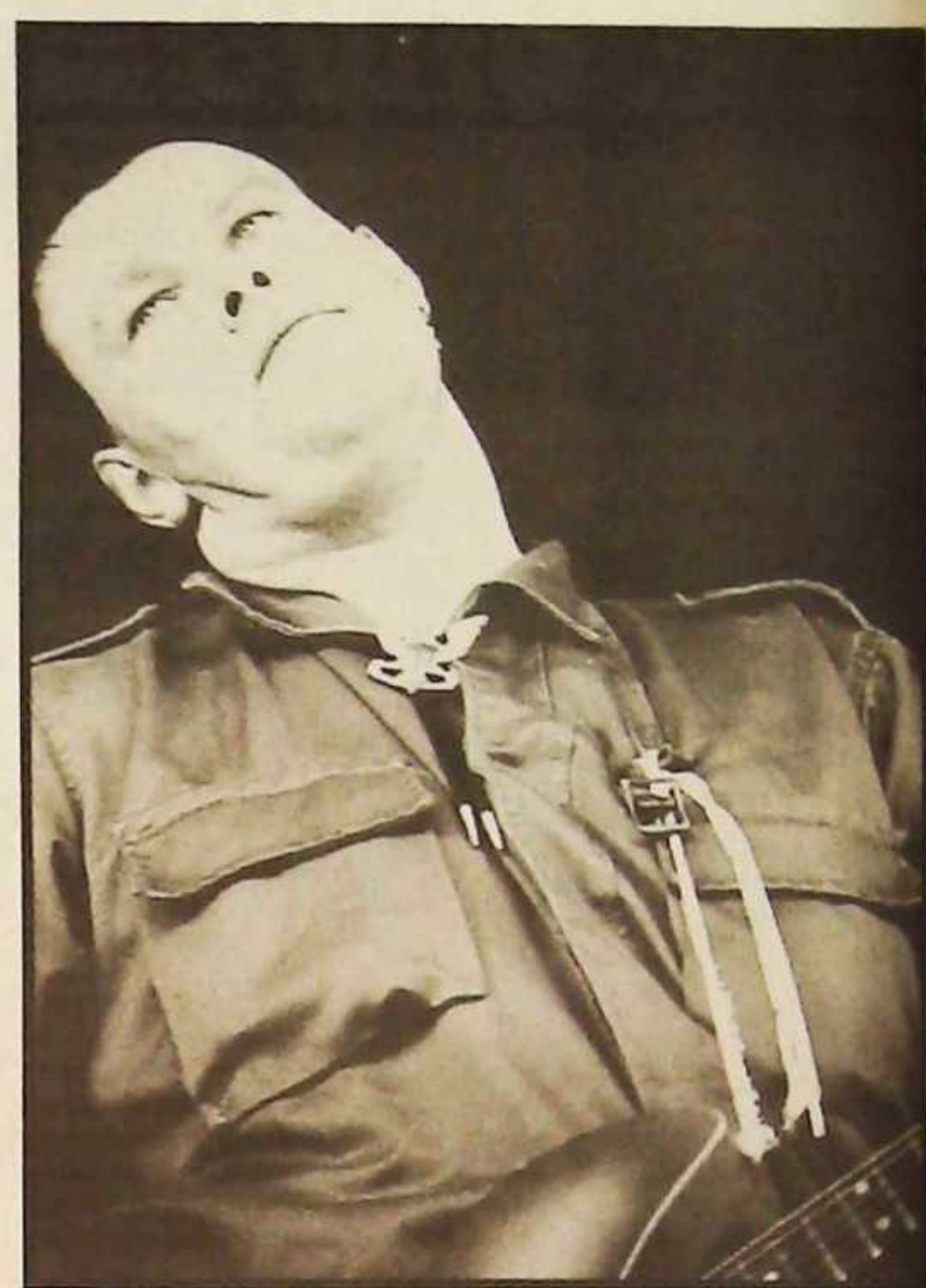
Around now someone shouts: "Come and see the man with two dicks, he's in this tent." I decline. What you can see of the ground is littered with... um... litter. I try to work out why Smiley faces have changed so much since I was a lad, then realise I am looking at an I Ching yin and yang thingy.

The Dream Syndicate – oh, hello America – commence like drills, blunder into spills. Raw-ish on sweet chords and hooks, dress sense poor to mediocre, they're alternately sneery and plodding. They're the only act of the whole weekend, apart from **Robert Cray**, to plug their record releases verbally. There's one blast of fall-to-your-knees aural sandpaper, after that it's more dishwater and daisies than wine and roses. Rockpile for Dr Hook fans.

"Robert Smith looks far too sheepish and sulky to entertain all that many people," is one interesting comment that reaches me.

The Cure's set is their well-trodden *fait accompli* of recent months. Standing on a beach and sobbing out 'the hits', even if it means 6,427 encores. So many cats and cupboards and fingerclinks. Close indeed, and cute and coy, and if popular bands must only perform shows that have all the intimacy of a cashpoint machine, then at least let them do it with *gallons of white light in blackness*.

As here, Smith and his *backing band* (let's face it) nobly attempt. 'One Hundred Years' is the only song in the world that lasts as long as its title without ever falling below the 'admirably magical' level. Later, in a corridor, I see a painting called 'Rustic Courtship'.



A NIGHTINGALE contemplates having parts greater than his whole

First thing Sunday, my head hurts. Second thing Sunday, I summon Cinderella and send her to explore Wells Cathedral, as it's "the first true English Gothic Cathedral", and thus highly relevant. "I liked it," she observes. "Now let's get back to the loud music and funny people."

Off we roar and just in time to catch the horrendous **Housemartins** being tediously zany and **Terry And Gerry** being zanily tedious. Another major research tour of the site is called for. A fair few naked children abound, or at least they'd abound if there were more than a fair few of them. I meet two dogs wrestling and try to come up with a common denominator for all these people. Well, they're nearly all below 40.

The vast majority are affably friendly, very *laissez faire*. Are they gathered here to make a better world for their children?? Yes is the surprise answer, because if they are happier thanks to a wild weekend in the Somerset countryside then their children will reap the benefit of that release.

But not because this affair is any manifestation of resistance.

This is something the prophet, seer, sane and tall man **Robyn Hitchcock** observes during a marvellous acapella interlude... "attempts to become your own love object... even Marilyn Monroe was a man but this tends to be overlooked".

Hitchcock is a thoroughly deserving crowd-pleasing success, his stories

obsessional and his hands slippery mobiles. There's such a well of tenderness beneath the absurdity: "I'm a snow-covered mountain in an empty room for you/ I'm a house that burns down every night for you." Spiritually – yes, I said spiritually – his sharp set is the climax of the weekend's music. Everyone present notices this. He exits with a ferocious 'Tell Me About Your Drugs'.

Christy Moore's philosophical and pungent folk bristles across the air, then Robert Cray delivers the usual crisp blues. He is never quite painful enough. He can sing the word "wine" like a weeping waterfall, he's as pretty as Carl Lewis or a young Clay, and his face contorts and creases, but somehow – I get the feeling I've said this before – you sense the man is too proficient to be vulnerable. His simplest songs convey difficulty most fluidly. Sleek as you like, his wave goodbye is the *baddest* of the day.

Big Very Famous Pop Superstars **Simply Red** are disgraceful. They go down very well, everybody loves them, but you and I know they're a contrived sham. Mick Hucknall's grotty Roger Chapman impressions over desensitised Americana gloss. Clutching a bottle of Perrier, he croaks, "There's no business like show business". He should know.

If you can imagine a more trite, vapid song than 'Imagine' itself, then it's their closing number. Something about Heaven being a place where just you and he do

CONTINUES PAGE 30



MICK HUCKNALL graphically demonstrates art of being Simply Red (or any other colour)



SUGGS: not lying back, but definitely thinking of England

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 26 & Fri 27 June (Adm £3.50)
Glam Rock
THE BABYSITTERS
+ Pretty Girls + Martin Ball (26th)
+ Support and Nick Henbrey (27th)

Sat 28 June (Adm £3.00)
Pop Rock
PRIDE OF PASSION
Plus Life Support + Monty Zero

Sun 29 June (Adm £3.00)
A Night Of Credible Pop
CHRIS FORD
+ World Cup Special + Martin Ball

Mon 30 June (Adm £3.00)
Contemporary Rock
THE FLAMING MUSSOLINIS
Plus Support and Monty Zero

Tues 1 July (Adm £3.00)
Best Boogie Band In Town
RED BEARDS FROM TEXAS
Plus Support + Nick Henbrey

Wed 2 July (Adm £3.00)
Rock Night
STRANGWAYS
Plus Support and Monty Zero

Thurs 3 July (Adm £3.00)
Pop Rock
WELL, WELL, WELL
+ Blood Brothers + Martin Ball

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

ELECTRIC BALLROOM
184 Camden High Street

THE THREE JOHNS
THURS 3rd JULY

THE POISON GIRLS
+ BLYTH POWER +
THE JANITORS - BOMB PARTY

£4 7pm

THE ELECTRIC BALLROOM 184 Camden High Street
CASH PRIZES IN MUSIC TRADING RECORDS / ROCK ON RECORDS / STANGREEN 734 8932
CASH PRIZES IN MUSIC TRADING RECORDS / ROCK ON RECORDS / STANGREEN 734 8932

ELECTRIC BALLROOM
184 Camden High Street

THURS 10TH JULY

**RED LORRY
YELLOW LORRY**
GHOST DANCE
the Battfish Boys / Salvation

Tickets £4 Drs 7.30pm

THE ELECTRIC BALLROOM 184 Camden High Street
CASH PRIZES IN MUSIC TRADING RECORDS / ROCK ON RECORDS / STANGREEN 734 8932
CASH PRIZES IN MUSIC TRADING RECORDS / ROCK ON RECORDS / STANGREEN 734 8932

THE TRIFFIDS
FURNITURE
The APPARTMENTS
Fri. 4th July

DRS. 7.30 PM

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
CAGE (Gear Market, Kings Rd) / L.T.D. 430 3371 / PREMIER 240 0771
ROUGH TRADE RECORDS / KITH PROWSE 741 8999
STANGREEN 734 8932

the CRYPT
HASTINGS
WEDNESDAY JULY 2ND

the Red are on Lost Moment Records
Distributed by Backs / The Cartel

**TO ADVERTISE
CALL
ANDRINA**
01
387
6611

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

Fri 27th June - Adm £1.00
CARTOON

Sat 28th June - Adm £1.00
before 8.30 - £2 after
JACKIE LYNTON BAND

Sun 29th June - Adm £1.00
RADIO RADIO

7-12 Fri-Sats * 7-11.30 Suns

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

Tuesday 24th June
THE MISSION + THE BATFISH BOYS £4.00

Thursday 26th June
IN TO A CIRCLE + Support £3.00

Wednesday 2nd July
WE'VE GOT A FUZZBOX & WE'RE GONNA USE IT
+ THE NIGHTINGALES + TED CHIPPINGTON £4.00

Thursday 3rd July
BUDDY CURTRESS & GRASSHOPPERS
+ THE PANIK BROTHERS £3.00 advance, £3.50 on door

Coming soon...
• TWENTY FLIGHT ROCKERS • SYLVAIN SYLVAIN •
• THE LEATHERMEN • BLYTH POWER • SHOP ASSISTANTS •

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

Please Note Sundays Are From 7-11pm

INXS
Plus Special Guests

ROYAL ALBERT HALL
TUESDAY 24th JUNE 7.30 p.m.
Tickets £6.00 £5.00 Available from B/O Tel. 01 589 8212

TOWN and COUNTRY CLUB
THURSDAY 10th JULY 8.00 p.m.
Tickets £6.00 (inc VAT)

Tickets for both concerts are also available from Keith Prowse (Credit Cards 01-741 8989), Premier, LTB, Stargreen, Albemarle, and The Drifters Club, Bayswater and Hunters Lodge Hotel, Earis Court

The SOUND ASYLUM in conjunction with UNDERGROUND PROMOTIONS

Monday July 7th
THE CHURCH
THE ALBUM HEYDAY OUT NOW ON EMU

TWENTY FLIGHT ROCKERS
THE ESCAPE CLUB

£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
CAGE (Gear Market, Kings Rd) / L.T.D. 430 3371 / PREMIER 240 0771
ROUGH TRADE RECORDS / KITH PROWSE 741 8999
STANGREEN 734 8932

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

Thursday 26th June
NEVADA FOXX
+ Armistice

Wednesday 2nd July
Paul Di Anno's BATTLEZONE
+ Shute

+ Alices Restaurant Roadshow
nearest tube Shepherds Bush (Central Line) Admission £2 on door
Open 8pm-11pm

THE GREAT HALL SHOW
THE DUNNITT COLUMN AND MARGI CLARK
SING CHAOS IN CANCERLAND
STAGING BY JAMIE REID AND ROB GRAY
MANCHESTER TOWN HALL
MONDAY JULY 14TH

ALAN MEETS REYMOUR AT THE FACTORY
THE BOGIES AND JAMES
PVS / RUSSELL CLUB HULME
TUESDAY JULY 15TH

STOMPIN' AT THE RITZ
THE JAZZ DEFECTORS / KALMA AND
THE TOMMY CHASE QUARTET
CELEBRITY DJ HOT BOB COLIN CURTIS
THE RITZ BALLROOM
WHITWORTH STREET
WEDNESDAY JULY 16TH

BACK IN THE GELLAR
EASTERNHOUSE, HAPPY MONDAYS
AND THE WEEDS
RAFFERS
THURSDAY JULY 17TH

EACH NIGHT - £3

MORE LABELS THAN ONE
THE RAILWAY CHILDREN, DISTANT COUSINS
THE BOARDWALK
FRIDAY JULY 18TH
£1.50

LATER THAT NIGHT
THE FACTORY
THE GALLERY
FRIDAY JULY 18TH
£2

Festival of the tenth summer

HARTLEPOOL DOCK ROCK 86 with a lotta help from **RADIO TEES**

Friday 4th July Doors open 2.00 p.m.

**MADNESS
BLACK UHURU
THE WAILERS
DR. & THE MEDICS
+ LOCAL SUPPORT**

Saturday 5th July Doors open 12.00 noon

**LINDISFARNE
DR. FEELGOOD
MIKE ELLIOTT
GONE TO EARTH
+ LOCAL SUPPORT
+ FRINGE ARENA EVENTS**

Sunday 6th July Doors open 12.00 noon

GIL SCOTT HERON STEELEYE SPAN PENTANGLE
HAMPION JACK DUPREE BLUES REUNION VIN GARBUTT GONE TO EARTH
+ LOCAL SUPPORT AND FRINGE EVENTS

SPECIAL ATTRACTIONS:
• Mega-Laser display by Laserfx
• Laser video projection

TICKET PRICES:
Family Pass (2 Adults, 2 Children)
Three-day £24.00 advance only
Single day £12.00 advance £14.00 door

Adult Pass
Three-day £12.00 advance only
Child Pass
Three-day £6.00 advance only

Adult Day tickets
£5.00 advance £6.00 door

Child Day tickets
£2.50 advance £3.00 door

* Group discounts available *
Phone 0429 266522 ext 228 for details.

Ticket Information
Tickets can be purchased by post or in person from
DOCKROCK, Civic Centre, Hartlepool, TS24 8AY. Cheques
made out to Hartlepool Borough Council. Please enclose a
completed booking form and allow 21 days for delivery.

Tickets also available from:
HARTLEPOOL Other Record Shop
MIDDLEBROUGH Newhouse Music
PETERLEE Sports and Record Shop
SUNDERLAND Spinning Disc
DURHAM Virgin Records
DARLINGTON Williams Music
SCARBROUGH Gough and Davy
HULL Gough and Davy
BRIDGLINGTON Holiday Travel
HOLMFIRTH Bankhouse Travel
HUDDERSFIELD Woods Music
HALIFAX Bradleys Records
WAKEFIELD JAT Records
PONTFRACT JAT Records
BARNESLEY Michaels Records
DONCASTER Furs Records
NEWCASTLE City Hall Box Office

TELEPHONE HOTLINE FOR TICKET INFORMATION
OUTSIDE THESE AREAS: 0429 266522

COACH TRIP CO-ORDINATORS
Selby Travel, 418 Ings Road, Sutton, Hull: 0482 227434
Bankhouse Music, Victoria Square, Holmfirth
Huddersfield: 0484 682255/6/7

The Royal Standard 1 BLACKHORSE LANE
WALTHAMSTOW E11 01-527 1166

WED 24th JUNE 9pm
R&B Night
INDIE NIGHT

THUR 25th JUNE 9pm
ROCK NIGHT
THE SATURDAY ALTERNATIVE

FRI 26th JUNE 9pm
ALTERNATIVE CABARET
MIS BANO COMPETITION

SAT 27th JUNE 9pm
NEW BAND NIGHT

JUICE ON THE LOOSE £2.50 CONCS

1000 VIOLINS DREAMS OF DROWNING £2.50 CONCS

ELECTED SUPPORT £2.50 CONCS

PLEASE YERSELF GARY HOWARD + FLOYD £2.50 CONCS

MORRIS MINOR & THE MAJORS PIERRE HOLLINS + JAMES MACABRE COMPERE - LEE COHNES £2.50 CONCS

THE RING + SOME OTHER DAY CATFISH FREE

INNOCENSE and BACK TO JORDAN £1.50 CONCS

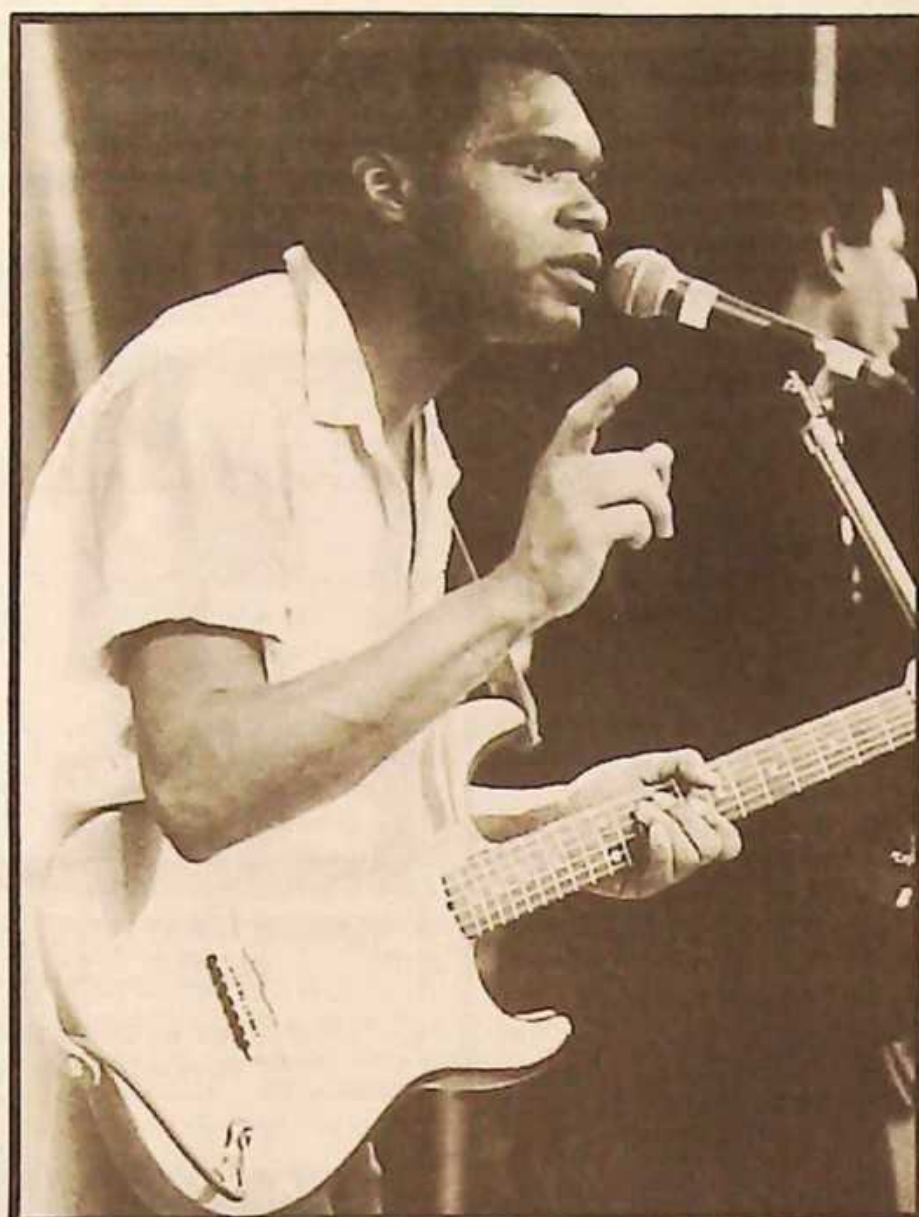
OPEN 8 TIL 12. NO ENTRY AFTER 11. ONLY BLACKHORSE RD TUBE & BR
BUSES. 94, 123, 158, 220. HOT & COLD FOOD AVAILABLE

