

PRINCE : LIVE AT WEMBLEY PAGE 29

SOUNDS

STAN RIDGWAY
FROM UNDER COVER
TO OVER THE TOP

BON JOVI

BIG BLACK

TED BARTON

ANNA DOMINO

CAMPER VAN BEETHOVEN

FRANKIE GOES TO HOLLYWOOD

DONINGTON ROCK MONSTERS LET LOOSE

CONTENTS

FEATURES

Immortality, anyone? **Jon Bon Jovi** goes on and on to **Robbi Millar** on Pages 16 & 17

Uncovering the camouflage: **Stan Ridgway** clowning around with **Ron Rom**. Pages 20 & 21

The Cherry Bombz go out in the LA sun with **Mary Anne Hobbs**. Page 24

Frankie wave goodbye to the pleasuredome and **Billy Mann** closes the door. Pages 24 & 25

Chicago opens its brash, ugly mouth and **Big Black** spew out. **Jack Barron** gets a taste on Pages 32 & 33

JAWS

Camper Van Beethoven, fresh from bowling with the skinheads, and **Factory's** newest order, **Anna Domino**, are this week's big bites. Pages 8, 9, 10 & 11

SCANNERS

Wham! in China – the video: **Pretty In Pink** – the movie with another slice of **Harry Dean Stanton**. Page 12

REVIEWS

SINGLES: **Richard Cook** sides with **The Big Dish**. Page 18

ALBUMS: **Five Star**, **Flux**, **World Party** take the test. Pages 26, 27 & 28

LIVES: **Prince** at Wembley, metal from **Donington**. **Stevie Ray Vaughan** in California. Pages 29, 30, 31 & 35

INSTRUMENTS

In-Tech reviews the **Washburn Force B-30** bass. Page 41

REGULARS

TOUR NEWS: Page 4

RECORD NEWS, BACKTRACKS: Page 6

INFO RIOT; MEMORY BANK: Page 14

LETTERS; X-WORD: Page 23

NIGHTSHIFT: Pages 36 & 37

CHARTS: Pages 38 & 39

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

LEMMY, QUO TO

Motorhead and Status Quo both take to the road before Christmas

MOTORHEAD embark next month on their first full series of British dates in over two years, close on the heels of their Castle Donington appearance.

Their autumn tour, entitled **Eight Days In June**, takes them

to Birmingham Odeon September 15, Newcastle City Hall 16, Edinburgh Playhouse 17, Bradford St George's Hall 18, Manchester Apollo 20, Cardiff St David's Hall 21, London Hammersmith Odeon 22, Nottingham Royal Concert Hall 23.

Tickets are priced £6 and £5.50 (with the exception of Bradford and Cardiff where all tickets are £6).

The tour precedes a three

month American tour, and they will be supported on all dates by **Zodiac Mindwarp** And **The Love Reaction**.

STATUS QUO reaffirm their retirement yet again when they release a new album at the end of the month, and embark on a major UK tour in December.

The new LP, called 'In The Army Now' and released on **Vertigo** on August 29, includes

Quo's two recent hits, 'Rollin' Home' and 'Red Sky', as well as nine new songs.

The UK tour, featuring the line-up that played the recent dates with **Queen**, will climax with a Christmas Eve show at **London Hammersmith Odeon**.

They play **Brighton Centre** December 1, **London Hammersmith Odeon** 2-4, **Bradford St Georges's Hall** 6-7, **Glasgow SEC** 9, **Whitley Bay Ice Rink** 11, **Birmingham NEC**

Damned Serious Business...



THE DAMNED, who have just completed recording a new album, will be undertaking a "seriously large UK tour" beginning in October.

They play **Limerick Savoy** October 1, **Cork Sir Henry** 2, **Belfast Ulster Hall** 4, **Dublin SFX** 5, **Hanley Victoria Hall** 8, **Leeds University** 10, **Hull City Hall** 11, **Preston Guildhall** 12, **Liverpool Royal Court** 13, **Edinburgh Playhouse** 15, **Aberdeen Capitol** 16, **Dundee University** 17, **Glasgow Barrowlands** 18, **Newcastle City Hall** 20, **Manchester Apollo** 21, **Sheffield City Hall** 23, **Cardiff Ritz** 26, **Birmingham Odeon** 27, **Bristol Colston Hall** 28, **Guildford Civic Hall** 29, **Southend Cliff Pavilion** 30, **Oxford Apollo** 31, **Portsmouth Guildhall** November 2, **Folkestone Leas Cliff Hall** 3, **Nottingham Rock City** 4, **Ipswich Gaumont** 6, **Norwich UEA** 7, **Reading University** 8, and finally **London Hammersmith Odeon** 12.

Tickets are priced £4.50 and £5, except London where tickets are £4.50 and £5.50.

Damned fans will also get a chance to see them on **ITV's Rock Around The Dock** on August 29, when they will be performing with none other than the **Royal Philharmonic Orchestra**.

KILLING JOKE have announced their first UK tour in over 18 months. They play **London Hammersmith Palais** September 28, **Leeds University** October 1, **Manchester Apollo** 2, **Birmingham Odeon** 3, **Poole Arts Centre** 4, **Bristol Studio** 5, **Newcastle Mayfair** 8, **Glasgow Barrowlands** 9, **Liverpool Royal Court** 10, **Sheffield University** 11, **London Hammersmith Palais** (again) 12.

To celebrate the event, **EG** have released a special 12-inch single of 'Adorations'.

STAN RIDGWAY follows up his surprise hit, 'Camouflage', by releasing a double A-sided 45 entitled 'The Big Heat'/'Salesman' on **IRS** on September 8.

VINNIE VINCENT, the former **Kiss** lead guitarist, releases an album called 'Vinnie Vincent Invasion' on **Chrysalis** on August 25.

DEAD OR ALIVE release their first single for almost 12 months, entitled 'Brand New Lover', on September 8. They are currently in the studio working on their third album for **Epic**, which is due for release in the autumn.

LISA LISA CULT JAM and **Full Force** have added an extra date to their brief tour in September. They play **Nottingham Rock City** on September 28, and tickets are £6.50 and £5.50.

BUCKS FIZZ, who have apparently hit it big in the gay discos in the US, release their version of **Stephen Stills'** 'Love The One You're With' on **Polydor** this week.

THE JACK RUBIES promote their mini-album 'Witch-Hunt In Lotusland' at **Stoke Newington The Three Crowns** August 29, **Chalk Farm The Enterprise** September 7.

AND NOW

Producer Martin Rushent organises celebrity show to publicise Sickle Cell Anaemia; Imagination's Lee records single with same objective

now turned its resources towards the killer disease **Sickle Cell Anaemia**, which affects up to one in five black people (mainly those living in white society in the West).

Record producer **Martin Rushent** has organised an event at his studio near **Reading** on August 30 that will feature **The Stranglers**, **General Public**, **Hazel O'Connor**, **Lenny Henry** and a number of other as yet unconfirmed stars. **Rushent** hopes that it will raise money for research into the disease.

IN THE week when it was announced that **Band Aid** has raised more money in the last year than any other charity in the UK, the music business has

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
FEATURES EDITOR: GLYN BROWN
REVIEWS EDITOR: ROBBIE MILLAR
PRODUCTION EDITOR: CAROLE LINFIELD
EDITORIAL: BILLY MANN,
KEVIN MURPHY, EDWIN POUNCEY
TECHNICAL CONSULTANT: JULIAN COLBECK

CONTRIBUTORS: JACK BARRON, SUE BUCKLEY, GARRY BUSHILL, 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

ADVERTISMENT MANAGER: JON NEWWEY
AD REPRESENTATIVES: RALPH BOON, JANE CARR, MARC GREGORY
ADVERTISMENT 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 FOTOSSET, 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-Granplan PLC, Royal Sovereign House, 40 Bessford 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 MGP G

GENESIS

MADISON SQUARE GARDENS, NEW YORK
PLEASE PHONE OR WRITE FOR DETAILS

PRINCE

LIVE IN W. GERMANY. AUGUST 29th

£75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 27th Aug. Return am 30th Aug. [PPC]

BIG COUNTRY

LIVE IN BRUSSELS. SEPTEMBER 30th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Full day/eve in Brussels. Depart eve Sept 28. Return am 1st Oct. [BCH]

OR [BCS]
£49 INCLUDES: Concert ticket, all transport by luxury coach from London, Cross Channel Ferry. Depart eve Sept 29. Return am 1st Oct.

NICK CAVE ★ BAD SEEDS ★
WOODENTOPS ★ PETE MURPHY ★
FUZZBOX ★ CACTUS WORLD NEWS ★
GHOST DANCE ★ BALAAM & ANGEL ★
BOMB PARTY ★ SHOP ASSISTANTS ★

MORE
FUTURAMA FESTIVAL BELGIUM 5th OCTOBER

£45 INCLUDES: Festival ticket, all transport by luxury coach from London, Cross Channel Ferry. Depart eve 4th Oct. Return am 6th Oct. [FF]

STATUS QUO

LIVE IN PARIS. NOVEMBER 3rd

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 1st Nov. Return am 4th Nov. [SOP]

HUEY LEWIS AND THE NEWS

LIVE IN PARIS. OCTOBER 27th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Full day/eve for shopping sightseeing in Paris, Cross Channel Ferry. Depart eve Oct 25th return am Oct 28th [HLN]

LEVEL 42

LIVE IN PARIS OCTOBER 6th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 4th Oct. Return am 7th Oct. [LT]

STRANGLERS

LIVE IN BELGIUM SATURDAY 13th SEPTEMBER

£49 INCLUDES: Concert ticket, luxury coach from London, Cross Channel Ferry. Depart eve 12th Sept. Return am 14th Sept. [SB]

EURYTHMICS

LIVE IN PARIS. NOVEMBER 25th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 23rd Nov. Return am 26th Nov. [EP]

ALSO BOOKING FOR CHRIS DE BURGH - PHONE FOR DETAILS

Send £20.00 deposit per person plus £7.50 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 ☐ BCH ☐ SOP

Address ☐ BCS ☐ HLN

☐ PPC ☐ SB

Tel ☐ LT ☐ EP

Access/Visa ☐ FF \$160

GO!

BALAAM AND THE ANGEL have announced an extensive UK tour, following the release of their debut LP, 'The Greatest Story Ever Told'.

They play Manchester International 11, Cambridge Guildhall September 13, Birmingham Powerhouse 15, Kentish Town Town And Country Club 16, Nottingham Rock City 17, Newcastle Riverside 18, Glasgow Rooftops 19, Aberdeen The Venue 20, Dundee The Dance Factory 21, Burnley Mechanics 23, Peterborough Tropicana 24, Leeds Warehouse 25, Leicester Polytechnic 27.

Tickets are £3, or £3.50 on the door.

To coincide with the tour, a single called 'Light Of The World' is released on Virgin on September 1.

13-14, Sheffield City Hall 15-16, St Austell Coliseum 18, London Hammersmith Odeon 21-24.

Tickets go on sale on August 21 at all box offices except Whitley Bay. Tickets are also available for the Glasgow SEC and Whitley Bay dates by postal application from MCP Ltd, PO Box 124, Walsall, West Midlands, WS9 8XY, for which a SAE and a 30p booking fee should be included.

Something To Bragg About...



BILLY BRAGG, East London's "rhyming rascalion", has announced details of his British autumn tour, when he will be airing songs from his forthcoming album, due out next month.

After playing at the Picnic At The Palace gig at Fulham Palace on September 21, our Billy sets out to Brighton Top Rank 22, Birmingham Powerhouse 23, Nottingham Rock City 24, Lincoln Ritz 25, Hanley Victoria Hall 27, Manchester Apollo 28, Llandudno Astra 29, Blackpool Opera House 30.

Billy will be supported by the Mint Juleps and Thirteen Moons, and tickets will be £4.50.

After touring Europe in October, Billy returns to his UK tour at Portsmouth Guildhall November 3, Bristol Studio 4, Cardiff University 5, Aberdeen Capitol 7, Glasgow Barrowlands 8, Newcastle Mayfair 9, Leeds University 10, Kilburn National Ballroom 12, Ipswich Gaumont 14, Norwich UEA 15.

CELL AID

and attract enough attention for live radio and television coverage.

The day is split into three parts: the first will feature local Reading bands, the second will include the Vindaloo package and Simon Townshend's new band, while the final part will consist of any of the stars present who wish to perform.

Lee John of Imagination has also put together a record along the lines of Band Aid that features Paul Weller, Level 42, Phil Fearn, David Grant, Tom

Robinson, Aswad, Tom Bailey and many others, in the hope of highlighting this disease.

The artists are collectively known as People In Progress, and the single, which is entitled 'This Is My Song', is due out next month.

The day of the recording, which is thought to have seen the biggest turn-out of black artists ever in the UK, was put down on video, and there is talk of arranging a concert later in the year.

THE FALL OF THE SMITHS



Morrissey men to tour

THE SMITHS, who are currently playing a sell-out tour of North America, have announced a UK tour for the autumn.

They play Carlisle Sands Centre October 13, Middlesbrough Town Hall 14, Wolverhampton Civic Hall 15, St Austell Coliseum 17, Gloucester Leisure Centre 18, Newport Centre 19, Nottingham Royal Concert Hall 21, London Kilburn National Ballroom 23, Brixton Academy 24, London Palladium 26, Preston Guildhall 27, Llandudno Astra 28 and Manchester Free Trade Hall 30.

Tickets are available through the venues and usual agents.

BOB DYLAN PRESS CONFERENCE - SEE NEWS EXTRA ON PAGE 35

HAWKWIND, those well-known space rockers, have announced a mammoth UK tour to follow the release of their new album, 'Love Chronicles', due out at the end of September on GWR.

The dates for the forthcoming tour are St Albans City Hall November 7, Birmingham Odeon 8, Derby Assembly Rooms 9, Oxford Apollo 10, Leicester De Montfort Hall 11, Edinburgh Playhouse 13, Newcastle City Hall 14, Manchester Apollo 15, Liverpool Empire 16, Cardiff St David's Hall 17, Bristol Colston Hall 18, Bradford St George's Hall 20, Leeds University 21, Hanley Victoria Hall 22, Sheffield City Hall 23, Ipswich Gaumont 24, Worthing Assembly Hall 25, Portsmouth Guildhall 26, London Hammersmith Odeon 27-28, Folkestone Leas Cliff Hall 29, Malvern Winter Gardens December 1, Nottingham Rock City 2, Preston Guild Hall 3, Guildford Civic Hall 4, Peterborough Werrina Stadium 6, Dunstable Queensway Hall 7.

Tickets range from £4.50 to £6, depending on the venue.

JOHN WAITE follows his appearance at the Reading Festival with two dates at the London Marquee on August 25 and 26, to promote his latest single 'If Anybody Had A Heart'.

ZZ TOP have added a fourth night - October 23 - to their sold-out Wembley Arena shows.

NATIONAL ORDER

Autumn tour, single and album from New Order

NEW ORDER set out on tour next month to promote their forthcoming single and album releases.

They play Newcastle Mayfair September 10, Edinburgh Playhouse 11, Glasgow Barrowlands 12, Dundee Caird Hall 13, Birmingham Tower

Ballroom October 2, Royal Albert Hall October 6.

Tickets for the Royal Albert Hall go on sale on August 22 priced £5 and £6, and ticket details for the other gigs will be announced soon.

The band release a single called 'State Of The Nation' in mid-September, taken from the album 'Brotherhood', which is due out in the first week of October.

Talk On The Wild Side...



TALKING HEADS release a new single called 'Wild Wild Life' on EMI on August 26, which is taken from their brand new album, 'True Stories', due for release on September 8.

True Stories is also the title of the film on which David Byrne, the band's vocalist, guitarist and songwriter, has been working for the past two years.

Virtually all the story ideas originated from various newspaper articles which he began collecting on the 1983 Stop Making Sense tour. Byrne was also responsible for the screenplay and direction of the film, which is scheduled for release towards the end of October.

CHRIS DE BURGH, currently riding high in the singles and album charts, has added five dates to his forthcoming UK tour.

The extra shows are at St Austell Coliseum September 11, Stafford Bingley Hall 20, London Wembley Arena 29, Brighton Centre October 6-7.

SUZANNE VEGA returns to the UK in November to play two concerts at London's Royal Albert Hall, following her Prince's Trust appearance sell-out dates in June and April.

Tickets for the shows - on November 17-18 - are available from the Royal Albert Hall Box Office or by post from the Suzanne Vega Box Office, PO Box Office 77, London SW4 9LH. Cheques and Postal Orders should be made payable to Suzanne Vega Box Office, enclosing a SAE and 50p per ticket booking fee.

• • • M • Y • • •
• B R I L L I A N T •
C • A • R • E • E • R •

5TA

5TA ON TOUR

August 21st CHIPPENHAM - Goldiggers · 22nd MANCHESTER - Boardwalk · 23rd SHEFFIELD - Leadmill · 28th RAYLEIGH - Pink Toothbrush
29th BRIGHTON - Zap Club · 30th LEICESTER - The Princess Charlotte

T G U R NEWS



THE WOLFGANG PRESS take to the road this month to promote their third album, 'Standing Up Straight'. They play Romford The Rezz on August 20, London Bay 63 21, Bristol The Spiral 26, Chelmsford Chancellor Halls (with Felt) 29, Croydon Underground 31.

THE SOUP DRAGONS, who recently rode high in the indie charts, will be appearing at London Dingwalls on August 21, Dudley JB's 22, Bath Moles 23, Leicester Princess Charlotte 24, Newcastle Riverside 25.

FEIDEI, the Leeds rock band, set out on a mini-tour next month to promote their recently released single, 'Snowblinde', at York Winning Post September 5, Bridlington Mountbatten 20, Leeds Warehouse 28.

THE INSPIRAL CARPETS, the Oldham garage band, will play in their home town at the Hurricane Club on August 22 and at the Mare And Foal on September 8.

CONFLICT
WITH STALAG 17 (FROM BELFAST)
A.Y.S. BRUTAL SYSTEM (FROM BELGIUM)
£2 DOORS 6.30
THURS SEPT. 4th
ELECTRIC BALLROOM
CAMDEN HIGH ST
LONDON N.W.1
NEAREST TUBE, CAMDEN TOWN, 100 YARDS
ADVANCE TICKETS AVAILABLE
FROM ROUGH TRADE SHOP, OR POST ONLY
(£2 + S.A.E.) TO 24 GASKIN ST, LONDON N1
AVAILABLE FROM MON. AUGUST 25th

klubFoot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.4
LIVE RECORDING OF
KLUB FOOT VOL III
BATMOBILE
- the -
Coffin Nails
the CARAVANS TORMENT
Saturday 30th August, 7.30. £4

Joolz
MAD BAD AND
DANGEROUS
TO KNOW
Single out: Aug. 18th.
7" and 12" (E.M.I.)
Book out: Aug. 21st.
(VIRGIN Books)
Appearing at: The Assembly
Rooms, Edinburgh, 24-30 Aug.

CURIOSITY KILLED THE CAT return from New York, where they were making a video for their latest single 'Misfit' at the invitation of Andy Warhol (who directed and appeared in it), to play Charing Cross Heaven August 21, Brixton The Fridge 23, Brighton Escape Club 25.

HOW WE LIVE set out to promote their debut single 'Working Town', on Portrait, at Gravesend Red Lion August 22, Lincoln Cornmill 23, Wokingham Angies 28.

STEVE MARSHALL, who releases his debut double A-sided single entitled 'Feel No Way'/'Lightning' on State Of Emergency (through Red Rhino) on August 25, has set up three dates for his "live multi-media show". He will appear at Brixton The Fridge on August 29, Battersea Arts Centre September 20, Birmingham Midlands Arts Centre October 20.

KABBALA, one of the most popular African/Soul groups on the club circuit, play London Ronnie Scotts August 20-23, Basildon Festival Hall September 11.

A MOTION INDUSTRY set out on the "road to massiveness" when they play at Southsea Portland Hotel August 20 and September 2, Southampton Youth Festival 20, Southampton Joiners Arms 16.

5TA have announced some dates to promote their second single for Arista, 'My Brilliant Career', when they play Manchester Boardwalk August 22, Sheffield Leadmill 23, Rayleigh Pink Toothbrush 28, Brighton Zap Club 29, Leicester The Princess Charlotte 30.

CONDEMNED 84 continue on their "Nutters Tour" to promote their recently released EP 'Oi Ain't Dead' at Fetcham Riverside Club August 22, Isle Of Wight Scooter Rally 24, Leeds Adam And Eves 27, Carshalton St Heliers Arms 28.

THE PRIMEVILS, Fun Patrol (James King), Francis Anthony And The Underworld and The Believers will play Glasgow Mayfair on August 24. Tickets are £3, and all proceeds go to Scottish Medical Aid For Nicaragua.

PRINCE
Under the
(CHERRY MOON) IS
WARNER BROS PRESENTS A CARVALLO, RUFFALO AND FARGOLI PRODUCTION A FILM BY PRINCE
UNDER THE CHERRY MOON STARRING PRINCE WITH JEROME BENTON, STEVEN BEAROFF,
EMMANUELLE SAILLET, ALEXANDRA STEWART AND INTRODUCING HARVIN SCOTT THOMAS
AND FRANCESCA ARMS AS MRS. WELLINGTON PRODUCTION DESIGNER RICHARD SYLBERG
DIRECTOR OF PHOTOGRAPHY MICHAEL BALLHAUS ASSOCIATE PRODUCER GRAHAM COTTE
MUSIC BY PRINCE & THE NEW POWER GENERATION SCREENPLAY BY BECHY JOHNSTON
PRODUCED BY ROBERT CARVALLO, JOSEPH RUFFALO AND STEVEN FARGOLI DIRECTED BY PRINCE
FEATURING MUSIC FROM THE ALBUM "PARADE" ON WARNER BROS RECORDS, CASSETTES AND C.D.

FROM FRIDAY AUGUST 22
WARNER WEST END LEICESTER SQ - 439 0791
CANNON HAYMARKET 839 1527
CANNON OXFORD STREET 636 0310
ABERDEEN ABC BLACKPOOL Cannon BOWNESS Romy DUNFERMLINE Orient Express EALING Cannon
ELEPHANT & CASTLE Cornet Filmmore ENFIELD ABC FALKIRK ABC GLASGOW ABC
HULL ABC INVERNESS Scala KILMARNOCK ABC LEICESTER Cannon MANCHESTER Oxford Rd. Cannon MILE END ABC MILTON KEYNES AMC The Point
NEWCASTLE Odeon PERTH Playhouse READING ABC STIRLING Alhambra STREATHAM ABC TURNPIKE LANE ABC WALTHAM CROSS Embassy
FROM AUGUST 29 BIRMINGHAM ABC PETERBOROUGH ABC WEST BROMWICH Kings

HAMMERSMITH ODEON
FRIDAY/SATURDAY
12-13th
SEPTEMBER
7-30pm
TICKETS £7.50, £6.50, £5.50
IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 4881
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371
PREMIER BOX OFFICE, TEL: 248 0771
KEITH PROWSE, TEL: 741 8989
STARGREEN, TEL: 734 8932
ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, THE CAGE (GEARMARKET) KINGS RD OR ON THE DOOR ON THE NIGHT
- RAISING HELL TOUR -
RUN DMC
WHODINI
LL COOL J
BEASTIE BOYS

THE CHAMELEONS
Alternative TV
WEDNESDAY 10th SEPTEMBER at 7.30pm, £4.50
TOWN & COUNTRY CLUB
TICKETS ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE, TEL: 248 0771 OR FROM:
LONDON THEATRE BOOKINGS (TEL: 439 3371), PREMIER BOX OFFICE (TEL: 248 0771), KEITH PROWSE (TEL: 741 8989),
ALBEMARLE (TEL: 580 3141), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL: 734 8932),
THE CAGE (OFT CLEAR NEXT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT

STEVIE RAY VAUGHAN
AND DOUBLE TROUBLE
With Guests
THE ELECTRIC BLUEBIRDS
HAMMERSMITH PALAIS THURSDAY 2nd OCTOBER at 7.30pm
Please Note: Tickets for (June 5th) Valid for this Show
TICKETS £5.50 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 2812
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371 PREMIER BOX OFFICE, TEL: 248 0771
KEITH PROWSE, TEL: 741 8989 STARGREEN, TEL: 734 8932 ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, THE CAGE (GEARMARKET) KINGS ROAD OR £6.00 ON THE NIGHT

FULL FORCE
LISA LISA AND GULF JAMI
the real ROXANNE with Hitman Howie Tee
D.J. Cheese and the Word of Mouth
HAMMERSMITH ODEON
FRIDAY/SATURDAY
26-27th
SEPTEMBER
7-30pm
TICKETS £7.50, £6.50, £5.50
IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 4881
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371
PREMIER BOX OFFICE, TEL: 248 0771
KEITH PROWSE, TEL: 741 8989
STARGREEN, TEL: 734 8932 ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, THE CAGE (GEARMARKET) KINGS RD OR ON THE NIGHT

klubFoot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.4
TICKETS AVAILABLE FROM CLARENDON HOTEL (MAIN BAR, OPENING HOURS) LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STARGREEN, ALBEMARLE, ROUGH TRADE RECORDS, ROCK ON RECORDS, THE CAGE, GRT, GEAR MKT, KINGS ROAD, BAR OPEN TILL 12 PM
RESTLESS
the Rapiers
the Highliners GET SMART
Saturday 23rd August, 7.30. £4

Flesh for Lulu
GhOst dAnCe The DOGS DAMOUR
SUNDAY 7th SEPTEMBER at 7.30pm, £4
Tickets available from BOSTON ARMS (during normal opening hours) London Theatre Bookings Tel 439 3371 Premier Box Office Tel 248 2245 Keith Prowse Tel 741 8989
THE SAVOY
At The BOSTON Junction Road, N 10 Opposite Tufnell Park Tube
Albemarle Tel 580 3141 Stargreen Tel 734 8932 Rough Trade Records Back On Records The Cage (Gear Market) Kings Road



NEW SINGLE

WAITING FOR THE NIGHT

OUT NOW ON 7" & EXTENDED 12"

LIMITED
EDITION
12" WITH
FREE
PATCH

UK TOUR DATES: OCTOBER

4 PRESTON GUILD HALL
5 MANCHESTER APOLLO
6 EDINBURGH PLAYHOUSE
7 NEWCASTLE CITY HALL
9 BIRMINGHAM ODEON

10 LINCOLN RITZ THEATRE
11 LONDON HAMMERSMITH ODEON
12 SHEFFIELD CITY HALL
13 HULL CITY HALL
14 IPSWICH GAUMONT

HEADLINING

READING ROCK FESTIVAL SAT. 23RD AUGUST

BACKTRACKS

DR FEELGOOD's 'A Case Of The Shakes' 1980 album, perhaps as distinguished for its Barney Bubbles cover as for its musical contents, is reissued by Edsel. Nevertheless, the "Perfect For Parties" slogan on the sleeve still holds good six years later, particularly if all Barney's bottles have been consumed first.

MANFRED MANN's 'Soul Of Mann' album from 1967, which tried to prove that behind their pretty pop image was a bunch of jazz musos trying to get out, has been revived at the whim of See For Miles. The tracks - all instrumental - were taken from their first three albums and EPs and include "cover" versions of 'My Generation' and 'Satisfaction' (!) as well as their own more stylish 'Abominable Snowman' and 'Bare Hugg'.

AL GREEN virtually completes the reissue of his '70s catalogue on his own Hi label (through Demon) with the first of his religion-obsessed albums, 'Explore Your Mind', which includes the seminal (well, to Talking Heads anyway) 'Take Me To The River', the more enigmatic and adventurous 'Al Green Is Love', and 'Full Of Fire' from 1976 which marked a return to more conventional material.

MARIANNE FAITHFULL, Kathy Kirby, Lulu and The Vernons Girls are among the '60s vamps on 'Girlzone' released by Impact (through Ace). But this is not a hits collection; the tracks come from deep in Decca's vaults where the compilers also uncovered stuff from forgotten starlets such as Adrienne Posta, Louise Cordet, Beverley and Antoinette.

VICIOUS CIRCLE (who include two ex-Luddites), Bantu and Fish Shoots Man are all featured on an EP called 'View Of Jerusalem' on Wounded Knee (through Revolver) this week.

COLONEL ABRAMS releases his "long-awaited" single called 'Over And Over' this weekend on MCA.

KENNY G, who came to the nation's attention last year with the infectious club single 'Hi, How Ya Doin'', releases a follow-up in the form of The Temptations' classic 'What Does It Take (To Win Your Love)', on Arista this week.

MATT FRETTON releases his first single for two years, called 'Palpitating Heart', on IDK (through Rough Trade) this week.

BOYS DON'T CRY release a new single entitled 'Hearts Bin Broken' on Legacy this week.

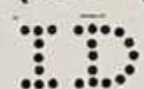
RECORD NEWS



GOODBYE MR MACKENZIE, from Scotland, release their debut double A-sided single, 'The Rattler'/'Candlestick Park', on The Precious Organisation (through Fast Forward) on September 1.

DEMENTED ARE GO

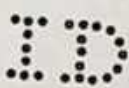
"IN SICKNESS AND IN HEALTH"
THEIR FIRST LP - OUT NOW
(NOSE 9)



NEW ALBUM
"CLOCKWORK
TOY"
(NOSE 8)
OUT NOW!



FEATURING
'I SEE RED'
AND
'MISDEMEANOUR'



BIG COUNTRY
BRUSSELS . . . SEP 30 . . . £45

Z. Z. TOP
BRUSSELS . . . OCT 12 . . . £45

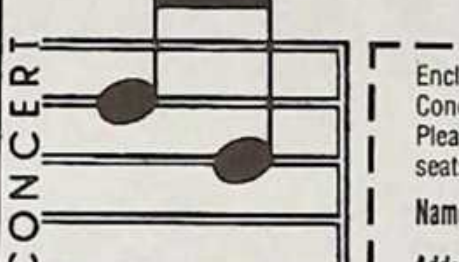
JUDAS PRIEST
BRUSSELS . . . OCT 18 . . . £45

CHRIS DE BURGH
BRUSSELS . . . OCT 9 . . . £45

AHA
BRUSSELS . . . NOV 23 . . . £45

IRON MAIDEN
BRUSSELS . . . NOV 28 . . . £45

Return travel by luxury coach, cross channel ferry
Ticket to concert. Insurance against cancellation.



PROMOTIONS
01 870 9675
16A The Broadway, London SW19 1RF

MONSTERS OF ROCK
featuring **THE SCORPIONS**

OZZY OSBOURNE
DEF LEPPARD
+ MANY MORE
W.GERMANY . . . AUG 31 . . . £75

LEVEL 42
PARIS . . . OCT 6 . . . £69

STATUS QUO
PARIS . . . NOV 3 . . . £69

ELVIS COSTELLO
PARIS . . . NOV 8 . . . £69

EURHYTHMICS
PARIS . . . NOV 25 . . . £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:

Tel: Daytime no

- ☐ BC
- ☐ ZZ
- ☐ JP
- ☐ CB
- ☐ AH
- ☐ MOR
- ☐ L42
- ☐ SQ
- ☐ EC
- ☐ EP
- ☐ IM

STARGREEN BOX OFFICE

THEATRE AND CONCERT TICKET AGENTS 01-734 8932

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

Aug 22 GARY GLITTER	Oct 4 MIGHTY LEMON DROPS
23 RESTLESS	5 STEEL PULSE
22-23 ENGLAND v NZ (cricket)	9 HOUSEMARTINS
24 READING ROCK	10 ROBYN HITCHCOCK
30 PIECES OF A DREAM	11 SAXON
30 BATMOBILE	12 FAT BACK BAND
30-31 SUMMER JAZZ EXPLOSION	12 BILLY DRAGO
30-31 JEAN CARNE	13 SIGUE SIGUE SPUTNIK
31 WORKING WEEK	14 EVERYTHING BUT THE GIRL
7 FLESH FOR LULU	14-15 B.B. KING
10 CHAMELEONS	18 MAGNUM
12 BLUE IN HEAVEN	20-22 Z. Z. TOP
13 RUN DMC	21 ROBERT CRAY
13 TOY DOLLS	20-30 JOAN ARMSTRONG
14 HARVEY & THE WALLBANGERS	2 W.A.S.P.
14 G.T.R.	2 MISSION
16 BALAM & ANGEL	3 STRANGLERS
17-18 FIVE STAR	3-4 5/7/8 IRON MAIDEN
19 POTATO FIVE	6-9 UB40
19 THE BOLSHOI	9 DAMNED
21 METALICA	19 OWEN PAUL
21 CHEVALIER BROS.	14 MAMAS & PAPAS
26 PHILIP GLASS	19-22 GEORGE BENSON
26-27 LISA LISA CULT JAM FULL	20 RICHARD THOMPSON
28 KILLING JOKE	20-21 ALEXANDER O'NEAL
29-30 JACKSON BROWNE	20 SIMPLY RED
29 CHRIS DE BURGH	29 DAVE ARTHUR
1-3-4 JACKSON BROWNE	1-2-3 LEVEL 42
2 CHRISTY MOORE	5 LEVEL 42 (NEC)
2 STEVE RAY VAUGHAN	12 BIG COUNTRY
3 SHOP ASSISTANTS	27 CHRIS REA

ROD STEWART - SEPT 18, 19 and 25

UB40 - NOV 8/9

SIGUE SIGUE SPUTNIK - OCT 13

STRANGLERS - NOV 3

SPANDAU BALLET - DEC 22/23/24/26

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

For full
info send
SAE

STREETSONDS quickly cash in on the success of UK Fresh 86 - held at London Wembley Arena last month - with the release of 'Hip Hop/Electro 13'. It apparently includes "over £80 worth of import material for the price of a normal album" from the likes of Africa Bambaataa And The Family, Aleem, World Class Wreckin Cru, Lovebug Starski, Eric B, Real Roxanne with Hitman Howie Tee, Roxanne Shante and Grandmaster Flash.

WHIPCRACKAWAY, the Manchester band, release their debut single called 'The Horse's Tale', which "has a wild but mild smattering of Country and spaghetti Western", this week on In Tape (through Red Rhino).

THROWING MUSES release their self titled debut LP on 4AD on September 1.

AGENT STEEL, one of the maelstrom of US metallica, release a new single, 'Mad Locust Rising', on Music For Nations this week.

THE Friday

HOT HOP

Friday August 29th 730-1100pm

ZOOT

and

THE ROOTS

BIG TOWN

PLAYBOYS

HOWLING WOLF and THE VEE JAYS

TOWN & COUNTRY CLUB

9-17 HIGHGATE RD NW5 (Kensington Town Tube)

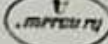
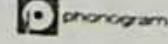
TICKETS £4.00 ADVANCE £4.50 ON DOOR

INXS

Kiss The Dirt
(Falling Down The Mountain)

LIMITED EDITION DOUBLE 7"
Includes:-
Kiss The Dirt / Six Knots / The One Thing (live)
This Time / Original Sin

7" * 12" with extra unreleased track 'Spy Of Love' *
7" INXS 7 * 12" INXS 712 * 7" Double Single INXSD 7



AS A STUDENT, SHOULDN'T YOU CHOOSE A BANK THAT HELPS YOU IN THE LONG TERM AS MUCH AS IN THE FIRST TERM?



You'll have a social life as well as money to organise when you start at college. That's why we give you a free **Microfile** personal organiser as well as a free **Account Opening Pack**.

You can reclaim the tax on your parents' grant contribution with a **Deed of Covenant**. So ask us to help you arrange one as soon as you've settled in.

Our **student insurance** scheme covers most of your possessions for the whole time you're at college.

After your first term you may need something to cheer you up. **So we credit £7 to your account.**

To get your essays in on time, you'll be working all hours. And thanks to our **Barclaybank cash card**, you can expect us to be as well.

We can't guarantee you an easy time at college. But our **Barclaycard** will at least guarantee that your cheques are accepted.

You can always talk to your tutor about work, but when it comes to money there's no one better than our **Student Business Officer**.

Drinks in the bar may be cheaper at college. But nothing's as cheap as banking with us. **It's free.**

If you ever run short of cash, we'll help you with an **overdraft of up to £200.**

When you graduate, we can give you a **Graduation loan of up to £1,000.** It's all part of our service to help you from the start to the end of your student career. What better terms could you get?

Post to: Paul Wilson, Barclays Bank PLC, Juxon House, 94, St. Paul's Churchyard, London EC4M 8EH. For written details of our credit terms, write to this address. Please open a cheque account in my name at a branch near my college.

Surname (Mr/Mrs/Miss) _____ BLOCK CAPITALS

Forename(s) _____

Address _____

Tel. No. _____

I shall be studying at _____

(NAME & ADDRESS OF COLLEGE OR UNIVERSITY)

Start Date _____ Length _____

Residential address at college (if known) _____

SO/23/B

DO NOT USE THIS COUPON LESS THAN 14 DAYS BEFORE YOU ARRIVE AT COLLEGE. WE WILL SEND YOU THE BRANCH ADDRESS BEFORE YOUR START DATE.



BARCLAYS



A rubbery Limelighter in her party gear



...and the bottom line Pix: Jayne Houghton

Condom Minions

THOSE TEARAWAY terrors of the Aussie axe-grinding scene, AC/DC, have finally discovered the joys of rubberwear, judging by this still (below) from their new video. It's got more shiny black-clad damsels than you could shake a can of Mr Sheen at. But our hearts really go out to the three 'cycle sluts' shown here. God, those zips must have been uncomfortable...

Meanwhile, back in the old country, Daniel James, the man who has dressed more lissome celebrity limbs in latex than most perverts could cram into a week of wet dreams, staged his very own glossy fantasy fashion show at London's Limelight club last Monday.

With a press show at 7pm - from which our own resident rubber reporter Tony Mitchell

was excluded thanks to a hiccup at the Limelight's press office - and a punters' performance at midnight, Daniel succeeded in proving that a little length of latex goes a long, long way.

Evidently he'd run out, though, halfway through making up actress and Pleasure

And The Beast chanteuse LA Richardson's cossie. What other reason could there have been for her appearance dressed in nought but a black mermaid's tail? But then again, as the Limelight pix above show - whatever the age, whatever the sex, everyone looks great in rubber.



OUT

Bogus metal reviewers
Pretending to kick ass
Being a tightfisted blob
Puffs from Southport
A million dead violinists
Nom de plumes

IN

Crucial Brew
Ralph's chat-up lines
Being a curly
Hoaxes
Everywhere but Paris
Chateau Huxley '86

MOUNTAINEERING

MOVE OVER wimpy, wanky British pulp popsters. Stand aside second rate Only Ones rip-off merchants. Sod off back to your day jobs, you Droopy Dragons, you Distant Shrimps, you petty Shelley revivalists, because here comes a force ten gale of brutal bad breath, here come the Porno Sponges, the 1980's unleashed fireballs!

The Porno Sponges hail in a gob of frenzied psychedelic guitar terrorism, spit and bollocks from somewhere called Providence in the good ol' USA. Providence indeed. The Porno Sponges discovered that alcohol was a food far in advance of modern medical thought, and have been living on Newcastle Brown Ale ever since. This one lapse

in good taste apart, the Porno Sponges are, as they say, shit hot.

Tearing the hearts out of their Gibson Les Pauls with a degree of vim and not a little animation, these four young Americans (average age 20) reel off a whole succession of amphetamine paced, treble topped sub '60s classics, in which covers of The Yardbirds' 'Psycho Daisies' and The 13th Floor Elevators' 'Fire Engine' fit flush against home grown gems such as 'It's Untrue' and the amazing 'Going Places, Eating Things'. Contact the Porno Sponges at PO Box 28432 Providence RI 02908 USA, and make some noise Goddammit!

ROGER HOLLAND

BITES... BITES... BITES... BITES... BITES... BITES... BITES...

● NEWS HAS reached us from an exclusive corner of the international racing circuit that **Andrew Ridgeley** can't drive very well. It seems he's had six crashes in eight races, which is pretty damn silly if you ask us. We tried to find out just what was going wrong. Does his nose get in the way? Are his feet too big? Or is he just a bloody lousy driver? Nobody was prepared to blab. Whatever the reason, his live-in lover **Donna Fiorentino** has begged him to stop. "He wakes up in the middle of the night going 'Brrruumm brrruumm,' she told *Jaws*, "and he can't seem to stop talking about fuel levels and all those car things. He's possessed and I can't take much more of it."

● MIDGET ROCK star **Prance**, the man who really fancies himself as a ladykilling superstud, is terrified of naked female flesh. And the reasons for his phobia are deeply psychological, say experts.

"Prance has seen so many bare boobs and bums that he has developed a mental backlash," says US psychologist **Dr Werner Krankelshuster**.

"He can't tell what's right and wrong. He has no perception of what naked female flesh really means, so he gets scared and panics whenever he sees it. When he stops trying to be a pop star and settles down, he'll grow out of it."

● THE DOCTOR's record company have put the blocks on his bonking activities with **Medics** backing singer **Wendy West**.

He's got to work, they say, and the only way they can get him to churn out the hits is to stop him getting too frisky, which is what happens when Wendy is around.

So Wendy is chained to the sink in their flat in Blackheath while the Doctor is "somewhere in Wales". "I may be living like a monk," he said "but it doesn't half help my songwriting."

Says Wendy: "Let's just say I'm not happy about it. But if that's what it takes to keep me in black lipstick..."

MARCH OF Rock Star In

Hello Campers!



CVB: Bad art or black rock?

IF FREUD was a teenster in today's plastic heartlands, he'd have picked up a copy of Camper Van Beethoven's 'Telephone Landslide Victory' album last year when it sneaked out on California's most innovative indie Independent Projects.

Then, old Siegy wouldn't have looked in amazement earlier this year when REM's Michael Stipe voted it one of his fave albums in *Rolling Stone*. But would the analyst in the Beatles wig have been able to suss the band's pertinent lyrics?

"There's not a line here that rhymes with anything/I had a dream last night but I forgot what it was."

Hmm, yeah. So now that Rough Trade have unleashed their LP in the UK we can ask just who are these neo-classicists who seem intent

on fusing ska with jazz, folk with funk (and in the process covering a Black Flag song)? And is it true that they're Jesus freaks?

"Jesus freaks!" exclaims Camper crooner David Lowery, "where did that one come from? No, I think we've got to deny that categorically. Er, well, I suppose Jonathon and Chris look a little like flower child Jesus freaks, but really!"

So how about this fusion of ethnic musical styles that seems to be part and parcel of the Beethoven sound.

"Well, I'm not really sure, I always thought we played polka music."

But according to the world's press, CVB play anything from Tex-Mex, country, '60s psychedelia and everything mentioned before. Sigmund Freud scratches his ear.

One thing that's agreed is that CVB are a welcome breath of fresh air, but will the west coasters transcend the cliquey rock circles and make it in the pop world? After all, their songs are strong enough.

"Why not? I'd love to have five or six pink Cadillacs."

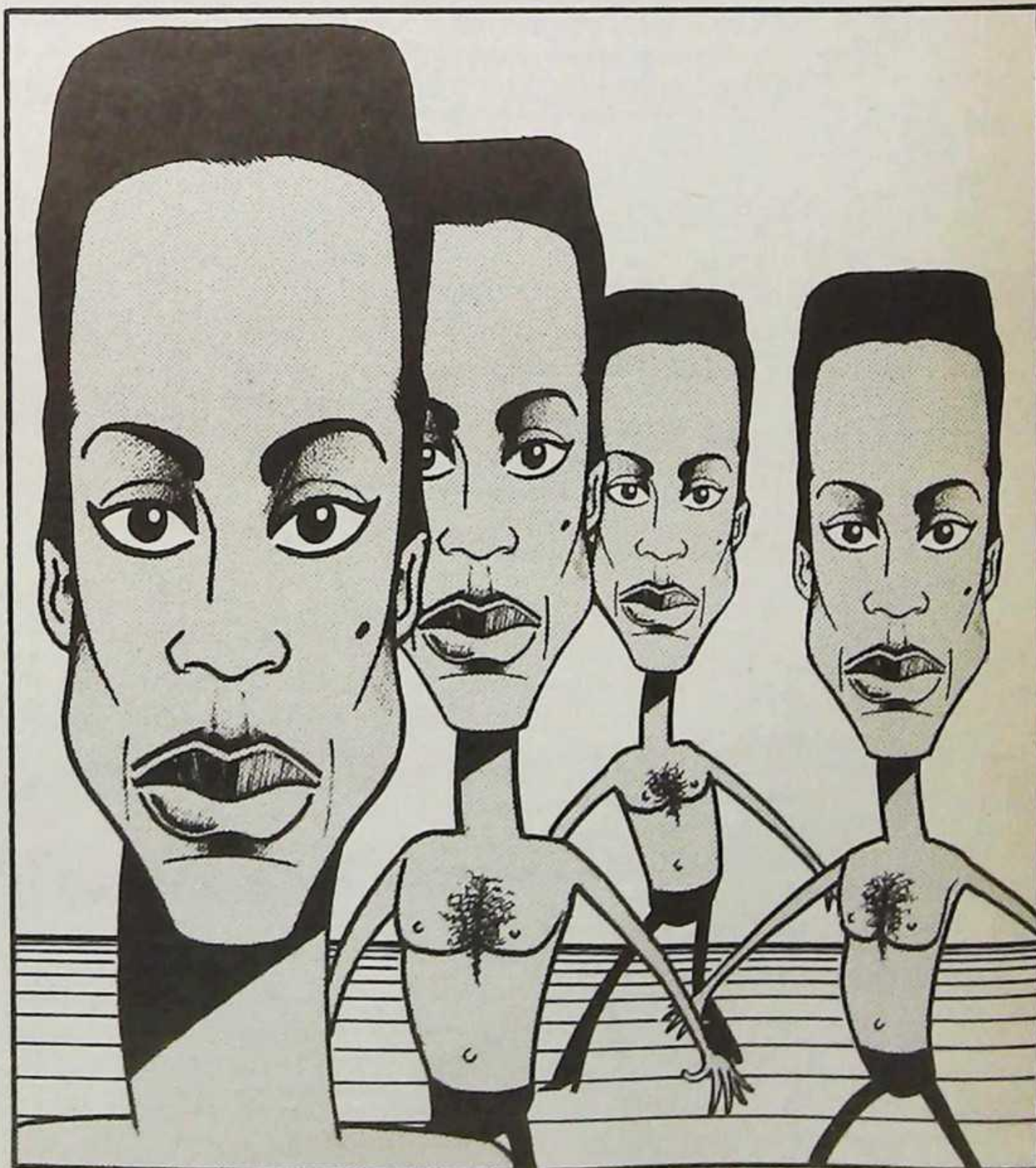
In the UK, the password at Rough Trade HQ is 'Take The Skinheads Bowling' - the single cut from the Campers debut - and the future for these third generation Modern Lovers is looking decidedly rowdy.

But David, is it art?

"Er, low art, I guess," chuckles Lowery.

"Or maybe it's just bad art."

DAVE HENDERSON



LOVELY PEOPLE IN ETHNIC MELODRAMA

"We're too old, too political and too weird for the charts"

IT'S DARK. In the back of a van just off Oxford Street, Debbora holds one up and says: "They look just like vaginas, don't they?" What are they exactly? "They're a kind of dried pear," states the whole of her band - Andy - and we begin the interview.

Yes, Akimbo are a very ideologically sound duo, but even an "aw, it's too cold to go on a march"-type person like me can love their music. Debbora's voice is hugely emotional and their eponymous debut LP stood out earlier this year as something refreshingly raw and delicate. Different.

The current 'So Long Trouble' five-track EP is equally vitriolic and more sharply-focussed, while their live shows are a form of ethnic melodrama.

"My background is theatre but Andy's is music," says

Debbora. "Only recently did we realise we've acquired an 'Akimbo sound'."

"It's come about 'cos neither of us know the rules," says Andy. "If we were more steeped in recording culture we'd probably sound more like other people."

Debbora claps her hands. "And who needs that?"

Somehow I don't think your mum will be seeing Akimbo on Wogan before Christmas.

"We're too old, too political, and too weird for the charts," says Debbora - a woman who inspires applause from support groups at soundchecks.

"Maybe weird and political will get trendy," muses Andy. Then we're on to a nice little earner."

"My youth culture," continues Debbora, "was The Beatles, The Temptations and The Supremes. ... It was all about love, not politics. If

someone had come up to me and started saying I'm a woman, with my head held high, I'd have thought Aw c'mon, I don't wanna know 'bout that; I wanna bop! I don't wanna think!"

Andy sees something in this too. "I'm a bit uneasy about some of the songs. Some people are turned off by anything that's... evangelistic."

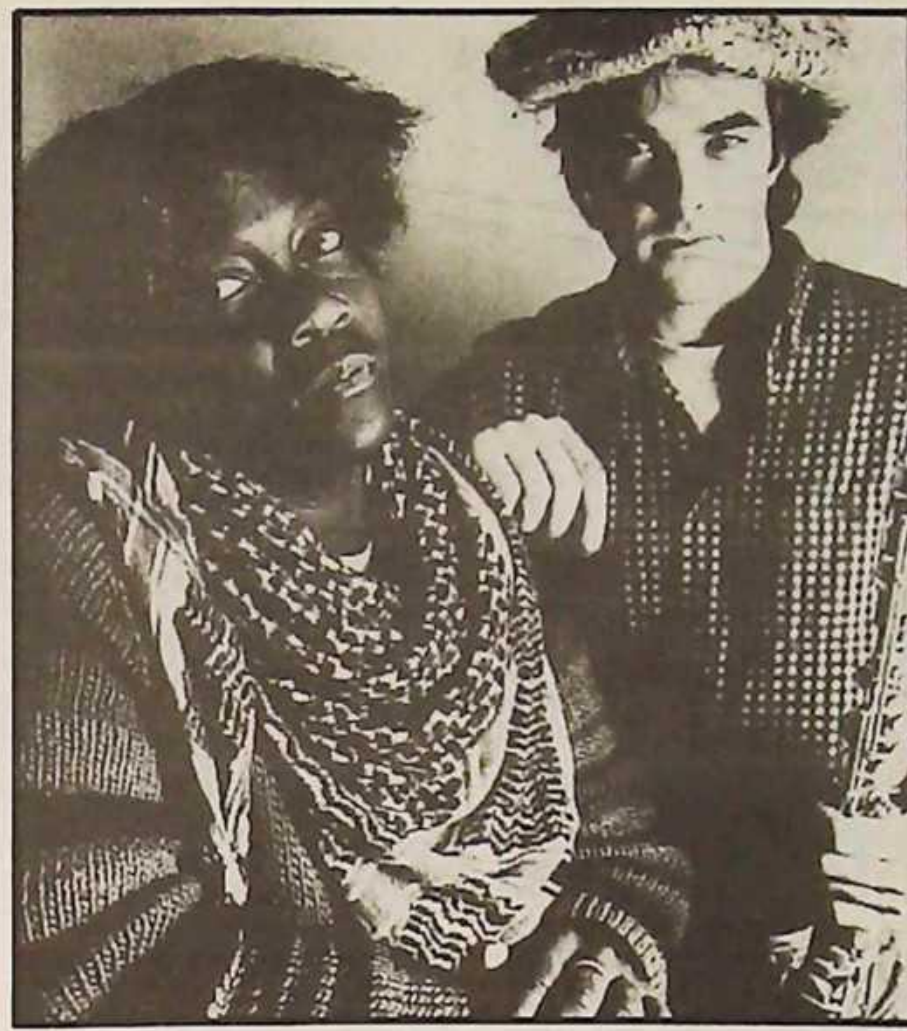
Debbora: "Are you saying our music is like that?"

Andy: "No, just that there could be a danger, y'know?"

How did you get Robert Wyatt involved in the record (he sings on the anti-apartheid gem 'The Machine')?

Debbora: "I just phoned him up and asked him. Life's short; I'd ring anybody."

This I believe. She suggested doing the interview in the Ladies' at the 100 Club. I was game but Andy went all coy. Akimbo will continue to stir



AKIMBO: Debs and Andy - not EastEnders

audiences up and down the country; are friends of The Poison Girls; have a track ('The Rap') on the recent Miners' Strike album 'Dig This'; and are really lovely people.

Andy says: "We want something that doesn't sound too forced but at the same time is forceful. That was quite good, wasn't it?"

"Yeah," says Debbora. "Too many 'ums' for me, but it was alright."

"Well Chris can edit the ums out."

"I think he should put them in."

Decisions, decisions. Where shall I put the core?

"A drama coach once said to me 'You're a big black woman, there's no way you can be invisible. So if you're gonna go on a stage, do it.'"

She does.

CHRIS ROBERTS

WELL I suppose someone has to be. After months of speculation and concern, the dynamo pop exposé team at the *Daily Express* (a big Fleet Street organ if there ever was one) have revealed the truth about the identity of The Cult's mysterious singer.

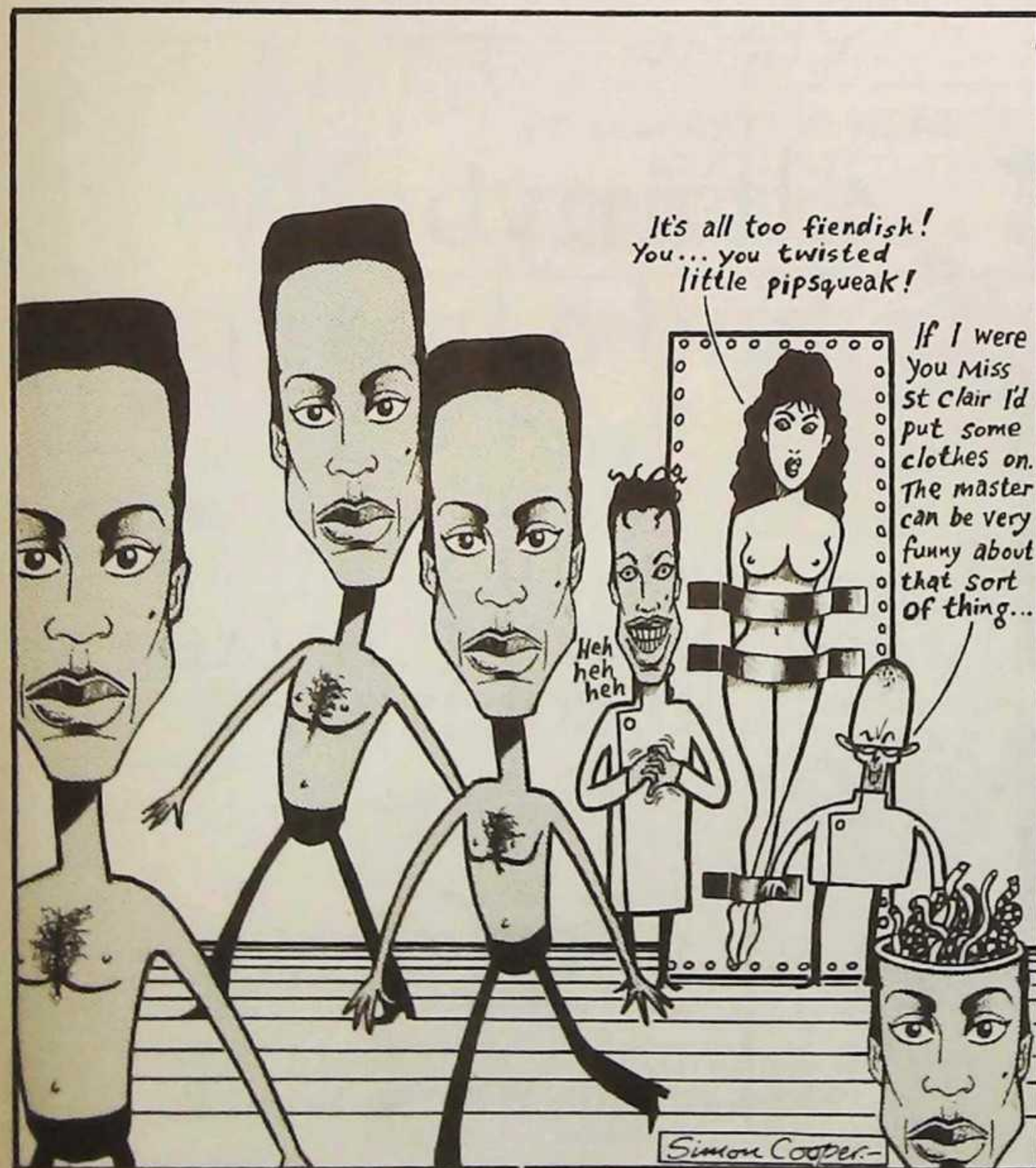
Yes it's true, Ian Astbury is actually played by Lisa Marie Presley, 18, daughter of El and Priscilla. Although Priscilla refused to comment, a friend informed *Jaws* that the *Dallas* star was "really

pissed off" that her daughter had been singing with "the bunch of big hippy bastards". Mrs Presley's dead husband, Elvis, is reported to have disliked The Cult intensely, ever since they murdered 'Mystery Train' accapella style at his graveside in Memphis. And as the cloud of shame mushrooms from the Presley household, we here at *Jaws* would like to be the first to offer our sympathy.

JAMES BROWN

THE MIDGET MUTANTS

Sinister Doppelgänger Plot



WHAT WAS the one big question that remained unanswered after the Purple Rainstorm's flying visit to these shores last week?

It wasn't the height of his heels. Nor the length of his contract. It was: how did he manage to be in so many different places at the same time?

At least a week beforehand, those fearless Investigators on *The Sun* had established that His Royal Badness would be partying every night after the Wembley Shows at the Marquee in Wardour Street. And certainly no one could have been fooled by the club's denials, or its claims that the evenings in question were actually a residency for Redditch-based band Heavy Sausage.

But explain, if you will, the equally undeniable fact that Prince partied into the early hours at the Empire Ballroom, Leicester Square on at least two of the nights in question, even taking part in the semi-finals of Come Dancing (and winning, naturally).

Add to this the certain knowledge that on Monday night the electric man held court at Busby's while, according to most newspapers, he was actually dancing the night away at Stringfellows with 'Leather Mistress' and topless-model-cum-not-really-ex-girlfriend-of-Andrew-Ridgely Jackie St Clair.

But expecting us to believe that Prince did all this, and jammed at Kensington Roof Gardens with Ron Wood and Eric Clapton, is just stretching the bounds of possibility too far.

Unless, of course, you know what we at *Jaws* know. And what we know is that there's not just one Prince, but at least eight of them, each a perfect synthetic clone of the original, who actually spent his entire stay in Britain lounging on his hotel bed, eating popcorn and watching re-runs of *The Avengers*.

It was a masterly piece of deception. The *Daily Mirror* nearly cracked it when they noted that Prince had apparently arrived in the country with 27 minders, when no more than three were seen with a Prince at any time.

But let's face it - if you were the real Prince, you'd have better things to do than hang out with Samantha Fox or try to teach Duran Duran the rudiments of music.

Well there you are then. The evidence may be circumstantial, but the logic's unassailable.

KNUCKLE DUST

THE SUN sets saggy over Shaftesbury Avenue. Clammy Americans float drawling accents across my face, the air hangs with the hamburger-heavy smells of a summer city night, hotdogs, boy scouts, and wealth.

Two minutes walk from Leicester Square tube station there's an old, cold church full of disco. Disco lights, disco music, disco dawks squawking disco at the disco bar, disco soul boys and disco photographers. Disco sequins fall from the disco walls and land on the disco church benches.

In the disco toilets, a polite young man sits amongst a show of disco toilet accessories like chewing gum, hairbrushes and all the perfume you need to transform yourself from a grubby insect of the metropolis into a mighty, grubby disco king.

The toilet attendant tells two such grubby disco city boys that he earns 250 disco pounds a week for sitting in his pleasant smelling, warm, disco toilet.

The two grubby city boys stop their disco scoffing and go back to the free disco drink.

There's white wine, minerals, and disco lager. If you're lucky - and there are no slobby, styleless disco celebs at the bar - you can grab at least two disco wine glasses full of vinegar.

"O'right Jim. Look at this place then, it's like a right f***** old garage, innit. And it's cold."

Ron Rom's whisper brings me out of my glam, disco dream with a shiver. He's right. The Limelight, London's latest nightspot for famous highfliers and rich knobs, is cold.

Shading myself from the glare of too many fake suntans I look to the roof of the church. This is difficult as the view to the top of the spire is obscured by myriads of empty-headed disco people, with their divvy disco haircuts and their stupid disco conversations, hanging over the balconies.

Most drop their gobs whenever a starlet titters by. Disco Spizz 86, in his cut-off jeans that reveal all of his chubby thighs, parades from one disco doorway to another. Disco Nightlife, in his crisp, dark blue denim flared dungarees, follows him, his Cool Hand Luke convict crop flutterless in the wind. Disco Mallet (95 years old and still only two foot tall) brays his inane laugh over and over again.

Turning my back on this banal show of flowery false personalities, chummy bum tonguing, and horseshit, I leave. Back in the street I stoop discretely and vomit. And you'll be pleased to know that this was decidedly non disco vomiting.

JAMES BROWN

ANNA DOMINO is my name. I'm a singer who admits in ironic tones that "I am a scatterbrained neurotic girl".

But really, though, I'm simultaneously analytical and at home with machines. So I am not as people perceive me to be.

At the moment, I am sitting in a South Kensington bistro talking to Richard Jobson and Michelle from Les Disques Du Crepuscule and drinking cappuccino.

I am here because the writer from *Sounds* is an hour late for our interview.

Someone dressed in black leather has just walked in the door.

NOW AS I step inside the bistro I am an unshaven journalist called Jack, who has had his ventricles twisted by sitting in a traffic jam for an hour.

I am searching for a platinum blonde vocalist who, until yesterday, I'd thought of as some sort of cross between Annie Lennox, Joni Mitchell and Sade.

Then I got the lyric sheet with Anna Domino's upcoming eponymous album.

Reading her words, charged with chaos, fragility, self doubt, guilty anger and strength, however, changed my mind.

"Life begins with a broken heart", she sings on 'Take That'. And I do.

NEXT TO the bistro I, that's Anna, drop first a button, then my leather trenchcoat, and say to Jack, "Oh God, I knew that would happen."

He doesn't help me pick them off the pavement but is looking at the leather cap I'm wearing.

As we walk back to the hotel I'm staying at I tell him that I moved from the States to Belgium because it offered me a chance of making a record, although I find Brussels a bit tedious.

"Yeah?" he smiles, surprised. "I usually have a really good time there."

ANNA AND I are now in the hotel lounge. A much travelled daughter of divorced parents, she tells me that when she was young she liked to stay as invisible as possible. For example, if she was staying in a hotel she would make the bed and tidy the room before leaving "so there would be no trace of me left".

Anna wrings her hands constantly, her conversation is punctuated by nervous gasps and delicate laughs, and she is prone to launching off at tangents such as: "I was thinking the other day that clouds probably think because of all the electrical energy in them that discharges during storms".



ANNA: knocking the spots off

Eye And Eye

Sound Of The Sewers

MANY DOLCE vitas ago, back in the prehistory of package tours, a plane jointly chartered by the Chelsea Supporters Club and a seminal group of Club 18-30 goers was on its way to the Costa Brava when it was inexplicably forced to crashland beside an isolated Catalan hamlet.

These simple Spanish peasants somehow adopted this motley crew as god figures, assimilating and emulating their habits. The 'gods' are now long gone, but their spirit lives on in the Catalan theatre company, La Fura Dels Baus (translates

appropriately as Vermin Of The Sewers).

In a supreme act of cultural conmanship, La Fura hoodwinked the hapless ICA into giving them a week's residence in the Isle Of Dogs, and the cream of the capital's arts journalists turned up last week to witness their orgy of vulgarity.

"Violence is necessary," said spokesman Andres Morte, as his boys stripped off and crammed raw eggs into their gobs ('Del Sol Sangria Party'), launched a sledgehammer attack on a Mini ('Stamford Bridge



ARGH! OK the yoke's on me.

Samba'), charged each other in supermarket trolleys ('Inter City Shopping Mall Rampage'), and consumed raw sheep's entrails ('Sun 'N' Sea Bar-B-Q').

The Shed's cultural attache Bill Brotherton was there on the terraces: "This is what I call Kultur. These boys done good."

ROD CORKHILL

BETTER TED

THERE'S THIS pair of legs dangling from a hole in the ceiling of Manchester's International Club. Short legs, wrapped in tweed and shoed up with a neat pair of brogues.

From the hole there's an almighty roar and those members of the Andy Kershaw Roadshow audience who aren't Young Farmers laugh. Ted Barton climbs back down onto his throne and starts the next song. With his battered acoustic guitar in his hand, normality reigns - If you can call a man who plants trees in the floorboards of his living room normal, that is.

Tell me about rock and roll, Ted. "I'm not too keen on rock and roll - I try not to let it interfere with my day-to-day life, anyway. I guess my favourite bit is the line where Elvis says, 'If you've no one to dance with you should do it with a chair.'"