GENE LOVES JEZEBEL
LIVE AT MIDNIGHT THURSDAY 3RD JULY
DOORS OPEN 9PM 1A CAMDEN HIGH ST NW1. MANAGEMENT RESERVE. ADMISSION, RIGHTS OVER 18'S

THE SCREAMING BLUE MESSIAHS
THURS 10TH JULY
ON STAGE AT MIDNIGHT. DOORS OPEN 9PM
THE CAMDEN PALACE 1A CAMDEN HIGH STREET, NW1
MANAGEMENT RESERVE THE RIGHT TO REFUSE ADMISSION
MINIMUM AGE EIGHTEEN
ADMISSION £4.00

COCK ROBIN PLUS LOVE PARADE
LIVE ON STAGE AT MIDNIGHT FROM THE U.S.A.
THURS 26TH JUNE
DOORS OPEN 9PM ADMISSION £4 THE CAMDEN PALACE 1A CAMDEN HIGH ST NW1
OVER 18'S ONLY. MANAGEMENT RESERVE THE RIGHT TO REFUSE ADMISSION

20



ROBERT CRAY: "My new record's on sale over there"

FROM PAGE 27

nothing all day. Save us Satan! The new Joe Cocker is very unglamorous, hopelessly dislocated from the pulsebeat of beauty, lust and death. And very popular. You fools.

Billy Bragg does Billy Bragg in shorts with conviction, then *The Mighty Lemon Drops* reveal their just-above-mediocrity. A voice flatter

than a coffee table says very little over straightforward pop-rock. The singer hasn't the charisma he thinks he has but they're all looking fine in black and white and thin legs. Their encore is *The Teardrop Explodes* 'When I Dream'. Ah, so that's what the next big thing is doing. I see.

The sun beats a swansong as the flock begins to drift away. Tents are lowered,

Thermoses wiped lovingly. Champagne has arrived. There are 'last day sale' prices on many illicit things. In a toilet backstage, Suggs is telling somebody it's alright because he's had a few days for it to sink in that he'll be missing the England match when onstage.

He does, however, announce the latest score in between every other song,

these songs being 'Baggy Trousers', 'Grey Day' et al, in checked suits and white socks. When they're poised they're crafty, but Madness are falling prey to some clinical soloing and water-treading. At times they're no more than a jukebox (which suits everyone just fine). The only bits that delighted me were a) when Suggs said "I think we've just got time for one more" after the first song, b) 'It Must Be Love' and c) Suggs saying, for reasons best known to himself: "Balloons are attracted to electricity like fruit flies to a banana."

Madness never seem willing to warble, or wail, or to examine interiors. I think I'd feel guilty smoking a cigarette in their front room. They have too few nuances. Just time to catch *The Woodentops* nervously scurrying through a set of benign bewilderment.

"England might have to readjust: the little man's trickery is causing them problems," crackles a radio. Many are crowding round portable TV sets but many more than this would be hard-pressed to tell you what shape a football is.

Level 42 and Gil Scott-Heron are closing proceedings but, due to the demanding nature of my job and my ideal of professionalism, I have to buy Cinderella a plastic bottle of lager (85p) so that she'll turn into a pumpkin and we can go go go get a wash somewhere.

This necessarily hasty overview by a fatigued messenger in no way does justice to the myriad aspects of a public festival which, I soon learnt, has its own traditions, moral codes, unwritten laws, time scales, and comatose bodies. It takes all sorts, and in most cases gives them

themselves back. Only with dirtier hair and fingernails. Neurasthenic idlers to a man/woman/child/dog/snake, like Nero fiddling, their retort to the gnawing horrors of everyday life is to throw a huge party in a field.

You find true style in the most unlikely places.



THE END!

MORE ADS ON PAGES 28 & 29

UK SUBS
WOOLWICH POLY
ANTI-APARTHEID
BENEFIT £2.50
LATE BAR/FOOD
Plus Supports/Disco
SATURDAY JUNE 28th
DOORS 6.30

BURBERRIES
220 BROAD ST BIRMINGHAM
021-643 1916/1500
Zodiac mindwarp
July 1st 7.30 £2.50
PIG BROS
+ renegades
July 8th 7.30 £2

Outlaw Present

Sandie Shaw

Town and Country Club
Monday 30th June 7.30

tickets £5 from box office 267 3334
Premier 240 0771, LTB 439 3371
Stargreen 437 5282
Keith Prowse 741 8989
Rough Trade and The Cage



guests

CIRCUS CIRCUS CIRCUS
The Beloved

THE 100 CLUB
100 OXFORD STREET, W.1.

Thursday 26th June
THE PRISONERS
+ MAGIC ROUNDOUB

Tuesday 1st July
FLAG OF CONVENIENCE
+ AUTOMATIC DLAMINI

Thursday 3rd July
STEVE MARRIOTT'S PACKET OF THREE

Tuesday 8th July
BLUE IN HEAVEN
+ SPECIAL GUESTS

Thursday 10th July
AUSGANG
+ SPECIAL GUESTS

Under St Pauls Church
Deptford, SE8
THE GRASP
Psychedelic Nites
EVERY FRIDAY
Friday 27th June
DORIAN GRAY
+ PURPLE WORM
Friday 4th July
DEREK NIMMO
BLUES BAND
+ VOODOO CHILD
• Punk Every Monday •

WOMAD Festival 1986

KENN MOOR, CLEVEDON, NEAR BRISTOL
JULY 18th • 19th • 20th

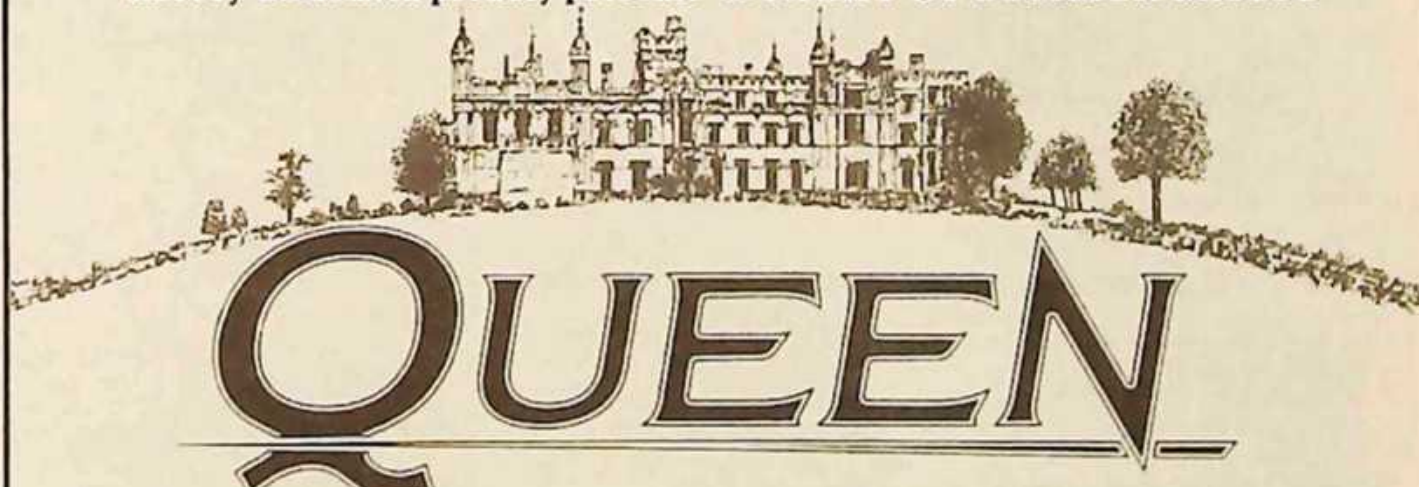
► **FRIDAY, GIL SCOTT-HERON, USA • MISTY IN ROOTS, England • SONNY OKOSUN, Nigeria • CHAKI, England • THE GAMBIA NATIONAL TROUPE, DAN DEL SANTO AND THE PROFESSORS OF PLEASURE, USA • LIU VAN KHEM, Vietnam • 23 SKIDOO, England • KRISHNAMURTI SRIDHAR, India • EUROPA KLADO, Hungary • 1 MUSTAPHAS 3, From the Balkans to your hearts • BLURT, England • KALIMA, England • THE COOKIE CREW • PAUL JAMES AND NIGEL EATON FROM BLOWZABELLA • THE HIGH 5 • THE SHENNANS • THE POET MILTON • GAMBELAN WORKSHOP TENT**

► **SATURDAY, SIOUXSIE THE BANSHEES, England • THE GUO BROTHERS, China • IVOR CUTLER, Scotland • THE HOUSEMARTINS, England • CALICHE, Chile • SELDA, Turkey • ANNETTE PEACOCK, USA • JAMES, England • YOUSOUF N'DOUR ET LES SUPER ETOILES DE DAKAR, Senegal • THE SHOP ASSISTANTS, Scotland • THE GAMBIA NATIONAL TROUPE, The Gambia • TRADITIONAL MUSICIANS FROM RAJASTHAN, India • NATIONAL DANCE ENSEMBLE OF SRI LANKA • PLUS SPECIAL GUEST TO BE ANNOUNCED • THE BLUE AEROPLANES • SQUEEKY • ADINKRA DANCE COMPANY • WORKSHOPS IN AFRICAN MUSIC AND DANCE**

► **SUNDAY, ASWAD, England • FLACO JIMENEZ AND THE SAN ANTONIO TEX-MEX BAND, USA • THE GOLDEN PALOMINOS: FEATURING ANTON FIER, BILL LASWELL, CARLA BLEY, JACK BRUCE, BERNIE WORRAL, USA • THE SKIFFLE BUNCH, Trinidad • SUPER DIAMOND DE DAKAR, Senegal • CARRIACOU BIG DRUM, Grenada • THE JAZZ WARRIORS FEATURING COURTNEY PINE, England • KINTONE, South Africa • PETITE SAVANNE, Dominica • THE BHUNDU BOYS, Zimbabwe • THE DAINTIES, England • SUPER COMBO, Sierra Leone • MUSIC OF THE GARIFUNA PEOPLES, Belize • THE PAINTED WORD, Scotland • VERMONTION PLAGE, France • WARA WATA, Bolivia • THE RHYTHM SISTERS • MAKASSARS • HUMBO JUMBO • WORKSHOPS IN CARIBBEAN RHYTHM AND GRANDE FINALE FESTIVAL PROCESSION.**

TICKETS: WEEKEND - £17 • FRIDAY ONLY - £5 • SATURDAY ONLY - £5
• SUNDAY ONLY - £5 Children under twelve accompanied by parent - free
TICKETS AVAILABLE BY POST FROM WOMAD FESTIVALS LTD.,
P.O. BOX 391 (A), Bristol BS9 7YE. Cheques/Postal Orders payable to: WOMAD FESTIVALS LTD.
Orders must be accompanied by S.A.S.
Organized with the assistance of the Arts Council, and for further details apply by arrangement with the Organizing Committee, 100, Lambeth Road, London SE1 8JH.

Harvey Goldsmith proudly presents 'A NIGHT OF SUMMER MAGIC'



QUEEN

plus special guest stars

Status Quo and **BIG COUNTRY**

KNEBWORTH PARK
STEVENAGE HERTS

SATURDAY 9th AUGUST

Gates open 12 noon - Show finishes 10.30 pm

Strictly no camping. Nearest BR station Stevenage. Ample car parking space available.

CREDIT CARD HOTLINE 01.748 1414

subject to booking fee

Tickets £14.50 (+ booking fee) in advance, £16.00 on the day
from London - Keith Prowse Shops, Albermarle - 01.580 3141, Stargreen - 01.734 8932,
Premier Box Office - 01.240 0771, Wembley Arena Box Office - 01.902 1234,
London Theatre Bookings - 01.439 3371, Ticket Master - 01.379 6433.

OXFORD APOLLO - 0845 244544
BRIGHTON CENTRE - 0273 202881
BIRMINGHAM ODEON - 021.643 6101
CYCLOPS SOUNDS B HAM - 021.643 2196
IPSWICH GAUMONT - 0473 33441
LIVERPOOL ROYAL COURT - 051.709 4321
NORWICH THEATRE ROYAL - 0603 628205
NOTTINGHAM CENTRE - 0602 472318
MANCHESTER PICCADILLY RECORDS - 061 236 2555
WAY AHEAD NOTTS & DERBY - 0402 414212
MIKE LLOYD N' CASTLE U. LYME - 0782 625331
MANCHESTER APOLLO - 061 273 3775
DONCASTER GAUMONT - 0302 62523
EDINBURGH PLAYHOUSE - 031 537 2590
PRESTON GUILDHALL - 0772 58858
HULL HMV - 0482 326160
NEWCASTLE CITY HALL - 091 261 2606
BRISTOL VIRGIN - 0272 390499
DURHAM VIRGIN - 0345 65850
GLASGOW VIRGIN - 041 221 0103
LEEDS HMV - 0532 435598
MILTON KEYNES VIRGIN - 0908 660404/5
SOUTHAMPTON VIRGIN - 0703 34961
SUNDERLAND VIRGIN - 0783 44034
YORK VIRGIN - 0904 642544
KEITH PROWSE OUTLETS - 01.741 8989
CARDIFF HMV SHOP - 0222 37147
GLoucester HMV SHOP - 0452 33131
LUTON HMV SHOP - 0582 35290
PORTSMOUTH VIRGIN - 0705 832398

New Queen Album 'A KIND OF MAGIC!' out NOW

NIGHTSHIFT

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

Chakk, Pete Shelley, The Weather Prophets and Phranc are just some of the folk appearing at Coventry's Warwick University this Wednesday, while **A Certain Ratio** are at Blackburn (Thursday) and **Bath** (Saturday).

Misty In Roots play the capital (Friday) as do **The Cult** (Saturday) and **The Blow Monkeys** (Tuesday). **Reggae Sunsplash** takes place at Wembley Arena (Saturday, Sunday) and if all else fails you can always sweat it out with the masses and **Marillion** at **Milton Keynes** or **Wham!** at Wembley stadium (both Saturday)...