Deliberately vague, Ted and I stumble

through the interview. I ask about his background and get treated to the gore 'n' bore details of his birth. He doesn't expand too much on his pleasant little Cherry Red hit 'It's A Fine Day' sung by one Jane, and he doesn't even mention his passion for The Ramones and Beefheart.

"I'm a bit embarrassed that I still feel a need to get up and perform, play music. I thought it was something you'd grow out of. . . like wanking ten times a day when you were 14."

Fine, but that doesn't explain why you're so popular.

"I don't know. I get on stage for myself. . . oh, and my brothers. What I do there I do for myself. It's just incidental that audiences like it. And I don't really like interviews. I'd much rather people just wrote what they think instead of asking me questions."

JOHN WHITE

NEW SINGLE

"If anybody had a heart"

PRODUCED BY
DON HENLEY
DANNY KORTCHMAR
J.D. SOUTHER

SPECIAL GUEST AT
READING FESTIVAL
23RD AUGUST!



ALSO AVAILABLE ON ALBUM & TAPE
"Mask of smiles" & "No breaks"

DOMINO – UHM, Jack hasn't asked me if that is my real surname.

"I've been meaning to write a biography of myself for years but I always stop after about the second word," I say.

"I sit down with a sheet of paper and get confused as to what is or isn't important. Should I tell lies or tell the truth? I can't do either with conviction."

He inquires if I get an energy stimulus when things go wrong in my life and if there is a streak of masochism in my lyrics. I think about this for quite a while and sigh.

"I sure wish I knew how to answer questions like that."

OPPOSITE ANNA, separated by a small table, I am silently cursing not being punctual. I like to spend hours with interview subjects. Today I will have 30 minutes. She says: "The lyrics might deal with failure or seem like a crushing weight, but it doesn't really fit because I'm optimistic in a bizarre way."

"I don't believe the world is going to end or that art or literature are deteriorating. But it's true that in my songs I am reacting from the point of view of somebody who is not actively in control. How I've learned to deal with my life is to acquiesce. I don't think that is particularly female, though."

MY WORST ever hangover? It occurred on New Year's Eve in 1982 in New York. Instead of going out I drank this huge bottle of rum and took photographs of the programmes on TV.

"Drinking and drugs are a problem," I tell him. "But it's like everything else, I don't know where to place myself in the scale of things... I have got a pretty volatile imagination, though. If I allow myself to get weak it'll kinda go crazy and feed on me. And you never want to do that even once. Because once you've figured out how to have a nervous breakdown by destroying the protective mental barriers you'll go through it again and again."

INSIDE THE hotel lounge, Anna speaks about how she was once sent to a psychiatrist by a friend who said she was "driving him nuts". The result was that the psychiatrist had a nervous breakdown and retired.

"All I wanted to do was talk about my dreams and then all this grief happened," she gasps. Dreams are one of the first things that Anna can remember. In a recurring dream, she is walking up the path to the front of a house. On of the pathway are bushes, and behind the bushes are dwarves. "You won't go in," they say. Anna walks up to the door but can't open it and wakes up.

NUTS! I can see Jack looking at me and thinking I'm loopy. I'm afraid he's getting very bizarre answers to his questions. So I whisper to him: "The whole image of the scatter-brained, neurotic girl is just sitting there waiting for me. It's very difficult to avoid. But what you are seeing and hearing now is a social character. This is how I present myself for the lack of a better idea, but this is not exactly how I feel really..."

"People are always asking me for opinions, to take sides. I can't because taking sides is a pretentious, selfish act. It's like saying I prefer the colour red to green. I mean, so what?"

OUT IN the street we shake hands, Anna and I. I think about how much I have enjoyed meeting her and laugh at the way tape recorders develop severe magnetic problems when she uses them. When I get home and listen to the tape of the interview, I hear her say: "How come we have to put everything into grids? It's like *Alien*, here is a species of being that doesn't think in straight grid types of notions but rather thinks in this *art nouveau*, organic way. If it was to make a plan it would look like something that just grew out of the ground."

Anna Domino is planting something odd.

JACK BARRON

THAN DEAD

People enjoy Ted Barton because what he



TED: throne it all away

Mick Peck

does he does comically well. What he does is howl and mutter. He explodes his mouth around the concrete pop that makes up his set; a set that could not be called *musically nice* but is almost always entertaining.

He achieves brilliance through extremity. It is exciting to count the horror ripples that gather on audiences' foreheads. It's exciting to hear the smalltown hecklings inspired by fear; to sense the desperation to be a part of something where there are no outsiders.

It's even funnier to watch the goddropping when Big T offers to make up a song on the spot and then delivers a tuneless barrage of primal screaming and guitar string thrashing.

One man and his confidence. I suggest you settle back and observe.

JAMES BROWN

BITES... BITES...

● **AND WHERE**, you were wondering, is *Lydia Lunch* these days? In Holland apparently. Amsterdam to be precise. Has the city of sin seduced the daughter of filth into abusing its urban body to satisfy her own flesh-soaked fantasies? No, she's writing a book actually, and rumour has it there will be some clean bits in it.

● **CLIFF RICHARD** rarely makes a spectacle of himself. But that's what he's just done in a Gallup poll commissioned by the British American Optical Company. He came first in Scotland and second to *Michael Caine* in the overall UK goggles championship. We reckon he's been framed.

● **AFTER OVER** a year of speculation, *Jaws* can now reveal the real reason behind the sacking of *Butthole Surfers'* drummer *Cabbage*. She stunk. She didn't wash and the rest of the band kept passing out 'cos of the smell.



'ALLO

'ALLO

CURRENT PICK of the crop on the old 'gosh-aren't-pop-stars-witty, have-you-heard-my-stupld-Ansaphone-message-yet-it's-great' vicious circle is top pop record label boss Dan Treacy.

Following in the heavily trodden footsteps of promoter Jon Beast's pitiful effort ('F*** off world, I'm not paying you a penny!'), wacky Television Personality Dan sits in his office giggling and changing his message each time somebody rings. So if one caller gets the 'This is the home of Guru Daniel Treacy. Unfortunately, Bagwan Dan is out at the moment seeking spiritual enlightenment...' razzamatazz, complete with soundtrack to match, then the very next caller is likely to find himself caught up in the zany world of those other Traceys and their International Rescue. It seems that Dan pilots Thunderbird Seven!

We'd give you the number so that you could check it out for yourselves but then we'd never be able to get hold of the swine.

NICKED CORTINA



YOU SHOOK ME ALL NIGHT LONG*

Limited Edition Gatefold Sleeve Package
On Initial Quantities of 7"
3-Track 12" Includes
Previously Unreleased LIVE Tracks

12"

YOU SHOOK ME ALL NIGHT LONG – Studio Version
SHE'S GOT BALLS – Live Version Featuring BON SCOTT
YOU SHOOK ME ALL NIGHT LONG – Live Version

7"

YOU SHOOK ME ALL NIGHT LONG – Studio Version
SHE'S GOT BALLS – Edited Live Version

*Produced By Robert John 'Mutt' Lange

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

COSTUME DRAMA



MOLLY RINGWALD suddenly realises she's talking to Chris Roberts' dad

PRETTY IN PINK

(UIP Paramount)

MUCH LIKE the new version of the song, *Pretty in Pink* is the spirit of youthful innocence as viewed through slightly more detached and jaded eyes, but ultimately in John Hughes' follow-up to *The Breakfast Club*, humour and romance win the day.

However much realism is sacrificed in the name of accessibility, Hughes' stream of smart-ass one-liners and five-minute melodramas leaves the likes of Neil Simon croaking in the geriatric ward.

It's the simplest of stories – girl (Molly Ringwald) works in the record shop (rebellion!), is courted by zany-wacky-loony type, but has crush on upper-class twit who's marginally less of a twit than his buddies. Eventually Richie asks her to the prom, which makes Duck Man (the "crazy" one) play a lot of

Otis Redding and The Smiths records.

But! Richie is a two-faced shit! So! Gutsy Molly makes herself a pink dress. And! We mustn't give away the ending. It's all highly entertaining and glibly perceptive.

Harry Dean Stanton is on a roll of roles at the moment. Here, as the father who can't accept his wife is never coming back, he's again magnificent, wry, understated. When his daughter tries to talk calm sense into him and his face takes on a wrinkly glow of utter vulnerability and he bleats, "But... but I love her", I for one had to tie my legs across my eyes. (The fact that he looks exactly like my dad in this film did not in any way affect my subjectivity. No sreee.)

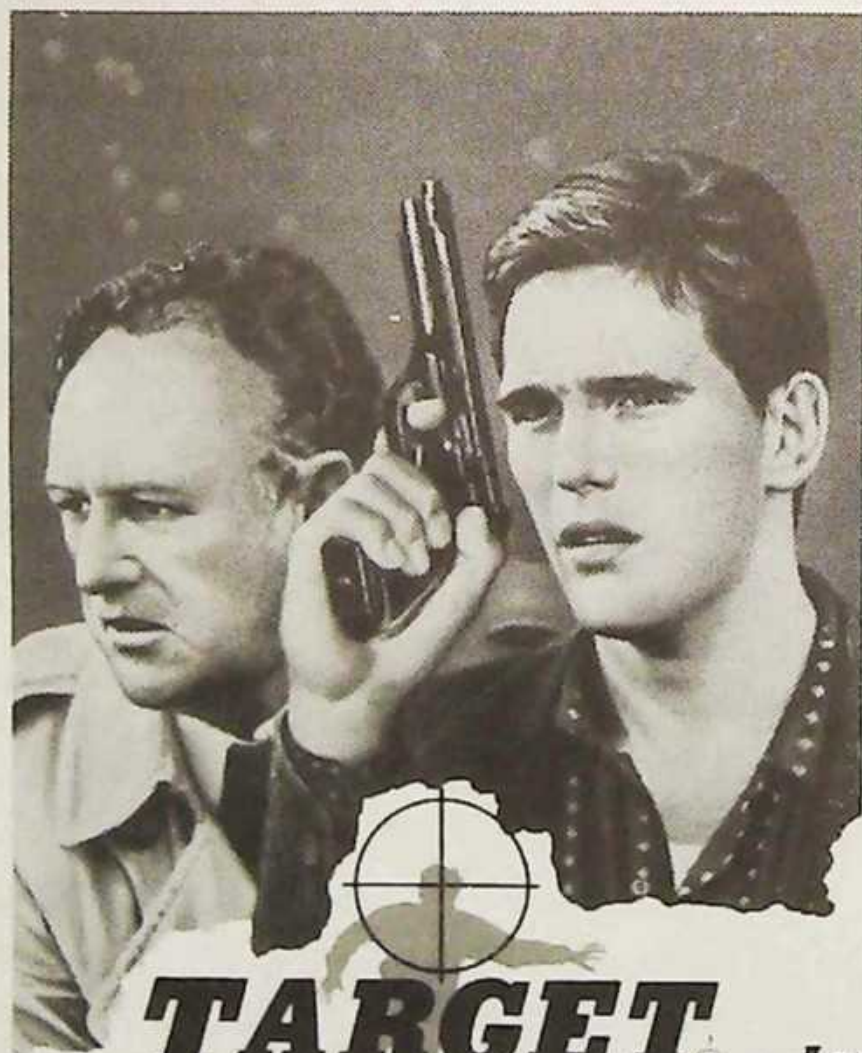
All this adolescent schlock and a soundtrack featuring New Order, the Bunnymen, and – oh dear – OMD. Unprovocative but quick and classy in a *Desperately Seeking* way.

CHRIS ROBERTS

It began with his mother's kidnapping.
And ended with deadly intrigue.

GENE HACKMAN

MATT DILLON



TARGET

...A powerful new thriller

Productions Presents A ZANUCK/BROWN Production AN ARTHUR PENN Film
GENE HACKMAN MATT DILLON "TARGET"
GAYLE HUNNICUTT JOSEF SOMMER Original Score by MICHAEL SMALL
Story by LEONARD STERN Screenplay by HOWARD BERK and DON PETERSEN
Produced by RICHARD D. ZANUCK and DAVID BROWN
Directed by ARTHUR PENN Released by Rank Film Distributors

FROM FRIDAY AUGUST 22nd
LEICESTER SQ. THEATRE 930 5252

Sep progs Daily 2.20 5.20 8.25 – All Progs bookable (24 hour Access/Visa/AmEx Bookings 01-930 7615)

ALSO LONDON & SOUTHERN TV AREAS AND KEY CINEMAS
THROUGHOUT THE U.K.

FORCED EXPOSURE

(American Mega-Fanzine)

WITH BILE by the trashcan-full, and more scatological outpourings than a city sewage system could handle, comes the latest issue of arguably the best music mag in the world. If you like to be eaten alive by noise and are missing a handy vibrator for the eyes, then *Forced Exposure*, from the scourges of Boston, Massachusetts, is the appliance of science you've been looking for.

Actually, it comes from Waltham, Ma, but who the hell has heard of that stickville? And anyway, it's near enough to Boston to pass muster. Sleazy, sweaty, sex-cited and busy snorting up the mass insanity which festers like a great lake of pus in America, the mag is now on its tenth issue and looks set to run and run.

Every publication is only as good as the skills of its writers, and in Jimmy Johnson, Byron Coley and Big Black boy Steve Albini (see interview on pages 32 & 33), *FE* has some of the nastiest and funniest perverts ever let loose on typewriters. They peel back the scabs of the most exhilarating and excruciating rock bands around, and more often than not, their critiques are right on the rusty nail.

The current 114-page bloodbaster features a cover story on Lydia Lunch which is so in-depth, it almost counts every hair on her body (mmmm) let alone her head, and rivals their superb dissection of Sonic Youth a couple of issues back. Beyond their penis-and-butt prose obsessions, what bursts through above all is Johnson and Coley's attention to detail and enthusiasm for their subjects. They simply know what they're writing about, and have pretty impeccable taste, which is more than can be said for 99 per cent of professional hacks.

Consequently, *Forced Exposure* is worth mugging a cripple for on the strength of its short, sharp, shocking album reviews alone. If you're interested in the maximum demolition derby detonations of the likes of Neubauten, Swans, Butthole Surfers and similar fellow travellers down the anal canal of modern music, then you'll not just want to peek at but keep these scribbles by The Boston Strangers.

A quarterly, the next mag will gag with a Butthole Surfers interview as well as a lot of other evil stories. To subscribe, send an \$18 money order made payable to *Forced Exposure* to PO Box 1611, Waltham, Ma 02254, USA.

JACK BARRON

MUSIC MASTER

(John Humphries Publishing)

AN INCREASINGLY gargantuan tome, now in its 12th edition, which takes over 1,800 pages to list more than 68,000 records, tapes and CDs currently available.

But the policy of listing records alphabetically rather than chronologically, and ignoring any albums deleted before 1980, restricts its reference value. Here at *Sounds* it's a very useful bladders' guide.

HUGH FIELDER

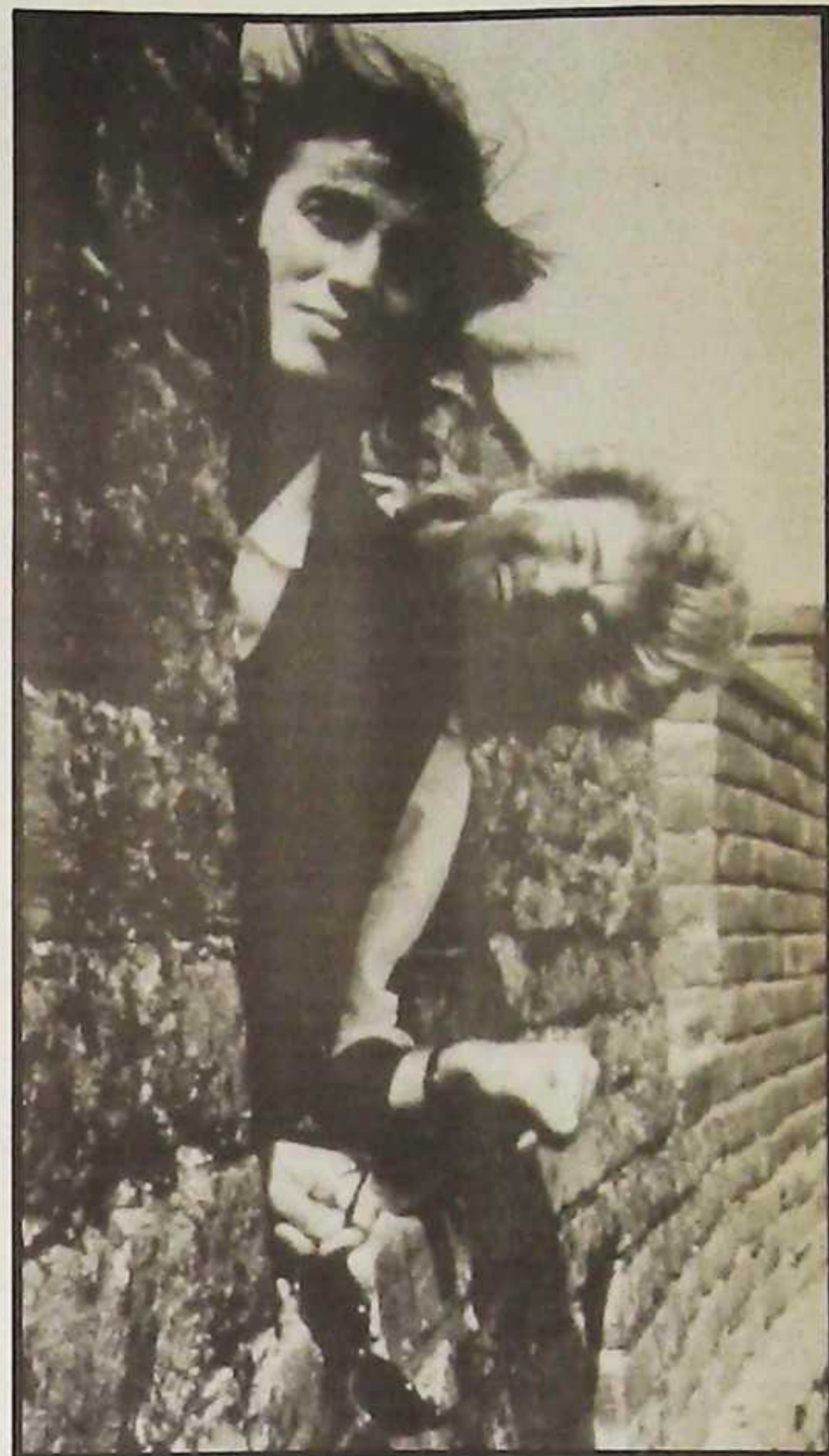
SPANDAU BALLET

John Travis

(Sidgwick & Jackson)

ALTHOUGH THE book claims that the Spands have proved "there is a lot more to them than their wardrobe", the author conclusively fails to prove this dubious speculation. John Travis never actually manages to explain just why Spandau are so mega.

The less successful/commercial stuff, eg their second album 'Diamond', receives only a fleeting mention, as does the potentially interesting Live Aid experience. And their contemporary groups are cast aside with ultimate speed.



ANDY AND Giorgiou proving they're on different planes

CHINESE WHISPERS

WHAM!

Wham! In China - Foreign Skies

(CBS/Fox Video)

IF YOU were one of the 72,000 at the recent farewell concert at Wembley Stadium, you've already seen this 62 minute travelogue with pop's most credible duo. And you'll no doubt be amazed to learn that this slice of self promotion has now been entered into the *Guinness Book Of Records* as the largest audience at any film premiere. Now is that stretching a point, or what?

But for those of us otherwise engaged on that momentous day, the China Tour video comes as something of a pleasant surprise. While it's all pretty much bog standard in form and production, the disconcerting clash of cultures which subsequently distances band and audience is fascinating to watch.

While George and Andrew entertain Fleet Street hordes against the panoramic backdrop of the Great Wall Of China, confused, be-sulted businessmen try to grasp the reality of Andrew's oversized tartan jacket (but then, don't we all?) and his matching ego. Surprisingly colourful teenagers struggle with the Wham! lyrics, complain that they can't hear the words, and demonstrate their aikido exercises in an effort to dance to this alien music. And, yes, there are the toothless, smiling, crinkled faces of the Chinese old, all filmed in slow motion...

Musically, the live footage spans a clutch of the hits ('Club Tropicana', 'Wake Me Up Before You Go-Go', 'Everything She Wants', 'Careless Whisper'...) and successfully demonstrates Andrew's ever dubious musical contributions and George's surprisingly perfect sense of rhythm.

So why did backing singer Shirley claim the trip was a horrid nightmare on breakfast TV? Perhaps because of the distinctly puzzled, so-what-was-all-the-fuss-about expressions on so many of the faces. Perhaps because adulation was so restrained that George Michael was free to run and dance through the audience virtually unhindered. Perhaps because it's a country where they have "hits" like 'Our Community Centre Is Brightly Lit'.

What, they silently seem to ask, does Wham! mean? Ah, you tell us...

CAROLE LINFIELD

Travis might have been better advised to concentrate on their live performances (rather than just the one concert he appears to have seen), as well as describing in greater detail the making of their videos (rather than just how many, or rather few clothes the obligatory model has on). The pictures, most of which seem to have been taken over a period of half an hour, include no historical shots of the band at all.

Contrary to claims on the cover, this book does not appear to have been authorised by Spandau Ballet, who are reportedly considering legal action. Make of this what you will.

BERNARD ROSE



Spend £10 Save £2

Spend £10 at one time on pre-recorded audio cassettes at W. H. Smith, on or before the 8th September and we'll give you a £2 voucher towards the next one that you buy from us.



WHSMITH

WHSMITH



Prices correct at time of going to press. Subject to availability. Available where you see this sign.



LET'S GET DIGITAL

FIRSTLY TO **Sheila Gardner** of Wokingham, who was intending to buy the recent digitally remastered reissue of the old **Rolling Stones** album 'Out Of Our Heads' to replace a battered original, when she found to her dismay that the reissue was completely different – not only the sleeve, but half the tracks. "How come?" she asks.

The problem here is that in their programme of digitally remastering the Stones' back catalogue, the people responsible at London/Decca seem unaware of a very fundamental point – the difference between British and American issues of early albums. The 'new' version of 'Out Of Our Heads' is a reissue of the American version, which appeared earlier than its UK equivalent, and does indeed contain a very different selection of tracks, including several like 'The Last Time' and '(I Can't Get No) Satisfaction' which were taken from singles. When the British pressing appeared, it dumped these in favour of several new recordings – which then didn't appear in the States until they were rounded up on the 'December's Children (And Everybody's)' album, also never issued in Britain. The original UK 'Out Of Our Heads' has now been officially obliterated along with its additional tracks, so for the sake of Sheila and others, it's to be hoped that a UK-released digitally remastered 'December's Children' is part of the forthcoming programme.

In case other people are shopping for old Stones stuff with 1986 sound quality, there are plenty more of these apparent blunders in the reissue programme. The remastered 'Between The Buttons' is the US version, with fewer tracks than the UK, and again filling gaps with singles cuts. Perversely, though, 'Aftermath' is a straight reissue of the UK original, with a running time of over 50 minutes and containing several more tracks than the American equivalent. So be careful if you're replacing.

ORIENT EXPRESS



DAVID SYLVIAN: a ghost in the machine

THE JAPAN and **David Sylvian** discography in June elicited some further info that we haven't yet used. First, additions from **Bernard Hamill** of Middlesbrough: "Two singles listed were also available as picture discs, namely 'Ghosts'/'Art Of Parties' on **Virgin VSY 472**, and 'Forbidden Colours'/'Seed And Sower' on **Virgin VSY 601**. Also, 'Forbidden Colours' featuring Sylvian appears on the soundtrack from the movie *Merry Christmas Mr Lawrence*.

"David Sylvian also co-wrote and duetted vocally on the album 'Dreams Of Immigrants' by **Sandii And The Sunsets**, released in the UK on **Sire 25004-1**, in October 1982. Additionally, he sings backing vocals on a 1981 album by the Japanese act **Akiko Yaro**, entitled 'From Japan To Japan'."

Ross Holloway of **Headingley, Leeds**, adds to his

earlier Japan/Sylvian info by noting that the already-noted Canadian version of 'Tin Drum', which contained extra tracks, also had a different sleeve from the UK original, showing the same photo of the band which was featured on the back cover of the book *A Tourist's Guide To Japan*. Also, the track 'The Experience Of Swimming' has had a recent reissue on the album 'Sense Of Beauty', which is on the **Union** label.

Ross also notes two pricey Japan bootleg double albums which have done the rounds in the past, and says: "'Japan Live At Drury Lane', which could be had for about £15, was a live album with pretty good sound quality. Also live, though I can't vouch for the sound as I've never heard it, was 'Japan At The Budokan', which went for about £12. This may contain a version of a song called 'Heartbreaker' which they used to perform in their early days."

←

MEMORY

→

B

A

N

K

- Sunday August 24**
1944 Birthday of **Jim Capaldi**, in Evesham, Worcs.
1945 Birthday of **Ken Hensley** of **Uriah Heep**, in London.
1957 Birthday of **Jeffrey Daniels**, of **Shalamar** and **Soul Train**, in Los Angeles.
1961 Birthday of **Chas Smash** of **Madness**, in London.
1979 **The Cars** played a concert to almost half-a-million people, in Central Park, New York.
1981 **Mark Chapman** was given a sentence of 20 years to life by a New York court, after being found guilty of the murder of **John Lennon**.
1983 Death of **Jerry Lee Lewis**' fifth wife **Shawn**, apparently from an accidental overdose of prescription pills, at their Mississippi home.

Monday August 25
1949 Birthday of **Gene Simmons (Klein)** of **Kiss**, in Queens, New York.
1951 Birthday of **Rob Halford** of **Judas Priest**, in Birmingham.
1954 Birthday of **Elvis Costello (Declan McManus)**, in Liverpool.
1970 **Elton John** made his live debut in America, at the Troubadour Club in Los Angeles.

Tuesday August 26
1959 Birthday of **Danny White** of **Matt Bianco**.
1967 **The Beatles**, **Mick Jagger** and **Marianne Faithfull** journeyed to University College, Bangor, Wales, to attend a transcendental meditation course under the **Maharishi Mahesh Yogi**.
1970 **Jimi Hendrix** made his last public appearance, topping the bill at the Isle Of Wight Festival.
1980 Bassist **Tom Peterson** left **Cheap Trick**, to be replaced by **Pete Comita**.
1983 **Black Sabbath** headlined the Reading Festival, with **Bev Bevan** temporarily filling their vacant drum chair.

Wednesday August 27
1965 Birthday of **Glen Matlock**.

former **Sex Pistol** and **Rich Kid**, in Paddington, London.
1965 **The Beatles** met **Elvis Presley** for the first and only time, spending an evening talking and jamming at Presley's house in Bel Air, California.
1967 **The Beatles'** manager **Brian Epstein** was found dead at his London home, from an apparently accidental overdose of sleeping pills.

Thursday August 28
1949 Birthday of **Hugh Cornwell** of **The Stranglers**.
1978 **Tom Verlaine's** band **Television** split up.
1982 **Blondie** cancelled a proposed UK tour because of extremely poor advance ticket sales.
1982 **Snowy White** left **Thin Lizzy**, to be replaced by **John Sykes**, ex-**Tygers Of Pan Tzar**.

Friday August 29
1958 Birthday of **Michael Jackson**, in Gary, Indiana.
1966 **The Beatles** played their final public concert, at Candlestick Park in San Francisco.
1976 Death of bluesman **Jimmy Reed**, aged 50, in Oakland, California.
1976 The original **Spirit** came together for a reunion concert in Santa Monica, California, with **Neil Young** joining them for an encore.
1981 **Elvis Costello, U2** and **Ian Dury** topped the bill of **Gateshead's Rock On The Tyne** festival.

Saturday August 30
1939 Birthday of **John Peel (Ravenscroft)**, in Liverpool.
1950 Birthday of **Mick Moody** of **Whitesnake**.
1967 Birthday of **Julie Turner** of **Rock Goddess**.
1973 Drummer **Denny Seiwell** left **Wings**, hard on the heels of guitarist **Henry McCullough**.
1984 **Sotheby's** in London raised almost £200,000 from an auction of **Beatles-related** memorabilia.

GENESIS IS

TOO

DEEP



PRODUCED BY GENESIS
AND HUGH PADGHAM

Yet Another Record Breaker From Sounds

In two weeks' time **Sounds** gives away **FREE AN EXCLUSIVE FOUR TRACK EP**.

In conjunction with **Polydor Records**, it features the legendary **VELVET UNDERGROUND**, the ragamuffin MC, **SMILEY CULTURE**, and two exciting new talents – **BRIAN SPENCE** and **CHRIS SUTTON**.

The vinyl EP will be cover mounted on our **September 6 issue**.

This collector's item is only the first of **three exclusive gifts** given away by **Sounds** during September.

Our **September 13 issue** sees the welcome return of **THE SOUNDS COLOUR MAGAZINE**, this time on **AMERICAN FOOTBALL**. An action-packed colour guide to the sport, it features the American stars and the new British players.

And the week following, the **September 20 issue**, we give you – **free again!** – **THE AMERICAN SPORT COLOUR MAGAZINE**, which tells you all about the excitement of baseball, basketball, ice hockey and wrestling.

These three cover mounted gifts are in limited supply so, to avoid disappointment, **place a regular order for Sounds now!**

SOUNDS – IN A FIELD OF ITS OWN!



CHRIS SUTTON: featured on the Sounds/Polydor EP



PRODUCED BY GENESIS
AND HUGH PADGHAM

DO THE NEURO TIC

PREVIOUSLY UNRELEASED

GENESIS

GENS 2 GENS 2-12

BON VOYAGE



BON JOVI: slippery customers

IT ISN'T much to look at. Just an orderly scattering of painted houses punctuated by bars and pizza joints and drug stores and more bars with names like Larry's and Barry's.

There's a windswept boardwalk stumbling along the hazy eastern seaboard, the grey Atlantic spitting at dusty cars.

And there isn't much to do here 'cept go to the beach and drink beer, or go to clubs and watch bands doing cover versions of Van Halen songs, or switch on the gas and just drive.

But this is Springsteen country, the spiritual home of American rock, and few of its inhabitants would care to forsake it for New York's glitzy high life, only an hour away by dream machine but still a million miles from New Jersey's homely heartbeat.

I think you'd have to live here to properly understand...

A few miles from Asbury Park, NJ, lies Bradley Beach, a laid-back suburban resort where Jack Nicholson used to be a lifeguard. Here, in a small apartment overlooking the shore, with

a rusty barbecue cluttering the balcony and MTV flitting across a badly tuned TV screen, Jon Bon Jovi is cracking open beers and telling me about the "coolest" thing that ever happened to him...

"About a month ago, Southside Johnny & The Jukes had this tenth anniversary party at The Stone Pony and the guest list included Springsteen and Steve Van Zandt and Ronnie Spector... We were in Vancouver at the time and I read about it in *Billboard* and said, God, I'm homesick, I wish I could be there for that party."

"So I called up the office and got them to send two of our gold records to Southside with a plaque saying, These records would never have been possible without the Jukes; Happy Anniversary from us. And he called me and said it's the first gold record he ever got!"

"So he said, We're playing at this amphitheatre in New Jersey, why don't you come play with the band? And I went and played with the Jukes! Southside threw my hat into the audience; I was real pissed off because I loved that hat but... playing with them was, like, the coolest thing that ever happened to me..."

"Those kind of things are more important to me than getting the big house in LA. I don't want it! F*** Hollywood! I live in Jersey. Right here, where the old men come into the local bar and they don't have a clue who we are, and we go to the beach and the kids come up and say hi..."

THIS WEEK, Bon Jovi release their third LP, and it's as fine a tribute as any to the place that they love and the people who inspire them. Called 'Slippery When Wet' and produced by Bruce Fairbairn - replacing 'Bon Jovi'/'7800° Fahrenheit' producer Lance Quinn on the strength of his work with Black 'N' Blue - it isn't particularly innovative, but its rock is eager and varied and hard, from the catchy commerciality of the Top 50 single, 'You Give Love A Bad Name', to the pared down romance of 'Wanted Dead Or Alive'.

And every time I play it, it just sounds better and better, as if the band who created it really enjoyed what they were doing and who they were doing it with.

Guitarist Richie Sambora has a theory about this.

"It's as if Bon Jovi has something that's missing from other bands. Even when we're not working, we all still hang out together and there's a kind of camaraderie that you only seem to find with Jersey bands."

Richie's had plenty of opportunity to test out this theory because he and Jon - along with bassist Alec John Such, drummer Tico Torres and keyboard player David Bryan - have toured with everyone from The Scorpions and Judas Priest to Kiss and Ratt in the past few years.

Not surprisingly, they're looking forward to taking their own show on the road and, although that's definite for Britain in the autumn, Bon Jovi are playing it cagey in the USA.

"God forbid that we should ever open for

anyone ever again!" groans Jon Bon Jovi, his professional side, however, reasoning things through.

"Why play an arena if it's not packed, and why deal with someone like me opening up? You know, I made Stephen Percy crazy last year 'cos he had to keep us on the Ratt tour so long. We needed them but they needed us..."

"This (American) tour is still tentative. All the big arenas across the country are on hold starting in December. But if the record's not big, not huge..."

In the meantime, there's Japan and a couple of Monsters Of Rock festivals in Germany and a UK tour and... and all in all, Bon Jovi haven't had a day off in over a year. But if they had, Richie explains, they'd only have spent them writing more songs. And they wrote nearly 40 for the 'Slippery' album.

"Jon and I, knock on wood (knocks enthusiastically), we became a creative reservoir. Something happened and we just locked in. We sat down and wrote and wrote..."

"We wrote about 35 songs and demoed about 25 in a 16 track studio in my hometown of Sayreville," adds Jon. "It was our rehearsal place for pre-production, and we played those songs for everyone and his mother."

In doing so, they found a novel way of selecting tracks for the LP.

Jon: "Around the corner from the studio there was a pizza parlour, and whenever we went there there'd be about 50 kids hanging

From the same town that brought you Bruce Springsteen come ex teen pin ups BON JOVI who now want you to remember them for their music. ROBBIE MILLAR flies over to Brucetown to discover that they're already set to become exhibits in a museum. GREG FREEMAN goes for the wet look

around outside the place. So on the last day, we took them all back to the studio to listen to the songs – they all had T-shirts on from Bon Jovi to Iron Maiden to Springsteen – and they told us what they liked and what they didn't like. It was great. Best thing we ever did!

"In the end, I played it for more than just that group of kids, I played it for *lots* of groups of kids, but no executive people, no management people..."

Thus the songs that got the votes made the record, regardless of whether or not they were the band's favourites ("There's one song called 'Never Say Goodbye' which everyone thinks is the greatest thing in the world. I'd've thrown it in the garbage") and even then, there's enough left over for another LP or, at least, for some lucrative songwriting credits on other people's records.

"We're working now on a couple of tunes for Jennifer Rush."

Jon drops this in quite casually.

"I don't know anything this woman has done; I know she's sold, like, five million records but now, apparently, she wants to be rock 'n' roll."

He shrugs, maybe crossing his fingers for the next five million.

ALL OF this is, of course, quite some progress for a band who, to begin with, were dismissed by many as just another pin up package with guitar

hooks thrown in for good measure.

Although understandable, it's a viewpoint that hasn't done Bon Jovi many favours and one which Richie Sambora – next to Jon, the band's most obvious entry in the least-ugly-mug-in-rock stakes – is determined to bury, once and for all.

"We've had to go out for the last two and a half years and *fight* that image. That's why our management has purposely put us out with the *heaviest* bands on earth, to *prove* that we could stand up to them."

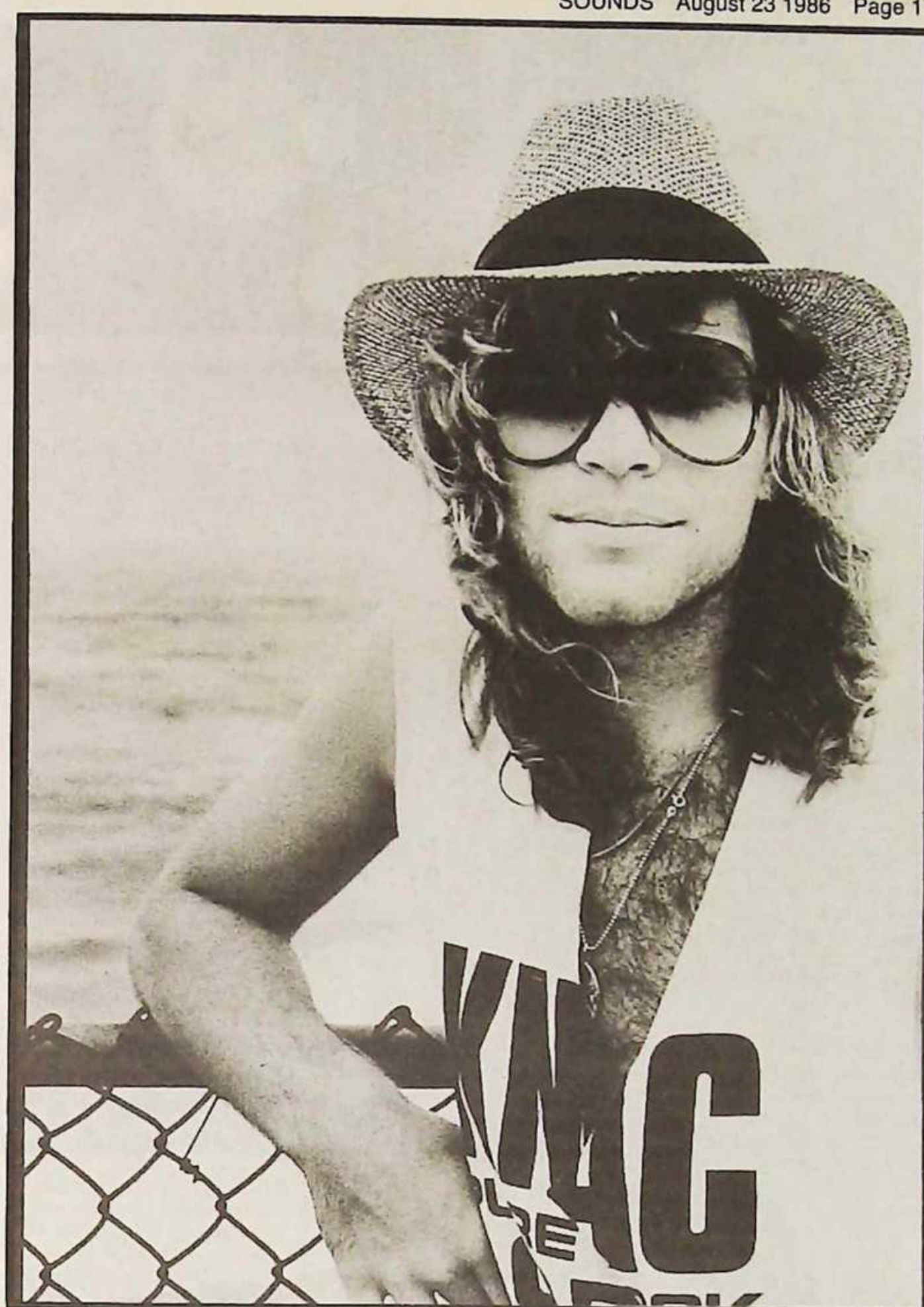
"We had to say to the public, Hey man, we're *real*. We're doing this and it comes from our hearts and our guts!"

Jon, too, is fed up with aesthetic bouquets.

"Vote us the best songwriters in town and my hand goes in the air, but sex symbol? I *hate* it. We don't want to be known as teenage pin ups, we want to be known as good songwriters and good musicians, and as people who are serious about what we do."

But if artistic credibility is a sometimes reticent caller – and Bon Jovi have plenty of years ahead of them to fulfil their ambitions – then there's one distinction that Jon can glory in right now. And it's one that's more than special to a Jersey boy.

"They're making a Springsteen museum down here," he enthuses. "It's gonna be about his whole career, now that he's bigger than God! And we're gonna be in that museum. That, to me, is worth more than *anything*."



BIG JON

Skaggarack



LIVE:

Reading Festival 23rd August
Marquee – London 25th August
Marquee – London 26th August

**First Album
Cassette and CD**

OUT NOW!



POLYDOR INTERNATIONAL



DANISH 'ROCK': EVEN BETTER THAN THEIR LAGER

S

I

N

G

L

E

S

Reviewed by Richard Cook

CAMEO 'Word Up'

(Phonogram) Larry Blackmon must be the real successor to George Clinton. The difference with Blackmon is that his against-the-flow attack actually throws up a hit every so often. In another bitter mêlée of metal and electronics, out comes 'Word Up', messier and nastier by far than the unrivalled 'Single Life'. The music finally threatens to cave in under a lunatic vocal arrangement, but the rhythm track's so savagely hard that such diversions are strongarmed aside. A sinister reason for letting 'disco' back into your life.

SEX CLARK FIVE 'Neita Grew Up Last Night'

(Records To Russia) From nowhere - Huntsville, Alabama, which must be about as nowhere as you can get - comes this four-song burst of beauty. Imagine a punk boy band who never heard The Clash, Pistols or Buzzcocks and had 'Rubber Soul' piped into their cradles. It's scratch without fuzz, urgency without haste, harmony on the verge of a snarl but too nice to old ladies to get really tough. The EP reaches a state of grace in 'I Want You Mine', which is as scrawny perfect as they'll ever get. Properly, this should be the only document of the Sex Clark Five; they'll probably make an LP and spoil it.

JOOLZ 'Mad, Bad And Dangerous To Know'

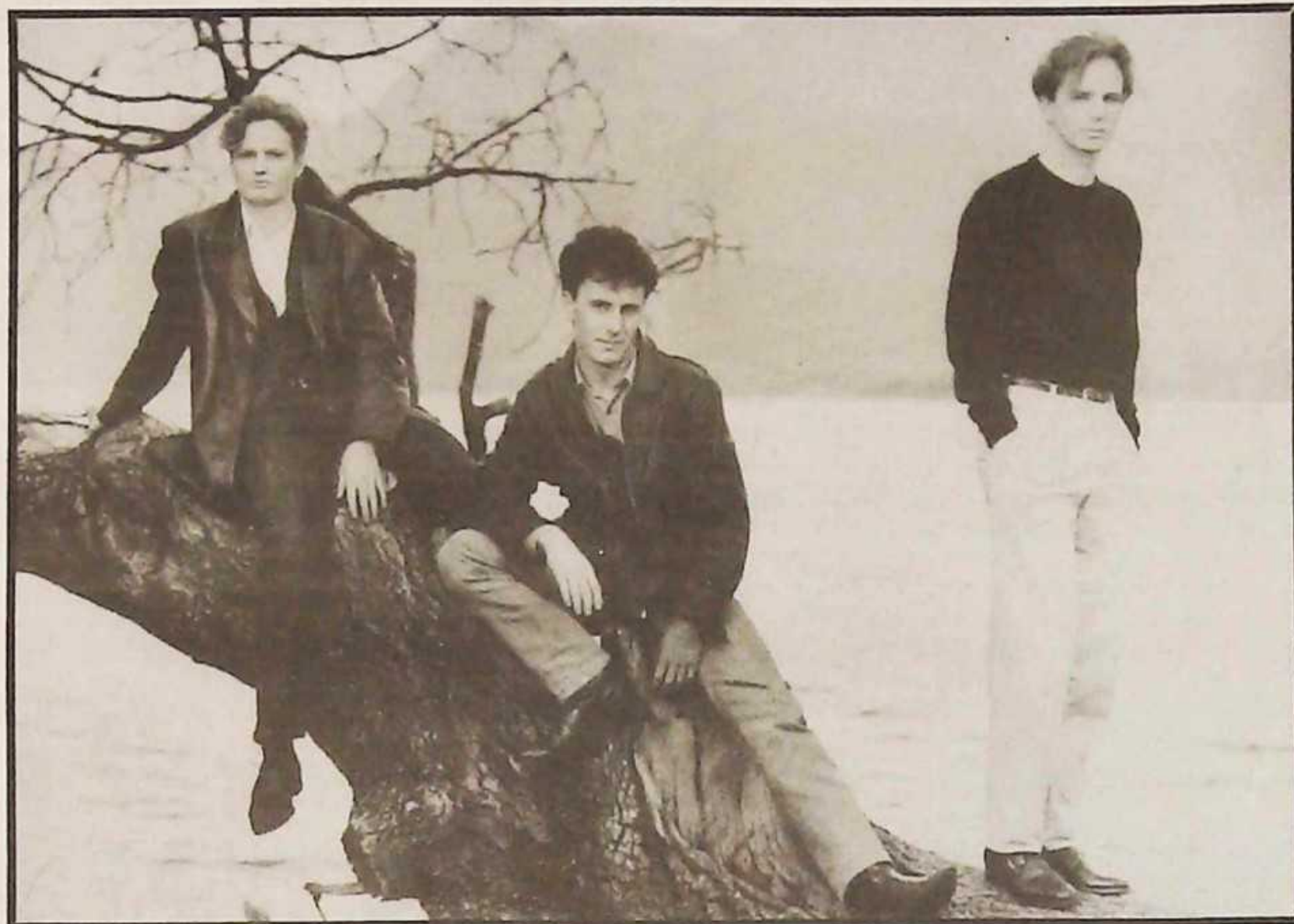
(EMI) If this is irony, it's got the subtlety of a steamroller falling off the Statue Of Liberty. A poet comes on as a ballbuster in the rancid drapes of metal guitar and asthmatic sax. I'd be appalled, if I could get my feet off the table.

THE BODINES 'Heard It All'

(Creation) Having expected a gruff stomping noise, this lucid and cleanshaven song is a mild surprise. But not an especially tart or upsetting one. It sounds like mid-period Postcard, a bit more adept, a little less chaotic, yet the same studied carelessness and angry amusement - Josef K with a spit of polish. The Creation bands which scrap and yowl in their corner probably all aspire to something like this, a song just vague enough to be labelled profound and just energetic enough to turn the head. The great sham of indie credibility trudges on and these bands will flog amateur tune-smithery as if it were a badge of pride. The salutary point to note is that the loudest thing on the record isn't a guitar - it's a piano.

GENESIS 'In Too Deep' (Charisma) EURYTHMICS 'Thorn In My Side' (RCA)

When you've nothing new to tell, you shut your mouth or you tell the old story and try and make it better. You could tell it bigger, with a more



luxurious soundstage, a wider heart, a more lavish teardrop ('In Too Deep'); you could tell it with a lot more clutter, weave in a few more perky little details, sensationalise and sigh a little louder ('Thorn In My Side'). I suppose you end up hoping that enough people like hearing the old stories. Lucky for you that most of them don't want to hear anything else.

THE BEATLES 'Yellow Submarine'/'Eleanor Rigby' (Parlophone)

Here's an unforgettable old story. For years I laboured under the illusion that the line was "Picks up the rice in a church where her wedding has been", but time (and better ears) made me into a wiser and sadder man. This is still one of the most broken, hopeless sorrows pop ever made, thrown into even harsher relief by the nursery rhyme on the other side.

TERRY AND GERRY 'The Last Bullet In The Gun' (In Tape) They came as Billy Bragg's shambling children and here they are as Nick Lowe and Dave Edmunds. A folk survival is no bad thing - new languages come out of illiterate old tongues - but this curt, ungenerous song has little power to do anything useful.

ASHFORD AND SIMPSON 'Count Your Blessings' (Capitol) BILLY OCEAN 'Love Zone' (Jive) RUBY TURNER 'Bye Baby' (Jive)

ATLANTIC STARR 'Silver Shadow' (A&M) Ashford And Simpson lumber through a problem page of marital advice: only Smokey Robinson can turn this sort of mush into the stuff of a tragic spirit. After the layer-cake soul of Ruby Turner's 'I'm In Love', 'Bye Baby' is just another cream puff chewed up by this heavyweight mama. 'Silver Shadow' is a harmless fillet from the sometimes excellent 'As The Band Turns' LP, but Starr is a band that never quite fires up the funk. That leaves 'Love Zone' as the classiest way to

fingerpop from the kitchen to the bathroom. Everyone on the North Circular has been whistling this for months - bass twang you could hang your trousers on, discreet synths, Billy's gorgeous singsong. He sounds part cheerleader, part dimpled loverboy.

ANNA DOMINO 'Summer' (Les Disques Du Crepuscule) I START COUNTING 'Catch That Look' (Mute)

BROTHER BEYOND 'I Should Have Lied' (EMI) We'll head this section 'Victims Of Sound'. Anna Domino, who hardly has a voice to speak of (but what does that matter if you're a cult figure?) has it ploughed deep beneath a luridly jolly backing. I Start Counting mutter and wag a warning finger against a backdrop of grunting locomotives; and Brother Beyond get lost in the waves of a typically succulent Don Was production. It's the smart way to dress dullards as worthwhile people.

JAMES RAY AND THE PERFORMANCE 'Mexico Sundown Blues'/'Edie Sedgwick' (Merciful Release) A wail goes up that James and his Performance have been ignored by reviewers. There they sit in the indie charts. The power of the pen says that this tedious pair of dirges demand very little attention anyway.

ROBERT HAIGH 'Music From The Ante Room EP' (Laylah) The merit of Haigh's succinct systems music is its brevity. Three pieces hardly arrive, let alone outstay their welcome: 'Passage', a piano exercise, is over in a whisper; 'Andante' is a miniature reflection; and 'The Colour Red' sounds like a bee swarm singing in the parlour.

BOB DYLAN WITH THE HEARTBREAKERS 'Band Of The Hand' (MCA) THE POGUES 'Haunted' (MCA) Film soundtracks are the meal ticket of the desperate. If they're not by Tangerine Dream, Morricone or Ry

Cooder's dusty old bottleneck then I don't want to know. I doubt if anybody'll want to know about *Band Of The Hand*, directed by Paul Michael Glaser, and it's obvious from this wrecked stumblebum record that Dylan and Petty don't know much about it either. The Pogues, arguably the most overrated and inept group since The Honeycombs, fashion a piece of romantick British rock to suit the lovable charm of *Sid And Nancy*. Highly apposite, I must say. These tykes are the Vinegar Joe of the '80s, which must mean that in another ten years Shane McGowan'll be Robert Palmer. Disturbing.

AFRIKA BAMBAATAA 'Bambaataa's Theme'/'Tension' (Tommy Boy)

Here's another one - based on John Carpenter's *Assault On Precinct 13* music, but all the underplayed malevolence of that theme gets squashed under a mattress of Linns, vocoders and other examples of bad technology. 'Tension' has Bam rattling off some more urban apprehension, hard to take from a fellow who probably doesn't do his own laundry. Take this away and make me some soup.

CHAMPION DOUG VEITCH 'Margarita' (Congo)

From Mexico via Trinidad to the Walworth Road. It sounds like something you hear in the bodegas in Kilburn - fiddles scrape, accordions wheeze, a trumpeter warms up for 'Tijuana Taxi' and Champion Doug Veitch mumbles along somewhere in the middle. If it was going to be any good at all it would've had to be much more messed up and raving than this. I'd be glad not to hear it again, senior.

THE BOLSHOI 'Books On The Bonfire' (Beggars Banquet) HANG THE DANCE 'Horseflesh' (LIL) FIDEI 'Snowblinde' (LIL)

Play the game! We need martyrs, crusaders, men prepared to cut off their genitals in the name of art! Here come some likely contenders. The Bolshoi, still

plugging away, struggle through a luddite theory of culture's progress. Considering their past work seems to have been based on an adolescence spent watching *Playschool*, this is an awesome advance. Hang The Dance are from Leeds; so are Fidei. 'Horseflesh' is horrible and meaningless, and 'Snowblinde' touches the hem of The Cult's garment without curing the sickness.

THE HIT PARADE 'See You In Havana' (JSH)

Cath Carroll sings in a great tradition of British girl-pop, the long trembling arc from Susan Maughn to Siouxsie S, and it's a bit of a surprise considering she has the gentlest speaking voice I've ever heard. On vacation from the excellent *Miaow*, here she guests with Julian Henry's combo in a languid RSVP caress. A melody to float you out the window.

MARTIN STEPHENSON AND THE DAINTIES 'Slow Lovin' (Kitchenware)

It's some measure of how far things have inbred when a polite try at the soulful rockaballad sounds mostly like somebody ripping off Scritti Politti. Not bad. On the other side is a 'Tribute To The Late Reverend Gary Davis', a variation on that gentleman's perfectly picked 'Candy Man'.

BILLY JOEL 'A Matter Of Trust' (CBS) THE PLEASURE HEADS 'Don't Fake It' (Molesworth)

Billy-Bob continues to make music as vast and empty as America and it still rings smarter than half of even the half-way decent bluster in this pile. While the world wouldn't have lost much if he'd gone off to run a restaurant instead of playing a piano man, I expect most of you have found room for his clumsily hare-lipped voice and flabbily intelligent songs. I wait for his next 'Uptown Girl' - this isn't it, but I can wait, I can wait.

Across the universe sit The Pleasure Heads, bashing and blundering through a flat churn of guitars and gestures. They're wondering what

SINGLE OF THE WEEK

THE BIG DISH 'Slide' (Virgin) There's no sin here, no slobbering, no mad passion or dark obsession. In fact, it's suspiciously clean, finely tailored to a regimental Britpop production, very knowing in its use of a Great Pop Hook. So why should 'Slide' be plucked out of the simpering mass of contenders? Because Steven Lindsay, singer and composer, is writing our nation's finest pop songs of today.

Speech over, sit down and hear this subtle, unemphatic pearl: it seems like nothing at first, but Lindsay's insight into love song hackery and the way it's lifted by shining pop melody is second to none. This is just one taste from a forthcoming LP of amazing mastery - over-produced, arrangement a little too clever - but Lindsay's raw material is magnificent. He has a high, direct, unfussy voice, a voice that smoothes a song into shape without making it faceless, and his head seems to be full of flawless tunes.

What clinches it is The Big Dish's refusal to be weird and mysterious. It's all painfully clear, serene and certain, a thing to marvel at. Faith returns. If you can't hear it, you're probably finished.

they're doing in a Billy Joel review.

INXS 'Kiss The Dirt (Falling Down The Mountain)' (Mercury)

A fine line walked between depravity and keeping your fingers clean. INXS would be dumb FM rockers in any other lifetime but they keep hitting on the unexpected twist, the pointed bone of contention. The trick here is in the vocals - smiling and angelic like a purring snake - and the way the music teeters between a harmless vamp and something filthier. The whole thing sounds like a bad story told behind somebody's hand. Pretty peculiar, though let's not get carried away here. They probably want to be Van Halen, after all.

SHIRLEY MURDOCK 'No More' (Elektra)

A sweet dream in Roger Troutman's itchy brain, this is the steaming flipside to Cameo's icecool bravado. Troutman hears funk as a fantasy of his own, a thing to make massage parlour dolls dance (he must've grown up listening to Kraftwerk), and his airless, brittle productions have a fascinating cruel streak. Ms Murdock yelps and yowls effectively enough but the matter is in the hands of the man behind the desk.

SAM COOKE 'Twistin' The Night Away' (RCA) AL JARREAU 'L Is For Lover' (WEA) JERMAINE STEWART 'We Don't Have To' (IO) NAT AUGUSTIN 'Ego' (A&M)

How would Sam have viewed his descendants? Jermaine has to babble against his track, no time to breathe; Nat bounces on his bassline and lets the record make him. Jarreau grows shockingly dull on his Nile Rodgers picnic. The great man was saddled with a stupid dance record for one of his biggest hits but you can sense the shadow of a master towering over the feeble material. That Sam's talent has survived the crass packaging it's had to endure is the clearest tribute of all.

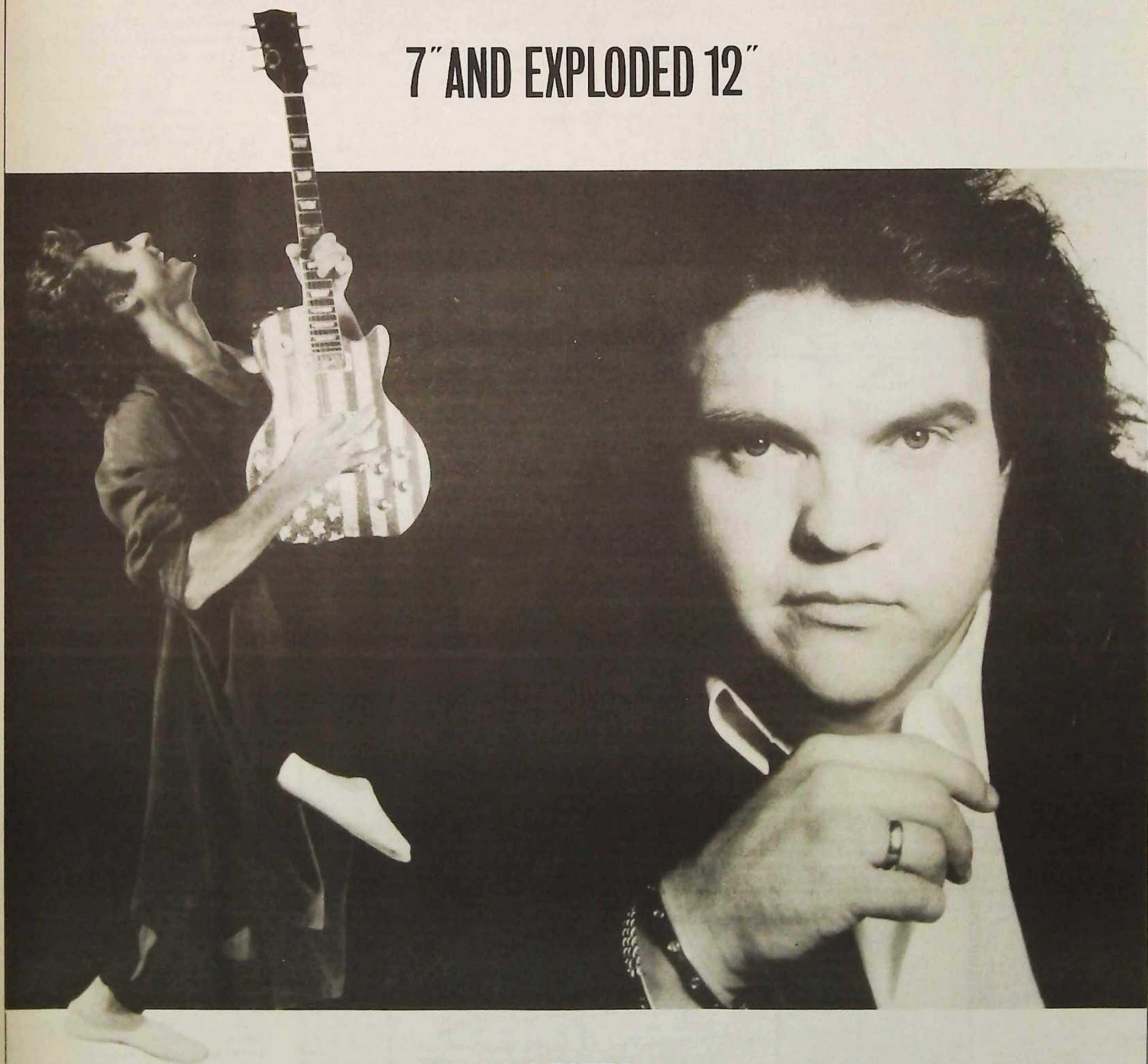
meat loaf

A N D

JOHN PARR

ROCK 'N' ROLL MERCENARIES

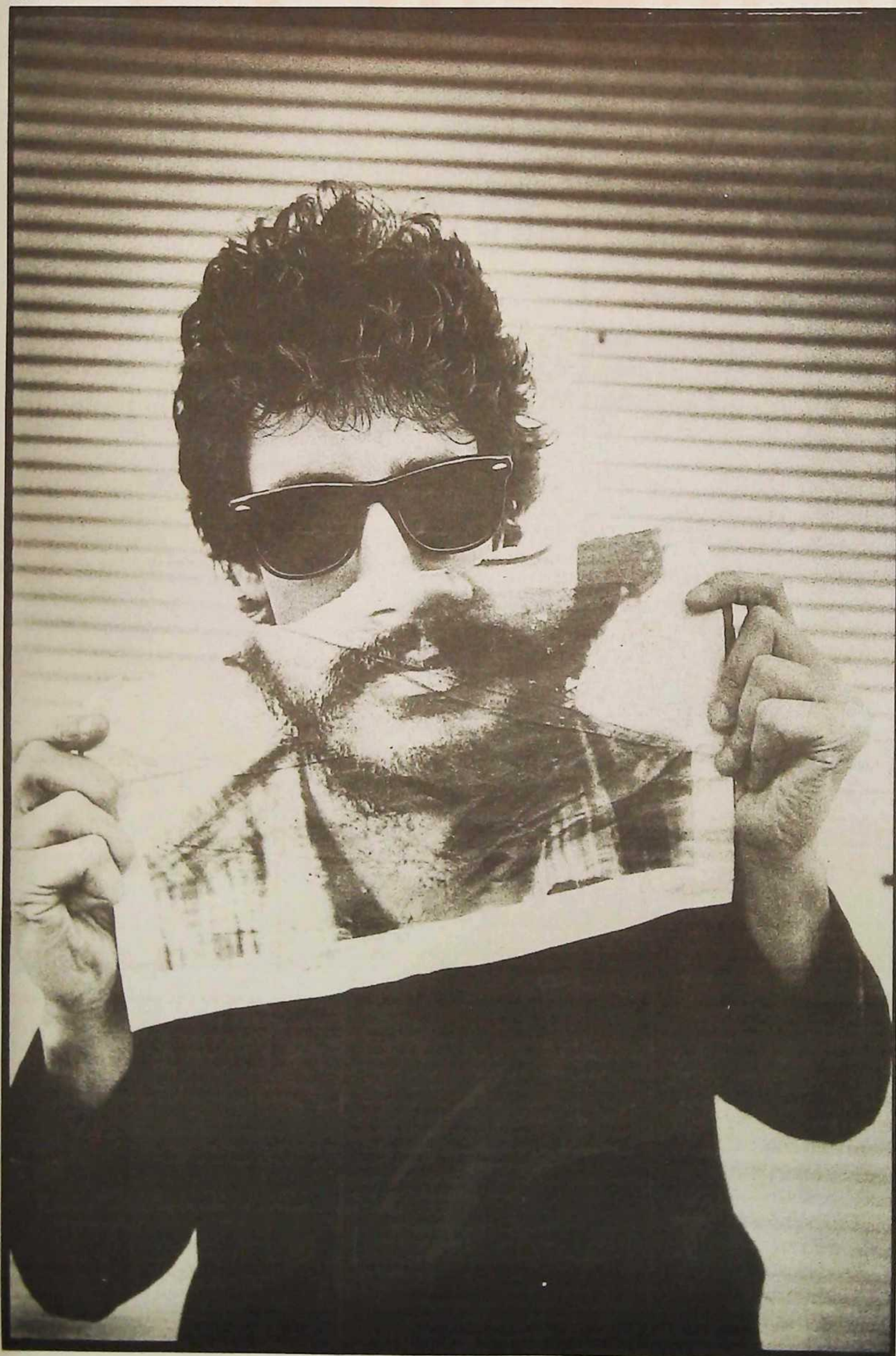
7" AND EXPLODED 12"



ARISTA

FEARS OF A CLOWN

STAN RIDGWAY: a real tearaway



THERE ARE those who question everything but accept nothing. There are those who hint at everything but tell you nothing.

And there are those who just watch. Silently, they watch. Inconspicuously, they absorb every low-life calamity, suburban drama and day to day madness.

Stanard Ridgway is such a peeping Tom, looking over life's ledge and lovingly observing every glorious insanity that makes the whole thing tick.

But what, why and who is Stan Ridgway?

Is he the ghost in the machine of pop music? Is he a clown in an empty theatre, laughing at the surrounding madness while wearing a straitjacket? Is he an outsider locked inside the mysteries of human existence, sketching notes because he is too frightened or insecure to participate in the game of life himself?

Is he one of life's rejects, confined to the touch-lines and building a defensive wall around his own pessimistic views toward a world he narrates over? Is he a satirical social commentator talking to an America with a taste for blood?

Or is he just a singer, a good *olde* American boy questioning the modern madness of everyday society through his warm stories?

At the moment we'll take him as he is popularly seen by the pop world; a novelty, a quirky American guy who, for some insane reason, is at the top end of the national charts with a song about a heroic ghost called 'Camouflage'. But, cynically, we ask: what is he about?

Stan Ridgway — now opposite me — has a plastic, yellow looking skin, and this makes me wonder if Stan is one of those men-in-black aliens travelling the universe, spectating as humanity ignorantly destroys itself.