WEDNESDAY 25

BIRMINGHAM Edwards No 8 Subtonics/Sons Of Shane
BIRMINGHAM Mermaid (021-772 0217) **Blow By Bronson**
BRENTFORD High Street Red Lion (01-571 6878) **Living Daylights**
BRIGHTON Polytechnic Garden Party (881286) **The Bridge**
BRIGHTON Zap Club **World Domination Enterprises** (OXFAM 'Bread Not Bombs' Benefit)
CHELtenham Town Hall (523690) **Pendragon**
CHISLETT Youth Centre **New Emotion**
COVENTRY Belgrade Studio (56431) **Oscar Kokoschka/October Strauss**
COVENTRY Warwick University (417220) **The Cave/Guana Batz/The Larks/The Housemartins/Ronnie Scott Quintet/The Outskirts/The Potato Five/Love And Money/Circus Circus Circus/Pete Shelly/Chakk/Sandie Shaw/The Godfathers/The Weather Prophets/The Shop Assistants/Phranc/John Hegley/Skint Video/The Glory Boys**
CROYDON London Road Cartoon (01-688 4500) **A Bigger Splash**
DARTFORD Orchard Theatre (343333) **Harvey And The Wallbangers**
DERBY Sinfon Fighting Cocks **Just Blue**
DUNSTABLE High Street Wheatsheaf (62571) **Pride Of Passion**
FOLKESTONE Toffs **The Happy Ever After/Ordered Lives**
LEEDS Adam And Eves (456724) **Warfare/Extreme Noise Terror/Ardcore**
LEEDS Armley Upstairs Downstairs **Ninety Second Dance**
LEEDS University (439071) **Alien Sex Fiend/The Prowlers/Jellyfish Kiss**
LEICESTER Princess Charlotte (553956) **Wilko Johnson**
LIVERPOOL Brownlow Hill Crackers (051-708 8815) **Roy Harper**
LONDON Brixton Frigate (01-326 5100) **Team Ten**
LONDON Camden Dublin Castle (01-485 1773) **The Boogie Brothers Blues Band**
LONDON Camden Lock Dingwalls (01-267 4967) **Hugh Masekela/Kalahari**
LONDON Covent Garden Rock Garden (01-240 3961) **Say Yes/The Chosen Few**
LONDON Deptford Albany Empire (01-691 3333) **Dennis Bovell And The Dub Band/Desmond Dekker**
LONDON Finsbury Park George Robey (01-263 4581) **Overnite Angels**
LONDON Fulham High Street Kings Head (01-736 1413) **The Piranhas**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Screaming Marionettes/Legacy Of Lies**
LONDON Hackney Amhurst Road Club Mankind Kerouacs (01-986 3378) **Purple Things/The Clockwork Orange**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **The Sirens/Camarillo Brillo**
LONDON Hammersmith Clarendon (01-748 1454) **Save Us/Violet Nightmare**
LONDON Harlesden Mean Fiddler (01-961 5490) **Stump/Illustrious Cutlery/Glass Colony**
LONDON Hoxton Square Bass Clef (01-729 2476) **Tim Whitehead's Borderline/Dill Katz/Simon Purcell**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Shrubs/Kill Ugly Pop/And So To Bed**
LONDON New Cross Road Royal Albert (01-692 1530) **The Terrible Beauties**
LONDON Oval Cricketers (01-735 3059) **Explained Emma/Fake Gallery**
LONDON Palmers Green The Fox (01-886 9674) **Smalltown Elephants/Storm Warning/Michigan Art**
LONDON Putney Zeeta's (01-785 2101) **Programme B**
LONDON Shepherds Bush Wellington The Union
LONDON Walthamstow Royal Standard (01-527 1966) **Juice On The Loose**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **Let's Active**
NEWPORT El Seico's **The Blood Brothers**
NOTTINGHAM The Hippo (506667) **Charlotte**
NOTTINGHAM Rock City (412544) **Doctor And The Medics/Voodoo Child**
ORMSKIRK Edge Hill College **Fresh Daffodils/SPG**
SOUTHAMPTON Joiners Arms **Haze**
STANDISH Shevington Road Cassinelli's **The Solution**

THURSDAY 26

BARROW The Bluebird Shame
BLACKBURN DJ's **A Certain Ratio**
BRADFORD Queens Hall 1 In 12 Club (734519) **The Passmore Sisters/Giant Treads Clean**
BRADFORD Wheatsheaf (724163) **Mississippi Sheiks**
BRENTFORD High Street Red Lion (01-571 6878) **Chuck Farley**
BRIGHTON Polytechnic (681286) **The Purple Things**
BRIGHTON Richmond Hotel (603974) **Haze**
BRIGHTON Zap Club **The Batfish Boys/The Levellers**
CARDIFF PC's **The Deep**
CHATHAM Room At The Top **TV Golfing Mafia/Carol Lynley's Head/Vice And Vine**
COLCHESTER Osborne Street The Works (570934) **Lord Lucan/The Lookalikes**
COVENTRY Belgrade Studio (56431) **The Primitives/Smalltown Thunderers**
CROYDON London Road Cartoon (01-688 4500) **The Miller Family**
CROYDON London Road The Star (01-684 1360) **Jellyhead/Moonbats**
DUMBARTON The Cutty Sark **Trident**
FLINT Raven Hotel (2305) **Badger**
GLASGOW The Venue (041-332 3874) **Close Lobsters/The Living Room/The Clinic/The Clouds**
GLOSSOP Bridge (3119) **Nothin' Doin'**
GLOUCESTER Barge Semington Arts Centre (413304) **The Growbags**
HALIFAX Wood Cook Inn **Factory**
HARLOW The Square (25594) **Bedroom Fears/Stone Angels**
HARROGATE Sidewalk **Bamm-Boo**
HIGH WYCOMBE Nags Head (21758) **Cry Wolf**
HULL Cottingham King Billy **The Wonderful Walloping Ducks**
LIVERPOOL Brownlow Hill Crackers (051-708 8815) **Stuck For A God/Wake Up Afrika/When In Rome**
LEEDS Adam And Eves (456724) **Mercenary**

LIVERPOOL Everyman Theatre (051-709 4776) **Live Transmission/Reinforcements/The Text/International Rescue/My Fake Joy**
LIVERPOOL Flagship **Hammerfest**
LONDON Acton High Street Bumbles (01-992 3308) **Arena**
LONDON Camden Dublin Castle (01-485 1773) **The Czechs**
LONDON Camden Lock Dingwalls (01-267 4967) **The Godfathers/The Boys Wonder**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Greenhouse Of Terror/The Jackels**
LONDON Covent Garden Rock Garden (01-240 3961) **The Bats/Razor Cuts**
LONDON Dean Street Gossips **Luddy Samms And The Deliverers**
LONDON Deptford Albany Empire (01-691 3333) **Dennis Bovell And The Dub Band/The Pioneers**
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) **Electric Bluebirds**
LONDON Finsbury Park George Robey (01-263 4581) **The Blubbery Hellbellies**
LONDON Fulham High Street Kings Head (01-736 1413) **The Inflatables/M25/Shadow Puppets**
LONDON Greenwich Tunnel Club (01-858 0895) **Silent Arcade/Shoot The Moon**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **We're Only Human**
LONDON Hammersmith Clarendon (01-748 1454) **The Black Cillas/Birds Of Tin/Vertical Hold/The In-Stinks/Mick The Poet**
LONDON Harlesden Mean Fiddler (01-961 5490) **No No Fear/Episode 4/Basta Roc**
LONDON Holloway Road Victoria (01-603 1952) **Irish Mist**
LONDON Hoxton Square Bass Clef (01-729 2476) **The Dave Cliff Band/Bill Kyle Quartet**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Reflection AOB/Howlin' Wilf And The Vee Jays**
LONDON Lee Green Old Tigers Head **Cut The Wire**
LONDON Mornington Crescent Camden Palace (01-387 0428/9) **Cock Robin/Love Parade**
LONDON New Cross Road Royal Alber (01-692 1530) **The Pit Stops**
LONDON Oval Cricketers (01-735 3059) **The Boogie Brothers Blues Band**
LONDON Oxford Street 100 Club (01-636 0933) **The Prisoners**
LONDON Penton Street Salmon And Compasses (01-837 3891) **Sam Donaldson And The Bicycle Thieves**
LONDON Tottenham Broad Lane Prince Arthur (01-801 5984) **Joy Of Life**
LONDON Walthamstow Royal Standard (01-527 1966) **One Thousand Violins/All For Mother**
LONDON Wardour Street Marquee (01-437 6603) **The Babysitters/The Pretty Girls**
LONDON Wardour Street Wag Club (01-437 5534) **Pure Sex**
LONDON West Hampstead Railway (01-624 7611) **Jamestown Ferry Country Band/John Page**
LONDON Wood Green Brabant Road TU Centre **The Marvels/The Guernica Babies/Round The Bend**
MANCHESTER Little Peter Street Broadwalk (061-228 3555) **The Polar Bears/Beats Working/Debois**
MORLEY The Royal Ninety Second Dance
NEWCASTLE Tiffany's Leaf Room (091-261 2526) **The Party Girls/Run For Guns/Fleet Street**
NORWICH Moulin Rouge **Wilko Johnson**
NOTTINGHAM Hippo Club (506667) **These Tender Virtues**
NOTTINGHAM Mardi Gras (862368) **Ray Kelson**
NOTTINGHAM Old Castle Inn (413311) **Da Nang**
PONTEFRAC Fitzwilliam Youth Centre **New Emotion**
PORT TALBOT Raffles Club **Beki Bondage And The Bombshells**
PRESTON Cannon Street The Bodega **The Solution**
PRESTON Raiders **The Turnpike Cruisers**
ROMFORD Rezz Club (25566) **Kooga**
SELBY Ousegate Gaffers **The Red Hand Gang**
SLOUGH Farnham Road The George (22613) **Fair Exchange**
SOUTHEND Prairy Rose **Firewater**
SOUTHSEA Gaiety Bar **The Dillberrys**
SWINDON Level Three Club (34238) **The Hamsters From Hell**
WEST BROMWICH Coach And Horses (021-588 2136) **Debbie Bonham And In The Pink**
WIRRAL Leasowe Hotel **Shinkicker**
WOLVERHAMPTON Scruples (53754) **Rouen**
WREXHAM Kings Arms **Tokyo**

FRIDAY 27

AYR Darlington Hotel **Flesh For Lulu**
BASILDON Roundhouse (285119) **Poisoned By Alcohol/Fallout**
BIRMINGHAM University Guild Of Students (021-455 9777) **Terry And Gerry/The Contrasts/Musique D'Afrique (CND Benefit)**
BOGNOR REGIS Regis Centre (865551) **Wilko Johnson/Big Jim And The Figaro Club**
BRADFORD Manningham Lane Royal Standard (727898) **Happiness Ad/Lizard The Tongue**
BRENTFORD High Street Red Lion (01-571 6878) **John Otway**
BRIDLINGTON The Mountbatten **Factory**
BRIGHTON Zap Club **Alternative Radio**
BRISTOL Tropic Club (49875) **The Flatmates**
BRISTOL Upstairs Club **The Shrubs/Vee VV**
CARDIFF Bogeys (26168) **Beki Bondage And The Bombshells**
CARDIFF Great Western Goats Don't Shave
CARDIFF Sam's Bar **The Co-Stars**
CHATHAM Room At The Top **Venus In Furs/Elvis Viles Lives/Deadleg**
CHATHAM St George Hotel **The Avons/The Dentists/Creekbeat/Daggermen**
CHESTERFIELD Wingfield Youth Centre **New Emotion**
COLCHESTER Osborne Street The Works (570934) **Restless/Vulture Squadron/Wigsville Spliffs**
COVENTRY Belgrade Studio (56431) **In Embrace/Martyn Bates**
COVENTRY General Wolfe (688402) **Red Shoes/Splash With Sonya**
CROSSKEYS Institute (270301) **Mama's Boys**
CROYDON London Road Cartoon (01-688 4500) **Steve Whalley**
DERBY Duke Of York **Just Blue**
DITCHLING North Star **Black October**
DOVER Louis Armstrong **Vigilante**
DUDLEY JB's (53597) **Chatshow**
DURHAM Fowlers Yard (69576) **The Party Girls**
FETCHAM River Lane Riverside Club (375713) **Hoorah! Boys Hoorah!/Month Of Sundays**
HARBOURNE High Street The Junction **Live Wire/Strange Believers/Last Stand**
HARLOW The Square (25594) **Canx/Funktion**
HEREFORD Market Tavern (56325) **Cry Wolf**
HUDDERSFIELD Olivers **China Rose**
HULL Brickmakers Arms **The Wonderful Walloping Ducks**
KIDDERMINSTER Market Tavern **Bitch's Brue**
LAUNCESTON White Horse **The Mousetrap Conspiracy**
LEEDS Astoria **Zoot And The Roots**
LEEDS The Pub With No Name **The Macc Lads**
LETCHWORTH The Leys (673895) **The John Slaughter Blues Band/The Blues Quarter**
LEWES Friars Walk All Saint Centre **Beyond Belief/The Last Cry/The Fabulous Smilies**
LIVERPOOL Brownlow Hill Crackers (051-708 8815) **Drama**
LONDON Acton High Street Bumbles (01-992 3308) **The London Losers**
LONDON Battersea Arts Centre (01-223 8413) **The Dialtones/The Golden Chords/The Mint Juleps/String Of Pearls**
LONDON Brixton Frigate (01-326 5100) **The Dave Howard Singers/Ozric Tentacles**
LONDON Brixton Old White Horse (01-274 5537) **The Deltones**
LONDON Camden Dublin Castle (01-485 1773) **Doc K's Blues Band**
LONDON Camden London Musicians Collective (01-261 0573) **Graham McKeachan**
LONDON Camden Lock Dingwalls (01-267 4967) **The Electric Morning/Let's Active**

LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **My Bloody Valentine**
LONDON Covent Garden Rock Garden (01-240 3961) **The Gargoyles/Mike Montez And The Velvetones**
LONDON Cricklewood Broadway Cricklewood Hotel **Skint Video**
LONDON Deptford Albany Empire (01-691 3333) **Dennis Bovell And The Dub Band/Sandra Cross/Misty In Roots**
LONDON Deptford High Street Crypt **Dorian Gray**
LONDON East Sheen The Bull **Armistace/So What**
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) **Big Town Playboys/DJ's Take five**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Steve Marriot's Packet Of Three**
LONDON Fulham High Street Kings Head (01-736 1413) **The Jackie Lynton Band**
LONDON Greenwich Tunnel Club (01-858 0895) **Wipeout/Arthur-G**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **The Reactors**
LONDON Hammersmith Clarendon (01-748 1454) **The Purple Things/Margin Of Sanity**
LONDON Harlesden Mean Fiddler (01-961 5490) **Carlene Carter And Her Band**
LONDON Herne Hill Half Moon (01-274 2733) **The Fire Brigade**
LONDON Hoxton Square Bass Clef (01-729 2476) **Kalabash**
LONDON Limes Grove Lewisham Labour Club (01-852 3921) **Carol Grimes**
LONDON New Cross Road Royal Albert (01-692 1530) **Juice On The Loose/Idiot Cards/Santra**
LONDON North Finchley Torrington (01-445 4710) **Little Sister**
LONDON Oval Cricketers (01-735 3059) **Stan Webb's Chicken Shack**
LONDON Oxford Street 100 Club (01-636 0933) **Dudu Pukwana's Zila**
LONDON Palmers Green The Fox (01-886 9674) **Frank Chickens**
LONDON Penton Street Salmon And Compasses (01-837 3891) **Curly Maple And The Flametops**
LONDON Tottenham Broad Lane Prince Arthur (01-801 5984) **The Batfish Boys**
LONDON Walthamstow Royal Standard (01-527 1966) **Elected**
LONDON Wardour Street Marquee (01-437 6603) **The Babysitters/Scoundrel**
LONDON West Hampstead Railway (01-624 7611) **John Page**
LONDON West India Dock Road Buccaneer (01-515 2048) **The Clockwork Orange**
LONDON Wimbledon South Hall College **Citizen Cain**
LONDON Wimbledon William Morris Club (01-542 8692) **Haze**
LONDON The Zanzibar Club **The Glee Club**
MANCHESTER Anson Road International (061-224 5050) **Pat Thomas**
MANCHESTER Little Peter Street Broadwalk (061-228 3555) **Distant Cousins/Two Thieves And A Liar**
MANCHESTER Peter Street Gallery **Suburban Daze**
MELBOURN Rock Club (61010) **Touched**
NEWPORT Harper Adams Agricultural College **Rent Party**
OXFORD Jesus College **The Lawnmower**
PEBBLES The Cross Keys **Bobbins' John**
PORTSMOUTH Grannys (824728) **Guana Batz**
PUCKERIDGE Old Hall Green The Bay Horse **Aardvark And No Money**
READING Paradise Club (56847) **Military Surplus/Rubber Rubber Vortex**
STOKE North Staffs Polytechnic (52331) **The Mudguards**
STOURBRIDGE Town Hall **The Hellfire Club**
STOWMARKET Peters Hall **Choi Choy**
TONBRIDGE Angel Centre **Chinese Whisper/Terminal Twist/The GCSB**
WEST BROMWICH Coach And Horses (021-588 2136) **The Critics**
WALSALL Butts Tavern **Such Voices**
WEYMOUTH Verdis (779842) **Laverne Brown**

SATURDAY 28

BATH Academy Of Arts (712571) **A Certain Ratio**
BELFAST Delta Ballroom (616204) **The Purple Hearts**
BIRKENHEAD Stairways **Samurai**
BOURNEMOUTH Roof Top **Red Letterday/The Swis/The Farkle Family**
BIRMINGHAM Digbeth Rainbow **Triad**
BIRMINGHAM Mermaid (021-772 0217) **Political Asylum/Shrapnel/Napalm Death**
BRIGHTON Zap Club **The Desperate Men/Jeff McMahon**
BRISTOL Tropic Club (49875) **The Inca Babies**
CAERPHILLY PC's **The Co-Stars**
CARDIFF Casablanca Club **Goats Don't Shave**
CARDIFF Nero's (45987) **Guana Batz**
CHATHAM Room At The Top **Jean Paul And The Belmondos/TV Golfing Mafia/Those Falling Spikes/Ed's Got The Ball/If You Like A Lot Of Chocolate On Your Biscuit Join Our Club!**
CHELTENHAM Gloucestershire College Of Art And Technology (32501) **Rent Party**
CHESTERFIELD Calow Civil Service Club **Thunderchilde**
CHESTERFIELD Hollingwood Hotel **Gah-Gah!**
COLCHESTER Osborne Street The Works (570934) **The Babysitters/Perfect Days**
COVENTRY Belgrade Studio (56431) **The Locomotives/The Giraffes**
COVENTRY General Wolfe (688402) **Noise Like Noise/Napoleon Solo**
CROYDON London Road Cartoon (01-688 4500) **Little Sister**
DARLINGTON Middleton St George Community Centre **The Restrictors**
DARLINGTON Stanhope Park Community Carnival **The Attic/Dan/Love Hearts/Negative Zone/The Prams/Ridgerunners/Where's The Surf?/Wickerman**
DERBY Heanor Community Centre **New Emotion**
DUDLEY JB's (53597) **Angie Bowie/O Wow**
DURSLEY Uley Bethesda Chapel **Prema** (860703) **Denise Black And The Kray Sisters**
EDINBURGH Brando's **Crushed Ice**
ELLESMERE PORT Ellesmere Arms **Hydra**
ENFIELD Kings Head **Coup D'Etat**
GLASGOW The Doune (041-649 2745) **Trident**
HARLOW The Square (25594) **Some Other Day/Pete Rabbit**
HARROW College Road Roxborough (01-427 5970) **The Krewmen**
HAYWARDS HEATH Claw Hall **Black October**
HEREFORD Market Tavern (56325) **UK Warriors**
HIGH WYCOMBE Nags Head (21758) **Nashville Teens/The Press**
HORNSEA Granville Court Theatre **Bar Factory**
HULL Adelphi **The Bomb Party/Fishwives**
ISLE OF WIGHT Shanklin Pier Theatre **Wolfie Witcher**
KEMPTON PARK Race Track **Dumpy's Rusty Nuts**
KIDDERMINSTER Market Tavern **Seventh Era**
KINGSTON File Road The Dolphin **The Union**
LIVERPOOL Brownlow Hill Crackers (051-708 8815) **Groundpig**
LONDON Acton High Street Bumbles (01-992 3308) **The Dillberrys**
LONDON Acton High Street George And Dragon (01-992 1932) **Irish Mist**
LONDON Ashdown Crescent Crescent Community Centre **The Forest Hillbillies/Brown Paper Bag Brothers/Joan Collins Fan Club**
LONDON Battersea Arts Centre (01-223 8413) **The Dailtones/Ad Nauseum/The Dexter Brothers/Snooty QT And The Blimp**
LONDON Brixton Stockwell Road Academy (01-274 1525) **The Cult/Zodiac**
Mindwarp And The Love Reaction
LONDON Camden Dublin Castle (01-485 1773) **Brett Marvin And The Thunderbolts**
LONDON Camden Gloucester Avenue London Musicians Collective (01-261 0573) **Vanessa Disecrit/Guy Dartnell**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Riot Of Colour/Children Held Hostage/Razorcuts/Talulah Gosh**
LONDON Clapham Common **Sting/Boy George/Helen Terry/Big Audio**
Dynamite/Hugh Masekela/Maxi Priest/Princess/David Grant/Gary Kemp/The Communards/Billy Bragg (Anti-Apartheid)
LONDON Covent Garden Rock Garden (01-240 3961) **Skanga**
LONDON Finsbury Park George Robey (01-263 4581) **The Groundhogs/The Frigate**
LONDON Fulham High Street Kings Head (01-736 1413) **Blues 'N' Trouble**
LONDON Great Western Road Meanwhile Gardens **The Impossible Dreamers/Blyth Power/Blue Midnight/The Loose/The Murphy Working Stuffs/The Fourth Way**

CONTINUES OVER

NIGHTSHIFT

FROM PREVIOUS PAGE

LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) The Balham Alligators
 LONDON Hammersmith Clarendon (01-748 1454) The Shop Assistants/The Soup Dragons/Joy Of Life
 LONDON Harlesden Mean Fiddler (01-961 5490) The Trevor Burton Band
 LONDON Houghton Street London School Of Economics The Mighty Lemon Drops/The Primitives
 LONDON Hoxton Square Bass Clef (01-729 2476) District Six
 LONDON Mount Street Olivers No Pearls...No Passion
 LONDON New Cross Road Royal Albert (01-692 1530) The Wes McGhee Band
 LONDON Oval Cricketers (01-735 3059) Wilko Johnson
 LONDON Penton Street Salmon And Compasses (01-837 3891) The Fireflys
 LONDON Stockwell Road Old Queen's Head The Radio Satellites/The Rago
 LONDON Walthamstow Royal Standard (01-527 1966) Please Yerself/Gary Howard/Floyd
 LONDON Wembley Arena (01-902 1234) Alton Ellis/The Wailers/Black Uhuru/Aswad/King Sounds And The Israelites
 LONDON Wembley Stadium Wham!
 LONDON West Hampstead Railway (01-624 7611) John Page
 MAIDSTONE Week Street London Tavern The Mosquitoes
 MANCHESTER Little Peter Street Broadwalk (061-228 3555) The Wedding Present/The Food Scientists
 MANCHESTER Polytechnic Students Union (061-273 1162) Hula/Stump/Edward Barton
 MANCHESTER UMIST (061-236 9114) The Ministry Of Love
 MANSFIELD Woodhouse Ex-Servicemen's Club Just Blue
 MARGATE Winter Gardens Gary Glitter
 MILTON KEYNES Bowl Marillion/Gary Moore/Magnum/Mama's Boys/Jethro Tull
 NORTHAMPTON Black Lion (39472) The Magnolia Seige/Sneakin' Suspicion
 REDDITCH Palace Theatre (68484) Roy Harper
 RETFORD Porterhouse (655028) Chatshow/Glass Arcade
 SHEFFIELD Leadmill (754500) Pete Thomas And The Deep Sea Jivers
 ST NEOTS South Street Kings Head Rebecca Wolf
 SUNDERLAND Old 29 (6569815) The Party Girls (Lunch)
 TONYPANDY Royal Naval Club (432068) Haze
 WAKEFIELD Labour Club Ninety Second Dance
 WEST BROMWICH Coach And Horses (021-588 2136) After Eden/La Grange
 WHITLEY BAY Esplanade Rock Club She
 WOOD AND FERRIS Village Hall Firewater

SUNDAY 29

BEACONSFIELD CMC Firewater
 BEDFORD The Claypot Stone Angels
 BISHOP STORTFORD Triad Cajun Club (55924) The Sullivans
 BRENTFORD High Street Red Lion (01-571 6878) The Amazing Rhythm Bureaus/Footloose (Lunch) The Scheme (Eve)
 BRIGHTON Old Vic (24744) Touche
 BRIGHTON Zap Club Ruby And The Gems (Lunch)
 BURTON ON TRENT Perelli SC Just Blue
 CAMBRIDGE Little Shelford Chequers Switch
 COLCHESTER Osborne Street The Works (570934) The Cross
 COLWYN BAY Central Hotel (2071) Samurai
 CROYDON London Road Cartoon (01-688 4500) Answers On A Postcard (Lunch) Bad Influence (Eve)
 DUBLIN CIA Ball The Purple Hearts
 EASTCOTE Field End Road Clay Pigeon Restless
 ENFIELD Kings Head Secret Act
 FETTERHAM River Lane Riverside Club (375113) The Prisoners/The Screen Gems
 FOLKESTONE Pullman's Wine Bar (52524) The Sleazyboats
 GLASGOW West George Street Daddy Warbucks The Membranes/Bogshed/A Puppet Show
 GLOUCESTER Barge Semington Arts Centre (413304) Kiss The Blade
 HARROW College Road Roxborough (01-427 5970) The Southland Jazz Band
 HATFIELD Polytechnic Elephant House Powerhouse Roadshow
 HULL Tower Ballroom (228110) Wrathchild
 LEEDS The Pub With No Name Factory
 LEICESTER The Studio (22656) The Scientists/Ghost Dance/Chatshow/Bomb Party/Zodiac Mindwarp And The Love Reaction/The Hunters Club
 LIVERPOOL Everyman Theatre (051-709 4776) The Ministry Of Love
 LIVERPOOL Mardi Gras (051-724 3687) The Decemberists
 LLANRHANRHC (222209) Haven/Larry Miller
 LONDON Battersea Arts Centre (01-223 8413) Cabinet Reshuffle/The Mint Juleps/The Golden Chords/Snoopy QT And The Blimp
 LONDON Camden Dublin Castle (01-485 1773) John Otway And Robin
 LONDON Camden Lock Dingwalls (01-267 4967) Love Parade
 LONDON Covent Garden Rock Garden (01-240 3961) Firehills/Kudu
 LONDON Deptford Albany Empire (01-691 3333) Jools Holland
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch)
 LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) The Mark Ambler Trio (Lunch)
 LONDON Harlesden Mean Fiddler (01-961 5490) The Redskins/Paul Weller/Billy Bragg/Test Dept/Benjamin Zephaniah/Jerry Dammers (Artists Against Apartheid World Cup Special)
 LONDON Hoxton Square Bass Clef (01-729 2476) Dick Morrissey Quartet
 LONDON Islington Parkhurst Road Arts Factory V-Sor.X
 LONDON North Finchley Torrington (01-445 4710) The Balham Alligators
 LONDON Oval Cricketers (01-735 3059) Laverne Brown Band (Lunch) Electric Bluebirds (Eve)
 LONDON Oxford Street 100 Club (01-636 0933) Louis Moholo's Viva La Black
 LONDON Penton Street Salmon And Compasses (01-837 3891) The Raving Jackys
 LONDON Putney High Street White Lion (01-785 3081) The Right Stuff
 LONDON Walthamstow Assembly Hall Amazulu/Bad Manners/The Meteors/Potato Five/The Forest Hillbillies/The Blubbery Hellbellies/The Balham Alligators (Midday Start)
 LONDON Wembley Arena (01-902 1234) Alton Ellis/The Wailers/Black Uhuru/King Sounds And The Israelites
 LONDON West Hampstead Railway (01-624 7611) Jamestown Ferry Country Band (Lunch) Hampstead Hotshot Trad Jazz Band (Eve)
 MAIDSTONE Week Street London Tavern Parisienne Blonde
 MANCHESTER Little Peter Street Broadwalk (061-228 3555) The Waltonones/Some Party/Human Zoo
 NEWBRIDGE High Street Memorial Hall Spazm
 PETERBOROUGH Gladstone Arms KGB
 PETERBOROUGH Key Theatre Glasshouse The Bible/Darkness At Noon
 SCARBOROUGH Stephen Joseph Theatre (370541) Brendan Croker And The 5 O'Clock Shadows/The Dance Class
 WAKEFIELD Henry Boons (378216) IK
 WEST BROMWICH Coach And Horses (021-588 2136) Para-D
 WOLVERHAMPTON Scruples (53754) The Godfathers/Pop Will Eat Itself

MONDAY 30

BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Blow By Bronson/After The Rain
 BIRMINGHAM Horsefear The Dome (021-622 2233) Karen D'Ache/Arabia/Rox Clapton/Witch
 BRADFORD Bradsy Bar (737955) The Dance/The Force/Psycho Surgeons
 BRIGHTON Old Vic (24744) The Stiffs
 CAMBRIDGE Graduate Centre President Reagan Is Clever/Spike/Frigidaires/This Beeno Dr Soult/Feet First (Live-Aid Info 65093)
 CHELTENHAM Night Owl Tootin' Bek Rek!
 CHESHAM Whispers (6939) The Culture Vultures
 CHESTERFIELD Aquarius Gah-Gah!
 CONSETT Mount Pleasant The Restrictors
 COVENTRY Market Way Busters (20934) The Glory Boys
 CROYDON London Road Cartoon (01-688 4500) Poppy
 DUNSTABLE High Street Wheatheaf (62571) Late Road Lunatics

GATESHEAD Bensham Working Men's Club Anti-Cimex/Agoni/Napalm Death/Dan
 HALIFAX Raffles Tokyo
 LEEDS Adam And Eves (456724) Session 4/Another Cuba
 LONDON Camden Dublin Castle (01-485 1773) King Cotton
 LONDON Covent Garden Rock Garden (01-240 3961) Thirteen Days/Important Notice
 LONDON Crickwood Production Village Hog's Grent Viturock!
 LONDON Euston Shaw Theatre The Deltones
 LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist
 LONDON Fulham High Street Kings Head (01-736 1413) Funj
 LONDON Fulham Palace Road Greyhound The Tears/It Bites
 LONDON Greek Street Le Beat Route (01-734 6308) Sam And Galloro/Avanti/Lampshade Sisters/Well Well Well/In Fear
 LONDON Greenwich Tunnel Club (01-858 0895) Second Sight/Strangers
 LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Abundance
 LONDON Hammersmith Clarendon (01-748 1454) Wild And Wandering/Yeah God
 LONDON Harlesden Mean Fiddler (01-961 5490) Let's Active
 LONDON Kentish Town Bull And Gate (01-485 5358) Da Da/Purple Things/Oh-Me-Bop/Invisible Inc
 LONDON Kentish Town Town And Country Club (01-267 3334) Sandie Shaw
 LONDON Oval Cricketers (01-735 3059) The Boys Wonder
 MANCHESTER Anson Road International (061-224 5050) The Stark/Soil/Implied Consent
 MANCHESTER Cloud Nine (061-832 3354) Instigators/Uproar/Retaliante/Feed Your Head
 MANSFIELD Digby's Spot New Emotion
 NEWCASTLE Edwards Bar (326191) The Party Girls/Run For Guns
 NEWCASTLE Melbourne Street Riverside (091-261 4386) Zodiac Mindwarp And The Love Reaction/Sleep Creature And The Vampire
 NOTTINGHAM Mardi Gras (862368) Inertia
 SEVENOAKS Stag Theatre (455133) Harvey And The Wallbangers
 SHEFFIELD George IV Haze
 STAKE Shelleys (322209) The Bailey Brothers
 WEST BROMWICH Coach And Horses (021-588 2136) Tamed Gypsy
 WHITSTABLE Harbour Lights The Happy Ever After/Ordered Lives

TUESDAY 1

AVIEMORE Freedom Inn Ballroom DDD
 BIRMINGHAM Burberries Zodiac Mindwarp And The Love Reaction
 BRIGHTON Escape Club (606906) The Four Guns
 COVENTRY Pilgrim Club Fear Of Darkness
 CROYDON London Road Cartoon (01-688 4500) Eavesdropper
 EDINBURGH Cafe Royal Rip Strip/Microdots/The Hook 'N' Pull Gang
 LEEDS Adam And Eves (456724) The Len Bright Combo/Ritzun Rotzer
 LEEDS De Phonographic Charlotte
 LONDON Brixton Frigate (01-326 5100) Zinica/Hugh Masekela/Potato Five/Linton Kwezi Johnson/Michael Arch Angel (Nicaragua Solidarity Benefit)
 LONDON Camden Lock Dingwalls (01-267 4967) The Magnolia Siege/The Daintees
 LONDON Covent Garden Rock Garden (01-240 3961) The Vulcans/I On O
 LONDON Finsbury Park George Robey (01-263 4581) Call A Doctor
 LONDON Fulham High Street Kings Head (01-736 1413) Ravenna D'Art
 LONDON Greenwich Tunnel Club (01-858 0895) Aardvark And No Money/In Fear
 LONDON Hammersmith Clarendon (01-748 1454) Physical Presence/Greed
 LONDON Hammersmith Palais (01-748 2812) The Blow Monkeys/Blood Fire Posse/Craig Charles
 LONDON Kentish Town Bull And Gate (01-485 5358) Pig Bros/The X-Men/Razorcuts/The Flatmates/The Chesterfields/Switzerland
 LONDON Oval Cricketers (01-735 3059) Larry Wallis And The Love Pirates Of Doom
 LONDON Putney Zeeta's (01-785 2101) Bite The Bullet
 LONDON Walthamstow Royal Standard (01-527 1966) Innocense
 MANCHESTER Anson Road International (061-224 5050) Beyond The Glass/Walking Home
 NOTTINGHAM Mardi Gras (862368) Discharge
 READING Majestic The Fire Brigade
 SHEFFIELD Hallamshire Hotel Anti-Cimex/Agoni/Toxic Toys
 ST AUSTELL Cornwall Coliseum Feargal Sharkey/The Thrashing Doves
 STOCKTON Dovecot Arts Centre (611625) They Must Be Russians
 STAKE Shelleys (322209) The Macc Lads



THE MANY faces of Chakk

CLASSIFIEDS

01
387 6611

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.

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

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

FRIENDS/MARRIAGE: postal introductions all areas/ages. Write: Orion, A6, Waltham, Grimsby.

WORKING HOLIDAYS Seasonal and other work worldwide. Tremendous variety, Good earnings, long/short term, leave anytime, travel free. For fully illustrated colour brochure of exciting lifestyles overseas send 2 x 17p stamps to Adventurers Club, Kyloag Centre, Spinningdale, Sutherland, Scotland IV24 4AD.

HORNY GUY 30, own place, wants big busted randy chicks, white or coloured for meaningful relationship/holidays. Likes pubs, rock, gigs, sex. Genuine no jokers. Box No 17226.

FEMALE DAMNED fanatic, eighteen, Glasgow, seeks friends for Finsbury Park trip. Box No 17229.

MALE (+BABY). Old, but cute? Division Order, Woodentops, Walking. Seeks female soulmate, smiles. Box No 17230.

GIRL 21 into Damned Siouxsie, 999 seeks M/F companions for gigs socialising Cardiff/S. Wales area. Box No 17234.

HR/HM WITH tickets for Quo, Metallica, Maiden seeks non-smoking sexy rock goddess with hair and legs for gigs/relationship preferably Londonish or able to visit. Age, colour, money, 'O' Levels glasses (beer!!!) big boobs NOT important. Box No 17235.

MALE 23 seeks Kate Bush look-alike for friendship love South Essex area. Box No 17236.

PENPALS 153 countries. Free details (S.A.E.) I.P.F. (S) P.O. Box 596, London SE25.

CONFIDENTIAL CONTRACEPTIVES. International selection Box contains ten different brands. Approx twenty-four sheaths. £9.99 cheques/PO's payable to Aquarius Promotions. Box No 17237.

PENFRIENDS USA. Send Age, details, 17p stamp, Atlantic Express SO3, 133a High Street, London W3 6LY.

MALE 17 seeks goths/weirdos for correspondence or clubs/gigs in London. Into Violets, Fever Tree, Siouxsie, Cramps, etc. James. Box No 17239.

UNCONVENTIONAL MALE, 19, into Blythpower, Cramps, Smiths, Gigs, films, books. London area. Anyone into anything welcome. Box No 17240.

RECORDS FOR SALE

ALBUM HIRE. Thousands available. Prompt Service. SAE Taw Records, Calver, Sheffield.

A BARGAIN pot luck assortment - send £15 for 100 used LP's and 12" singles or £20 for 500 used 7" singles (postage included; our selection). Music & Video Exchange, 28 Pembridge Road, London W11. Tel: 01-727 3538.

WRITE NOW! Free catalogue, 100,000 oldies. SAE 24 Southwalk, Middleton Sussex.

10,000 TITLE singles albums list, SAE Bardsley Records, Campters, Dyfed SA48 7DY.

LIZARD RECORDS, 12, Lower Goat Lane, Norwich. Over 30,000 bargains cheapos to rarities. Call in our shop or large SAE for massive lists. Overseas 3 IRC's.

PSYCHOBILLY/ROCKABILLY records, T-shirts SAE Raucous Records, 13 Poplar Road, Loughborough LE11 2JS.

MUSICASSETTE LIBRARY. Free lifetime membership for limited period. SAE Rentacassette, PO Box 3, Wareham, Dorset.

NEW/WAVE punk oldies. Hundreds of bargains/rarities. SAE/IRC, 32 Whitehead Crescent, Wootton. I.O.W. PO33 4JF.

DON'T GIVE UP we can find that rare record. Soundaround, PO Box 351 Bristol BS99 7FG.

AUCTION RARE rock records many V/Rare demo/DJ pic/Cows colour/Vin, Sabs Quo, Purple, Led-zep, Lemmy, UFO, Whitesnake, etc. SAE for list Box No 17233.

AC/DC - JAPAN Tour '81 picture disc - offers. Many more pic discs/rarities SAE Lez Box No 17232.

METAL 200, 45's cuttings, programmes SAE Max 19 Verney Close, Kinson Bournemouth Dorset.

PUNK NEW/Wave Record Finding Service & Auction listing. SAE/IRC: Elista Records 157 Common Rise Hitchin Herts.

CRASS: 'LOVING' magazine Square White flexi 0724 720570.

ALL INDEPENDENT label releases, imports, punk/New wave rarities. SAE or 2 IRC's for latest catalogue. 'Rhythm' 74 Lisson Grove, Muttley, Plymouth (0752) 266798.

QUALITY USED records at realistic prices LSAE for bumper bargains list of various LP's. Frank Griffiths 298 Yorkshire Street Rochdale Lancs OL16 2DR.

PINK MOON/A.D.R., new catalogue now available. Full of new and secondhand records at cheap prices. Includes many rarities. Large SAE 3 Baytree Road, Tranmere Birkenhead Merseyside.

RECORD FAIRS

DEAL SUNDAY, June 29th Astor Theatre Pre-Entry 10.00 £1 11.00-5.00 50p Stalls Eng Ring 0304 368699.

LONDONS BIG SUMMER EVENT RETURNS Saturday 28th June - Kensington Town Hall. Hornton St off Kensington High St. Tube - High St Kensington. Join up to 100 dealers & 2000 collectors. adm. £2 10am. £1 11am. Stalls info V.I.P. Record Fairs 0533 548821.

BOLTON - SATURDAY 28th June (10-5) Bolton Sports Centre Silverwell Street, Bolton.

ALTRINGHAM - SUNDAY 29th June (10-5) Peppards' Old Market Place, Altringham.