He's quite an amiable, comical man. He smiles a suspicious grin and he talks continuously. In fact, he talks too much, spurring out an endless barrage of deeply conceived sentences that manage to keep Stan annoyingly objective towards himself.

Stan has this way of shirking one-to-one questions, using them as ignition keys to broader issues on the human psyche. This makes him unwittingly evasive; it's almost as if he's too frightened of revealing himself to a pop public thirsty for exhibitionists.

Stan's music suspends the intrigue further. It's spooky in its normality, but still interestingly fizzles with a smoke-screened Hammet style mystery and larger than life romance, throughout which Stan remains hidden in a narrative fog, a presenter of his own *Twilight Zone*. Meanwhile, he safely distances himself from the action and discovery.

Like all peeping Toms, he dreads being discovered, and this is why he hides behind this image of being a dickhead.

He says of his comical but pratish stage behaviour: "It keeps people confused. I also do it because I'm always interested in staking out new territory and I think that is why that ridiculous clown show is quite important."

STAN RIDGWAY went through hell and back with his last band, **Wall Of Voodoo**.
Now he's on his own and nearly at the top of the national chart.
So who is this masked man? **RON ROM** removes the camouflage. **RUSSELL YOUNG** lets his reflex rip



STAN'S CLOWNISH behaviour developed at an early age. In his neighbourhood he gained a notorious reputation. Where most of us had malicious nicknames at school like 'Fatty' or 'Pongo', little Stan was baptised 'Mr Monster'.

I ask him why.

"Well, I was the first guy in the block to subscribe to *Monsters Of Film Land* magazine. I also started monster clubs in the neighbourhood. I suppose I was a bit attracted to the eccentricity of The Wolf Man or Frankenstein, a lonely figure strolling through life."

So could you identify with Frankenstein?
"Oh, absolutely! He was looking for a dignity that he could never really achieve. I use to have monster parties where I would dress up as Frankenstein's monster. I'd cake my face in green make-up and put some corks in my neck and walk down the neighbourhood calling upon the kids to come out and join in on my monster insanity."

"I also used to go into people's houses and take over their attics and make them into spook houses. I had these ventriloquist dummies, because I was also into ventriloquism, and I'd charge kids to come in and also to go out. You could say I was quite a capitalist like that."

"I also used to burn these dummies on people's lawns, and I remember one occasion where I was burning this dummy when the police came along and thought that I was burning a small child. They charged out of their cars with their guns drawn. It was quite a surprise."

"I suppose I was well-known in my neighbourhood. I just wanted to rebel because everything was so clean."

Were you a happy child?

"I was left alone a lot of the time, I was the second child y'see, so I sort of got a little less attention. I used to spend a lot of my time staring through the curtains, watching all of it going on. And, from a very early age, I would find things to amuse myself. I mean, I never thought I was lonely because I always had things to do."

"As I grew older, I found it easy to assemble friends and be in gangs. I always was the leader of the gang, and we'd go around stealing street signs and booze until the police caught us. I was really quite an anti-kid, I used to get drunk and go around pulling freshly planted trees out. I used to enjoy making trouble. At school I was shifted around a lot from class to class because all the teachers hated me."

"I suppose I just wanted some attention."

Can you remember your first ever sexual thought?

"Oh my goodness!" He moves awkwardly and continues, "I'm not going to talk about things like that. My sexual what?"

Sexual thought, I repeat.

"God, I don't know. I can remember several after that but not the first one. I know I started to get into a few physical features. No - I'm not going to get into this. Y'know I was pretty wild at High School and... no..." he exasperates.

I was just wondering if you ever felt guilty about sex in the way that, say, Catholics indoctrinate their children to be.

"I wasn't brought up like that, there was no evil. I believe there is a higher energy to support life giving things and so on. My mother once found a rubber in my wallet and freaked out, but that was about it."

STAN WAS brought up as a Christian Scientist, a religion that developed in America in the late 19th century at the time when there were certain evolutionary questions that weren't being

answered by the regular church.

Stan went into great detail about how Christian Scientists think. It was all really quite abstract, and, in many ways, similar to the Hindu faith. This may explain his logical explanations of human behaviour and his relatively unsure faith in humanity.

"I'm a sarcastic, hopeful person. I'm actually very hopeful. The sarcasm I think comes out of a certain survival mechanism that I have developed over a period of time. Sarcasm, I think, can be described as an attitude of hopefulness, because you're waiting for the good thing to happen and then, if it doesn't, you shrug your shoulders and you say, Well, what did you expect? You say it with a sense of inevitability so it's no surprise. That enables you to go to the next plateau."

Hasn't sarcasm been described as the lowest form of wit?

"I think so, but I distrust people who aren't a little sarcastic. I tend to think they're studying and sizing one up so they can gain some modicum of control."

Sarcasm also distances people.

"Well, I think most people are frightened of emotional confrontation."

Are you frightened of emotional confrontation?

"Oh, yeah! I think I invite it and at the same time I don't think it's worth it with certain people. You make a choice; in a relationship people make choices because relationships are built on emotional confrontations. They're explosions that happen."

You talk very rationally about things, Stan.

"Well, I guess I've had a lot of emotional confrontations."

Such as?

"Well, being a band leader for a lot of the time."

Isn't that more of a power struggle than an emotional confrontation? I was thinking about emotions being stretched.

"I think you're thinking too sentimentally about it. Y'see, human behaviour on one side just wants to be alone and have its own little room, and the other side says, Well, this is coming into my room and I have to deal with it."

"Am I making sense? I'm not sure. I spend most of my life being confused."

Confused about what?

"Well, I have grand questions like everyone else. You just haven't thought much if you don't have those questions about life and things like that."

What things do you think about?

"Well, y'know, I'm 31 years old and the human mechanism is a question I ponder. I think to myself - it sounds rather pretentious and pompous, but I think to myself - is there a God, or are we just sophisticated pieces of meat that simply think too much?"

What have you decided upon?

"Well, I'm leaning towards the sophisticated pieces of meat theory right now. Yet even in that respect there are still some questions that need asking. I tend to think most people are good."

Have you always thought like that?

"Yes. It's like, as you carry on down the lonely road you tend to think about these things. When you're 14, mortality and dying a death is so far off and you haven't really experienced it so you tend to be attracted to it."

Does death frighten you now?

"Oh no. It doesn't frighten me at all."

Death is an inevitability so you say to yourself, Well, if this is what is going to be going on then you'd better enjoy the process. Actually, I care less about it now than I did ten years ago. I just don't care

any more.

"I care about me, my friends and the people I love and I carry on normal sophisticated pieces of meat relationships..."

It's not that cold, surely?

"Well, no, I don't mean it to be that cold. I just meant it as a question, whether the spiritual aspect of people goes beyond their own exchanges, is there a higher energy and all that garbage. It's something we don't know about."

"As you know I was raised a Christian Scientist and I used to go to Sunday School and sit in empty rooms and stare at walls and have someone tell me it's all in my mind."

How do you look back on that?

"Very positively."

Are you still a Christian Scientist?

"No, I'm not, but you really can't run away from the way you are brought up."

STAN CONSIDERS his form of communication to be troublesome and provocative but not offensive. The huge success of 'Camouflage' has made him, like me, question why it has been so popular. There are ideas within 'Camouflage' that paradoxically question, in a non-committal way, the motives of America in the Vietnam war, but they are presented so subtly that they may be too clever for the apathetic pop public to decipher.

Therefore, the superficial elements of 'Camouflage', like its heroism, and dodgy lyrics like "hunting Charlie down" may be seen to be catering for the Rambo Reaganism now sweeping America, aided here by Thatcher's uncanny, devoted allegiance.

Stan is also worried that people will take the wrong ideas from the song.

"When I wrote the song there were many things happening in my life. My cousin, who was in Vietnam, had just died from a heart attack in his sleep. We had just marched into Grenada and I was sort of wondering what was going on, and really I was just examining my own feelings about it all..."

Do you think people see the Rambo element of 'Camouflage' before anything else?

"Well, I've thought about that a lot. In the States once I got a lot of criticism for a line which went, 'This modern world deserves a modern attitude, you've got to stick it to them before they stick it to you' and I guess that I'm so convincing people actually think that is my view. Sometimes you just can't command a dog to see in colour."

America really lost the 'Nam war and was awfully short on heroes, so don't you think with 'Camouflage' you've presented them with one?

A little annoyance sets in.

"Well, y'see, here is my view on this and it may not be too fashionable. I know it's very fashionable to be left in the UK..."

Fashion doesn't really come into it.

"... Anyway, I don't know whether I am left or right, I'm kind of mixed up, I've got a lot of left and a lot of right in me. The way I feel about the 'Nam war is that it was a wrong war, but you can't disregard people's sufferings and sacrifice, on both sides, just like that. I was thinking a lot about soldiers and how governments start wars and not people. And in a lot of ways you kind of need wars. If you think about it pragmatically, you sort of realise that."

"If you examine history, most of the world's problems have been solved through conflict. I'm not saying that I want it. But these were things I was thinking about, and I didn't want to make a judgemental view

on the conflict because I don't think artists should."

There are a lot of people now thinking that Britain is just an outpost of the United States.

"I see that as a very frustrating factor with Europeans all over. Let me just say this... I don't agree with America marching in... and who am I, man? I'm just a f***** pop singer and we're talking politics and I don't know what the f*** is going on."

Don't you ever gather conclusions?

"I do, I do."

Emphatically, he stresses this.

"But there are so many complex issues and what we are told or see is just the tip of the iceberg."

A FEW years back Stan described himself as unstable. He had just left Wall Of Voodoo and was involved in a law suit. He considers this period to be one of his all time lows. I decide to use this to try and uncover any weakness he refuses to show, or any emotion he's too shy to demonstrate.

He states: "I'm very insecure on one level and on another level I think I'm God Almighty. I have gone through periods of my life where I have felt more unhappy than happy about things. I was touring a lot and I wasn't seeing my wife and I wondered what sort of marriage I had, because if you're married you should be together, and I think rock and roll is really anti-family."

But you don't really write about love?

"I'm getting closer to it. I think love is a very personal thing and should remain private."

Do you believe in love in the modern world?

"Yeah. You mean like commitment and... yeah, love is the grandest concept of all. I believe people go into emotional commitments, I'm not an expert on it, me and Pietra (his wife) have only been married for ten years."

That's all... Have you ever been mentally on the edge of desperation?

"Oh, yeah. I've been suicidal. Just after I left Wall Of Voodoo was the worst, I just felt so depressed all the time."

Most people think that you are a bit of a weirdo.

"I've never considered myself weird, but I guess others do. I guess they think I'm a bit of a weirdo making weird music and I've always had a weird name," he laughs.

Are you paranoid about anything?

"Well, I do have a fear about being in a line when you have to march along the street. At school I always used to walk out of line, I couldn't handle it. I sometimes get fearful that someone close to me might all of a sudden be swallowed up by the earth."

What are your worst dreams about?

"Ahh, I used to be really into dreams. There was one dream that I kept having that made me feel really awful and frightened. It used to seem as if it was going on for hours. "It would be that my eyes were looking down onto the earth, and all around the earth would be a gigantic line of people all staring out, straight ahead. It was absolute despair, and I'd be at the end of the line, hanging there. I'd wake up feeling terrible. Dreams can be so vivid."

So, Stan, do you believe in ghosts?

"Oh, yeah. I think if you examine it you'd have to be an idiot not to believe in it. I'd love to see one. Y'see, we just don't know, it's the same with UFOs."

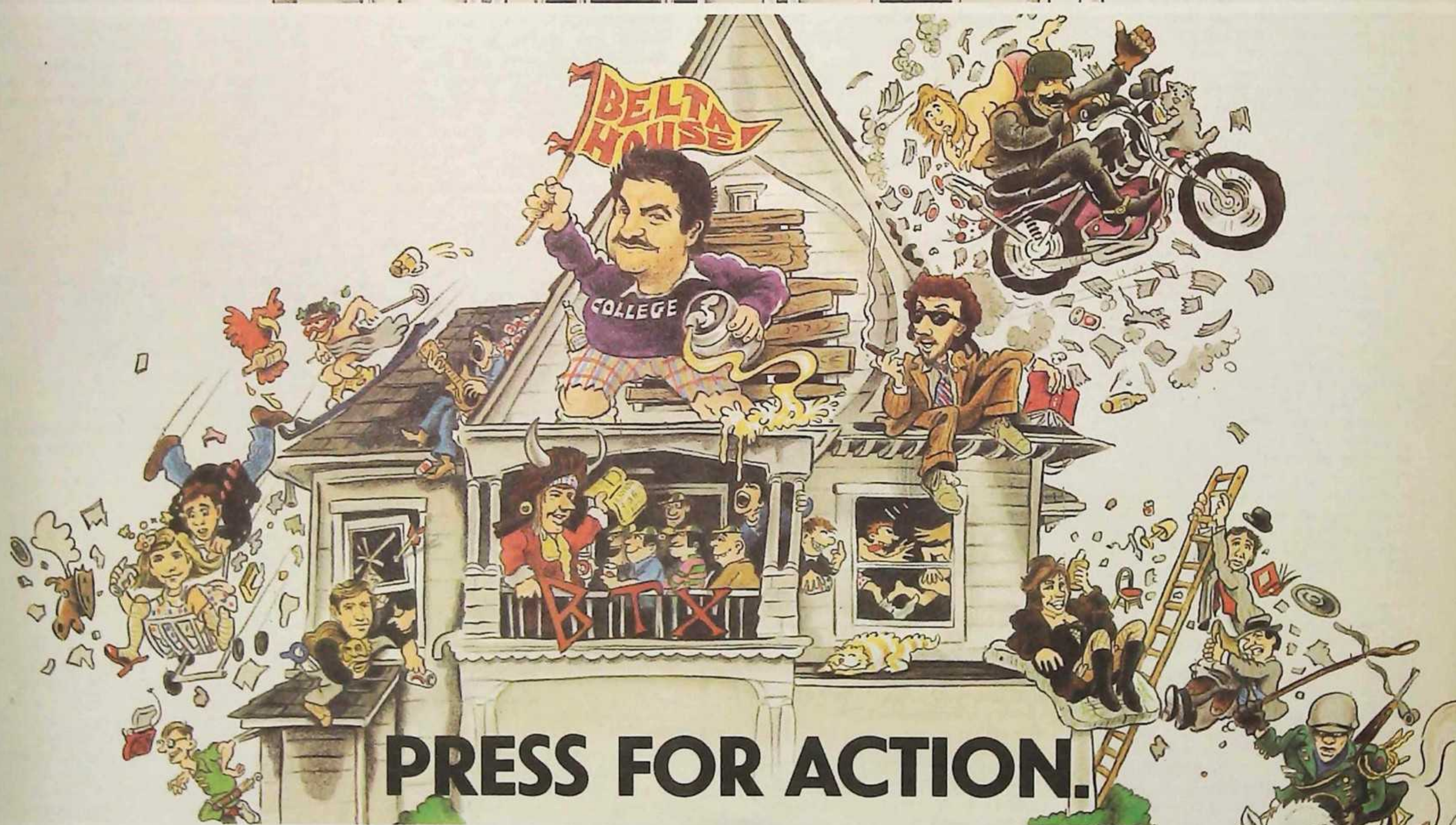
How do you view contentment in life?

"Real contentment in life comes by living for other people. It enhances what you do yourself."

Finally, Stan, what are you?

"I'm just a clown."

IF YOU DON'T WANT TO MISS OUT IN YOUR FIRST DAYS AT COLLEGE,



PRESS FOR ACTION.

From the moment you arrive at college, you're going to need cash. But if you haven't opened a bank account, it will take up to two weeks to turn your grant cheque into real money.

NatWest has more branches on or near campus than any other bank. If you open an account now, this is what you can have waiting for you when you arrive at college:

A Current Account with cheque book and cheque card.*



NatWest
The Action Bank

A Servicecard that lets you get your money from the largest number of 24-hour cash dispensers.**

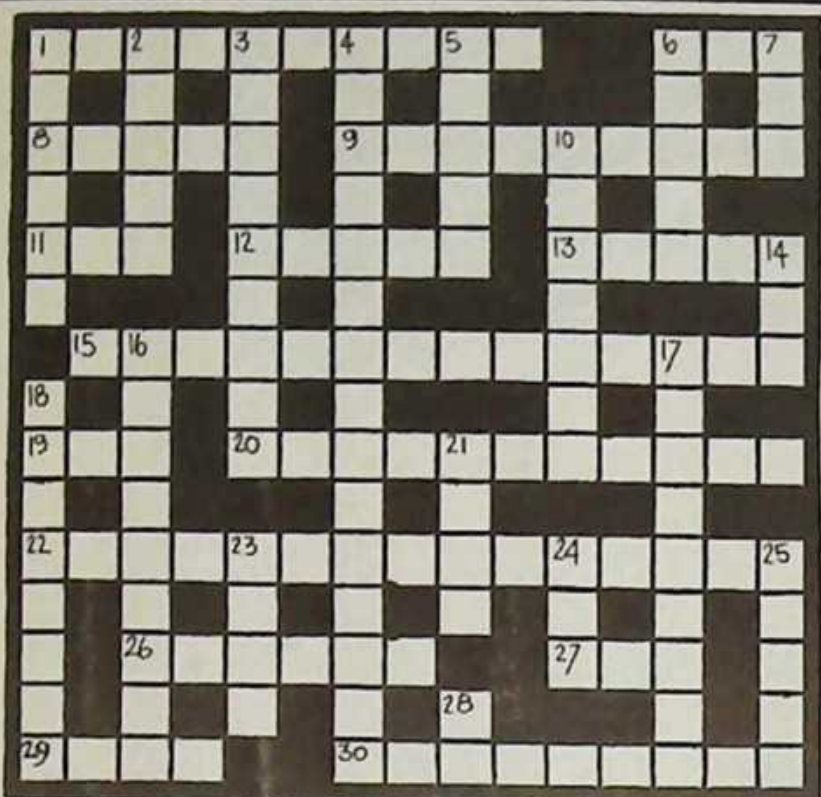
Preferential rates on overdrafts*** up to £200 should you need to borrow from us.

A personal current account run free of normal account charges even when you are overdrawn. Over 200 branches that stay open on Saturdays. And £10 credited to your account to start you off.

There's an application form on the page opposite. Time for your first taste of Student Action?

WORD

By Sue Buckley



ACROSS

1. Even lodger Ralph didn't know about his sons, but Jegsy can prove it (5,5) 6. Paul shouts up to this (3) 8. Ronnie Montrose fired this ray (5) 9. A crazed Chile poet urged his girl to take off her red frock (3,6 anag) 11. Trip for Kurtis Blow (3) 12. Yes, keeper of a lonely heart (5) 13. Hall's mate becomes horse fodder (5) 15. Maggie doin' a crazed moon dance? (8,2,4) 19. see 3 down 20. The rich, rich man's woman? (5,6) 22. Technicolour Dream say ignorance is bliss... so the Tories deny us education (4,3,4,4) 26. Mick sounds as if he belongs to McTell! (6) 27. One of 4 down could be Bongol! (3) 29. What Paul's love could be... but ah ah? Which Paul? (4) 30. In which good of Midge, like the Walker Brothers, couldn't care less (2,7)

DOWN

1. Winwood's new love (6) 2. Stallone manifestation in a gram bottle (5) 3. and 19. For Al Stewart it all began on the morning of a Bogart movie (4,2,3,3) 4. Roland's cookin' somethin' up for UB40 (3,2,3,7) 5. Queenly heart attack (5) 6. What Chubby says when playing pontoon (5) 7. McCartney had a honey one (3) 10. Just Hazel (7) 14. Apparently, he loved Nancy (3) 16. Accident at a Girlschool (3,3,3) 17. It's over for El (9) 18. As played by caustic musos in the late '60s... they probably had to concentrate? (4,4) 21. Chief Bunny (4) 23. Fleshy lady (4) 24. Label in the farm cart (1,1,1) 25. Bob made 'em on his planet (5) 28. Feelgood MD (2)

LAST WEEK'S ANSWERS

ACROSS

1. Lounge Lizards 8. Ace 10. Ladders 11. The Police 12. Fret 13. Speak 16. Lab 17. Insider 20. Sin 21. Whole Wide World 23. Le 25. Lady 26. Miss 27. Warm 30. Break 31. Five Bridges 33. Castles In The Sky 37. Taylor 38. Latin 39. Sun

DOWN

1. Lulu 2. Under A Blood Red Sky 3. Great Fire 4. Lessons 5. ZZ Top 6. Reed 7. Show People 8. Animals 9. Eden 14. Glow 15. Intermission 18. Dream 19. Rooms 22. Iron Fist 24. Bang 25. Lib 28. UK 29. Wilson 32. Vinyl 33. Cat 34. Leo 35. Hot 36. Yes

WOMB WITH A VIEW

DEAR BEAT OF The Beast, If you thought that you had hit the big time when you played the Timebox then I'm sorry that you learned otherwise the hard way. I'd say £15 is pretty standard at most venues on the indie scene.

Beast, you're a sound man. Keep up the good work. - J Hunn, ex-Hagar The Womb, now W.A.G.T.E.Y

SLADE VS WHAM!

DEAR CHRIS Roberts, in your Quiet Riot review (Sounds, August 9), you mentioned that Slade were the Wham! of your youth. This is an untruthful statement!

The reasons are as follows: Slade have had more number ones than Wham!; there are four of Slade, only two of Wham!; George Michael is fatter and uglier than Noddy Holder (No one is uglier than Noddy Holder - Letters Ed); Slade still look younger than Wham!; Slade have a sharper dress sense than Wham!; Slade are a rock band, while Wham! were thingies.

Ultimately, Slade could not have been the Wham! of your youth since there is no comparison: Slade are Slade and Wham! were Wham! - simple, eh?

Next time, review a Slade record and do something incredibly different to the rest of the journalistic world and actually give it a good review.

Anyway, long may you bitch! - Mad Dog Cole

LETTERS

IT'S YOUR turn to play agony aunt!

Here's the lowdown: I really dig music, yet most of what I hear bores the hell out of me or turns me off. Most of the bands featured in your paper turn out to be mediocre, dull or dying. Ditto the music on the radio. Ditto the music featured on the telly. Is this the era of the lobotomised drum machine programmer?

There have been a few sparks recently... Dave Lee Roth covering 'Tobacco Road', Robyn Hitchcock 'N' The Egyptians' 'Illuminated Man' which sounds as if Syd Barrett had written it, and the Fuzzies' 'Sending It Up To The Spirit In The Sky' for being a funny pistake.

Do you like soul music? No? Well, do the trouser press, baby! How can anyone take the Top Of The Wallets seriously any longer? All there is to listen to on that is the sound of cash registers ringing. It's not art, it's con-artistry.

Funny thing how I'm getting into listening to classical music on the radio these days. It's like a breath of fresh air. - Peas 'n' Loaf, Jimi (I've got a guitar) McHashcake



Illustration by Simon Cooper

DIGGING YOUR SCENE

NatWest Student Service Application Form.

I should like to start using your Student Service.

To ensure that your account opening form receives the prompt attention it deserves, post it first class to: The Student Service Manager, National Westminster Bank PLC, PO Box 46, Hounslow TW4 6NF. We will drop you a line within one week of receiving your application.

Surname Mr/Mrs/Miss/Ms _____ Other names _____

Home address _____

Name and address of College/University _____

N.B. For your convenience your account will be opened at the branch nearest to your college address.

Course _____ Length of course _____

Term-time address _____

Tick if statements and other correspondence to be sent to term-time address ☐

Signature _____ Extra specimen signature _____

Date of birth _____ Grant p.a. £ _____

If any of the above details are not available please write "not known."

SAH 1

BOMBZ PARTY



CHERRY BOMBZ have a knees up

GET OUT of it!" snarls Nasty Superstar (né Suicide), the Cherry Bombz guitarist obviously pushed beyond irritation by an exhausted lensman's pleas for poise.

But the photographer doesn't care. The Cherry Bombz are on virgin soil in Los Angeles, and he's got an exclusive slice of this dangerous European export documented on 35 millimetre Kodachrome. He can handle the abuse.

Bass player Dave Tregunna (recently pilfered from The Lords Of The New Church) and sticks sensation Terry Chimes are stretched out on the sidewalk, enjoying a few melting moments beneath the glorious LA sunshine. And Anita Chellamah, the Bombz' lovely leading lady, is snaking around a nearby table piled high with empty Budweiser cans and overflowing ashtrays.

She's grooving to The Suicide Twins' (Andy McCoy and Nasty Superstar respectively) acoustic meisterwork, 'Silver Missiles And Nightingales'.

This opus features an entire alternative orchestra, including several members of the late Hanoi Rocks, UK Subs frontman Charlie Harper on harmonica and Andy Metcalfe of Robyn Hitchcock and Squeeze notoriety tinkling some turbulent ivories. Basslines are courtesy of Patricia Morrison over which Hank Wangford's Bobby Valentino scrapes some savage violin.

"I really enjoyed doing the album, it was like a family thing," continues Andy with a wistful smile. "It's very intimate and moody. Somewhere deep down inside I must be a hippy or something - I just love acoustic music."

The Bombz, though, have been Andy's full-time occupation ever since the final surrender of his ill-fated career with Hanoi Rocks almost a year ago.

"I think when Hanoi finally broke up, it was a good kick in the ass for me. It kinda brought me down to ground level again, which is good for anyone," confesses McCoy. "But now, I don't think I'll ever want to work with any of those guys again. And Razzle... Razzle is just like a good friend that I haven't seen for ages. I'll see him again one day, I know."

ALTHOUGH EUROPE is finally committing Hanoi Rocks to the history books, the legend is alive and kicking harder than ever in Los Angeles.

And comparisons, just as in Europe, are somewhat inevitable. But far from feeling intimidated by the phenomenal influence of their predecessor's fame on the West Coast, the Bombz are confident in the knowledge that they are indeed far too powerful to play second fiddle to Hanoi Rocks.

Meanwhile, Anit is busy autographing the bodies of the opening act's crew whilst Andy reaffirms his faith in The Cherry Bombz.

"This is a great band. Hanoi was better at the end, but we'd been together for five years. The Cherry Bombz are much better than Hanoi was at this point in their career. When Hanoi was only seven months old, we were shit!"

"The Cherry Bombz have got a long way to go, but we're getting better all the time, and one day we're gonna be right at the top."

Aside from commanding the wizardry of a dangerous lick, Andy McCoy is, in my view, one of this decade's greatest song writers. His personal commitment to The Cherry Bombz is passionate and intense.

Now, the hopes and dreams that he doubtless once nurtured in Hanoi Rocks are, finally, being translated into a real future.

THE CHERRY BOMBZ are lighting the fuse of their rock 'n' roll rocket to stardom in Los Angeles. Will they make as big a bang as Hanoi Rocks did, though? You'd better believe it, claims an impressed MARY ANNE HOBBS after witnessing their firework display

Whatever happened to FRANKIE GOES TO HOLLYWOOD, the likely lads of pop culture? BILLY MANN has lunch, chews the fat and gets a mouthful from a too relaxed HOLLY JOHNSON. Side order served up by ANTON CORBIJN

SO WHAT happens to pop when the steam runs out and all that's left is a small piece of over-cooked meat?

At the front end of last year something happened. Pop started to behave like an adult. The New Year opened to the sound of a thing called Band Aid, a phenomenon through which parents and children were joined in a state of blissful charity.

Then came Madonna and a little scruff from New Jersey called Springsteen. Both soon announced their intention to marry their partners, and so the whole pop thing suddenly turned into a nice, pleasant game of happy families.

Teenypop had slipped into a coma, while Britain's last great pop band, Frankie Goes To Hollywood, were left holding a ton of vinyl with the words 'Welcome To The Pleasuredome' stamped on it.

And then they disappeared, leaving us to sift through the scraps of gossip and secondhand stories of how many hotels they'd smashed up. Frankie, it appeared, was an animal on the loose with nothing to do.

After the Montreaux debacle, at which the tabloids had a field day reporting the vastly inflated cost of the Frankies' "high spirits", we read that Holly was to be replaced by Pete Dinklage, that he was disgusted with the band's behaviour.

But even that little gem had been eclipsed earlier in the year by the news that their record company, ZTT, had mysteriously moved its operations to France for "financial reasons".

It was a move that took place in the year the Frankie loot was due in.

But now both band and record company are back and shaking dead fish over a single, called 'Rage Hard', and an album, 'Liverpool', due out next month. And, despite what could accurately be described as the band's persecution complex, they are once again talking to the meejah, the institution through which they rose and fell.

"I've kind of been holding back," says Holly over lunch at an Oxford Street restaurant. "I won't do interviews with the Sun group, like *Sunday* or the *News Of The World* because I find them morally repulsive."

Holly sounds cautious. The happy, flirtatious side of his character has been replaced by a cool, almost blank apathy.

"We've been stitched up by a lot of interviewers, y'know. We would go and do an interview and we were prepared to be really pleasant, as long as the questions were fairly pleasant and put in a pleasant way. And then you'd read the article and it could be really vitriolic y'know, or critical in a bad way. Or people would headline it with stupid things like *Holly The Wally*..."

Would you have preferred people to have said those things to your face?

"Probably, yeah, 'cos at least then you've got the opportunity to walk out and say, Well, obviously this guy has got a preconceived attitude and he's gonna stitch me up, so I'm gonna leave. That would have been a better situation."

For the record, Frankie's absence over the past 18 months can be accounted for with more than a trail of crashed cars and irate hoteliers. They did some work as well - touring, writing and recording in practically every corner of the globe.

But for Holly, who always stood out as the one who might enjoy his own company, it was also a period of reflection, a chance to gain some sort of post-holocaust equilibrium and a

perspective on just what the hell they'd gotten themselves into.

"Some of it I've enjoyed," he muses, "because the pressure had been held at bay. It was a time to get your house in order mainly; and my house was in a hell of a mess and it's still not completely sorted out..."

"Y'see, the organisational capabilities of us as a unit aren't that wonderful. Erm... it's the same for everyone who signs a record deal with a major label. For years and years this is the thing they want and, when the record company approaches them, they think, They've recognised my talent! At last I'll get the recognition I deserve! Whereas all the record company think is, Oh well, we can invest some money into this because there is the possibility that we can make lots of money out of it. And you could almost be a packet of cornflakes in many ways."

"And when you're into music or anything creative, you don't want to think about the serious aspects of it. Musicians don't often have any business training, or any idea of legal language and things. So over the past two years I've had to kind of learn to read a contract and find out what are the implications of the things that we have signed ourselves to do."

"As far as business structure is concerned we didn't have a clue, and we still haven't got that much of a clue. And I started to worry about these things quite a bit because the whole thing had just run away with us, y'know, it was like this big wave. And all of a sudden I thought, I've got to sort things out, otherwise I could end up in a bankruptcy situation."

DESCRIBE Frankie as Britain's last great pop band because they effectively put the lid on the coffin of the idea that pop was something that separated the kids from their parents.

If, through Culture Club, parents and children joined together in the harmless petting of a boy called George, through Frankie they looked each other straight in the eye and came to the mutual conclusion that Love Is Good, War Is Evil, and Sex Is OK.

It was through these simple, naive slogans, presented by a lovable one, a handsome one and three rough diamonds, that parents and children chose to be consumed, holding this thing called Frankie close to their hearts.

"But being taken into people's hearts can be a bit unfair on you... d'know what I mean?" No.

"Although it's nice and everything, the expectations that rise up from that can be unfair on a mere mortal."

I'll start crying in a minute. Come on, what did my mum expect from you, Holly?

"I don't know what your mum expected from me, but a lot of people came up to me and said, Well, don't you think the LP was a bit disappointing? And I'd say, Well, yeah, of course it was, how could it be anything else after 'Relax' and 'Two Tribes'? How could we have ever made an album that was full of things like that? It makes things difficult when people have expectations... I mean I like the album."

So does my mum. But is what you're saying entirely right? The people who judged and criticised Frankie were never the people Frankie were really for...

"That's true."

They weren't 13, 14-year-olds and into Frankie.

"No, they were more like 20 and into Paul Morley... that was more of the media attitude..."

So when you're talking about expectations, you're really talking about pressure put on you from those forces - the very sources Morley used to sell Frankie in the first place. I don't believe for one minute that the ordinary mums and dads and kids were disappointed with what Frankie did.

"I hope so."

They loved it. It was great.

"It was great to be part of it as well... but

HOLLYWOOD

BABBLE ON



HOLLY JOHNSON: a shadow of his former self

where does that lead you on to?"