TYNESIDE RECORD FAIR SAT June 28th Nixon Hall, Ellison Place, Newcastle 10-4.30pm ALL the usual dealers etc 1000's of Records, posters etc enquiries 091-2610749.

SHEFFIELD SATURDAY 28th June The Leadmill, Leadmill Road, (City Centre) 10.30am-4pm. Trans-Pennine Fairs. 0532-892087.

KINGS CROSS RECORD FAIR CAMDEN TOWN HALL, EUSTON ROAD, NW1 Sunday July 6th

Rock 'n' Roll, Blues, Reggae, New Wave, Jazz, Country, etc. Thousands of records for all tastes. Cassettes, videos & accessories. Refreshments all day.

Admission 11.00-4pm - £1. Pre-entry (10.30am) £2.

ENQUIRIES: 690 1961 EASY ACCESS FOR THE DISABLED

STRETFORD SUNDAY 29th June. Civic Theatre. Chester Road. 10.30am-4pm Trans-Pennine Fairs. 0532-892087.

BRISTOL - SATURDAY July 5th - Transport House, Victoria Street. 11am-5pm 50p (10am - £1).

BIRMINGHAM - FRIDAY July 4th - Central Hall, Corporation Street. 11am-6pm 50p (10am - £1).

CHELMSFORD - SATURDAY Chancellor Hall, Town Centre 10am-4.30pm enquiries (0692) 630046.

EXETER RECORD Fair Saturday 28th June 'Winsons', Fore Street. Admission 12-5pm 40p (£1 - 11am).

PLYMOUTH RECORD Fair. Sunday 29th June 'Fiesta', Mayflower Street. Admission 12-5pm 40p (£1 - 11am).

WORTHING SUNDAY July 6th at the Assembly Halls admission £1 11am 50p 12-4pm.

WOOLWICH RECORD COLLECTORS FAIR Sunday 29th June, 1986 at the

WOOLWICH TOWN HALL, Wellington Street, Woolwich SE18. Woolwich Station about 1/2 mile away. Refreshments all day.

Early preview 10.30-12 - £1 50. or bring this ad it's a quid. 12-5 - 50p. Accompanied children FREE.

Details: 0322 91067.

NEXT FAIR: Croydon at The Underground Club, High Street, Croydon on SUNDAY, 13th JULY, 1986.

MATCHLESS RECORDS, 22 STATION ROAD, CRAFTYFORD, WIL. BARTFORD, KENT. THURSDAYS, FRIDAYS AND SATURDAYS 11.00-5.30. MANY BARGAINS TO CHOOSE FROM.

WANTED

QUEEN, WEMBLEY 4 Saturday tickets needed. Will swop 4 Fridays phone Suzy 0392 37619.

QUEEN, EXCHANGE three Knebworth tickets for three any other venue. Phone 031 334 3134.

QUEEN ROD tickets 01-834 3604 daytime.

NEW WAVE H.M. tapes live sessions demos 76-86 swop sell buy send lists SAE. 10/29 Fulham Ave, Garlinge Margate Kent.

CHART

UK SINGLES

- 1 4 EDGE OF HEAVEN (EP) Wham! Epic
- 2 3 I CAN'T WAIT Nu Shooz Atlantic
- 3 2 SPIRIT IN THE SKY Dr & The Medics IRS
- 4 1 HOLDING BACK THE YEARS Simply Red Elektra
- 5 7 HUNTING HIGH AND LOW A-ha Warner Brothers
- 6 24 HAPPY HOUR Housemartins Go! Discs
- 7 18 MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 8 5 CAN'T GET BY WITHOUT YOU Real Thing PRT
- 9 17 TOO GOOD TO BE FORGOTTEN Amazulu Island
- 10 8 ADDICTED TO LOVE Robert Palmer Island
- 11 31 FRIENDS WILL BE FRIENDS Queen EMI
- 12 12 AMITYVILLE (HOUSE ON THE HILL) Lovebug Starski Epic
- 13 10 VIENNA CALLING Falco A&M
- 14 25 UNDERGROUND David Bowie EMI America
- 15 6 SLEDGEHAMMER Peter Gabriel Charisma
- 16 9 SET ME FREE Jaki Graham EMI
- 17 19 NEW BEGINNING Bucks Fizz Polydor
- 18 15 NASTY Janet Jackson A&M
- 19 — PAPA DON'T PREACH Madonna Sire
- 20 38 THE TEACHER Big Country Mercury
- 21 22 THE MEDICINE SHOW Big Audio Dynamite CBS
- 22 20 WHEN TOMORROW COMES Eurythmics RCA
- 23 27 CALL OF THE WILD Midge Ure Chrysalis
- 24 21 VENUS Bananarama London
- 25 11 OPPORTUNITIES Pet Shop Boys Parlophone
- 26 50 BRILLIANT MIND Furniture Stiff
- 27 14 EVERYBODY WANTS TO RUN THE WORLD Tears For Fears Mercury
- 28 — PARANOIMIA Art Of Noise With Max Headroom China
- 29 16 SINFUL Pete Dinklage MD
- 30 37 LET'S GO ALL THE WAY Sly Fox Capitol
- 31 28 JUMP BACK (SET ME FREE) Dhar Braxton Fourth & Broadway
- 32 42 IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8½) Claire & Friends BBC
- 33 29 BAD BOY Miami Sound Machine Epic
- 34 32 LESSONS IN LOVE Level 42 Polydor
- 35 49 AZTEC GOLD Silsbee CBS
- 36 34 MOUNTAINS Prince & The New Power Generation Paisley Park
- 37 43 THE PROMISE YOU MADE Cock Robin CBS
- 38 46 FOOLIN' YOURSELF Paul Hardcastle Chrysalis
- 39 48 LEFT OF CENTRE Suzanne Vega A&M
- 40 — I CAN'T STOP Gary Numan Numa
- 41 30 INVISIBLE TOUCH Genesis Charisma
- 42 32 MINE ALL MINE/PARTY FREAK Cashflow Club
- 43 45 STAY A LITTLE WHILE LONGER Loose Ends Virgin
- 44 26 ON MY OWN Patti LaBelle & Michael McDonald MCA
- 45 13 21ST CENTURY BOY Sigue Sigue Sputnik Parlophone
- 46 — LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 47 — BANG ZOOM Real Roxanne Cooltempo
- 48 — AZTEC LIGHTNING Heads BBC
- 49 33 DISENCHANTED Communards London
- 50 — SALLY Carmel London

UK ALBUMS

- 1 1 INVISIBLE TOUCH Genesis Charisma
- 2 2 A KIND OF MAGIC Queen EMI
- 3 3 SO Peter Gabriel Charisma
- 4 — THE QUEEN IS DEAD Smiths Rough Trade
- 5 4 PICTURE BOOK Simply Red Elektra
- 6 5 BROTHERS IN ARMS Dire Straits Vertigo
- 7 6 STREET LIFE Bryan Ferry & Roxy Music EG
- 8 7 STANDING ON A BEACH Cure Fiction
- 9 10 LOVE ZONE Billy Ocean Jive
- 10 13 WORLD MACHINE Level 42 Polydor
- 11 19 LAUGHING AT THE PIECES Dr & The Medics IRS
- 12 9 INTO THE LIGHT Chris de Burgh A&M
- 13 17 RIPTIDE Robert Palmer Island
- 14 8 PLEASE Pet Shop Boys Parlophone
- 15 11 HUNTING HIGH AND LOW A-ha Warner Brothers
- 16 14 SUZANNE VEGA Suzanne Vega A&M
- 17 15 WHITNEY HOUSTON Whitney Houston Arista
- 18 18 MOONLIGHT SHADOWS Shadows Polydor
- 19 20 THE MAN AND HIS MUSIC Sam Cooke RCA
- 20 25 ON THE BEACH Chris Rea Magnet
- 21 21 THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS
- 22 23 WHO MADE WHO AC/DC Atlantic
- 23 12 UP FRONT VOLUME 1 Various Serious
- 24 27 CONTROL Janet Jackson A&M
- 25 24 NO JACKET REQUIRED Phil Collins Virgin
- 26 22 ONCE UPON A TIME Simple Minds Virgin
- 27 26 THE COLLECTION Earth Wind & Fire K-Tel
- 28 — BRING ON THE NIGHT Sting A&M
- 29 31 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 30 43 QUEEN'S GREATEST HITS Queen EMI
- 31 16 BANGS AND CRASHES Go West Chrysalis
- 32 32 WELCOME TO THE REAL WORLD Mr Mister RCA
- 33 30 GREATEST HITS Marvin Gaye Telstar
- 34 36 EMERSON LAKE AND POWELL Emerson Lake & Powell Polydor
- 35 48 LITTLE CREATURES Talking Heads EMI
- 36 29 HEAR 'N' AID Various Vertigo
- 37 38 HOUNDS OF LOVE Kate Bush EMI
- 38 34 5150 Van Halen Warner Brothers
- 39 28 HITS 4 Various CBS/WEA
- 40 46 SISTERS ARE DOIN' IT Various Towerbell
- 41 42 LET'S HEAR IT FOR THE GIRLS Various Stylus
- 42 39 PARADE Prince & The New Power Generation Paisley Park
- 43 37 LIKE A VIRGIN Madonna Sire
- 44 33 LUXURY OF LIFE Five Star Tent
- 45 44 WINNER IN YOU Patti LaBelle MCA
- 46 47 PRINCESS Supreme
- 47 — POOLSIDE Nu Shooz Atlantic
- 48 — FALCO 3 Falco A&M
- 49 40 GREATEST HITS Shalamar Stylus
- 50 45 ALCHEMY LIVE Dire Straits Vertigo

Compiled by MRIB

REGGAE TENS

PRE-RELEASE

- 1 WHAT THE HELL Echo Minott Jammys
- 2 RUDE BOY Lloyd Hemmings Firehouse
- 3 FANCY GIRLS Admiral Tibet Techniques
- 4 DREAM MY LIFE OVER Gregory Isaacs African Museum
- 5 EASY SQUEEZE Michael Prophet Techniques
- 6 REALITY Sugar Minott Vena
- 7 MASSIVE GIRL Inner Circle 10 Roosevelt Ave
- 8 CAN'T STOP Josie Wales Powerhouse
- 9 LEAVE THE HERB MAN BUSINESS Al Campbell Music Master
- 10 SWEET CHILD Freddie McGregor Studio 1

DISCO

- 1 BOOPS Supercat Techniques
- 2 AM I THE SAME GIRL Winsome Fine Style
- 3 WATCH HOW THE PEOPLE DANCING Kenny Knots Unity
- 4 KEPT OUT Mighty Diamonds Germain
- 5 PUSH COME TO SHOVE Freddie McGregor RAS
- 6 PULL UP Aswad Simba
- 7 SOMETHING WRONG Sugar Minott Uptempo
- 8 SMILE Audrey Hall Germain
- 9 DON'T STOP LOVING One Blood Level Vibes
- 10 GOT TO HOLD ON TO THIS FEELING Orville Smith Ethnic Fight



MIGHTY DIAMONDS in euphoric mood

ALBUMS

- 1 TO THE TOP Aswad Simba
- 2 SIGN OF THE TIMES Macka B Ariwa
- 3 MUSICAL CONFRONTATION King Kong And Nitty Gritty Jammys
- 4 SUPERCAT Supercat Skeng Den
- 5 STRAIGHT TO THE HEART George Faith EAD
- 6 FIREHOUSE CLASH Don Carlos And Junior Reid Live And Learn
- 7 BRUTAL Black Uhuru RAS
- 8 KICK UP RUMPUS Colour Man Creation
- 9 GLINT OF GOLD Ken Parker Pisces
- 10 RUBBLE DUB Reprobates Rubble Music

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



PHIL COLLINS takes the weight off his wallet

SOUNDS TRACKS

Blind Lemon Wilde

WHITE NIGHT The Adult Net unabashedly perfect new 45

LOVE SUPREME Gun Club new Offence live LP

WIDE OPEN ROAD Triffids gasping Hot! single

Chris Roberts

HALF HEAVEN HALF HEARTACHE Gene Pitney Cramba double LP

BLUE EYES Pete Shelley A single, surely

FALLING IN LOVE De Niro & Streep Black Comedy

Jack Barron

BIG ZOMBIE Mekons creepy crawl off an album of SIN

THE MOTHERSHIP LANDS P-Funk madness live in Houston, a shelved album

THE DEATH OF SEAN PENN Sonic Youth Blast First 45 flip

Edwin Pouncey

DEAF FOREVER Motorhead GWR 45 from hell!

TOMBSTONE BLUES Bob Dylan 'Biograph' choice cut

OCTOBER FILE Die Kreutzen Touch And Go stomach ripper

Roger Holland

ORGASMATRON Motorhead GWR LP from Kensal Rise

DOUBLE O FAT BOYS Fat Boys WEA album classic cut

BULLET TO YOUR HEART 1,000 Violins personal tape

Ron Rom

RELISA Chorchazade Bludgeoned tape

DISCOBOATS Billy Jenkins With The Voice Of The God Collective Bludgeoned tape

NO ONE LOVES YOU Jenny And The Cat Club Bludgeoned tape

Richard Cook

GEE! IT'S GREAT TO BE YOUNG Susan Singer Aureole 45

BABY YOUR PHRASING IS BAD Caleb Bam Caruso track

THE JERKS Mr Bismarck very private tape

Glyn Brown

NO CONVERSATION View From The Hill EMI crooner

I'LL KEEP IT WITH MINE Nico MGM French memory

WELL OF MISERY Nick Cave And The Bad Seeds Mute personal history

Dave Henderson

ROSE COTTAGE The Doctor's Children Upright 12-inch

SPORT MOST ROYAL Miaow Ricky Kildare's fave tape cut

BUDGERIGAR Christianhound Constrictor LP

TONY MITCHELL EXCUSES

- 1 HAD TO CLEAN UP THE FLAT BEFORE THE MAN CAME TO LOOK AT MY WINDOWS
- 2 GOT STUCK BEHIND A DUST CART FOR HALF AN HOUR
- 3 HAD TO WAIT FOR THE MAN TO COME AND FIX THE CHICKEN LIGHT ON MY COOKER
- 4 THERE WAS A BEE IN MY BEDROOM
- 5 THE CAT BROUGHT IN A WOUNDED PIGEON
- 6 I HAD TO CHANGE A TYRE AND THEN I DISCOVERED THE SPARE HAD A PUNCTURE
- 7 I COULDN'T FIND A METER AND HAD TO PARK MILES AWAY
- 8 I DIDN'T HAVE ANY CHANGE FOR THE METER SO I HAD TO GO TO THE CAFE FOR A BACON, LETTUCE AND TOMATO SANDWICH
- 9 I HAD TO TAKE THE GIRLFRIEND TO HOSPITAL BECAUSE SHE BANGED HER LEG ON THE HI-FI
- 10 I GOT STUCK BEHIND A DUST CART, AGAIN

Compiled by Harry Kiri

ATTACK

HOT METAL 60

SINGLES

- 1 2 WHO MADE WHO AC/DC Atlantic
- 2 1 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 3 4 WILD CHILD WASP Capitol
- 4 3 ROLLIN' HOME Status Quo Vertigo
- 5 9 STARS Hear 'N' Aid Vertigo
- 6 6 ROUGH BOY ZZ Top Warner Brothers
- 7 7 MAD HOUSE Anthrax Music For Nations
- 8 5 WHEN THE HEART RULES THE MIND GTR Arista
- 9 12 THE DIO EP Dio Vertigo
- 10 11 LOCKED IN Judas Priest CBS
- 11 15 JUMP IN THE FIRE Metallica Music For Nations
- 12 14 BE GOOD TO YOURSELF Journey CBS
- 13 8 THE PRIDE YOU HIDE Roger Daltrey 10
- 14 13 SHAME Twelfth Night Virgin
- 15 10 BECAUSE THE NIGHT Keel Vertigo
- 16 19 IN MY DREAMS Dokken Elektra
- 17 — YOU WANT WHAT WE GOT Twisted Sister Atlantic
- 18 16 MARKET SQUARE HEROES Marillion EMI
- 19 17 THESE DREAMS Heart Capitol
- 20 20 SHAKE YOUR FOUNDATIONS AC/DC Atlantic



TWISTED SISTER: riveting

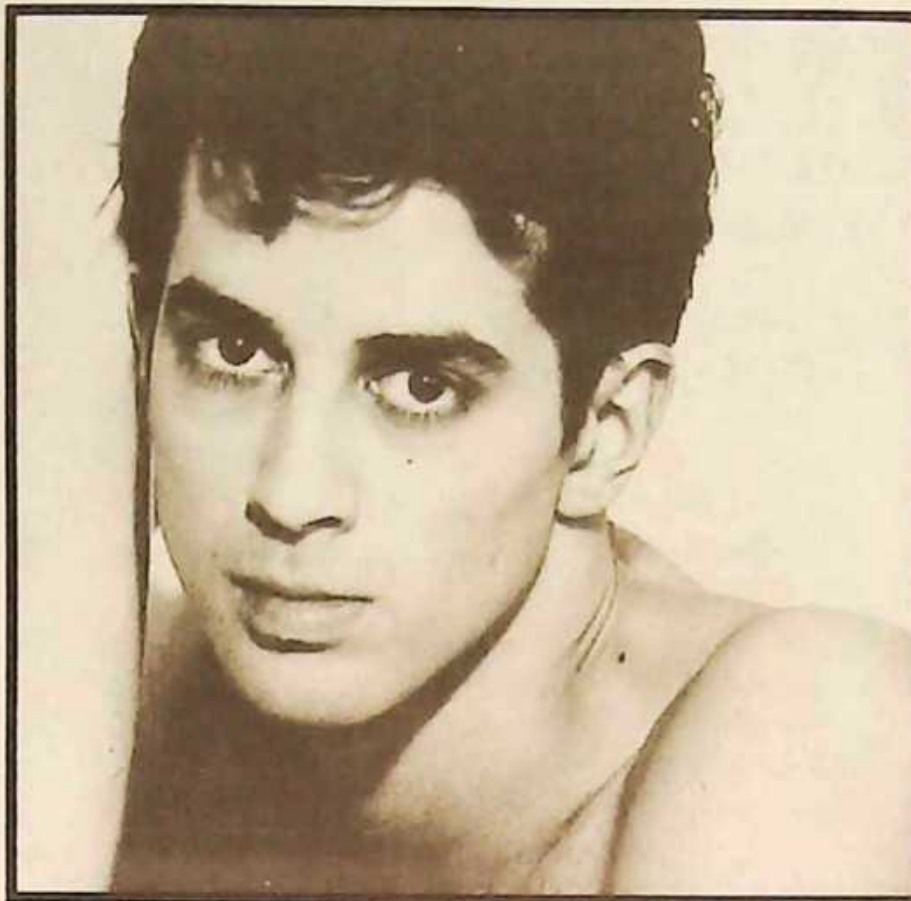
ALBUMS

- 1 1 WHO MADE WHO AC/DC Atlantic
- 2 — HEAR 'N' AID Various Vertigo/Phonogram
- 3 2 5150 Van Halen Warner Brothers
- 4 3 RAISED ON RADIO Journey CBS
- 5 4 MASTER OF PUPPETS Metallica Music For Nations
- 6 9 HEART Heart Capitol
- 7 8 SPREADING THE DISEASE Anthrax Music For Nations
- 8 5 THE FINAL FRONTIER Keel Vertigo
- 9 7 AFTERBURNER ZZ Top Warner Brothers
- 10 16 ELIMINATOR ZZ Top Warner Brothers
- 11 6 RECKLESS Bryan Adams A&M
- 12 11 SPEED KILLS II Various Under One Flag
- 13 12 MISPLACED CHILDHOOD Marillion EMI
- 14 19 UNDER LOCK AND KEY Dokken Elektra
- 15 10 TURBO Judas Priest CBS
- 16 — THE FORCE Onslaught Under One Flag
- 17 17 THE ULTIMATE SIN Ozzy Osbourne Epic
- 18 — LITTLE QUEEN Heart Portrait
- 19 14 RIDE THE LIGHTNING Metallica Music For Nations
- 20 18 RUSSIAN ROULETTE Accept Portrait
- 21 24 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 22 13 THEATRE OF PAIN Mötley Crüe Elektra
- 23 22 1984 Van Halen Warner Brothers
- 24 15 BEYOND THE PALE Fiona Atlantic
- 25 — BAT OUT OF HELL Meat Loaf Cleveland International
- 26 29 MEAN BUSINESS The Firm Atlantic
- 27 20 FLY ON THE WALL AC/DC Atlantic
- 28 21 LIVE AFTER DEATH Iron Maiden EMI
- 29 25 INVASION OF YOUR PRIVACY Ratt Atlantic
- 30 30 COME OUT AND PLAY Twisted Sister Atlantic