That's my next question.

"Where does that lead us on to, you mean? Well, it was a very difficult kind of situation because it was, What do we do next? I mean, we could have done more of the same thing and people would have lapped it up anyway. We could have rode on that wave and had an album out within six months. But y'know, we didn't do that, we made a different kind of album."

Had you run out of steam in the end?

"Well... the desire to promote that album — from all the people around us — was extreme. And we were kind of pushed into really working our arses off promoting it when, by February of '85, the album had had its life; it had done its thing. But then all of a sudden we went and embarked on a bloody world tour to promote an album that had had its life. And it was a completely strange situation in which we were just keeping everyone around us in work..."

"Y'know, the management and the record company were just squeezing out an extra 70,000 records here and there, which pissed me off no end. I didn't enjoy that. And what was fun in the first place turned out to be a pain in the arse — though I don't think the rest of the band felt that way about it."

WHEN TONY James sat in his Kensington cabbie plotting the future of rock 'n' roll, he must have felt painfully upstaged when he saw this Frankie beast lumbering past his window.

That was why Sputnik took five years to get off the ground — they had to wait for Frankie to leave the room. But what James failed to recognise, probably because the writing on his sunglasses obscures so much, is that Frankie was an education. In the end people felt slightly conned by this 'manufactured band' and their bloody awful T-shirts. They'd been fleeced, which is why they're not gonna take the bait again.

And Frankie, poor old Frankie, had bought themselves an image problem. They were the dumb puppets of Trevor Horn and Paul Morley, an impression ZTT did nothing to alter because, according to Holly in a 1984 interview with Liverpool magazine *Next 14*, they were playing a fixed game in which the creation of that image was a device "to hold onto us and keep us down, keep the ball in their court. That's how record companies work — divide and rule".

"But there was a substance to why we were successful as well," he says now. "It wasn't just a question of being media hyped. We were always more than that."

But people kept their eyes half closed to that and, as the weeks passed, Frankie looked more and more like a publicity stunt. It became popular for young bands to want to 'do a Frankie'.

'Getting signed up' came back in fashion, and bands spent more time looking for a shrewd, calculating management team than they did writing songs.

"Well, in a way, if it made them more aware of having to do that then that's an education for them, isn't it? Because what I did for years in Liverpool was just that. I got into artists and artists' angst, writing songs until they came out

of my ears, without having any release point for them.

"And I always hated the idea that you had to be loudmouthed about the situation. But then, having proper records out was something I wanted to experience. I had to kind of do that in a way."

And so he did, and let the record state that, by hook or by crook, Frankie became one of the most successful bands ever. But now, in the shadow of all that, there is a long dark tunnel as well. They are going forth into the unknown.

"I don't know what we're going to mean to the kids who bought 'Relax'," snaps the man who had them eating out of his hand. "How am I expected to feel that?"

All he tells me about the new Frankie product is that it is "more rock influenced than dance influenced". Bruce Springsteen rock, or heavy metal rock, I ask?

"Just rock," he says, at which point I back off. Is Trevor Horn still involved?

"He has the dubious title of 'Executive Producer'," says Holly, which appears to mean he came in at the end to make sure the floor was clean.

TWO THINGS about The Return Of Frankie, however, are certain. One is that there will not be a different mix of the single out every week. The other is that Frankie will not be doing a repeat performance.

"I wouldn't even want to in a way. What's happened has happened, and now something different has got to happen instead."

"I've said this before, but I don't want to find

myself in 15 years time in a Queen or a Rolling Stones situation. Not that I'm trying to put them down, but it's not what I want in my life. And I'd hate to think that the best thing I'd ever written was 'Relax'."

So where does pop go when it's finished its lunch?

"I've got to go to the Virgin Megastore," he says, requesting the bill. While we're waiting he talks about acting ("I could never be satisfied just being an actor"), the Bunnymen ("I like the Bunnymen, but I'm not going to say I like Mac's songwriting because he likes his songwriting"), and his sympathy for his old sparring partner Boy George ("I've got sympathy because he's another human being; it was a public crucifixion and that was bad").

If he intends to leave the band he didn't say so; but if I had to guess I'd say he'll be gone by Christmas.

I'm disappointed with Holly. I expected more. I had deliberately asked to interview him alone in the hope that he would shine some new back-light on a piece of rock history. He didn't. All he did was say the same things as he said at the time, only in a slightly more cynical tone.

As we stroll down Oxford Street, dodging the oncoming human traffic, his mind returns to the ghost he has been fighting for the past two years.

"Have you read Morley's book?" he asks.

No, but I've heard a lot about it.

"I was supposed to get sent a free copy but it hasn't arrived yet... ha ha. I'd never buy it... but then again I don't think he'd ever buy one of my records."

I wonder how many will?

A L B U M S

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



FIVE STAR: sssh, don't mention Michael

HOT CHOCOLATE

FIVE STAR 'Silk And Steel' (RCA PL 71100)*****

FROM THIS family vacuum, some stirring sugar-coated dance is girding its loins and jiving its ass. 'Silk And Steel' still sounds like Five Star's sweet tin melodies are carved out of still ice but, next to last year's 'Luxury Of Life', this arrives with a bout of the screaming hab-dabs. In other words, Five Star sound all grown up but, sunny side up, these songs roam wild.

Less virginal than they used to be, their motives still appear wide-eyed and lamb-like, but they're more playful now. The band list their worst experiences as "having a three inch splinter stuck in my hand", "my trousers falling down on TV", "fire alarms going off in the hotel in America". For whelps apparently so incorrupt and plain living, the sex throb of this LP sounds an astonishingly natural impulse.

With 'Can't Wait Another Minute' and 'Find The Time' leading the attack, one might cynically lounge back and wait for the standard dancefloor filler quotient. It never comes, though. 'Silk And Steel' might pass as some enterprising 'Best Of', the deft flicks just rush and rush. Doubtlessly, it will turn out as some 'Greatest Hits' collection, eight more potential hits locking horns here in a cut-throat tussle for attention.

'The Slightest Touch' is one high-energy, hotfoot sleaze, their rudest rhythm to date. 'Please Don't Say Goodnight' is class soul balladry, some high-pitched pleading that could have come from the pen of William Robinson himself, such is its scintillation. 'Show Me What You've Got For Me' struts with sensual abandon, one of pop's love affairs with carnal longing, drooling and dripping all the way to its voluptuous end.

'Rain Or Shine' is best of all, some mid-paced, sultry soul-slobber that is filled to the brim with the kind of ooooooh's and aaaaahhhh's that send the blood to my groin every time.

With their lucrative Cadbury/Music Link sponsorship now confirmed, my copy came complete with a bar of Crunchie. Yours perhaps won't. What you will grab, though, is the most lingering, most licentious thrill of black pop since last year's 'Whitney Houston'. Five Star might read like unlikely fiction — I mean they're still claiming to practice in their Romford garden — but they are beginning to sound like rapture. 'Silk And Steel' comes streamlined and air-brushed, but its fever and cunning makes for poison soul.

Five Star are growing up to greatness.

JONH WILDE

DEATH IN JUNE 'The World That Summer'

(NER BAD VC9)*****1/4
HO HUM, quandary time again. . . oh, bugger it, why make excuses? I like this record, OK? In fact, I like it a lot, and I just don't care.

Fortunately I know sufficiently little about the style guerillas to discourage me from giving their endeavours a relatively objective (don't laugh) hearing. In fact, the only qualms I have about proclaiming my unqualified approbation for 'The World That Summer' stem from the occasional falsetto harmonies, which at times are so out of tune I suspect they are a manifestation of some dastardly CIA/KGB hi-tech weapon designed to destabilise the nervous system. Whoops — there goes my middle ear!

If, as was the case with me, you have formed a clear mental image of Death In June without having ever actually heard any of their material, then you will be in for a (partly) pleasant surprise. I mean, a trumpet,

an acoustic guitar and a toy piano don't exactly spell rock 'n' roll, do they now?

Amazingly, tracks like 'Come Before Christ And Murder Love', 'Break The Black Ice' and 'Torture By Roses' are quite *tuneful*, and the album even has moments which are almost *tender* (erk!). Side three consists of one track, a tape-loop extravaganza called 'Death Of A Man'. This is an art which — like photography — is often done, but rarely done well, and Death In June do it better than most.

The rather extravagant gesture of issuing a double album is, on balance, justified. Sketchy, sure, but then a sketch by Leonardo fetches big bucks.

ANDY HURT

BOB JAMES/DAVID SANBORN 'Double Vision' (Warner Brothers 925 393-1)*****

I SHOULD be disgusted by the idea of rich, comfortable Americans getting it together and recording this laid-back, night-light seduction music. Soft jazzy funk, easy on the

ear, David Sanborn's saxophone smoothing out the Saturday night/Sunday morning bumps and Bob James tinkling ivories, weaving intricate chord around the instrumental tunes.

But my perverse nature lead me, even at the tender age of 12, to tune into late night Radio Two and imagine those romantic candlelight dinners and extended petting sessions that this music would bring me when my ugly duckling mug finally bloomed into a swan-like vision of male beauty.

But, like the WWII POWs who feigned madness to get back to Blighty and ended up turning mad themselves, I soon grew to genuinely like this style of easy listening, and one day found myself to be the proud possessor of a Grover Washington Jnr LP. Now, ten years later, I can wholeheartedly recommend this record featuring David Sanborn — a man who has blown his horn with David Bowie and The Rolling Stones — to all you who like musical fairy stories.

RICKY KILDARE

STATE OF PLAY 'Balancing The Scales'

(Virgin V2382)*
BEAUTY IS in the eye of the beholder — or so people say. This album is an acute case of look but don't touch.

A glimpse at the colourful Art Of Noise type drawings on the cover stir an imaginative interest. But the contents . . . definitely music for drying the pots to.

Sickly traces of Dollar and other naff groups blend into an unidentifiable mush that slops around the turntable. The tracks are too long, too soft and too intermingled. In fact, for the first ten minutes I didn't notice any change between the songs at all.

I just cannot understand what has happened to this group. A while ago I reviewed their single, 'Natural Colour', and said that the rhythm weaved and slithered. The album features a re-mix of this but its rhythm is about as sneaky as an elephant in a sandpit.

There's just nothing exciting or remotely titillating about this album.

KEZ OWEN

TOT TAYLOR 'Box-Office Poison' (London Popular Arts Total 3)****
IS THIS madness? Well, the enigmatic Tot has been toting his sandwich board around for some time now, forever hinting at some classically deranged quality. Hardly Roky Erikson, Syd Barrett or even Julian Cope extremes, mind. More like . . . Chris De Burgh reeling off the rails and heading for the funny farm where he'll bounce gladly off rubber walls 'til the cows come home.

In other words, Tot specialises in adult-orientated schmaltz with a loopy streak running like a seam through its middle. This begs an eager query. Is Tot totally bonkers and busting his tearglands to appear sane? Or is he packed with common sense and resorting to this slight deviance to beef up his act somewhat? Whatever his game, his latest excursion is still no closer to making up its mind.

Taylor would make an A-grade dealer in vapid, middlebrow treacle, a clever dick Jim Diamond if you please. Then again, he could go for the rubber wall world of crackbrained heroism and end his days talking to trees in gleeful rock obscurity, Robyn Hitchcock fashion. As it is, the identity crisis is evident — quite painfully so. Only on the closing 'My Independent Heart' does he strike some centre pitch, where he hesitates marvellously between maudlin and menacing, lamenting that: "I sound a false alarm when my heart lets me down".

Four stars for his dilemma, his line about meaning everything he never said, four stars for *being* trying. Is this madness? Not enough, or too much.

JONH WILDE

THE ENID 'Lovers And Fools' (Dojo DOJOLP 24)*****

WASN'T IT 1977 or thereabouts when The Enid were first launched upon us in a blaze of breathless publicity? Didn't they get that bloke from Yin And Yan — the one who, even today, sounds frighteningly like Kojak — to do a stunning radio commercial rooted in the catchphrase: "At last . . . salvation. . . The Enid have arrived"?

Did it not seem even at the

WORLD PARTY 'Private Revolution' (Chrysalis/Ensign CHEN 4)***

LEAVING THE Waterboys just when their recognition is peaking onto the same scale as their ambition, Karl Wallinger finds himself hampered by a press release courtesy of Platitude Promotions. "It became increasingly frustrating that his own ideas weren't achieving their full realisation" it blurts, as he attempts to set up his World Party out of earshot of the element-coveting fanfares of The Big Music.

Not that Wallinger's vision is a world away from that of The Waterboys' major domo, Mike Scott. Both see their songs as possessing a definite motivating force, but whereas Scott's exhorts us to reach for the stars, Wallinger's is bound up with a less spectacular, Summer Of Love-tinged altruism. Witness the communal *cri de coeur* of the title track, 'Private Revolution', and 'Making Love (To The World)'.

Of course, such sentiments are hardly very '80s. Contemporary fascinations are for market forces such as technology rather than elemental forces such as Mother Earth and, in the face of prevalent cynicism, it's hard to hide a smile when fed lines like: "No need to worry/No need to cry/Cos we're all going to be on the same side/When we learn to make love to the world". This does have a depressing air of *déjà vu* about it.

Technically adroit ("at nine years old he started taking piano lessons but found his teachers to be mostly narrow-minded"), Wallinger can get this musicianship to work for him, as he does on 'Private Revolution', which has all the slinky articulation of a Prince track. Elsewhere it can work against him, producing a seamless, self-defeating fluency, overburdened with the hallmarks of the trained muso.

Throughout the album, you can hear what he's been listening to, with his vocals taking on some irritatingly Dylanesque inflexions (a cover of Dylan's 'All I Really Want To Do' is included) or a more morbid lizardine flavour on his Doors pastiche, 'The Ballad Of The Little Man'.

Nice songs, nice sentiments, but it's been tried before and it didn't work then. . .

ROY WILKINSON

FLUX

FLUX 'Uncarved Block' (One Little Indian)****

30 MPH. The music on night time radio as I drive west appals me. Janice Long is featuring a Smiths session from '83, tomorrow we're promised an Au Pairs wrinkle. Peel is digging into the archives for spins from The Specials and Magazine.

40 mph. Refusing to submit, I switch off the radio and think about the message on the run-out grooves of the new Flux album: "Sometimes you have to step backwards/Before you can move forwards."

50 mph. I, like no doubt most of the population, never heard the first two albums by the then Flux Of Pink Indians, namely 'Strive To Survive Causing The Least Suffering Possible' and 'The F***** C**** Treat Us Like Pricks'.

"I always imagined you were like some cross between Crass and Conflict," I told one of their camp down

time to be a little on the bloated side?

It almost goes without saying that The Enid bombed, or at least this is how it appeared. In reality the group were gathering a miraculous underground following — long-hairs mostly, offended by punk but equally scornful of pop, rock, metal and just about anything not performed by PFM or Van Der Graaf Generator, or even Yes at a push.

In 1986 The Enid remain hideously obscure yet they are apparently loved by thousands. Certainly they now have sufficient funds to put out their complicated and subtle (sometimes loud, sometimes quiet) modern classics in lavish sleeves on pristine vinyl and presumably make their money back.

Without doubt this is the highest quality indie LP I've ever come across. The sound is impeccable; the crashing bits crash, the swooshing bits swoosh, and the gentle interludes are deadly silent.

The actual music is too boring to even comprehend, but when entwined with the drills and chemical pumps of the dry-rot men in the next room it becomes, as if by magic, a heavenly clatter of

SUPERIOR

the telephone this afternoon.

"Yes, I guess we were, but we can't keep doing the same thing," she replied. And they haven't. Quicker.

60 mph. We begin with the packaging. Outside, an elegant white envelope affair with lyrics. Inside, an anarcho-appropriation of the power symbols of the Capitalist, Communist, Chinese and Arab cultures. Juxtaposed, they seem such insignificant things to cause so much bloodshed.

Pick at random from the lyrics: "My dream still exists/Because I want it to/Although I still believe/I'm not sure what to do." Flux are people who don't fit into prevailing so-called political solutions. This is a record of optimistic confusion. Faster.

70 mph. Partly produced by Adrian Sherwood and aided by luminaries such as Style Scott, Flux - Tim, Derek, Colin, Martin and Lou - have somehow, sometimes

brilliantly, contrived to stir a spectacular bitching brew out of the finest ideas of Wire, Pink Floyd, electro, rap, Matt Johnson and post-punk rock. Songs, occasionally too long for their own good, ebb and flow... but are nearly always underpinned by precise, rabid percussion. 'Uncarved Block' is a record that gradually reveals its strengths to you. More gas.

80 mph. Flux will probably be written off as some sort of hippy-punk-veggie-animal-rights-Green-garden-gnomes by people who think bands like Trouble Funk, who play the same riff for 20 minutes, are the giraffe's knees. Stamp that petrol pedal.

90 mph. All that doesn't matter. For, though hardly perfect, 'Uncarved Block' stimulates thought and, above all, doesn't sound like anything on your radio.

100 mph. Crash.

JACK BARRON

interests, almost revolutionary in its contrasts.

For their resilience and determination against all odds, for their refusal to comply with ever-shifting fashion guidelines, and for quelling those troublesome red spores, The Enid are to be applauded.

MR SPENCER

OH'DEV 'Raving Bonkers' (LIMB 004)****

HERE IS a newflash: the Netherlands have suffered a musical explosion. Wafts of uncontrollable vapours have leaked across the water and invaded British homes. Contamination is highly likely, so lock up your windows and board up your doors and don't allow the noise to escape. The only antidote for those infected is a concentrated shot of the same. And a syringe full of Oh'Dev is a painful cure.

This Dutch trash 'n' thrash combo have only six tracks on their album but they're long enough to immunise you for life. Oh'Dev rant at breakneck speed through 'The Gutter', guitars squealing like faulty brakes, swerving to avoid a nasty collision with an oncoming

drumbeat. 'Cock' entails more squealing, but this time slower, a drawn out agony that's good for your health but not your mind. And then 'Raving Bonkers' wipes everything clean with its almost rocking guitar rhythms, nonsensical drumming and vocals that spew forth from a blood raw throat.

You can feel the pain and the intensity and endure it, if only because you know it's hurting them far more than it's hurting you.

But you'll writhe and squirm with the discomfort of side two. It stutters, quivers and stings, and you'll wonder why this most effective medicine has such a bitter taste.

As the final track, 'On Your Knees', pumps faster and faster, penetrating further and further into your bloodstream, you'll wake up sweating and screaming and begging for mercy. Immunity has been achieved and it's safe to venture out into the disease-ridden world once more. Have a booster of Oh'Dev just in case, then another and another, until you're dependant or crazy or both.

KEZ OWEN

PARTY POOPER



WORLD PARTY'S Karl Wallinger contemplates a difficult descent

Jean Beaurvoir

NEW SINGLE

FEEL THE HEAT

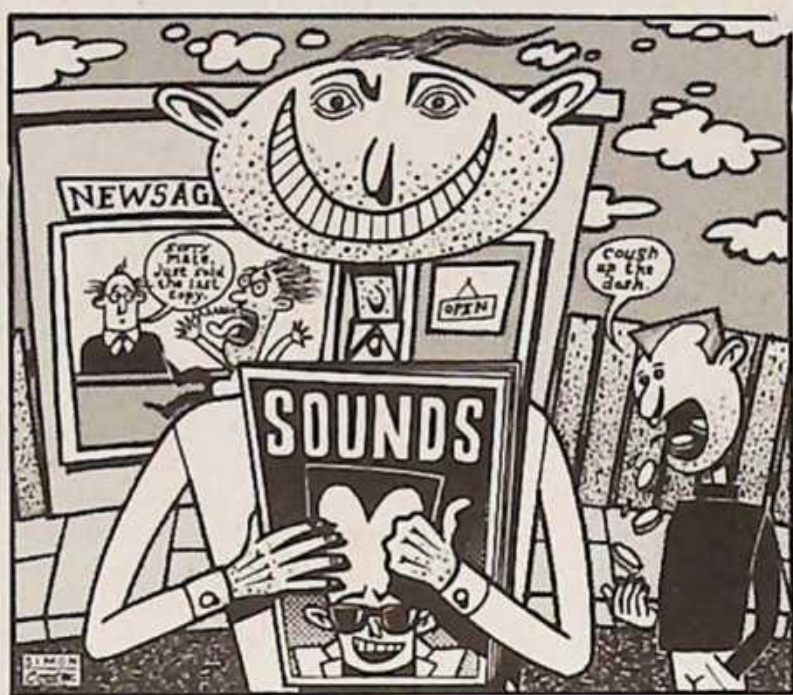
FROM THE WARNER BROS. MOTION PICTURE

COBRA

7" (VS 834) 12" (VS 83412)

ANDY HURT

SUBSCRIBE TO SOUNDS



NAME _____
ADDRESS (full postal address to which Sounds is to be sent) _____

PLEASE STATE YOUR BETA
PLEASE SEND YOUR CATALOGUE FOR
FULL RANGE

IL IMPORTS NTFO £2.95
UPPER 8 £2.95
ENL QUITHRE £2.95
KYL & HYDE £2.95

COMPACT DISCS

DOMINA Thin Blue £11.50
THE CHASE £11.50
MAIN JACKSON £11.50
SYNTHICS £11.50
WE'VE NEVER £11.50
ENL Greatest Hits £11.50
GIVEN WHAT I Did On My Vacation £11.50
SEASIDE Like A Rock £11.50
ILLAN 17 £11.50
CLARKE Pressure Points £11.50
WE'VE NEVER £11.50
MIL RITCHIE £11.50
STEWART £11.50

PLEASE SEND COLOUR CATALOGUE FOR FULL RANGE

NEW JACKSON £2.95
HLEN RICKS 22 TOP PRINCE MAISON MOTTLEY £2.95
RATT JAZZ PREST ALCOB IRON MAISON £2.95
NEW JACKSON, TINA TURNER WHITEKALE £2.95

IMPORT
DISC STATE G M L K

ACID TRIP (Guide to psychedeliasms)
JAMES DEAN Biny
JOY DIVISION
F. MAC BLOX
JIMI HENDRIX Powers

PLEASE SEND COLOUR CATALOGUE FOR FULL RANGE

POSTERS £3.50 (inc. p&h)

MADONNA, VAN HALEN, AC/DC, RATT, VE
STRYPER, MOTORHEAD, QUEEN, BRIYAN FE
MICHAEL JACKSON, STEVEN SEAGAL
RICHARD GERE, MOTTLEY CRUE, DAVE LEE B
AHN, KOOK, & GAMB, BOB MARLEY, DERE STR
LY, LINDSEY ECHO & BUNNYMEN, SMITHS, S
(Over 400 new designs available)

THE ROSEKING COLOUR CATALOGUE COSTS £2.95 AN
PACKED WITH THE LARGEST RANGE OF 60
SHIRTS-WORLD'S POSTERS AND CD'S IN EUROPE
OUR BEST IS THE LOWEST AVAILABLE ANYWHERE
GET YOUR COPY TODAY. POSTAGE AND PACKAGE
UK EUROPE USA
£1.50 £2.50 £2.50

CD ITEM

Amex. Access. B.Card. Any queries please ring
0400 32888

PLEASE NAME CREDITORS P/O ETC
PAYABLE TO: MODERNE INTERNATIONAL
THANK YOU FOR YOUR CUSTOM

[illegible]

**ALL RECORDS & TAPES BOUGHT/SOLD/EXCHANGED
at RECORD & TAPE EXCHANGE**

A vast selection of used LPs, singles, cassettes & videos at:
38 Notting Hill Gate, W11 (+ Rarities Dept.).
28 Pembroke Rd., Notting Hill Gate, W11.
123 Notting Hill Gate, W11.
90 Goldhawk Rd., Shepherd's Bush, W12.
229 Camden High St, NW1.

Also **ALL** 2nd hand Hi-Fi, Musical Instruments, Computers, Cameras &
Books bought/sold/exchanged at: **56 Notting Hill Gate, W11.**

Open 7 days 10am-8pm Tel: 727 3538

**TO ADVERTISE HI
LYNDA ON 01-3**

RECORD TOKENS
YOU CAN PAY BY RECORD TOKENS BUT THIS
SHOULD BE SENT BY REGISTERED POST

POSTAGE & PACKING
REMEMBER DOUBLE SINGLES & LPS COUNT AS 2 SEPARATE
RECORDS

U & EIRE (1st CLASS POST)
Cassette send p&g as for 247* records
7p & CD 1-3 7p & 4-6 5p - 10p £1.60 7-9 £1.75 10, 8 &
12* or 10-1 £1.00 2p or more £1.60
Maximum Total Postage (including charge) is £1.65

OVERSEAS RECORDS
Please send 2 IRC for details of Overseas Post & Packing
Rates

Send cheques or postal orders (no cash please) with alternatives if
possible to - **SMALL WORLD RECORDS, P.O. BOX 23,
SUSBURY, SUFFOLK, CO10 0DT**

ORDERS PAID BY POSTAL ORDER SENT IMMEDIATELY
ORDERS PAID BY CHEQUE - ALLOW AT LEAST 10 DAYS FOR
CHEQUE CLEARANCE

WEST 4 RECORD COVERS

P.P. POLYTHENE (2000) 25 12 2 20 50 14 20 100 18 95 250
 112 60 500 122 50 1000 139 40 1000 **POLYTHENE (4000)**
 25 13 30 50 15 95 100 175 50 200 270 15 500 238 25
 1000 171 15 100 1000 **P.P. POLYTHENE (10000)** 30 14 95
 100 114 30 250 133 60 500 162 55 100 100 **WHITE PAPER**
(UNIVERS) 50 15 95 100 170 75 250 124 60 500 144 80
P.V.C. DOUBLE L.P.P. 100 160 10 15 80 L.P.P. **P.V.C. (Heavy**
Duty) 10 13 30 25 65 95 50 113 25 100 125 35 **SINGLES**
Card POLYTHENE 30 16 95 100 114 25 250 129 15 500
 154 50 **SINGLES WHITE CARD** 30 14 85 100 110 95 500
 123 25 100 100 100 100 100 100 100 100 100 100 100
 100 100 100 100 100 100 100 100 100 100 100 100
Heavy Duty: 25 95 50 16 95 100 118 55 **SINGLES POLYTHENE**
(1400) 10 13 30 100 140 60 250 109 95 500 119 45
 100 126 95

Prices include postage and packing in UK. BPOs and
 Eire (English currency). Cheque or PO with
 order please. Trade and Overseas Customers
 please write for list. All Mail only to:

WEST 4 TAPES & RECORDS.

105 Stocks Lane, Brackham Bay,
 West Sussex PO20 8NM (Dept. 5).

L I V E S

THE ROYAL MALE



PRINCE BENDS over backwards to give his fans what they want...

A right royal hype or a regal revelation? ROBBIE MILLAR peers through the purple haze and finds that PRINCE still reigns supreme. Crown prints by GREG FREEMAN

PRINCE AND THE REVOLUTION
Wembley Arena
"If you're taking any of this seriously then you're a bigger fool than I am!"

WE TOOK it seriously alright. Right from when the very first whispered rumours met the printed word and the industry's stonily silent response. Right through to that mad, panicking stampede for tickets, the blagging and the begging; the buying, even.

And the tabloids took it more seriously than most, dredging up ye olde tales of Prince's tantrums at parties long past, scratching out wild theories about his supposed "fear of naked women" and then crowing with both revenge and confusion over his brief encounter with a

Page Three girl.

The *Daily Mirror* claimed Prince had 17 bodyguards in tow. I believe the correct figure was two or three. And even they – according to somewhat more reliable sources within the royal circle – had been instructed to keep a low profile.

In fact, the inside word was out that Prince was happy and relaxed, that he "loved Europe" and was really looking forward to playing Wembley, rehearsing for anything up to nine hours a day and deliberately juggling around the set to bring to prominence those songs – such as '1999' and 'When Doves Cry' – that had sealed his star status here.

Never mind the gossip, never mind the hype, never mind those long gone Lyceum memories. This, they

said, would be one hell of a Prince show.

And so it was.

But maybe not in the way that everyone expected...

So as the lights cooled down on Tuesday, and the tension hotted up, from behind the black stage curtain floated the opening words to 'Around The World In A Day', cutting through the senses, pristine, immaculate. And there he was, looking almost like a waxwork doll: so self-possessed, so cool, so tiny. "Hello London!" And then he danced.

I have never seen anyone move like that; not David Lee Roth, not Tina Turner, not Michael Jackson, *nobody*. For close on two hours, Prince flickered across the stage, whirling and dipping, splits-ing and backflipping (in high heels?!), his sassy dance trio (Cherry Moon's Jerome Benton leading the way) shadowing his moves like Mafia hitmen. It was so slick, so professional; choreography doesn't seem an apt enough word.

And this, I think, was the key to Prince's performance: professionalism. Nothing was left to chance. It reminded me of, oh, Earth Wind And Fire; no less than a mid-'70s soul revue, all glitter pants and 'Boogie Wonderland'. By rights, spontaneity should have suffocated on the Arena's stage, stifled by sterile showmanship. But for one man and his startling voice, his indisputable charisma...

In the end, Prince did what was expected of him and spent the early part of the show relentlessly plugging the 'Parade' LP. 'Around The World' segued into 'Christopher Tracey's Parade' and then the Revolution hopped from tightly coiled funk to haphazard jazz, matching and switching moods from 'New Position' and guitarist Wendy Melvoin's contribution 'I Wonder U', to a lush and schmaltzy 'Under The Cherry Moon'.

And yes, I guess some of us *did* get a little restless, but every time we started wondering if someone was maybe taking liberties, Prince would bounce back – throwing tambourines, or his yellow jacket, into the audience – and hit out with such perfect timing that all would be graciously forgiven.

Thus we got the carefree pop of 'Raspberry Beret', a red hot 'Delirious', a marvellous version of 'When Doves Cry' that was worth the hassle of admission alone – and if Prince was using backing tapes, which

he must have been unless he's a gifted ventriloquist, then they only added to the veneer of this Purple package – plus a '1999' that almost made Wembley seem like an intimate dancefloor.

But it was with 'Head' that His Royal Badness pulled out the trump card. Read the intro quote and you'll see what I mean. Because, as he humped and grovelled across the stage, grinding at his microphone stand like a cheap porno extra, the joke was quite clearly on *anyone* but him. In the end, it fell heavily on Fleet Street. "Sleazy!" they squealed. Oh, come on!

For someone who writes and plays and performs such rampantly sexy music, Prince is one of the most asexual rock stars in the galaxy. He might throw his undergarments into the crowd, he might wiggle his hips like a catwalk queen, but when he moans: "All the men call me Prince/The girls call me electric man", you don't have to be jammed up against the photo pit to recognise the evil glint in his eye, to realise that you're witness to one of the greatest displays of ham outside Denmark.

Sure, Prince is a sex machine... with the emphasis on *machine*.

But if he isn't a genuine superstud, then baby he is a star. What with pop music getting so bland and charitable and so downright acceptable, he's probably one of the only true stars we

have left.