IMPORTS

- 1 — EQUUS Equus Auto Auto
- 2 2 SWEET SAVAGE Sweet Savage Sweet Savage
- 3 5 BRIGHTON ROCK Brighton Rock Flying Fist
- 4 1 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 5 — PINK NOISE Stefanie Warner Bros
- 6 4 TRAGIC SERENADES Celtic Frost Noise
- 7 — WALLS OF JERICHO Helloween Noise
- 8 3 THE FINAL COUNTDOWN Europe Epic
- 9 — 2233 Device Chrysalis
- 10 — AFTER THE FALL FROM GRACE Savage Grace Black Dragon

Compiled by Spotlight Research



BID has another shot at fame

INDIE ALBUMS

- 1 — THE QUEEN IS DEAD The Smiths Rough Trade
- 2 1 MANIC POP THRILL That Petrol Emotion Demon
- 3 4 BACK TO THE DHSS Half Man Half Biscuit Probe Plus
- 4 10 WONDERLAND Erasure Mute
- 5 3 VICTORIALAND Cocteau Twins Big Beat
- 6 6 A DATE WITH ELVIS The Cramps Big Beat
- 7 8 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 8 5 TEENAGERS FROM OUTER SPACE The Meteors Ace
- 9 23 COLOURBOX Colourbox 4AD
- 10 11 EVOL Sonic Youth Blast First
- 11 2 ANIMAL BOY The Ramones Beggars Banquet
- 12 7 SILVER MISSILES AND NIGHTINGALES Suicide Twins Lick
- 13 12 THE WORLD BY STORM Three Johns Abstract
- 14 18 LOW-LIFE New Order Factory
- 15 15 LE MYSTERE DES VOIX BULGARES Various 4AD
- 16 — FIN! The Monochrome Set él
- 17 17 REMBRANDT PUSSY HORSE Butthole Surfers Red Rhino
- 18 30 LET THE SNAKES CRINKLE THEIR HEADS TO DEATH Felt Creation
- 19 16 THE UNACCEPTABLE FACE OF FREEDOM Test Dept Ministry Of Power/Some Bizzare
- 20 9 HATFUL OF HOLLOW The Smiths Rough Trade
- 21 21 NO MINOR KEYS Blues 'N' Trouble Ammunition Communications
- 22 24 DRUGS Bomb Party Abstract
- 23 19 GRUTS Ivor Cutler Rough Trade
- 24 25 SNAKES AND LADDERS Frank Tovey Mute
- 25 20 FIRST AVALANCHE Rose Of Avalanche LIL
- 26 13 BLACK CELEBRATION Depeche Mode Mute
- 27 22 FUN ON THE LAWN LAWN LAWN Yeah Yeah Noh Buggum
- 28 14 RUM, SODOMY AND THE LASH The Pogues Stiff
- 29 28 NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Imp/Demon
- 30 26 PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino

Compiled by Spotlight Research

GARAGE

- 1 ESSO YOU WIN AGAIN Hot Chocolate
- 2 OIL BE THERE The Jackson Five
- 3 PUMP Van Halen
- 4 ALL I NEED IS SOME AIR IN MY TYRES The Hollies
- 5 EMPTY TANKS Gary Moore
- 6 YOU FILL ME UP The Thompson Tanks
- 7 JET Wings
- 8 FREE NELSON MANDELLA (WITH EVERY TEN GALLONS) Special AKA
- 9 FUEL FOR CATS Squeeze
- 10 CAR WASH Rose Royce

Compiled by Clive

SILLY WORLD CUP NAMES

- 1 BATS France
- 2 RATS Soviet Union
- 3 GETOV Bulgaria
- 4 HADAQUL Algeria
- 5 CHA BUM South Korea
- 6 DRID Algeria

INDIE SINGLES

- 1 1 HAPPY HOUR The Housemartins Go! Discs
- 2 3 SERPENTS KISS The Mission Chapter 22
- 3 2 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 4 15 WHOLE WIDE WORLD The Soup Dragons Subway Organisation
- 5 4 I ALMOST PRAYED The Weather Prophets Creation
- 6 10 BRILLIANT MIND Furniture Stiff
- 7 5 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 8 11 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 9 7 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 10 9 BABY I LOVE YOU SO Colourbox With Lorita Grahame 4AD
- 11 6 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 12 13 HOUSE OF ECSTASY Cherry Bombz Lick
- 13 8 NEW ROSE The Damned Stiff
- 14 — KISMIA The Cramps Ace
- 15 20 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 16 17 GOOD THING The Woodentops Rough Trade
- 17 12 E102/SAD BMX Bandits 53rd & 3rd
- 18 14 KUNDALINI EXPRESS Love & Rockets Beggars Banquet
- 19 33 INSPIRATION Easterhouse Rough Trade
- 20 21 WHAT'S INSIDE A GIRL The Cramps Big Beat
- 21 — TRUCK TRAIN TRACTOR The Pastels Glass
- 22 27 WILD CHILD Zodiac Mindwarp And The Love Reaction Food
- 23 16 CRYSTAL CRESCENT Primal Scream Creation
- 24 29 JUNCTION SIGNAL Blyth Power All The Madmen
- 25 30 RIVER OF NO RETURN Ghost Dance Karbon
- 26 39 SILVER MACHINE Hawkwind Samurai
- 27 24 IT'S A GOOD THING That Petrol Emotion Demon
- 28 26 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 29 — THE LOCOMOTION Dave Stewart & Barbara Gaskin Broken/Stiff
- 30 36 BALLAD OF THE BAND Felt Creation
- 31 31 BLUE MONDAY New Order Factory
- 32 19 TOO MANY CASTLES IN THE SKY Rose Of Avalanche Fire
- 33 25 GODSTAR Psychic TV And The Angels Of Light Temple
- 34 45 CONTEMPT Stiff Kittens Crisis/Prism
- 35 43 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 36 47 ALL DAY LONG The Shop Assistants Subway Organisation
- 37 48 COLD HEART Jasmine Minks Creation
- 38 42 I SAW HER STANDING THERE Red Beards From Texas Receiver
- 39 — REACH FOR YOUR GUN Bid él/Cherry Red
- 40 — I'LL STILL BE THERE/BIG PINK CAKE The Razorcuts Subway
- 41 28 THRU THE FLOWERS Primitives Lazy
- 42 23 WALKING ON YOUR HANDS Red Lorry Yellow Lorry Red Rhino
- 43 40 RUNNING WATER The Daintees & Martin Stephenson Kitchenware
- 44 18 A QUESTION OF LUST Depeche Mode Mute
- 45 22 SOMETHING TO BELIEVE IN/SOMEBODY PUT SOMETHING IN MY DRINK The Ramones Beggars Banquet
- 46 32 SHELLSHOCK New Order Factory
- 47 — RESIST THE ATOMIC MENACE Oi Polloi Endangered Music
- 48 35 TINY DYNAMINE Cocteau Twins 4AD
- 49 37 ADVENTURE/KENTUCKY CLICK Crime & The City Solution Mute
- 50 34 SOMEBODY TOLD ME Restless ABC

SUCCESSSES

- 1 SINCLAIR C5
- 2 LAKER SKYTRAIN
- 3 YOKO ONO SOLO TOUR
- 4 THE ROARING BOYS
- 5 THE CHALLENGER TEAMS (Virgin Atlantic & NASA)
- 6 SCOTLAND FOOTBALL TEAM
- 7 SARAH FERGUSON'S ROYAL DIET
- 8 ENGLAND CRICKET TEAM (TOUR OF WEST INDIES '86)
- 9 FASTNET ATTEMPT - 'DRUM'
- 10 JACK DUCKWORTH'S REWIRING

Compiled by The Cheam Strategic Bomb Monitoring Centre

- 7 OH South Korea
- 8 BOGNAR Hungary
- 9 MAGATH West Germany
- 10 BYUN BYUNG South Korea
- 11 KIM JOO South Korea

Team selected by Attila the Stockbroker

BAND AID

ROLAND PRIZE GUYS



PRIZEWINNERS line up with their booty at Roland's Brentford HQ

Odile Noël

SIMON OKOTIE of Swaffham, Norfolk, became the proud owner of a Roland MKB300 MIDI mother keyboard and MKS10 piano module last week after winning first prize in our gigantic February Roland competition.

Simon's prize, worth fractionally under £2,000, was part of a MIDI-group's worth of prize gear with a total value of over £4,000.

Along with our other four

winners, he visited Roland (UK)'s Brentford headquarters to meet the people who'd made it all possible and get a guided tour of the famous Portakabin crammed with Roland gear as well as receiving his prize.

Simon, far right, is seen here with Roland's financial controller Fred Meade (centre) and, from left to right, Tim Vincent, who

accepted third prize (Cube-60K Keyboard Combo, Boss PC-2 Percussion Synth, HC-2 Handclapper DB-11 Music Conductor) worth £594 on behalf of Graham Gartside of Hoylake, Merseyside; Nick Capon of Reading, Berks, who won our fourth prize of a TR-727 Latin Percussion Rhythm Unit worth £550; Peter Steer of Warlingham Surrey, with his Axis-1 remote keyboard worth £500;

and Stephen Cluett of Southampton, Hants, winner of the Cube-SCL60 guitar combo, Boss CE-2 Chorus, VB-2 Vibrato, DR-110 Rhythm machine and TU-12 Tuner.

Our congratulations to the winners of these fabulous prizes, our best wishes to them in their MIDI music-making, and our thanks to Roland for helping to make some young men very happy!

THE BASS CENTRE in London has been appointed UK distributor for the German-made Warwick handcrafted bass guitars.

The active models currently in stock are the Streamer, retailing for £795 and featuring slim 24-fret wenge/maple neck, cherry body and P-J configuration pick-ups,

and the Thumb, starting at £895, with a smaller solid bubinga body and through-neck, 26 frets, height-adjustable nut and rear-slanted J-style pick-ups.

More information from The Bass Centre, 131 Wapping High Street, London E1 9NQ. Tel (01) 265 1567.

TOA OF POWER

TOA ELECTRONICS is a name most English keyboard players have probably not heard of yet. In which case we have lagged behind our American cousins since this Japanese company has basically cornered the market in keyboard-orientated sound reinforcement systems in the USA.

But with the opening of their new headquarters in Essex last week, Toa – who began life some 50 years ago making telephones and intercom systems – are now in a position to dazzle UK customers with their range of pro audio products.

To date these have comprised a wide range of stylish full-range speaker systems such as the SE and SD series, no-nonsense high quality power amps such as the P-300M/P-300D, good, but standard powered mixers, and an army of microphones including the ideal-for-keyboardists HY1/2 models.

But the main news at the launch was the introduction of the Toa D4 and D-4E (expander) rackmountable MIDI mixers.

Compact, rugged, and pro-orientated (though at some £350 for the D4, not exactly an arm and a leg), the D4 combines the duties of a four-input stereo mixer with that of a MIDI patch bay.

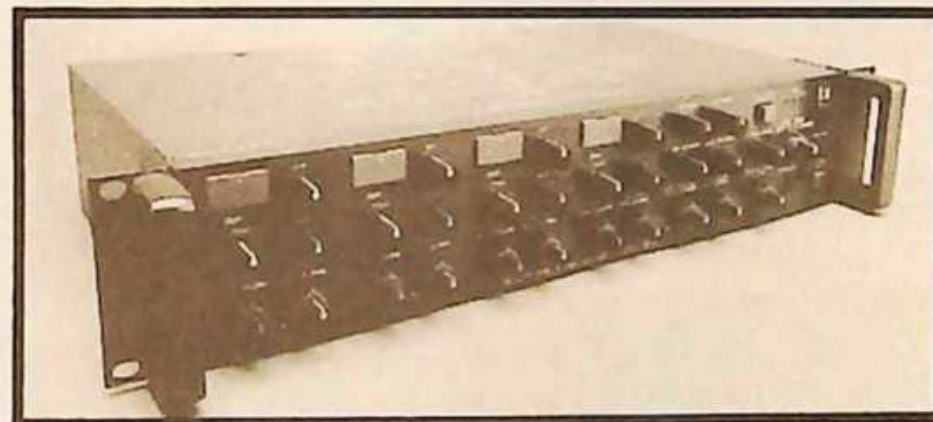
There are several notable features: trim control on each channel; Channel 4 offers a balanced XLR input with phantom power option (perfect for use with Toa's headset mic), and channel-switchable busses for external signal processors. When combined with the D-4E, the system becomes a full 10 channel unit, with 8 MIDI Thrus.

At the Summer NAMM show in Chicago the Toa men have been looking at some brand new keyboard combo amps which may well find their way into the UK by the Autumn. This is excellent news. When a company that over the past two years has dedicated itself to producing top quality systems for keyboardists decides to move into the less rarified area of combos, then finally, perhaps, a combo range will appear which is genuinely dedicated to keyboard players.

The Essex office is small but well-equipped, with a sound-proof studio in which the D4 was ably demonstrated using a multi-MIDI set up and vocals – another sign of clued up-ness.

The D4 – pictured below – will be officially launched at the British Music Fair, where Toa will be exhibiting. Look out for it.

JULIAN COLBECK



SALFORD COLLEGE OF TECHNOLOGY offers a new course leading to a Higher Diploma in Popular Music with Recording, streamlined to appeal to the musician with an orientation towards "popular/jazz idioms within a recording studio context".

For details and application forms for this September's course, contact Mrs B Cohen, PMR Course, Salford College of Technology, Peru Street, Salford M3 6EQ. Tel (061) 736 6541.

FENDER MUSICAL INSTRUMENTS have restarted US guitar production after a lay-off of 18 months, with USA Vintage Replicas. The reissue range comprises '57 Strat, '52 Tele, '62 Jazz Bass, '57 Precision Bass and '62 Precision Bass.

Further information from Arbiter Musical Instruments Ltd, Unit 8, Eldonwall Trading Estate, Staples Corner, Priestley Way, London NW2 7AF, Telephone (01) 208 0022.

A L B U M S

EXTRA!

HASIL ADKINS 'Out To Hunch' (Norton ED201 US Import)**** **'Haze's House Party'** (Norton LULU 1 US Import)****

IF SOMEBODY told you about a guy up in the West Virginia hills who's been sitting in a shack for the past 30 years doing doodley but writing and recording literally hundreds of manic rock 'n' roll tunes with demented words about doing something called 'The Hunch', eating peanut butter on the moon, decapitating young girls' heads and hanging them on the wall and havin' a gal so ugly that she looks like "a dyin' can of commodity meat", you'd probably figure that he'd been watching way too many episodes of *Green Acres*. Not so.

This is a whole different kettle of piranha to Big Beat's collection from last year. Not only do you get a bunch of unreleased madness from the mists of time, but 'Haze's House Party' (recorded between '78 and '83) brings the body count up to date. This paves the way for the

man to come down from his retreat and take his twisted music to the world.

That's right, a world tour is a distinct possibility. Haze may be in your neighbourhood to do the hot pants with you real soon. When he comes round the mountain, let him be your hunchin' man.

LINDSAY HUTTON

THE LOCH NESS MONSTER 'Industrial Poppies' (Hamster Records HAM 17)****½

YES, YES, yes. Drum machines, voice-a-sisers, bass keyboards, yes... it's the Ipswich answer to Trev Horn (but without the blinkers). Small budget, big-hearted music that revolves around songs and tunes. Influences fluctuate like a beery waistline, the end product only underlining that The Loch Ness Monster are as offbeat as their moniker.

Sure, the jokes about sea creatures and dinosaurs would have been fine but what do we really have here? The Loch Ness Monster waddle through a thin stream

of post-Residents gargle-beat, pausing only to expose their classical training, jazz imperfections and general all-round versatility. But would you want them living next door to you? I doubt it.

DAVE HENDERSON

DISCHARGE 'Grave New World' (Clay LPI9)***½ **SOD ANARCHY**, let's headbang!

We all know that The Exploited, UK Subs, Discharge and all the other wallies with brains as big as skin cells were the vermin who misconstrued the idea of punk (if there was one) into a sluggish subversion and a yobbish, sexist noise. Maybe that's why Southern Death Cult, Sex Gang and the rest of the morbid mob were greeted with such relief when they emerged out of the gutter like a brave new hope.

But Discharge have owned up and now play heavy metal unashamedly like the, er, sophisticated musicians they always were.

We still have to suffer their token conscience on 'Grave New World', but Discharge now want major success like never before.

Let us look at their world. They think it's a nasty old world but that time repairs the despair, especially if 'In Love You Believe'. But if you

SUPER DRAGON

DIO 'Intermission' (Vertigo VERB 40)***

I THINK Dio's made a boo-boo. By releasing a live album (excepting 'Time To Burn') from a tour on which the real star was an 18 foot dragon, you realise what the show would have been like without all the comic-opera, technically incredible as it was etc etc. (Although you do hear the cuddly little blighter muster up the odd roar now and again.)

I do not find the songs of Ronnie James inspired in any way. Sometimes they canter, sometimes they gallop, but more often than not they manage nothing more than a slow trot.