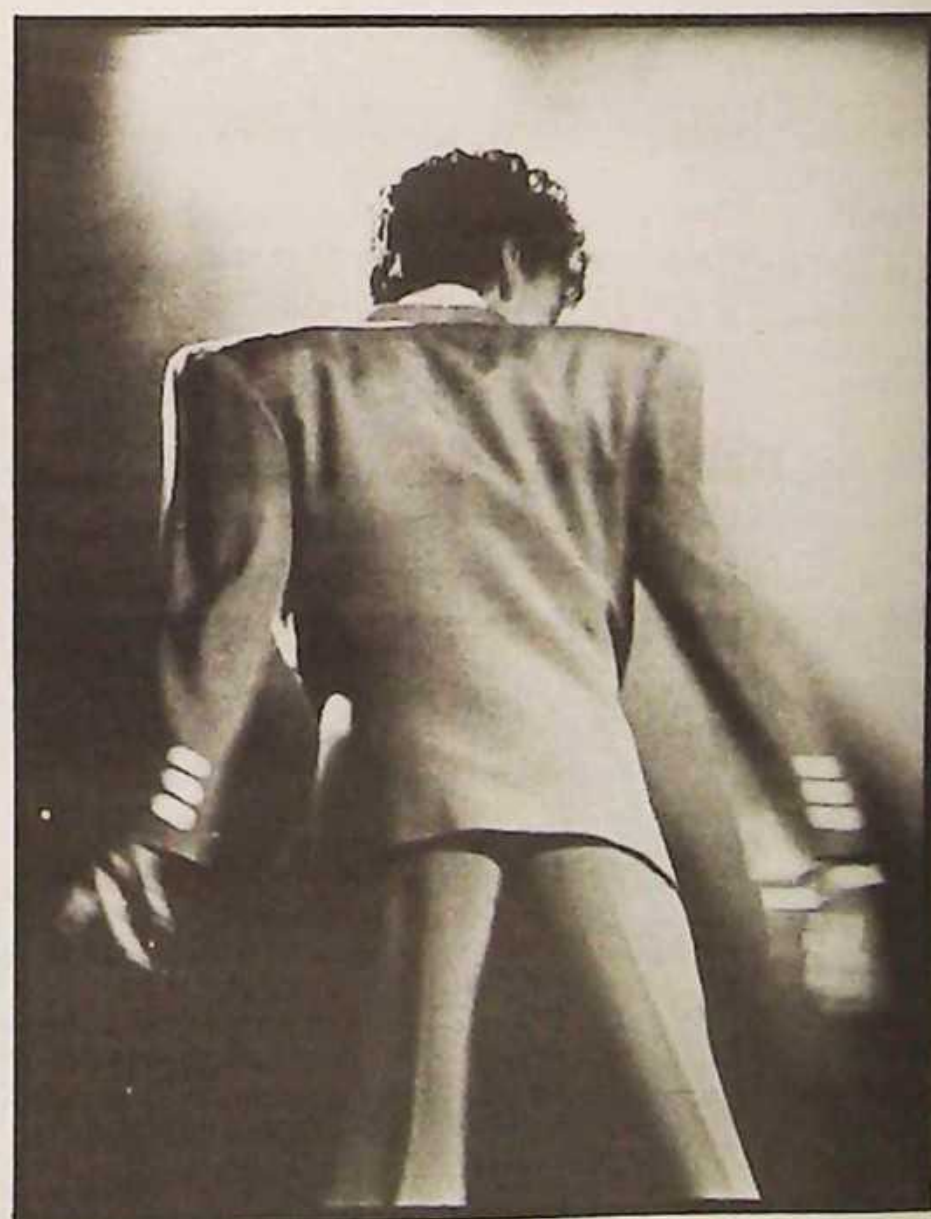
I mean, can you seriously imagine Prince accepting a cameo role in *Miami Vice*, or playing up to Wogan, or exchanging social pleasantries with the heir to the throne? Exactly. His arrogance and his awkwardness, his brilliance and his eccentricity: these are what makes Prince more than just another media puppet, another headline-grabbing celeb.

I don't think I'll ever forgive him if he does a 'proper' interview...

On Tuesday night at Wembley – I can't speak for the other shows, although Tony Mitchell, the man who some say virtually 'invented' Prince, eloquently described Thursday's show as "f***** brilliant!" – Prince let us get as close as we're ever gonna get to his private inner sanctum. He let it rip with 'Girls & Boys' and 'Kiss' and 'Life Can Be So Nice', dancing delirious in pools of flashing coloured lights. The Revolution didn't put a foot wrong; I don't think they'd have dared to.

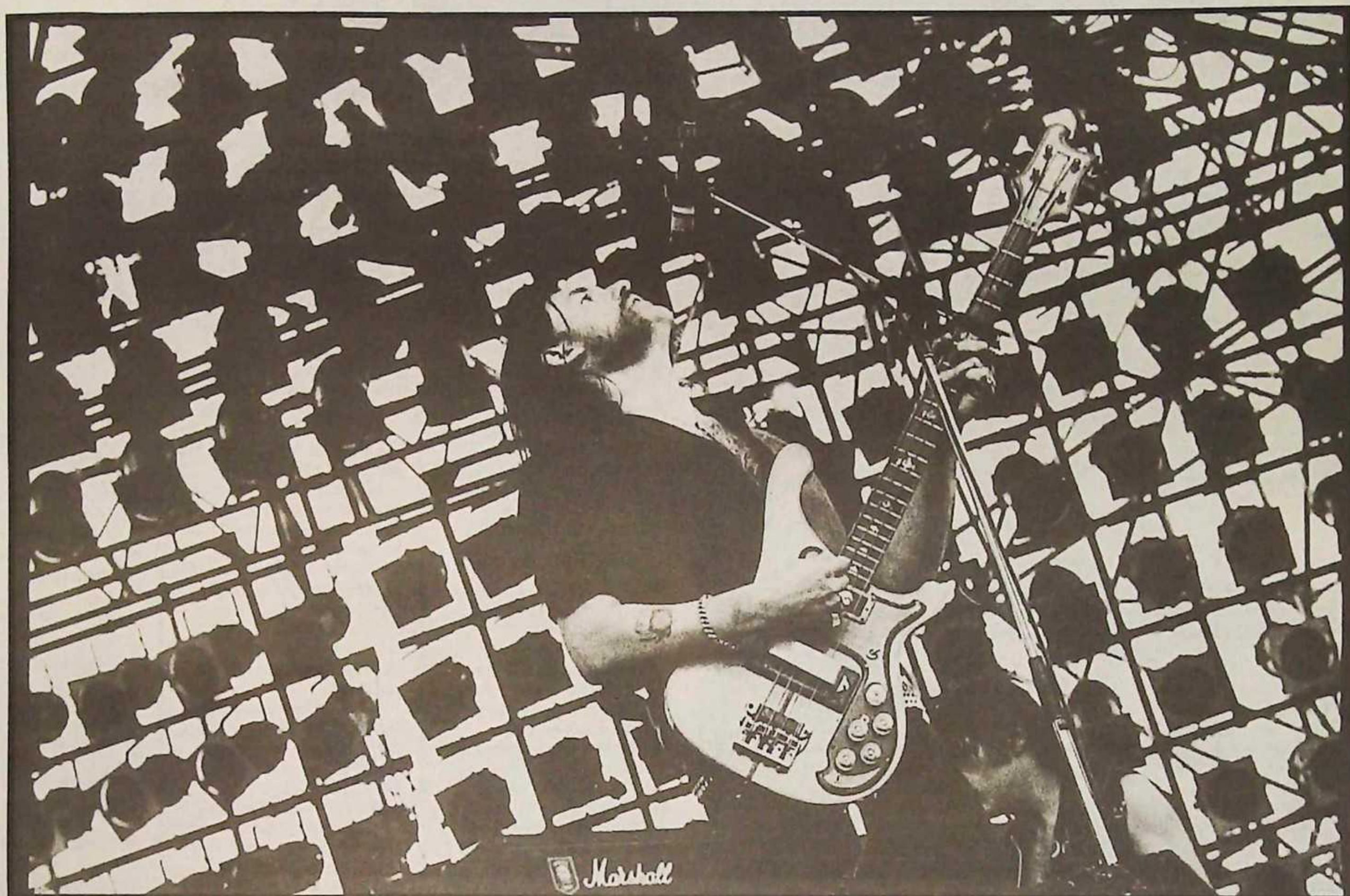
And after the Dance, the Sex, the Music – the Romance. Prince, clad in a scruffy overcoat, toting that famous phallic white guitar, played 'Purple Rain'. I doubt if the punters would have pulled him to bits if he *hadn't*, but it made the perfect finale, the icing on a cleverly constructed cake...

And yes, you really *should* have been there.



TONIGHT'S PRINCE soiree will be held in the window of Burton's tailors

THE UNORIGINAL SIN



MOTORHEAD'S LEMMY: "surely one of these goddamn lightbulbs must work!"

MONSTERS OF ROCK FESTIVAL

Castle Donington
THERE WERE two car loads of us, robber barons all, bound for Heavy Metal Heaven. The specially commissioned wigs were showering customised dandruff everywhere, the Zodiac Mindwarp loop tapes were giving us all splitting headaches, and the bullet belts were playing hell with the upholstery.

But then so what? Are we not bad muthaf*****s? Of course we are. We are Real Men, and this is rock 'n' roll!

Get down, bang your head, boogie, blow your savings on a handful of the worst T-shirts known to man, throw your guts up all over your cardboard guitars, wave a chicken in the air...because you were born to be wild. Born to come and stand in a field in the middle of nowhere.

Warlock, yet another Teutonic rock band, have a singer who is All Woman and yet sings like Geddy Lee. More than this I cannot tell you, because some callously inconsiderate and clumsy bastards in a coach had taken it upon themselves to ram a number of cars on the motorway, causing a delay. This meant that my own party of fearless, foraging metal maniacs arrived with barely time to witness the closing number.

But given the manner in which their paltry sound had been cast to the four winds

On a day when **OSZY** wrestles with his past and everyone else grapples with the elements, **BAD NEWS'** amateur 'eadbanging steals the show. **ROGER HOLLAND** delivers a pat on the back to **DEF LEPPARD** and **MOTORHEAD**, and a kick in the codpiece to the festival mentality. **STEVE DOUBLE** shoots to kill

by weak volume, we would have been no wiser had we seen the whole set.

Which raises the question: what is the point of compiling events like this if bands are not going to be allowed the power to compete with the raging elements? The festival mentality came to this country from those parts of America lucky enough to be blessed with a perfect climate. In this country, the weather is always going to threaten things.

Even if it doesn't pour down, those cold British nights and the fierce north wind will always make such days uncomfortably chilly, while that wind, of course, will take great pleasure in rending the sets of any group but the most powerful on the day. And you can read that word 'powerful' any way you like.

In this instance, umpteen thousand ticket buyers lost their chance to hear Warlock. And Warlock in effect lost their chance to make a favourable impression upon anybody

save those few close enough to hear the backline and the monitors.

The annual round of big rock festivals never fails to raise at least as many questions as it does cheap and easy laughs. And there are a few others I'd like answered, such as just what the hell goes on inside the heads of the morons who spend their whole day chucking bottles of beer or, more likely, liquid human refuse, high into the air at venture just to see which poor sod the thing will brain when it falls to earth?

Furthermore, why on earth do all these people make their individual pilgrimages to Donington *anyway*? They must have some good reason *surely*. To be herded like sheep throughout this longest day, to travel through the night each way, to be ripped off left, right and centre, and to have to wallow in the filth and the animalistic mire of the whole event cannot be any right-thinking person's idea of a good time. So you can only assume that these people

are *not* right-thinking.

And while there are thousands upon thousands here who quite clearly have no idea of the concept of thought at all — and who probably can't tell their left from their right anyway — there are many others who really don't seem that stupid.

Obviously this music and this day offers these people something of great value, something approaching a sense of gathering, of celebration, of vast communal identity. And, equally obviously, they are happy to be able to repay these bands and this coarse and too often otherwise utterly worthless music for letting them share in this great ego-bolstering mass *gestalt*. It's a devotion so powerful that they, the brave male outlaws, will gladly suffer all the indignities of this day to pay mass homage to their heroes. In some distant corner of a far off field which will be forever adolescence...

The best T-shirt of the day was the one which boasted 'I saw Bad News f*** up at

Donington', and in some ways theirs was the best set of the day as well. Real mean bad muthaf*****s with toothache, Bad News have polished their art so brightly you could squeeze your spots in it. Their audience participation gambit was even funnier than that of the Scorpions.

"I wanna hear you say, F*** off Bad News!"

"F*** OFF BAD NEWS!" And their total hell for leather, heavy holocaust, all out attack blew more than just the cobwebs out of Donington's collective eardrums.

"Is there anybody out there knows how to play guitar?"

"YEAH!"

"Well you won't f***** like this one!"

Bad News say the 'f' word more often than any other band on the bill except Ozzy, sing more songs about wanting "to f*** my mum" than anybody except perhaps Carnivore, and win more fans than anybody outside the rock fraternity had thought possible. Say

what you will about HM fans, at least they can see the joke too.

Best new song of the day? 'Vampire Spunk Merchants From Hell', taken from Bad News' forthcoming double live set 'F*** Off Castle Donington!'. Rock 'n' roll? Phew!

Now that the waiting is over, Motorhead are obviously impatient to launch their new behemoth rock upon the nation. And what better place to do so than at Castle Donington? *What better place?* Do you want a list?

Motorhead have a lot to prove in terms of sales and bums on seats before they're going to be allowed to headline a bash like this. Consequently Lemmy and the chaps, the first of two bands with a lot to prove today, arrive at about three thirty pip emma and hit the East Midlands with everything they have bar a light show and a halfway decent sound.

The set is a carefully planned collection of oldies but goldies and brand newies, best defined by the manner in which the far too fast 'Bite The Bullet' now merges into the devastating anthem 'Built For Speed'. And with this new line-up, those old songs sound better than ever before (when you can hear them that is). For example, two cuts from the 'Overkill' album, 'Stay Clean' and 'Metropolis', both benefit enormously from the extra



SCORPION MATTHIAS JABS: "vot iz this sexist?"

dimension made available by twin guitarists Wurzel and Phil Campbell.

Unfortunately, just as Motorhead were winning through against the mid-afternoon apathy and the muddiest sound so far – and perhaps they were beginning to do too well for some people's liking – their guitars all but disappeared from the mix. I had been waiting eagerly to hear what 'No Class', a song which runs wild upon a distinctly 'Tush'-like guitar motif, and 'Bomber', perhaps the most deadly metal riff of all time, would sound like in the hands of two hot to trot guitarists. And now, like Diana Ross, I'm still waiting.

Those of us with an encyclopaedic knowledge of the band's works could tell that they were playing these songs because we could just about make out the lyrics, but you could hardly distinguish the songs themselves beneath a top heavy drum sound and a flurry of bass activity.

That Motorhead somehow managed to wrench a couple of encores out of this set was a complete triumph in the circumstances.

Although people with as much money as Def Leppard have made in America have no real need to prove anything to anybody, still Sheffield's finest steely pop

metal combo approached their appearance at Donington, their first in this country since the birth of Christ, with a need to show the bastards.

It's been three long years since they released their barrier breaking 'Pyromania' album and swept to mega-sales in America, riding on the crest of a tidal wave of classic rock/pop mathematics and the advent of the MTV age. Three years in which they have, from all accounts, struggled to come up with a follow up, although given some of the problems they have encountered along the way, this is not an unreasonable delay, especially when you think back to Led Zeppelin.

And as if this question mark over their continuing prowess were not enough, Def Leppard are greeted by many of those here, not with the warm affection which would be afforded a huge American band making a rare and long-awaited visit to these shores, but with the chilly resentment somehow reserved for a British band considered to have deserted their countrymen for the lure of the dollar and the hot Californian sun.

Add to these circumstances the fact that drummer Rick Allen tragically lost his left arm in a car crash on New Year's

Eve 1984 and that, understandably if unhappily, much of the interest in the band would revolve around the way in which they and he coped with this sad accident, and it can be seen that Leppard, perhaps even more than Motorhead, had a lot to prove to this audience.

But like Motorhead, the band gave it their all, Rick electing to play solo with the aid of a computerised kit. Their sound was pristine, at least to begin with, and the clean cut razor-edged hooks which line their classy and almost sophisticated metal took the place by storm.

'Rock! Rock! (Til You Drop)' was the motto for the day, and with the genuine rock beauty of songs like 'Photograph' and 'Another Hit And Run', Def Leppard won through despite the obvious antagonism of some of the vast crowd.

As Ozzy Osbourne will be supporting the Scorpions later this month in Europe, they were one band who could be sure of a good sound throughout. The Scorpions are the biggest rock band ever to emerge from West Germany. It's not hard to see why. Their reliable workmanlike rock commotion reflects the very essence of latterday heavy metal without ever approaching the shining beauty at its core. Uniformly relentless and one dimensionally brutal, the Scorpions are both depressing and rather pathetic.

Their hamfisted sexism – tattooed across their foreheads by album titles such as 'Virgin Killer' and 'Taken By Force', and by artwork like the chewing gum molestation on the 'Love Drive' cover – fits clenched fist in iron gauntlet within the base framework of the form. Despite their obvious power, the Scorpions could only plough a dour and unforgiving furrow through a set not too dissimilar in blueprint to the one which preceded it.

But where Def Leppard's precisely structured rock soars with an effortless beauty born out of natural talent, the Scorps have built their success upon science, upon Heavy Metal By Numbers.

There was never any possibility of anybody stealing this show from Ozzy Osbourne, the most durable and successful performer in HM. Larger than life and two hundred times as loud, the man with the best collection of glitzy frock coats in the world gave us his all.

This might not have been the full American show – indeed, I'm assured it was not – but you'd be hard put to spot what was missing. Ozzy actually arrived on stage in the lap of the kitchen sink!

I happen to know that Oz takes something of an interest in American wrestling, and so he at least will know what I mean when I call him the Adorable Adrian Adonis of rock 'n' roll. The man is so camp! The Hunchback Of Notre Dame let loose in Gary Glitter's wardrobe, he scuttles around the vast stage like a peroxide Groucho Marx on speed, the radio mike held just like that famous cigar of old.

The Star, The Blizzard Of Oz, The Ultimate Oz, he has



OZZY: "the next person to call me Big Daddy gets it!"

them eating out of his hoary old hand in less time than it takes Graeme Souness to get sent off.

But still I'm worried about him. He seems to have come through his 'So Tired' phase of uncertainty and indifference, but the direction he's taking now is just the one of least resistance. Ozzy Osbourne, I would say, is not half the man he used to be.

Consider, for example, the contradiction between his songs of old (say, 'War Pigs') and one of his most recent efforts, 'Thank God For The Bomb', with its ridiculous sneer of "nuke ya, nuke ya" and the enormous explosions used to punctuate the chorus. As his music becomes still more

stereotyped – although 'The Ultimate Sin' is actually and perversely his best solo album yet – and as he throws himself more and more into his gross and outlandish showmanship, it seems that Ozzy is becoming more and more a caricature of himself.

His set tonight included so many songs of the same basic leaden design – 'Suicide Solution', 'I Don't Know', 'Killer Of Giants', 'Secret Loser' – that every vaguely different model (with the exception of the awful 'Mr Crowley') such as 'Crazy Train', 'Shot In The Dark' and even, God forgive me, 'Thank God For The Bomb', represented a high spot of sorts. As did the announcement that my

favourite rock keyboardist, John Sinclair, is now earning his wedge in the Ozzy band.

However, the real and undeniable highlights of the show were the two Black Sabbath songs, 'Iron Man' and 'Paranoid' ("Go f***** crazy!" commanded Oz), which served only to put the rest of Ozzy's material into context. I don't care how flash or how fast whizz kid guitarists like Jake E Lee and the late Randy Rhoads might be, they certainly can't/didn't write songs like other people used to.

Cue the closing highlight, the best firework display seen this side of a Royal Wedding, and slip quickly away into the dark.

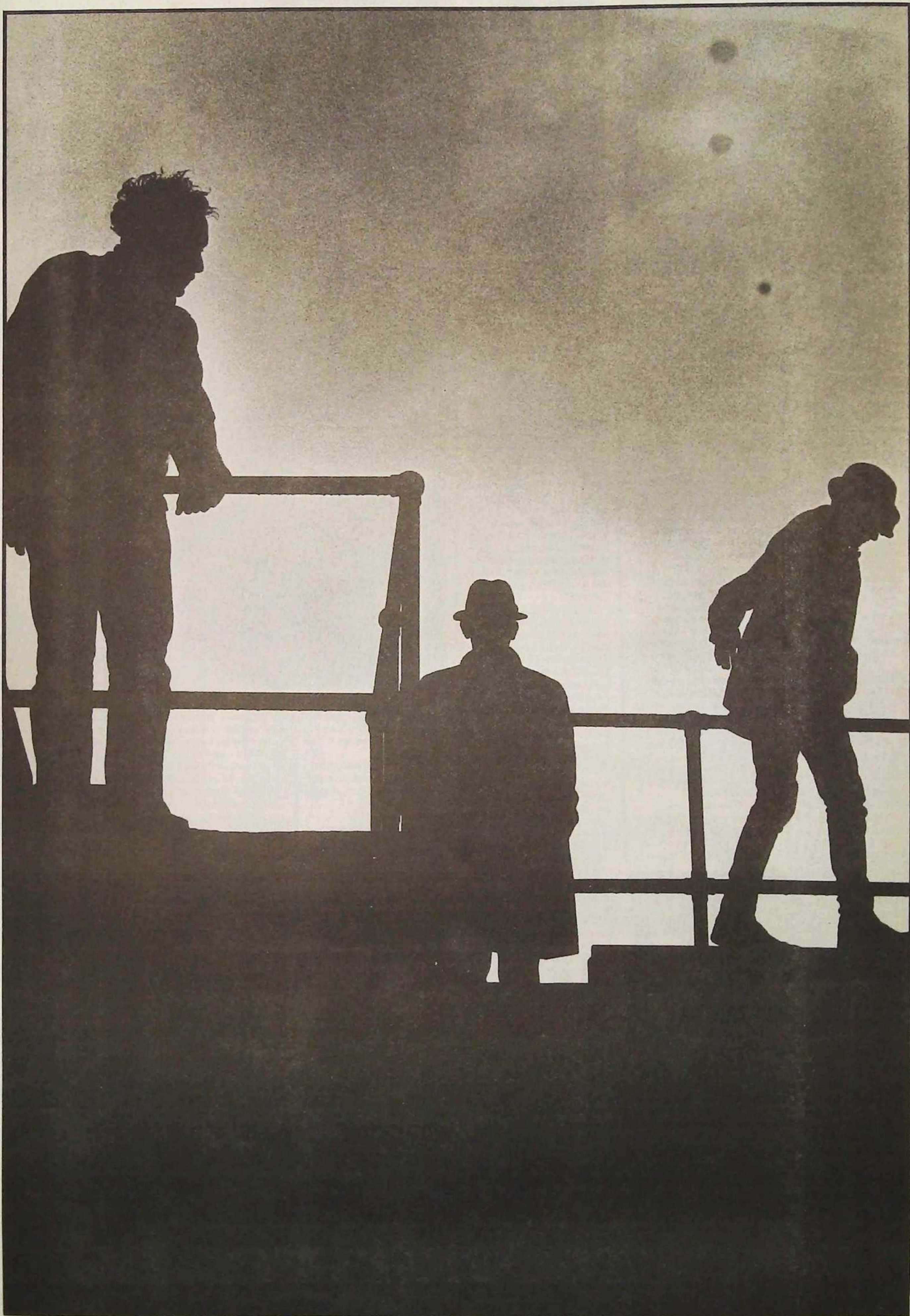
MORE LIVES ON PAGE 35



LEPPARD'S JOE ELLIOTT: "anybody out there gotta spare hamster?"



BAD NEWS: "we're not gonna get off this stage until you say we're heavy metal!!!"



THE MEN in Black, left to right: Dave Riley, Santiago Durango, Steve Albini

marquee
OPEN EVERY NIGHT 7-11pm
90 WARDOUR ST. W1
01-437 6603

Thurs 21 August (Adm £3.00)
Contemporary Guitar Pop
THE FLAMING MUSSOLINIS
Plus Support and Martin Ball

Fri 22 August (Adm £4.00)
Classic Rock
F.M.
Plus Scare The Heights and Monty Zero

Sat 23 August (Adm £3.50)
Power Chant
CHIEFS OF RELIEF
Plus Whip Lash Girls and Monty Zero

Sun 24 August
CLOSED
GONE TO READING FESTIVAL

Mon 25 & Tues 26 Aug (Adm £5.00)
Anglo/American Rock
JOHN WAITE AND THE NO BRAKES BAND
Plus Skagarack and Monty Zero (25th)
Plus Skagarack and Martin Ball (26th)

Wed 27 August (Adm £3.00)
From Dublin
LIGHT A BIG FIRE
Plus The Fearties and Monty Zero

Thurs 28 & Fri 29 August (Adm £4.00)
TWENTY FLIGHT ROCKERS
Plus Support and Monty Zero (28th)
Plus Support and Martin Ball (29th)

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

We're back! READING ROCKS AGAIN
AUGUST BANK HOLIDAY WEEKEND

The Royal Standard
1 BLACKHORSE LANE
WALTHAMSTOW E11
01-527 1966

THURS AUG 21st	ROCK 'N' ROLL	THE JETS + DJ	£2.50 £2.80 CONCS
FRI AUG 22nd	ROCK NIGHT	ELIXIR + PLATNUMTTI	£2.80 £1.50 CONCS
SAT AUG 23rd	SATURDAY ALTERNATIVE	LITTLE SISTER + DANIEL ROVAI + K.M.T.	£2.50 £2.80 CONCS
SUN AUG 24th	ALTERNATIVE CABARET	KEVIN McALEER + STEVE BOWDITCH + IVOR DEMBINA + STEVE HARVEY	£2.50 £2.80 CONCS

OPEN 8 TIL 12. NO ENTRY AFTER 11.
Opp BLACKHORSE RD. TUBE & BR BUSES, 58, 123, 158, 230. ★ **LARRY MILLER** ★

AXON
MCP by arrangement with LTB Presents

Plus Guests
HAMMERSMITH ODEON THEATRE
SATURDAY 11th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00
Available from B/O Tel: 01-748 4081, LTB, Premier,
Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen.

THE WELLINGTON
Shepherds Bush Green

Thursday 21st August
SHATTERED + TARGA

Wednesday 27th August
THE UNION + SALOM

nearest tube
Shepherds Bush (Central Line)

Admission £2 on door
Open 8pm-11pm

THE CAGE
The Old Tigers Head

FRIDAY AUG 29
ALTERNATIVE PUNK NIGHT

DOORS 8-12
£2.50 + D.J.
BAR TIL 11 o/c
351 LEE HIGH RD.
LONDON SE12 8SL 851-6373

wild and wandering
FRIDAY AUGUST 22nd

SGD
GHOST DANCE
+ VICTIMS of the PESTILENCE
FRIDAY AUGUST 29th
The Agitators
AKA 'The Upsetters' BLUE ROOM + Guests

£2.50 in advance £3.00 at the door
Plinston Hall
THE BROADWAY,
LEITCHWORTH (0462) 672003

WE'RE BACK! READING ROCKS AGAIN
24th NATIONAL ROCK FESTIVAL
THIS WEEKEND! AGAIN
AUGUST 22-23-24
AT RICHFIELD AVENUE

FRIDAY: from 3pm
KILLING JOKE
THE MISSION
BALAAM AND THE ANGEL
MARCH VIOLETS
THE BOLSHOI
TWENTY FLIGHT ROCKERS
LARRY MILLER
DOG'OUSE
Special Guests
DOCTOR & THE MEDICS

SATURDAY: from noon
AXON
RUBY TURNER
GRAHAM PARKER
BUDDY CURTESS & THE GRASSHOPPERS
FM · IT BITES
OUTSIDE EDGE
SKAGARACK
Special Guests from the USA
JOHN WAITE AND THE NO BRAKES BAND
OUTLAWS
ROUGH CUTT

SUNDAY: from noon
HAWKWIND
ZODIAC MINDWARP AND THE LOVE REACTION
CHIEFS OF RELIEF
THE ENID
CHERRY BOMBZ
THRASHING DOVES
WELL WELL WELL
DUMPY
CARDIACS
Special Guests
THE LORDS OF THE NEW CHURCH
NEW MODEL ARMY

DJ's and Links: **MIKE QUINN · Martin Ball · Nick Henbrey · Monty Zero**

UB40
Plus Special Guests

LONDON WEMBLEY ARENA
SATURDAY/SUNDAY 8th/9th NOVEMBER 7.30 p.m.
Tickets: £8.00, £7.00
Available by postal application from UB40 Box office PO Box 2, London W6 0LD, (+30p per ticket booking fee & SAE) or by personal application to Arena Box Office Tel: 01-902 1234. Keith Prowse (Credit Cards 01-741 8989), LTB, Premier, Albemarle & Stargreen (All subject to booking fee)

MCP presents
motorhead
Plus Special Guests
ZODIAC MINDWARP & THE LOVE REACTION

BIRMINGHAM ODEON THEATRE
MONDAY 15th SEPTEMBER 7.30 p.m.
Tickets: £6.00, £5.50
Available from B/O Tel: 021-643 6101

MANCHESTER APOLLO THEATRE
SATURDAY 20th SEPTEMBER 7.30 p.m.
Tickets: £6.00, £5.50
Available from B/O Tel: 061-273 3775, Piccadilly Records, Vibes Records Bury & UK Travel Chester

NEWCASTLE CITY HALL
TUESDAY 16th SEPTEMBER 7.30 p.m.
Tickets: £6.00, £5.50
Available from B/O Tel: 091-261 2606

CARDIFF ST DAVIDS HALL
SUNDAY 21st SEPTEMBER 7.30 p.m.
Tickets: £6.00
Available from B/O Tel: 0222 371236

EDINBURGH PLAYHOUSE THEATRE
WEDNESDAY 17th SEPTEMBER 7.30 p.m.
Tickets: £6.00, £5.50 Available from B/O Tel: 01-748 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen

HAMMERSMITH ODEON THEATRE
MONDAY 22nd SEPTEMBER 7.30 p.m.
Tickets: £6.00, £5.50 Available from B/O Tel: 01-748 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen

BRADFORD ST. GEORGES HALL
THURSDAY 18th SEPTEMBER 7.30 p.m.
Tickets: £6.00
Available from B/O Tel: 0274 752000

ROYAL CONCERT HALL NOTTINGHAM
TUESDAY 23rd SEPTEMBER 7.30 p.m.
Tickets: £6.00, £5.50
Available from B/O Tel: 0602 472328 and usual agents

TRAVEL
Less than 40 miles west of London. 30 minutes by train from Reading. Late train. Main station 25 minutes walk.

ADMISSION AT GROUND
WEEKEND £17.95
FRIDAY ONLY £8.50
SATURDAY ONLY £10.00
SUNDAY ONLY £9.50

A 3 DAY TICKET including CAMPING, CAR PARKING and VAT, available at ground or from the following agents plus booking fee: Access & Barclaycard 01-439 8425

£17.95

PLUS TICKETMASTER - WH. SMITH TRAVEL SHOPS - OUR PRICE RECORDS.
NB: OUR CAMPSITE OPENS NOON THURS. 21ST AUGUST.



FROM PAGE 31



SRV: Jimi Hendrix? Who's he?

VAUGHAN FREEZE

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
Santa Cruz Civic Auditorium, California

STEVIE RAY Vaughan reckons he's the best guitarist in the world – and he's in a hurry to prove it.

Like a long distance runner who tries to burn off the competition by sprinting from the start, Vaughan quells all doubters in the first five minutes by opening his two-hour set with a long instrumental, during which he shows off literally every trick in the electric guitar book.

No wonder this west coast crowd goes apeshit: they know they're seeing the best, not just now, but quite possibly ever. Only one thing stands in Vaughan's way. Jimi Hendrix.

While the crowd got their rocks off – and boy, do they, whooping and whirling beneath a sweet pall of

marijuana smoke in the sort of heady rock ritual that died out long ago in Britain – Stevie Ray Vaughan boxes with the shadow of Hendrix.

This man is trying to lay the ghost of a legend. He goes about it methodically, displaying each of his goodies in turn. That breathtaking surge of acceleration out of 'In From The Storm'; that shimmering sound of 'Pali Gap', which I've never heard anyone else duplicate; even, to make it obvious, a rampaging version of 'Voodoo Chile', and the obligatory solo with his guitar behind his back. Stevie's got everything Hendrix had – except personality and charisma, that stuff that separates the artist from the session musician.

Stevie Ray Vaughan made his name as a session man, in fact. He was the thrilling Albert King soundalike on David Bowie's 'Let's Dance'.

Figuring, quite rightly, that his contribution to that great LP was just as important as Bowie's or producer Nile Rodgers', Vaughan waited until the eve of Bowie's world tour and suddenly demanded a huge pay rise before he'd bring along his hot licks. To Vaughan's surprise, Bowie told him to take a walk.

It was probably the greatest mistake of Vaughan's career. A spell with Bowie might have taught Vaughan the virtues of originality. What made his work on 'Let's Dance' so remarkable was the context. Bowie gave Vaughan's guitar pyrotechnics meaning. The way Vaughan presents them now, as the focal point of a competent four-piece rock band playing endless 12-bar blues riff while Vaughan solos on and on, it's much ado about nothing.

In a lot of ways Stevie Ray Vaughan from Austin, Texas, reminds me of Johnny

Winter, Austin's albino answer to Hendrix in the '60s. Like Winter, Stevie Ray has a famous musician for a brother (Jimmie Lee Vaughan of The Fabulous Thunderbirds, who are even hotter in the USA right now than SRV himself). And like Winter, Vaughan has no talent beyond his skills as a guitar slinger.

He may, like Winter, display a rudimentary showmanship – coming onstage in a huge Red Indian head dress that provides a colourful contrast to his pasty pale face (he looks like he's spent his whole life locked in his bedroom practising to 'Electric Ladyland').