And with titles like 'The King Of Rock And Roll', 'We Rock' and 'Rock 'N' Roll Children', you find yourself begging for just a little more imagination, please. As each piece of ludicrous theatre fades and the next one starts, there's the reminder that this is little more than a carriage for one man and his persona as opposed to a product of five committed minds – the band *does the job*. Even on the studio track, 'Time To Burn', the lads are well and truly on auto-pilot.

That said, there is something about the whole overblown nature of the thing that makes it almost purposeful. Dio fills a gap, and who better to provide 'the kids' with their fantasies than he. "Long live rock 'n' roll!" shrieks Dio, the beast waggles its ears and 8,000 people go wild.

If this is what rock and roll has come to, perhaps I ought to take up archaeology.

NEIL PERRY

don't 'Sleep In Hope', you might soon end up in 'The Downward Spiral' of drugs. I presume at least that singer Kelvin has discovered this as, in his heavy metal, suprisingly feminine voice, he whines "I can tell you the reasons/The reasons for all

these drugs I'm taking/For although I'm afraid of dying/I'm terrified/I'm terrified of living".

Yes, Kelvin, and I'm a little terrified of both yours and Discharge's perpetual imbecilic existence as well.

RON ROM



DIO: brief encounter

SOUNDS BAND AID CLASSIFIEDS

- Sounds Classifieds are read by 725,000 people everyweek*
That's now over 153,000 more readers EVERY WEEK than Melody Maker
- If you want to form a band, this is the place to do it. And it couldn't be cheaper!
- Fill in the coupon today — you'll be reaching more musicians for fewer notes!
- All classified advertisements include V.A.T. @ 15%.

*Source: Target Group Index 1985

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

MUSICIANS SEEKING BANDS.
TEL: NU-LINE 01-602 9407. S2675
ALL TYPES of Bands Wanted
promoting to colleges/universities.
Tel: 061-225 1984. S5842

KEYBOARDIST FOR incredibly
commercial band, huge success im-
minent. 0494-23189. S5914

VOCALIST REQUIRED unusually
original band now forming Ban-
shees, Eno, Devo to Tracey Thorne,
M/F, Phone Steve, Hornchurch
51654. S5940

BASS GUITARIST WANTED. Influ-
ences U2, Stones. Dedication essen-
tial, Original band with great future.
Phone Andy, Bolton (0204) 654277.
S5947

GUITAR AND KEYBOARDS
Wanted. Rock/Pop band into
Stranglers/Damned's "Phantasma-
goria" 01-434 1121, ext. 23 Ingrid.
S5948

SKINHEAD BASSIST wanted by
South East Band into Redskins,
Easterhouse, NMA, Age 17-21.
Phone (037284) 2409. S5949

ENDLESS PARTY. require solid
Rock'n'Roll Drummer. L.Cowboys/
Hanoi/Thunders/Stones. Set & Gigs
await. Ability essential. Epsom
based. Phone evenings — Tony 01-
393 6994. S5950

LATE BEATLES influenced Male
Singer wanted. Please write: M.Har-
ris, 23 Milton Road, Egham, Surrey.
S5951

M/F VOCALIST required to form
80's R'n'R Band, Idol, March Violets,
U2. 021-453 1131 (Steve). S5953

VOCALIST WANTED (Male) for
original new band. Transport and
amps if poss. Recording, gigs soon.
Woking area based. Duncan 04862-
25248 or Ian 04862-22358. S5957

MUSICIANS WANTED — general.
01-223 8845. S5977

NON DRUMMER WANTED Sonic
Youth, J.A.M.C. Stump. Phone
Steve, 01-594 5894 after 7pm. S5979

ZIGGII WANTS Male Bass for
"Glam" group. 01-980 0878 even-
ings after six. S5980

SLAP BASS Player wanted for
new Surrey band. 0932-40570.
S5981

COMPETENT BASSIST required
for new progressive rock group age
19-25, own transport, phone essen-
tial. Ring Chris, Harpenden 67817 or
Dave, Luton 573265 evenings. S5982

BASSIST REQUIRED Birmingham
area. Album deal. Dudley 241572.
S5983

ROCKABILLY GUITARIST wanted
for group. Phone (0525) 375373
Clive between 6.00pm-7.30pm.
Beds. S5984

ADDITIONAL VOCALIST required;
goth type female ala Anne-Marie;
good looks, 17-21. Experience un-
necessary, image/ability essential
Jamie 01-541 1805 (South London).
S5998

GUNSLINGERS AND DREAMERS
required by drum machine and
guitarist into Cocteau's, Chame-
leons, Mission, Blade Runner, B
minors and black hair dye. William
01-885 3100. No Christians. S5999

VOCALIST WANTED for talented
pop funk band based in Leeds. Must
have real talent and dedication.
Phone Tony 0532-640638. S6000

BASS/DRUM'S. Professional atti-
tude. To join keyboardist and
guitarist/flute. Genesis-Camel-Tull-
Martyn-Floyd. etc. 01-677 6350.
S6009

RAZORPOP BASS, Drums re-
quired. Forming group... Smiths,
Pastels, Church, REM. Peter (01) 261
8332 (days). S6010

ESTABLISHED NORTHERN BAND require EXPERIENCED, IMAGINATIVE & DYNAMIC VOCALIST

Band influences include Gabriel,
Rush, Queen, U2
Tel after 7pm
York (0904) 708675 or
Orpington (0689) 78356 S5985

MUSICIANS WANTED PUNK

15p per word (inc VAT)

PUNK/ROCK DRUMMER

Urgently wanted
Own Drums, transport
essential. Dedication over
ability. South West London.

Ring Chris
(0932) 67580 S5989

MUSICIANS WANTED HEAVY ROCK

15p per word (inc VAT)

FIRST CLASS Vocalist/Frontman
required by young HM/HR group.
Record company interest. Radio,
Magazine features. Newhaven
515373. S5959

GUITARIST FORMING Thrash
Metal band. Experience not essen-
tial. Cliff 01-980 3780. S5978

RICH RAGS require the best
vocalist in the land. With the looks
of a true star. If you think you're the
best but can't find the perfect band,
send tape, photos to Box no. 716.
S5986

VOCALIST FOR Original London
band, must be brilliant 'cos we are.
No hippies or fat bastards. Andy
(01) 863 5088, Adam (01) 204 0444.
S5987

DRUMMER AND BASSIST re-
quired for HM/HR band North Lon-
don area. Phone Nigel 01-882 3477
evenings. S6001

GUITARIST AND Singer need
Bassist and Drummer with perso-
nality sense of humour, and gla-
morous image to form Tart, a pop
metal band in North London. Box
no. 717 for interview. S6002

CLASSY TALENTED H/M BAND requires VOCALIST with dedication etc. . .

For details phone:
Phil Mace, Gloucester
(0452) 720050
between 5.00-7.30pm S5988

KEYBOARD PLAYER urgently
needed for West Yorkshire based
rock band. Phone Heckmondwike
407973 between 6.00pm and
7.30pm. S6003

POWERFUL FEMALE DRUMMER
18-25 y, South-West London, for
all-girl Metal band (no timewasters).
Ring Hannah 01-878 2487 Laurie
01-622 6465. S6011

MUSICIANS AVAILABLE

15p per word (inc VAT)

BAND SEEKING MUSICIANS.
TEL: NU-LINE 01-602 9407. S2695

GUITARIST 23 little experience to
join/form very very loud rock
group, Pistols, Ramones, MC5 Zep-
pelin (really) (Not HM) No pansies,
no hair gel, nutters welcome. Aber-
deen area. Gary 588068. S5963

GOOD GUITARIST seeks work
anywhere in UK, anything consi-
dered. Stanley (Co Durham) 234674.
S5965

SINGER RHYTHM/Bassist experi-
enced seeks country, Irish, pop
band. 01-451 2461. S6004

INSTRUMENTS WANTED

15p per word (inc VAT)

ALL SECONDHAND Instruments
(and all Audio & Video Equipment).
Bought/Sold/Exchanged. Music &
Video Exchange, 56 Notting Hill
Gate, London W11. Open 7 days,
10am-8pm (01-727 0424). B3693

ELECTRONIC GUITAR Tuner also
Old Pop/Folk Music. Both reason-
ably priced. 01-898 1289. S5994

INSTRUMENTS FOR SALE DRUMS & PERCUSSION

15p per word (inc VAT)

DRUMKITS, CYMBALS, Etc
Wanted, Spot cash. 01-961 7202/
969 6305. S5936

PEARL EXPORT 7-Piece Kit deep
shells, includes hardware and cym-
bals fully cased, immaculate £550.
Andrew 01-809 4148. S5991

PEARL EXPORT 5-Piece deepshell
kit, black, latest model with 800
series hardware, Paiste 505 20" ride,
15" & 16" crashes, 14" Hi Hats, LeB-
lond cases, stool, as new 5 months
old. Bargain £695. Fleet (0252)
616344. S5992

GUITARS & BASSES

15p per word (inc VAT)

ANDYS GUITAR CENTRE — Amer-
ican & Vintage secondhands, also
amps, effects, etc. Pro guitar & amp
repair workshops, customising,
making GUITARS & AMPS
BOUGHT ANY CONDITION. 27 De-
nmark Street WC2. 01-836 0399 &
01-379 3491. Open 6 days. S347

GUITAR STRINGS. Leading
makes by post at keen prices. Cata-
logue from: Highly Strung (So), 153
Vale Road, Ashvale, Aldershot,
Hants. S7559

BARGAIN! GIFFIN Custom St. 2
Octave neck. Kahler copy trem. 2
Seymour Duncan humbuckers,
£300. Fender Strat (with case) 2
Dimarzio humbuckers. Custom pick-
guard Schallers. £150. 22 Edward
St., Baxenden, Accrington, Lancs.
S6006

WANNA BUY A GUITAR? FIND IT IN SOUNDS

AMPLIFICATION

15p per word (inc VAT)

ROLAND SPIRIT 30 30W Guitar
combo £90, phone Richard 01-802
5865 after 8pm. S5975

ALLIGATOR 120W Combo for
keyboards bass or guitar comple-
tely reconditioned £150 ono. (0730)
892147 (Hampshire). S5990

MARSHALL ARTISTE 50W 2x12
combo, reverb f/switch, twin chan-
nel, good clean sound, £165 ono.
Phone Geoff, Ashford (Kent) (0233)
39943. S6005

PEAVEY BACKSTAGE Plus 40W
as new £100. Scholz Powersoak
£50. 22 Edward St., Baxenden,
Accrington, Lancs. S6007

CLASSIFIEDS CONTINUE OVER ►

PLEASE MENTION
SOUNDS
WHEN REPLYING
TO ADVERTISEMENTS

SOUNDS BAND AID CLASSIFIEDS

ALL CLASSIFICATIONS NOW CHARGED AT 15P PER WORD (INCLUSIVE OF VAT) WORDS IN **BOLD** ARE CHARGED AT 15P PER WORD EXTRA IF YOU WISH TO PLACE AN ADVERTISEMENT FOR THE FOLLOWING WEEK YOU CAN NOW COME TO THE SOUNDS OFFICE, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 (OPPOSITE MORNINGTON CRESCENT TUBE STATION) AND PLACE YOUR AD DIRECT BY 12 NOON WEDNESDAYS FOR THE FOLLOWING WEEK (CORRECT MONEY PLEASE)

SIMPLY SNIP FORM AND SEND TO ADDRESS BELOW ENCLOSING CHEQUE/P.O. MADE PAYABLE TO SOUNDS:

HEADING NO. OF WEEKS FIRST ISSUE DATED AMOUNT ENCLOSED

HEADINGS AVAILABLE

- Musicians Wanted — General
- Musicians Wanted — Heavy Rock
- Musicians Wanted — Punk
- Musicians Wanted — Electro
- Musicians Available
- Bands Wanted
- Bands Available
- Guitars & Bases
- Keyboards
- Drums & Percussion
- Amplification
- FX & Accessories
- Brass & Woodwind
- Instruments Wanted
- P.A. Equipment — Sales/Hire
- Equipment For Sale
- Tuition
- Home & Studio Recording Equipment

- For Hire
- Musical Services
- Video
- Recording Studios
- Rehearsal Studios
- Management
- Songwriters
- Lighting
- Transport

Box Nos. £1.50 extra per week
Additional Musicians' classified headings
available on request

NAME.....

ADDRESS.....

Name and address, when included in advert, must be paid for

Minimum charge £1.50 per advertisement (inclusive of V.A.T.)

All Band Aid Classified must be strictly
prepaid by PO or Cheque — Cash will not be
accepted. THE PUBLISHERS RESERVE
THE RIGHT TO RESERVE OR
WITHDRAW ADVERTISEMENTS AT
THEIR DISCRETION.

To CLASSIFIED AD DEPT, BA, SOUNDS
Spotlight Publications, Greater London
House, Hampstead Road, London NW1. Tel:
01 387 6611.

A BOX THIS SIZE
(3CM x 1
COLUMN) CAN BE
YOURS FOR A
MERE:

£15.00
(inclusive of V.A.T.)

☐ Tick here if you require a box advertisement

ALL CLASSIFIED ADVERTISEMENTS MUST ARRIVE IN
THIS OFFICE NO LATER THAN MID-DAY, WEDNESDAY
10 DAYS PRIOR TO COVER DATE OF ISSUE.

CLASSIFIEDS

KEYBOARDS

15p per word (inc VAT)

ROLAND RS-09 Organ/Strings with Roland stand and flightcase. Condition as new. £200. 54 Van-brough Crescent, Northolt, Middx. S5993

SAVE IT!
AT
City Music

Save your hard earned cash at City Music! Phone our Hot Line now for your FREE FACT FILE of instruments and City Music SAVE IT prices on YAMAHA & ROLAND!

YAMAHA

NOW IN STOCK!
MTX Multitrack £449
SPX90 Multi Effects £599
RX21L Latin Rhythm £249
PF-70 Piano £899 PF-80 £999
OX-21 Digital Rec £259

Roland

NOW IN STOCK!
ALPHA Juno 1 £575
ALPHA Juno 2 £799
EM 101 Synth Module £275
HP 5500 Piano £2200
TR 505 Rhythm £225
TR 707 Rhythm £499

HOTLINES
LONDON AREA: 01-867 1841
DEVON/CORNWALL: 0752 673166
CHANNEL ISLES: 0534 78901

EFFECTS AND ACCESSORIES

15p per word (inc VAT)

IBANEZ DM1100 Digital-delay £150. Boss HM-2 £20. MXR Flanger £10. 22 Edward St., Baxenden, Accrington, Lancs. S6008

TUITION

15p per word (inc VAT)

MICKY GREEVE specialist drum tuition. 01-769 2702. B3452

DRUM TUITION Joel Rothman 01-580 3639. B8425

EXPERT DRUM TUITION. All styles. Phone early evenings (Kings-ton) 546 6311. S7516

DRUM TUITION. KEN LUPTON 01-340 5526. S7566

SAX TUITION All styles. Beginners a speciality. West London area. 01-845 6530. S5858

SUPERFAST GUITAR Booklet, solos, speed technique £2 (Super-fast Bass £1.50) "Sonic Shapes" (for Guitar) £2.00. Finding Recording Work £150 inc. - K-Tek, P O Box 172A, Surbiton, Surrey KT6 6HN. S5864

DRUM TUITION. LEARN ALL STYLES AT LLOYD RYAN'S STUDIO. MANY SUCCESSFUL PUPILS INCLUDING PHIL COLLINS? GRAHAM BROAD AND 10's MORRE. BEGINNERS/ADVANCED. 01-874 8619. S4755

GUITAR LESSONS ("G.I.T." Hollywood Graduate). Rock, Funk, Blues, Jazz, improvisation study, arranging, reading, ear-training, composition. 01-567 7746. S5969

GUITAR TUITION. Beginners/Advanced, Electric/Acoustic. Ilford area - 01-478 7095. S5995

TONA DE BRETT has taught Curt Smith, Rick Parfitt & Liz Frazer. Her fabulous book and tapes can help YOU sing like a megastar! Full details from: TdeB Tapes, 42 Wood Vale, London N10 3DP. S5970

EQUIPMENT FOR SALE

FLIGHTCASES USED. Various sizes for Amps/Cabs/Drums etc from £50. 01-485 9745 (day). 01-554 0664 (eves). S5375

LIGHTING

ROCKLITE LIGHTING. Rigs from 12-40K. NW Based. Tel: Mike 09252-6118. S5939

PA EQUIPMENT

UTO PA HIRE, quality sound. 01-359 3879, 01-806 4059.

POWERSOUND PA hire 1-2kw. Rochdale 40360, 41398.

CHELTHAM STAGE SERVICES Professional 2KW PA and 24KW lighting at competitive rates. Cheltenham (0242) 44978.

ORANGE P.A. Hire 1.5K plus fold back. Tamworth (0827) 286606.

MANAGEMENT

15p per word (inc VAT)

LONDON SONGWRITER seeks to place two dated comedy songs (one-off single) before July. Management, group or record deal needed. Demo on request from Alexander 01-778 8423. S5996

NEW DANCE LABEL

needs songs, singers, groups, grooves ideas, designers, artists etc. SAE for return of tape to:

Working Title Records, PO Box 4BZ Regent Palace Hotel, Piccadilly Circus, London W1A 4BZ. S5997

RECORDING STUDIOS

REEL RECORDING SW9. AMAZING OFFER. Purpose built luxury 1/2" 8 track studio with T.V. lounge areas, drum and vocal booths. Excellent live area. Only £35 per day or £5.00 per hour. Helpful, experienced engineers. Great sounds, various instruments. Open 24 hours. For bookings and enquiries phone Maria on 01-646 0574. (16 & 24 Track also available).

BARRINGTON 24 TRACK FROM £12 PER HOUR. 01-326 5004 (DAYS). 01-671 6674 (EVENINGS).

A GREAT Record pressing and sleeve manufacturing service. SRT, 01-446 3218.

REHEARSAL STUDIOS

BLACKBORD

REHEARSAL COMPLEX NOW AVAILABLE STUDIO ONE 500 SQ. FT. OF LUXURY WITH 2K OF MONITORS. £5.00 PER HOUR PLUS

4 STUDIOS FROM £2.50 PER HOUR. + BACKLINE. + DRUMS. + CANTEN. + ACCESSORIES. + STORAGE. + OFF ST. PARKING. CALL NOW 01-378 7835/6

THUNDERDOME STUDIOS, Leyton E10. Three fully equipped studios including keyboards and drums. Two unequipped studios. Prices from £12 per session. No hidden extras. No VAT. Private parking ground level. Seven days a week. Drinks and snacks, pool and video games etc. Telephone 01-539 6996.

BARRINGTON LARGE Rehearsal studio from £2.50 per hour. P.A. and backline included. 01-274 8233 days, 01-671 6674 eves & weekends (South London).

DRUIDS OF DAGENHAM rehearsal studios, cheap day rates! Tel: 01-592 3541.

COURSES

15p per word (inc VAT)

SOUND ENGINEER

COURSE

"The most practical way to learn the art of recording"

DIPLOMA A RECOGNISED ONE YEAR DIPLOMA COURSE WITH PRACTICAL & THEORY INSTRUCTION IN OUR OWN MULTI-TRACK STUDIOS.

THE LARGEST SCHOOL AS THE LARGEST, WE OFFER AN INTERNATIONAL NETWORK OF FORMAL TRAINING SCHOOLS IN THE FIELD OF STUDIO, FILM, BROADCAST, SOUND.

JOB PLACEMENT THE SCHOOL IS ACTIVE IN ASSISTING SUCCESSFUL STUDENTS INTO JOBS IN THE INDUSTRY WITH THE HELP OF OUR LEADING MUSIC MAGAZINES.

WE GUARANTEE HANDS ON STUDIO TIME.

School of Audio Engineering

MANCHESTER Tel: 061-872 1868. LONDON Tel: 01-608 2420

SPECIAL NOTICES

15p per word (inc VAT)

WANTED ALL your USED STAMPS to help disabled ex-servicemen buy Guide Dogs for Blind People. Please send all stamps to 24 Spring Band Drive, Poleglass, Belfast BT17, N. Ireland. S1979

SONGWRITERS

15p per word (inc VAT)

ABSOLUTELY FREE. Twenty Songwriting Questions Answered explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free. Without obligation from International Songwriters Association (SN2), Limerick, Ireland. B583

COMPREHENSIVE PROFESSIONAL 8/4-TRACK STUDIO

RECENTLY RE-EQUIPPED 24-hr 7-days-a-week service from £9 hr • Digital Mastering • Harmoniser • DOL • Digital Reverb • Aural Exciters • Drawmer Gates & Compressors • MXR Graphics • Otari 1/2" • BELNR • Tannoy's And More • Free use of over 20 instruments • Latest equipment • Crystal clear sound • Sensitive engineers • Audio & Video cassette duplication • Video filming • Editing Suite • Session Musicians • Relaxation lounge with free drinks & videos

Central London W2 GWBB STUDIOS 01-723 5190

HAYES/HEATHROW 16 Track studio. Good size, great sound, excellent engineer, £10 hour. Ram Studios. Uxbridge (0895) 54872 any-time.

TOUCH RECORDINGS 16 track £80 per day, 8 track £60 per day including VAT & tape. Manchester 061 320 5725.

REHEARSAL STUDIOS

Stazy's

rehearsal studios £1.50 to £3.50 per hour PA inc SPECIAL SATURDAY RATES BACKLINE KIT, ETC. AVAILABLE WAREHOUSE 'O', WAPPING WALL E1 (near Tower Bridge) Tel. Studio: 01-481 3589 John 01-856 6416

BASEMENT STUDIOS OF WATFORD

Now with 4 track Portastudio Five large studios and one solo room. P.A. included, backline and drum hire available. Special day rates. Phone Tony or Mike on (0923) 20169.

MR CLEAN, MR CLEAN £3.00/£3.50 per hour, includes backline + loud P.A. London Bridge area. 01-231 3264.

SPECIAL EFFECTS

15p per word (inc VAT)

SPECIAL EFFECTS

We have the largest range of Special Effects for sale or hire, including Pyrotechnics, Fireworks, Smoke, Dry Ice & Lighting. Experienced operators available if required.

LeMaitre

PROFESSIONAL SERVICES 01-688 0440

FOR HIRE

15p per word (inc VAT)

STRAWBERRY RENTAL SERVICES

SPECIALISTS IN MUSICAL EQUIPMENT HIRE PA Hire 200 watt to 15,000 watt Amps, keyboards, drums, percussion, Hammond organ, Yamaha (F70 and F80) guitars, effects, drum risers, stage lighting, 24-hour emergency repair service, delivery and collection service 061-477 6270 3 Waterloo Road, Stockport, Cheshire

STRAPBERRY RENTAL SERVICES

SPECIALISTS IN MUSICAL EQUIPMENT HIRE PA Hire 200 watt to 15,000 watt Amps, keyboards, drums, percussion, Hammond organ, Yamaha (F70 and F80) guitars, effects, drum risers, stage lighting, 24-hour emergency repair service, delivery and collection service 061-477 6270 3 Waterloo Road, Stockport, Cheshire

STRAPBERRY RENTAL SERVICES

SPECIALISTS IN MUSICAL EQUIPMENT HIRE PA Hire 200 watt to 15,000 watt Amps, keyboards, drums, percussion, Hammond organ, Yamaha (F70 and F80) guitars, effects, drum risers, stage lighting, 24-hour emergency repair service, delivery and collection service 061-477 6270 3 Waterloo Road, Stockport, Cheshire

MUSICAL SERVICES

15p per word (inc VAT)

YOUR CHANCE TO MAKE A RECORD WITH A CHANCE OF CHART SUCCESS

ALL WE REQUIRE IS A GOOD QUALITY MASTER TAPE PLUS £400.

WE THEN ARRANGE THE CUTTING AT ONE OF LONDON'S LEADING CUTTING ROOMS. FOLLOWED BY HIGH QUALITY 7" PRESSINGS.

YOUR RECORD IS THEN PROMOTED TO THE IMPORTANT PEOPLE AT RADIO 1 AND RADIO 2 PLUS ALL THE INDEPENDENT RADIO STATIONS AND LOCAL BBC.

(Obviously we cannot guarantee that any of them will like or play your record on the air but at least you are in with a chance.)

THIS REALLY IS A CHANCE OF **STARDOM**

NO CONTRACT LIABILITY

We do not ask you to sign any contracts. This is a problem that restricts so many bands. Without commitments you are free to join any other label, leaving you to carry on chasing the majors without worry.

If the above hasn't persuaded you to release a record NOW; just read on for further good value for money.

For your £400 you receive 400 copies to sell at gigs or wherever, enabling you to possibly get your entire

MONEY BACK

(depending on how much you charge per single, of course).

YOUR RECORD WILL BE ON GENERAL RELEASE WITH AN AUTOMATIC NATIONAL DISTRIBUTION DEAL.

Plus SUBSTANTIAL FINANCIAL BACKING AVAILABLE IF YOUR SINGLE MAKES THE RADIO 1 PLAY LIST.

(We want a hit as much as you do!)

★ **SOME OF OUR ORIGINAL ARTISTES HAVE ACHIEVED BIG SUCCESS** ★

THIS COULD BE YOUR GOLDEN OPPORTUNITY - we will only turn you down if the master tape is poor quality - the selection of material is your choice. (We reserve the right to refuse offensive and down-right awful material.)

£400 BUYS YOUR SHARE IN A SINGLE AS SHOWN ABOVE. OTHER CHEAPER DEALS ARE AVAILABLE FROM £100 BUT WITHOUT GUARANTEES OF THE PROMOTIONAL BACK-UP.

FREE

ASSESSMENT OF YOUR PRODUCT. SEND US A CASSETTE AND WE'LL GIVE YOU AN HONEST OPINION, WITHOUT YOU SPENDING ANY MONEY.

FULL DETAILS OF OUR SERVICE WILL BE SENT ON REQUEST. (Freepost address - no stamp needed.) **BLUE HAT RECORDS, FREEPOST, P.O. BOX 1, BRADFORD-ON-AVON, WILTSHIRE, BA15 1YA**

Tel: 0225 782640

(Blue Hat Records is a subsidiary of Elite Registrations)

BAND AID DEALERS

PROJECT

Project Electronic Music

71 Salisbury Road, Hounslow, Middx TW4 7NW.
Telephone 01-570 4444

KEYBOARDS	GUITARS IN STOCK
Roland Alpha Juno 1 £325	Fender Telecaster vintage model £119
Roland Alpha Juno 2 £325	Fender Telecaster 70's model £119
New Roland JX10 £1899	Fender Jazz Bass, new model £119
Roland JX50 Piano £1899	New Model Strat, Locking Trem £119
Roland JX50 Remote Midi Keyboard £1899	Squire Strat, 3 pick-up £119
Yamaha DX7 inc stand & case £1199	Fender Strat with Trem £119
Yamaha DX10 £1199	New Model Telecaster £119
Yamaha DX11 £1199	Squire Telecaster £119
Yamaha DX12 £1199	Squire Telecaster £119
Yamaha DX13 £1199	Squire Telecaster £119
Yamaha DX14 £1199	Squire Telecaster £119
Yamaha DX15 £1199	Squire Telecaster £119
Yamaha DX16 £1199	Squire Telecaster £119
Yamaha DX17 £1199	Squire Telecaster £119
Yamaha DX18 £1199	Squire Telecaster £119
Yamaha DX19 £1199	Squire Telecaster £119
Yamaha DX20 £1199	Squire Telecaster £119
Yamaha DX21 £1199	Squire Telecaster £119
Yamaha DX22 £1199	Squire Telecaster £119
Yamaha DX23 £1199	Squire Telecaster £119
Yamaha DX24 £1199	Squire Telecaster £119
Yamaha DX25 £1199	Squire Telecaster £119
Yamaha DX26 £1199	Squire Telecaster £119
Yamaha DX27 £1199	Squire Telecaster £119
Yamaha DX28 £1199	Squire Telecaster £119
Yamaha DX29 £1199	Squire Telecaster £119
Yamaha DX30 £1199	Squire Telecaster £119
Yamaha DX31 £1199	Squire Telecaster £119
Yamaha DX32 £1199	Squire Telecaster £119
Yamaha DX33 £1199	Squire Telecaster £119
Yamaha DX34 £1199	Squire Telecaster £119
Yamaha DX35 £1199	Squire Telecaster £119
Yamaha DX36 £1199	Squire Telecaster £119
Yamaha DX37 £1199	Squire Telecaster £119
Yamaha DX38 £1199	Squire Telecaster £119
Yamaha DX39 £1199	Squire Telecaster £119
Yamaha DX40 £1199	Squire Telecaster £119
Yamaha DX41 £1199	Squire Telecaster £119
Yamaha DX42 £1199	Squire Telecaster £119
Yamaha DX43 £1199	Squire Telecaster £119
Yamaha DX44 £1199	Squire Telecaster £119
Yamaha DX45 £1199	Squire Telecaster £119
Yamaha DX46 £1199	Squire Telecaster £119
Yamaha DX47 £1199	Squire Telecaster £119
Yamaha DX48 £1199	Squire Telecaster £119
Yamaha DX49 £1199	Squire Telecaster £119
Yamaha DX50 £1199	Squire Telecaster £119
Yamaha DX51 £1199	Squire Telecaster £119
Yamaha DX52 £1199	Squire Telecaster £119
Yamaha DX53 £1199	Squire Telecaster £119
Yamaha DX54 £1199	Squire Telecaster £119
Yamaha DX55 £1199	Squire Telecaster £119
Yamaha DX56 £1199	Squire Telecaster £119
Yamaha DX57 £1199	Squire Telecaster £119
Yamaha DX58 £1199	Squire Telecaster £119
Yamaha DX59 £1199	Squire Telecaster £119
Yamaha DX60 £1199	Squire Telecaster £119
Yamaha DX61 £1199	Squire Telecaster £119
Yamaha DX62 £1199	Squire Telecaster £119
Yamaha DX63 £1199	Squire Telecaster £119
Yamaha DX64 £1199	Squire Telecaster £119
Yamaha DX65 £1199	Squire Telecaster £119
Yamaha DX66 £1199	Squire Telecaster £119
Yamaha DX67 £1199	Squire Telecaster £119
Yamaha DX68 £1199	Squire Telecaster £119
Yamaha DX69 £1199	Squire Telecaster £119
Yamaha DX70 £1199	Squire Telecaster £119
Yamaha DX71 £1199	Squire Telecaster £119
Yamaha DX72 £1199	Squire Telecaster £119
Yamaha DX73 £1199	Squire Telecaster £119
Yamaha DX74 £1199	Squire Telecaster £119
Yamaha DX75 £1199	Squire Telecaster £119
Yamaha DX76 £1199	Squire Telecaster £119
Yamaha DX77 £1199	Squire Telecaster £119
Yamaha DX78 £1199	Squire Telecaster £119
Yamaha DX79 £1199	Squire Telecaster £119
Yamaha DX80 £1199	Squire Telecaster £119
Yamaha DX81 £1199	Squire Telecaster £119
Yamaha DX82 £1199	Squire Telecaster £119
Yamaha DX83 £1199	Squire Telecaster £119
Yamaha DX84 £1199	Squire Telecaster £119
Yamaha DX85 £1199	Squire Telecaster £119
Yamaha DX86 £1199	Squire Telecaster £119
Yamaha DX87 £1199	Squire Telecaster £119
Yamaha DX88 £1199	Squire Telecaster £119
Yamaha DX89 £1199	Squire Telecaster £119
Yamaha DX90 £1199	Squire Telecaster £119
Yamaha DX91 £1199	Squire Telecaster £119
Yamaha DX92 £1199	Squire Telecaster £119
Yamaha DX93 £1199	Squire Telecaster £119
Yamaha DX94 £1199	Squire Telecaster £119
Yamaha DX95 £1199	Squire Telecaster £119
Yamaha DX96 £1199	Squire Telecaster £119
Yamaha DX97 £1199	Squire Telecaster £119
Yamaha DX98 £1199	Squire Telecaster £119
Yamaha DX99 £1199	Squire Telecaster £119
Yamaha DX00 £1199	Squire Telecaster £119

QUICKFOLD & A FRAME STANDS IN STOCK
WEST LONDON'S LARGEST STOCKIST OF

Fender **Roland**

Carlsbro **Session**

Marshall **Customsound**

Studiosound

Forrest **X15** **Multi-track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

Forrest **260** **4** **track**

RHODES MUSIC CO. LTD

NEVER KNOWINGLY UNDERSOLD

22 DENMARK STREET
LONDON WC2
836 4656

Fender GUITARS

Stratocaster + Locking Trem	EPOA
62 Vintage Tele	EPOA
Jazz bass special	EPOA
5H Precision Sunburst	EPOA
75 Precision black	EPOA
57 Vintage Precision	EPOA
USA Vintage Precision	EPOA
Strat 2HB + Locking Trem	EPOA

2nd **£59**
TOM SCHULTZ Rockman £100 £49

Squire

Popular strat RM & MN	EPOA
Strat 2HB & Trem	EPOA
Strat HB & Trem	EPOA
Tele	EPOA
Precision	EPOA

Tokai

MAIN WEST END AGENT

TST50 54 Vintage GT	EPOA
TTE50	EPOA
TTE70 with Binding	EPOA
TTE70 with 8 Bender	EPOA
TST50 50 Vintage GT	EPOA
TST40 Vintage GT	EPOA
TST40 54 Explorer	EPOA
V55 Flying V with locking	EPOA
Trem w case	EPOA
TL065J5 59 Les Paul Custom	EPOA
J Bass	EPOA
Talbo	EPOA
Libx50 Custom Bass	EPOA

Epiphone

Epiphone Emperor	EPOA
Epiphone Casino	EPOA
Epiphone Rivera	EPOA
Epiphone Sheraton	EPOA
Westone Quantum	EPOA
Hohner Steinberger guitar + Trem	EPOA
Hohner Steinberger Bass	EPOA
Hohner Steinberger (active) bass	EPOA

Ibanez

RS430	EPOA
RS440	EPOA
RS525	EPOA
RS530	EPOA
(all with locking trem)	EPOA
RS135 (left hand)	EPOA
AH10 (Alan Holdsworth)	EPOA
RS1000	EPOA
RS141	EPOA
RS1010 (Steve Lukather)	EPOA
PR1440 Pro-Line	EPOA
RB620	EPOA
RB720	EPOA
RB760	EPOA
RB850	EPOA
RB860	EPOA
RB950	EPOA
JF20 (Joe Pass)	EPOA

YAMAHA

SG200	EPOA
BB300	EPOA
BB400SF	EPOA

ACCESS, VISA AND AMEX. PART EXCHANGE.
WE PAY TOP PRICES FOR SECOND HAND GUITARS, AMPS AND YOUR UNWANTED PEDALS
MAIL ORDER SERVICE NOW AVAILABLE

At 205 KENTISH TOWN ROAD, LONDON NW5 2JU

(Nearest Tube: Kentish Town on Northern Line)
01-485 4434/0822

WORLD'S BEST PERCUSSION SHOP

MASSIVE CHOICES OF KITS, CYMBALS, PERCUSSION, ELECTRONIC DRUMS & PERCUSSION, TUBES, PERCUSSION ACCESSORIES, BOOKS, MAGS & LOT MORE

SIMMONS

SDS1 single pad inc 3 chips £169

SDS200 2 pads, stands & brain £314

SDS400 4 pads, stands & brain £481

SDS800 8 pads kit inc. stands & brain £1399

SDS9's piece kit. Midi, inc. stands & brain £1199

SDS7 MK1 5 piece kit inc. stands £1299

SDS7 MK II 5 piece kit inc. stands £1299

SDS EPB E-pom blower inc 6 blank chips. £1392

SDS1000 Exc. Hardware £1399

MTM Midi to midi percussion interface £1499

TMI Midi interface £1499

SDE Percussion expander £1499

SDS200 200W Combo £1499

DRUM KITS

Rogers Sunburst S.H 6 piece complete £560

Pearl World Series, Coral lacquer 5 piece complete £650

Mirage New 5 piece kit complete £299

Yamaha 2000 Black 5 drums £1700

Ludwig Chrome S.H complete 5 piece £699

Ludwig Vintage Kit 3 drums £280

Sonor Black Phonic jazz kit, 3 piece £699

Sonor Macassar Signature, complete, 5 piece 20% OFF £1099

Sonor Bubinga Signature, complete 7 piece £1700

Premier APK kits complete inc stands, 5 piece £399

Premier 2 Tone Maple/Red, exc demo complete 4 piece £399

Gretsch 4 drum kit, Pink Wood Drums only £700

Gretsch Yellow 7 drums, Drums only £760

Pearl Export Kit, complete 5 piece £450

Premier Soundwave S.H 5 piece kit complete £300

Pearl DX 7 piece complete Chrome £1200

LAST FEW GRETSCH DRUMS GOING RIDICULOUSLY CHEAP

LOOK - REAL ETHNIC PERCUSSION INC:

KPANLOGO DRUMS, ALI KALI DRUMS, CARNIVAL CONGAS, TAKE BLOCKS etc

COMING SOON - WATCH THIS AD

JUST ARRIVED IN STOCK

Complete range Remo heads including: Emperor, Ambassador & Diplomat

REMEMBER

free

IT'S A BUSINESS

TDK

+ tapes

£5 off a

TOSHIBA

When you go

GET YOUR EARS ROUND THIS!
SEE SPECIAL PACKS FOR DETAILS
OFFER CLOSES DEC 31/86

EVER READY
GOLD SEAL

GO GO GO GOLD SEAL