But originality? Songs? Forget it.

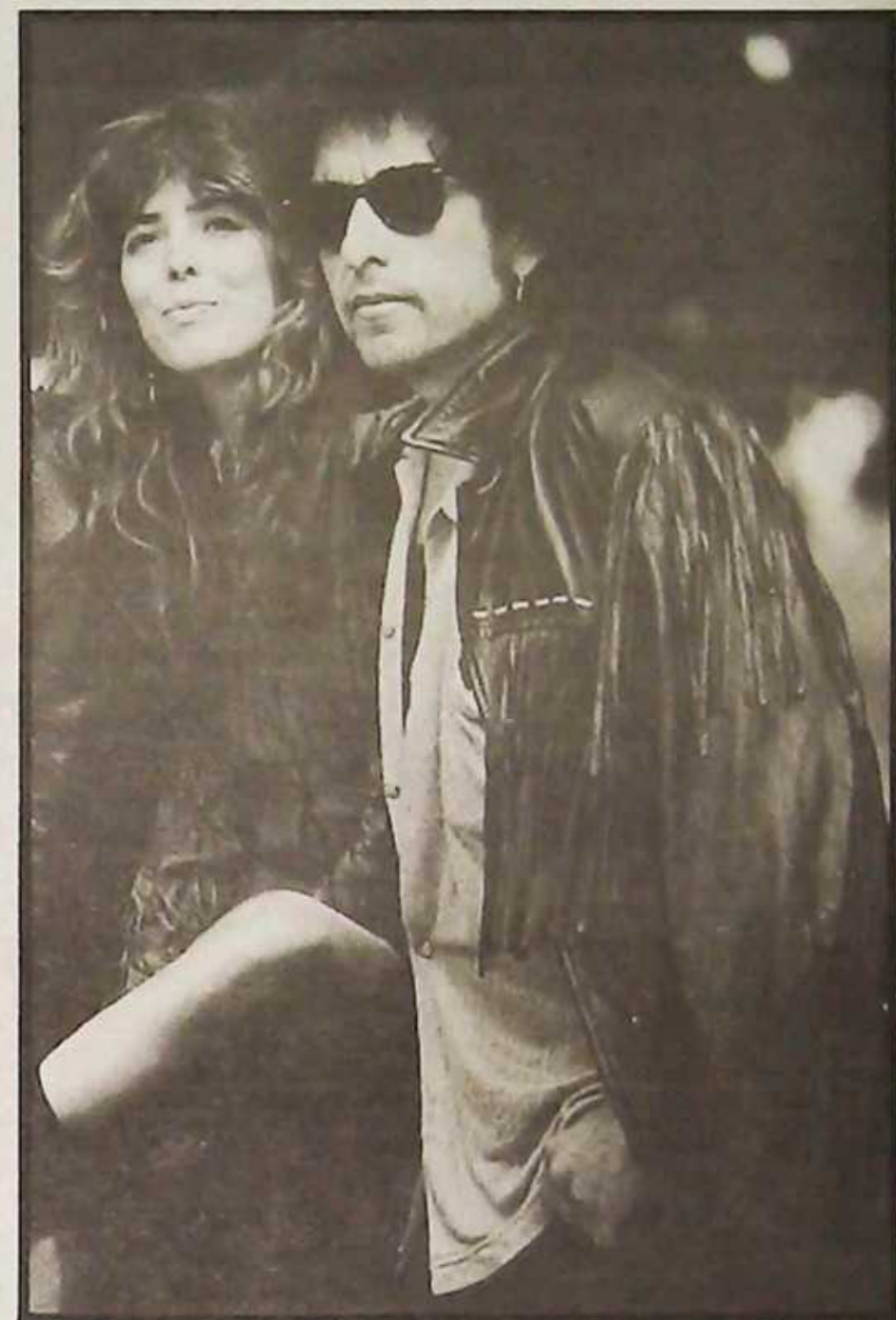
Stevie Ray Vaughan could be the greatest guitarist in the world. The way he's going, he's more likely to be the new Robin Trower.

PHIL MCNEILL

● Jack Barron forsakes his Sunday lie-in and overcomes a function in High Wycombe on Monday to rush us this account of the Dylan press conference, called to publicise his new film *Hearts Of Fire*...

NEWS EXTRA

BOB TALE



BOBBY BOY with Fiona Flanagan: love that jacket, love that Spandex. Pic by Eye And Eye

BOB DYLAN held a press conference in London on Sunday. And the news about Bob Dylan is that there is no news.

Though the international media-cats hit fresh lows in absurd questioning at the conference – to launch the production of the movie *Hearts Of Fire* – mumbling Mr Zimmerman, one of the film's stars, remained just like a rolling stone who refused to be turned.

Dressed in a fringed leather jacket and staring through impenetrable shades at the journalists assembled in The National Film Theatre, Dylan – who plays an ageing, retired megarockstar in the movie, which also features Rupert Everett and newcomer Fiona Flanagan – seemed bemused by the whole affair.

Although he said less than the man from *The Sunday Times*, what he did say made more sense, and we learnt the following:

● Dylan agreed to star in the film, directed by Richard Marquand (whose other projects have included *Return Of The Jedi* and *Jagged Edge*), because he didn't happen to be doing anything else at the moment and "wanted to see what acting was like". (Strange this, as he's already appeared in several films.)

● Maybe he will continue to perform, as he has done recently, with The Heartbreakers, and maybe they will come to Britain. But maybe not.

● No, said Dylan, he wouldn't change the lyrics to 'The Times They Are A Changing' if he was writing it today. A good song should transcend the time and circumstances in which it was composed.

● He has always felt good about America but why should he make lyrical fun of Ronald Reagan when the President himself isn't very funny?

● Sure he tours to make money, he admitted, but what's so new about that?

● The '60s – shock, horror – have been and gone so why dwell on them, he reckoned.

● No he never gets bored, said the singer while drumming his fingers.

Yes, it was that sort of press conference! The only real moment of humorous relief came at the justified expense of *The Sunday Times'* Philip Norman, who throughout the proceedings had dominated the questioning with bimbo inquiries.

On being asked by Norman if he realised how bored he would be making the movie, Dylan caustically quipped, "Maybe you'll be in it."

Scripted by sometime *Rolling Stone* writer Joe Esterhaus, who also wrote *Jagged Edge* and *Flashdance*, *Hearts Of Fire* has a soundtrack featuring the music of Wang Chung and Jolley And Swain, plus four yet-to-be-composed Dylan songs. Shooting begins in Britain next week and then moves on to Canada.

THE 100 CLUB
100 OXFORD STREET, W.1.
Thursday 21st August
THE SKELETAL FAMILY
Tuesday 26th August
PETER & THE TEST TUBE BABIES
+ Sgt. Stones X Certificate
Punch & Judy Show
Thursday 28th August
TOXIC REASONS (USA)
Tuesday 2nd September
DEMON

TO ADVERTISE HERE
CALL
ANDRINA
01-387 6611

HEAVY ROCK BAND...
APRIL 16TH
LIVE IN LONDON (see nighshift)

ELIXIR
THE ROYAL STANDARD
WALTHAMSTOW, LONDON E17
FRIDAY 22nd AUGUST
DEBUT ALBUM AVAILABLE FROM SHADES

Under St Pauls Church Deptford SE8
THE GRIP
Psychedelic Nites
EVERY FRIDAY
Friday 22nd Aug
SPACEMEN THREE
+ ONE WAY CRAZE
Friday 29th Aug
THE OZRIC TENTACLES
+ GARBAGE GRINDERS

From The USA...
TOXIC REASONS
only UK 81g
100 CLUB – 28 AUG
new album
BULLETS FOR YOU

alternative tentacles

THE HALF MOON
93 Lower Richmond Road
Putney SW15. Tel: 01-788 2387
Thursday 21st August
BLUES AND TROUBLE
Friday 22nd August
BYRON BERLINE
DAN CRAREY
JOHN HICKMAN
IN CONCERT
Saturday 23rd August
STEVE GIBBONS BAND
Sunday 24th August
STEVE MARRIOTT'S PACKET OF THREE
Monday 25th August
A BIGGER SPLASH
Tuesday 26th August
MEANTIME
Wednesday 27th August
COUP D'ETAT
Thursday 28th August
DWIGHT YOAKAM
Sunday 30th August
THE PIRATES

THE SIR GEORGE ROBEY
240 SEVEN SISTERS ROAD,
LONDON, N4 2HX
(opp Finsbury Park tube)
01-263 4581
Wed 20th Aug **TOM INGRAMS RECORD HOP**
Thu 21st Aug **MAGNIFICENT RUNNER BROTHERS**
(Feat ex-Pretty Things, ex-Chicken Shack etc)
Fri 22nd Aug **ELECTRIC BLUEBIRDS**
FROM THE USA
Sat 23rd Aug **BYRON BERLINE** (Fiddle)
DAN CRAREY (Guitar)
JOHN HICKMAN (Banjo)
Sun 24th Aug **IGGY QUAIL & HIS JAZZY FRIENDS**
(evening)
Mon 25th Aug **MANIC DEPRESSIVES' DISCO**
SPECIAL BANK HOLIDAY FESTIVAL:
Tues 26th Aug **JOHN COOPER CLARKE**
PANIC BROTHERS
STORM (street theatre)
STREET ARABS
Mon 25th Aug **SOUTH DUBLIN UNION**
IRISH MIST
Tues 26th Aug **STUMP**
DOCTORS' CHILDREN
Late bar every night till 12.30am (Ex Sun 10.30).
No Admission after 11.00pm.
Equipment repairs phone Frank at The Robey.

THE TUNNEL
AT THE MITRE
TUNNEL AVE
GREENWICH SE10
Nearest tube
Bromley by Bow
then 108 Bus
nearest BR Greenwich
then 108 Bus
"SHOWCASE DAYS"
THURSDAY 21st AUGUST
FINALS + BLAH BLAH BLAH
(Both Showcasing)
FRIDAY 22nd AUGUST
PLAYHOUSE
+ **CASPER HAUSER**
(Both Showcasing)
SATURDAY 23rd AUGUST
STEVE WHITE
OF THE **Style Council**
IN THE **"Jazz Renegades"**
+ **"DANIEL TAKES A TRAIN"**
(Showcasing)
+ D.J.
* OPEN 8-12 PM MON-FRI, 8-2 AM SAT *
* MUSIC MON - FRI *

NIGHT

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

This weekend, festival festivities continue with the return of the redoubtable Reading three dayer. On Friday the hordes of Gothdom will descend, breathing setting gel, as The Mission, Killing Joke, Balaam And The Angel and the Medics brave the weather. On Saturday, a mixed bag includes Saxon, John Waite and It Bites whilst Sunday boasts festival frequenters Hawkwind, festival fornicators Zodiac and festival fungus, The Enid.

On Bank Holiday Monday daytrippers to Lytham St Annes will be treated to a mammoth sea shanty led by resurgent rockers, The Icicle Works, and Birkenhead's favourite sons, Half Man Half Biscuit.

If you care for something on a more managable scale, the excellent Stump have London shows on Wednesday and Tuesday while the equally excellent Vee VV play London on Wednesday and Manchester on Saturday.

WEDNESDAY 20

BRENTFORD Red Lion (01-560 6181) Living Daylights/Bam Bam
BRIGHTON Zap Club (727880) John Watts/Ian Porter/Jenny Cruze/Nick Sellars
CHIPPENHAM Goldiggers Swimming In Sand
CROYDON Cartoon Mick Clarke Band
DERRY Venue Rogue Male
DUDLEY JB's After Eden
DUNSTABLE Wheatheal (62571) Ozric Tentacles
EDINBURGH Hoochie Coochie Club Frank Chickens
EDINBURGH Jailhouse Zero Zero
FAVERSHAM Ship Hotel Now Or Never
HARLOW Square (25594) Mournblade
HULL Spring Theatre Vicious Circle/1982 Genuine
HULL Trog Bar (20261) General Wolf
LEEDS Irish Centre Flaco Jimenez
LEICESTER Princess Charlotte (553956) Masque
LONDON Battersea Latchmere (01-924 3216) Run Riot
LONDON Camden Dublin Castle (01-485 1773) The Boogie Brothers Blues Band
LONDON Camden Lock Dingwalls (01-267 4967) The Cardiacs/49 Scream
LONDON Chalk Farm Enterprise (01-485 2659) Push/Breathless/Food For The Machine
LONDON Covent Garden Piazza The Song
LONDON Covent Garden Rock Garden (01-240 3961) Secret Act
LONDON Fulham Greyhound (01-385 0526) Johnny Pinko/Capital Twist
LONDON Fulham Kings Head (01-736 1413) FRA
LONDON Greenwich Tunnel (01-858 0895) XYZ/Bible Belt
LONDON Hackney Lord Cecil (01-533 0675) Care For A Waltz/Separate Energy
LONDON Hammersmith Clarendon Hotel (01-748 2471) Vee VV/The Turncoats
LONDON Harlesden Mean Fiddler (01-961 5490) Flaming Softies
LONDON Hoxton Square Bass Clef (01-729 2476) Bobby Watson
LONDON Kentish Town Bull And Gate (01-485 5358) Heist/Kill Ugly Pop/The Instinks/The Moss Poles/Resistance
LONDON Leicester Square Comedy Store The Buzz
LONDON Oval Cricketers (01-735 3059) Stump/President Reagan Is Clever
LONDON Shepherds Bush Wellington Hurricane Jane
LONDON Walthamstow (01-527 1966) Corporal Henshaw
LONDON W1 Marquee (01-437 6603) Fields Of Nephilim
MANCHESTER Boardwalk (061 228 3555) Pop Will Eat Itself
NORWICH Santanas Here To Go
NORWICH Shire Hall (627560) Collin Cross' Lonely Tarts Club Band
ROMFORD Rezz Wolfgang Press
SLOUGH Pied Horse Caddyshack
SUNDERLAND Chester Road Royalty Bill Redhead
WANTAGE The Swan Loose As Juice
WIGAN Pier The Veil
WOLVERHAMPTON Sheraton The Set

THURSDAY 21

BANFORD Marquis Of Granby Flaco Jimenez
BARROW Bluebird (28481) The Tier Garden/The Word Is Out
BEDFORD Angel President Reagan Is Clever
BELFAST Leather Apron Club Sex Butcher
BELFAST Ulster Hall Rogue Male
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Trevor Burton Band
BRADFORD Frog And Toad Satanic Rites
BRENTFORD Red Lion (01-560 6181) Jimi Classic And The Sidekicks
BRIGHTON Zap Club (727880) Timbuk 3
BRISTOL Moon Club (47147) Unity Station
CARDIFF Sam's Co-Stars
CARDIFF Star Centre Born Sinners
COVENTRY Weavers Arms (688939) Freefall
CROYDON Cartoon The Miller Family
CROYDON Underground (01-760 0833) March Violets
CUMBERNAULD Blaxx The Bicycle Thieves
EBBW VALE Level (302385) Political Reform/Funeral In Berlin/Brian Scully Band

EDINBURGH Jailhouse Zero Zero
ELLESMERE Port Ellesmere Arms Loose As Juice
GUILDFORD Goldalming Scratchers Outside View
HARLOW Square (25594) Traitors/Ultimate
HIGH WYCOMBE Nag's Head Voodoo Child/Akasna
LEEDS Adam And Eves (456724) Ice Child
LEEDS Phoenix Club Hang The Dance
LEEDS Pub With No Name Arena
LEICESTER Princess Charlotte (553956) Company For Henry
LINCOLN Cornhill Vaults Alice Maguire
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Carnarvon Castle (01-485 7858) Run Riot
LONDON Camden Dublin Castle (01-485 1773) King Cotton
LONDON Camden Lock Dingwalls (01-267 4967) Soup Dragons
LONDON Clerkenwell Turnmills Typically Max
LONDON Covent Garden Rock Garden (01-240 3961) Baby Go Boom
LONDON Finsbury Park Sir George Robey (01-263 4581) The Magnificent Runner Brothers
LONDON Fulham Greyhound (01-385 0526) Talking Drums/Skin Deep
LONDON Fulham Kings Head (01-736 1413) High Frontier/Rave
LONDON Green Park The Song
LONDON Greenwich Tunnel (01-858 0895) Finals
LONDON Hackney Lord Cecil (01-533 0675) The London Apaches
LONDON Hammersmith Clarendon Hotel (01-748 2471) Watt The Fox/The Mattoids
LONDON Harlesden Mean Fiddler (01-961 5490) In Tua Nua
LONDON Holloway Road Victoria (01-603 1952) Irish Mist
LONDON Hoxton Square Bass Clef (01-729 2476) Jamey Aebersold
LONDON Ladbroke Grove Bay 63 (01-960 4590) Wolfgang Press/Dif Juz
LONDON Mornington Crescent Camden Palace (01-387 0428) Lords Of The New Church
LONDON New Cross Royal Albert (01-692 1530) The Electric Bluebirds
LONDON Oval Cricketers (01-735 3059) Raw Ho/The Yes Men
LONDON Palmers Green Fox (01-886 9674) Elastic Hair
LONDON Oxford Street 100 Club (01-636 0933) The Skeletal Family
LONDON Putney Zeeta's (01-785 2101) Design
LONDON Walthamstow Royal Standard (01-527 1966) The Jets
LONDON W1 Gossips Clives Jive 5
LONDON W1 Marquee (01-437 6603) The Flaming Mussolinis
LONDON W1 Wag Club (01-437 5534) Lovebug Starski
MANCHESTER Boardwalk (061 228 3555) Coping With Kevin/Human Zoo
NEWCASTLE Gosforth Assembly Rooms 747/After Midnight
NOTTINGHAM Mardi Gras (860401) Beki Bonger And The Bombshells/Dig Vis Drill
ROCHDALE Tiffs Dumpty's Rusty Nuts/Fee Pirates
ROMFORD Rezz The Shakers
ST ALBANS Horn Of Plenty Ohmadon
SCARBOROUGH Salisbury The Factory
SELBY Galfers Stiffs
SHEFFIELD Hallamshire Hotel Boolean Matrix
SHEFFIELD Library Theatre (734102) Maison Rouge/Asylum
SOUTHAMPTON Surbiton Cry No More
WIMBLEDON William Morris Club The Tally Man

FRIDAY 22

AYR Darlington Hotel The Primevals
BASILDON Roundacre Poisoned By Alcohol
BIRMINGHAM Kings Heath Hare And Hounds The Big Town Playboys
BIRMINGHAM Mermaid The Wolfhounds/Mighty Mighty/McCarthy
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Samurai
BRADFORD Royal Standard The Revolving Peasants/The Seven Antelopes/Hal
BRECON Festival The Song
BRENTFORD Red Lion (01-560 6181) Boogie Brothers Blues Band
BRIGHTON Zap Club Foster Pilkington
CARDIFF Dowlais Co-Stars
CARDIFF Lions Den Born Sinners
CORBY Avon Sports Club Just Blue
CROYDON Cartoon Steve Whalley
CUMNOCK Tupps Inn Regime
CULLOMPTON Verbeer Manor Flaco Jimenez
DONCASTER Rotters Slug The Nightwatchman
DUBLIN SFX Rogue Male
DUNMOW Foakes Hall The Southside Blues Band
EDINBURGH Classic Cinema Shattered House Club (Every Fr) Shattered Family
EDINBURGH Hoochie Coochie Club Terry And Gerry
EDINBURGH Jailhouse Zero
FETCHAM Riverside Club (375713) Condemned 84/Vicious Rumours/Intensive Care
GREAT DUNMOW Foakes Hall Southside Blues Band
HARLOW Square (25594) Tickled Pink
HASTINGS Crypt Charmed Life
HEBDEN BRIDGE Trades Club Factory
HEDON Burroughs (897695) General Wolf
HEREFORD Market Tavern (56325) Tokyo
HIGH WYCOMBE White Horse Caddyshack
HUNTINGDON Waterloo Switch
LEEDS Pub With No Name Fidei
LEICESTER Princess Charlotte (552956) Built For Comfort
LEOMINSTER Royal Oak Loose As Juice
LINCOLN Cornhill Vaults Stormed
LIVERPOOL Mardi Gras The Stone Roses
LONDON Bow Pearly King (01-980 2176) Reg Patterson/The Amazing Will/Proverbial It
LONDON Brixton Fridge (01-326 5100) Theatre Of The Third Dimension (multi media experience)
LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller
LONDON Camden Dublin Castle (01-485 1773) Doc K's Blues Band
LONDON Camden Lock Dingwalls (01-267 4967) Laurel Aitken/Skanga
LONDON Chalk Farm Enterprise (01-485 2659) Ruben Kincade
LONDON Covent Garden Rock Garden (01-240 3961) Busta Jones Band
LONDON Deptford Crypt Spacemen 3
LONDON East Ham Ruskin Arms Shanghai
LONDON Finsbury Park Sir George Robey (01-263 4581) The Electric Bluebirds
LONDON Fulham Greyhound (01-385 0526) Angie Bowie and O Wow
LONDON Fulham Kings Head (01-736 1413) Jackie Lynton Band
LONDON Greenwich Tunnel Club (01-858 0895) Playhouse/Casper Hauser
LONDON Hackney Lord Cecil (01-533 0675) Meantime
LONDON Hammersmith Clarendon Hotel (01-748 2471) The Whiplash Girls/Primal Trash
LONDON Harlesden Mean Fiddler (01-961 5490) The Blues Band
LONDON Hoxton Square Bass Clef (01-729 2476) Brazil Project
LONDON Lee Green Old Tigers Head Inca Babies/Knutz
LONDON New Cross Royal Albert (01-692 1530) The Barflies
LONDON Oval Cricketers (01-735 3059) Steve Marriott's Packet Of Three
LONDON Oxford Street 100 Club (01-636 0933) Sanko
LONDON Palmers Green Fox (01-886 9674) The B Team
LONDON Plumstead Ship (01-855 7644) Run Riot
LONDON Putney Zeeta's (01-785 2101) Bolobolo
LONDON Walthamstow Royal Standard (01-527 1966) Elixir/Platinum Hi
LONDON Walthamstow Town Hall Gary Glitter/Camouflage/Love Junkies
LONDON Wandsworth Two Brewers The Rhubarb Tarts
LOWESTOFT Kings Head Stormchild
OLDHAM Hurricane Club Inspiral Carpets
MACCLESFIELD Parkside Social Club These Grey Days
MANCHESTER Boardwalk (061 228 3555) 5TA
MANCHESTER Gallery (061 832 3597) The Veil/Fleshpuppets
MARLBOROUGH Lamb The Hamsters From Hell
NORWICH Premises Isaac Guillory
NOTTINGHAM Mardi Gras (860491) Jarone

NUTLEY Shelley Arms The Group
PEEBLES Crosskeys Trident
PERTH Plough Inn Arizona
POOLE Britannia Vagabond
READING Festival Balaam And The Angel/The Bolshoi/Doctor And The Medics/Gene Loves Jezebel/Killing Joke/March Violets/The Mission/Twenty Flight Rockers
READING Menagerie Say It Loud And Proud With Bestial/Wilf Shops At Next
SUTTON IN ASHFIELD Golden Diamond Karrier
TAMWORTH Belgrave Sports Centre (287224) Dream Factory

SATURDAY 23

ALFORD Festival Isaac Guillory
BEDFORD Midland Hotel Pink On Pink
BIRMINGHAM Mermaid English Dogs/Warhammer/Napalm Death
BIRMINGHAM Railway Royal Blood
BIRMINGHAM Triangle Zoot And The Roots
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Strap On Jack
BOURNEMOUTH Rooftop Hotel The Hunters Club
BRECON Festival The Song
BRENTFORD Red Lion (01-560 6181) Nashville Teens
BRIGHTON Zap Club Claude
CAERPHILLY PC's Co-Stars
CASTLEFORD Trades And Labour Club No Tick
COLCHESTER Osborne Street Works (570934) Strangebrew
COLCHESTER St Mary Art Centre Billy Willy Hiccup And The Lonestar Prairie Dogs
COVENTRY Hand And Heart UK Subs/The Sect/Clampdown
CRAWLEY Tilgate Wood Hut Nine Organs Of Battle/Primitive People/East In Autumn
CROSSKEY Institute (270301) Urso Major
CROYDON Cartoon Chuck Farley
CROYDON Whitgift Centre Richard III
DUNDONALD Castle Inn Regime
EDINBURGH Jailhouse Zero Zero
EGHAM Englefield Green Social Hall Blank Generation
HEBDEN BRIDGE Trades Club Stiffs
HEREFORD Market Tavern (56325) Black Symbol
HIGH WYCOMBE Nag's Head Public Heirs/The Wheel
HORNSEA Granville Court Hotel Factory
HUNTINGDON St Ives Corn Exchange President Reagan Is Clever/Stormed/Flowership
ILTON Picnic Espirit
KENDAL Romney's Jane Dixon's Camera Shop
LEEDS Royal Park Fidei
LEICESTER Princess Charlotte (553956) This Yabis/Huge Big Massive
LINCOLN Cornhill Vaults How We Live
LIVERPOOL Pied Bull Deep Sea Jivers
LONDON Acton George And Dragon (01-992 1932) Irish Mist
LONDON Brixton Fridge (01-326 5100) Curiosity Killed The Cat
LONDON Camberwell Green Father Red Cap (01-703 9208) Midnites
LONDON Camden Dublin Castle (01-485 1733) Red Hot Pokers
LONDON Camden Lock Dingwalls (01-267 4967) Geno Washington And The Ram Jam Band
LONDON Chalk Farm Enterprise (01-485 2659) Yeah Jazz/Catapult
LONDON Covent Garden Rock Garden (01-240 3961) Jazawaki
LONDON Finchley Road Rims Angie Bowie And O Wow
LONDON Finsbury Park Sir George Robey (01-263 4581) Byron Berline, Dan Craey And John Hickman
LONDON Fulham Greyhound (01-385 0526) Eugenie Arrowsmith/Skin Games
LONDON Fulham Kings Head (01-736 1413) The Vulcans
LONDON Greenwich Tunnel Club (01-858 0895) Jazz Renegades/Daniel Takes A Train
LONDON Hackney Lord Cecil (01-533 0675) The Rhubarb Tarts
LONDON Hammersmith Clarendon Hotel (01-748 2471) Restless/The Rapiers/The Hi-Liners/The Long Tall Texans/The Astronauts/Thatcher On Acid
LONDON Harlesden Mean Fiddler (01-961 5490) The Blues Band
LONDON Herne Hill Half Moon (01-274 2733) Beat Maniacs
LONDON Hoxton Square Bass Clef (01-729 2476) Intelligentsia Zaire Magique
LONDON Margery Street New Merlin's Cave (01-837 2097) Strange Delight
LONDON New Cross Royal Albert (01-692 1530) A Bigger Splash
LONDON North Wembley Dog And Duck K-State/Naked Room
LONDON Notting Hill Carnival Skanga
LONDON Old Kent Road Duke Of Kent Run Riot
LONDON Oval Cricketers (01-735 3059) Boogie Brothers Blues Band
LONDON Putney Zeeta's (01-785 2101) Fat Profit
LONDON Ruislip Lids Flex-Able
LONDON Walthamstow Royal Standard (01-527 1966) Little Sister/Daniel Rival/KMT
LONDON Whitechapel Alma Neah Fearties/Coming Up Roses
LUTON Switch Club Poison Justice
MANCHESTER Boardwalk (061 228 3555) Vee VV/Heads On Sticks
MANCHESTER Gallery (061 832 3597) The Stark
MANCHESTER Rawtenstall Queens Outside View
NEWCASTLE UNDER LYNE Bridge St Arts Centre The Big Town Playboys
NUTLEY Shelley Arms Raider
READING Cap And Gown (586006) The Fair Exchange
READING Festival Buddy Curtess And The Grasshoppers/FM/It Bites/The Outlaws/Outside Edge/Graham Parker/Rough Cut/Saxon/Skagarack/Ruby Turner/John Waite And The No Brakes Band
ST ALBANS Horn Of Plenty The Press
ST IVES Corn Exchange Stormed
SHEFFIELD Leadmill (754500) 5TA/Rain And Tears
SOUTHEND Jeanettes The Shakers
SUTTON IN ASHFIELD Golden Diamond The Veil
TELFORD Ironmaster Vengeance
TONYPANDY Royal Naval Club The Dave Markee Club
WARRINGTON Parr Hall Toy Bizarre
WOLVERHAMPTON Scruples Cut Throat Jake And The Bailey Brothers
WORKSOP Stanley Street BRSA Club Just Blue

SUNDAY 24

ALLOA Endrick Hotel Chasar
BIRMINGHAM Grand Prix Festival The Song
BIRMINGHAM Mermaid Union Thought/Fall Of Because
BIRMINGHAM West Bromwich Coach And Horses Subtonics
BRENTFORD Red Lion (01-560 6181) Living Daylights (Lunch) Under The Influence (Eve)
BRIGHTON Zap Club (727880) Nick Burbridge And Tim O'Leary
COLCHESTER Osborne Street Works (570934) Jah Quadro
CROYDON Cartoon Roy Peters (Lunch) Baby Laurel (Eve)
DUDLEY JB's The Curtis Little Band
EDINBURGH Jailhouse Zero Zero
GLASGOW Mayfair The Primevals/Fun Patrol With James King/Francis Anthony And The Underworld/The Believers (Benefit For Nicaragua)
HARROGATE Theatre (502116) Harvey And The Wallbangers
ISLE OF WIGHT Scooter Rally The Business/Condemned 84/The Vicious Rumours
KENDAL Brewery Arts Flaco Jimenez
LEICESTER Princess Charlotte (553956) Maurice Coleman (Lunch)
LLANRHAN Rugby Club Paul Dianne's Battlezone
LONDON Battersea York Gardens Beat Maniacs
LONDON Brixton Old White Horse (01-274 5537) Run Riot
LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller (Lunch) Mick Clark (Eve)

SHIFT



KILLING JOKE in buoyant mood as they look forward to Reading

LONDON Camden Lock Dingwalls (01-267 4967) The Restrictors/Rhythm System/
Phasers On Stun/Jo Jo Namoz/Whizz For Atoms
LONDON Chalk Farm Enterprise (01-485 2659) Sperm Whales/Centrepoint
3/Lobster Quadrille
LONDON Covent Garden Rock Garden (01-241 3961) Get Real/Our Mutual Friend
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail
LONDON Fulham Greyhound (01-385 0526) Laughter Castle/Blood Oranges
LONDON Fulham Kings Head (01-736 1413) Steve Gibbons Band
LONDON Hackney Lord Cecil (01-533 0675) Paul Francis Trio
LONDON Harlesden Mean Fiddler (01-961 5490) Zoot And The Roots/Jazawaki
LONDON Hoxton Square Bass Clef (01-729 2476) First Light
LONDON Oval Cricketers (01-735 3059) The Zodiacs (Lunch) The Electric
Bluebirds (Eve)
LONDON Ruislip Lids Flex-Able
LONDON West India Dock Road Buccaneer The Reactors
LUDLOW Starline Club The Big Town Playboys
MANCHESTER Boardwalk (061 228 3555) Blubbery Hellbellies
NOTTINGHAM Russels The Dinosaurs
READING Festival The Cardiacs/Cherry Bombz/Chiefs Of Relief/Dumpy's Rusty
Nuts/The Enid/Hawkwind/Lords Of The New Church/New Model Army/
Thrashing Doves/Well Well Well/Zodiac Mindwarp And The Love Reaction
REDHILL Home Cottage Richard III
ROCHDALE Festival Outside View
SCARBOROUGH Stephen Joseph Theatre (370541) International Rescue/1982
Genuine
SELBY Gaffers The Craft
TWICKENHAM Mulberry Tree Cry No More
UTTOXETER White Hart Just Blue
WOKINGHAM Cantley House Hotel (789912) The Reactors (Lunch)

MONDAY

25

BARSHAM Roos Hall Nsimba Foguis/Taxi Pata Pata/Gaspar Lawal And His
Drumoro Band
BATH Moles Club Jonah And The Wail
BIRMINGHAM Curzon Street Railway (021 359 2283) Hydra
BIRMINGHAM Railway (021 359 2283) Briar/Chance/Zeb Dragon/Mystic
Revelation/Surface/Fayre/Sunplash/Powerpoint/Israeli Movements/
Shadowlands/Shooting Rapids/The Candyheads/Mr Wilks/The Lost Boys/
Schneider And Ray (Children's Hospital Aid)
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Red Shoes
BRADFORD Braidy's (737955) Joy
BRENTFORD Red Lion (01-560 6181) Ah Leu Cha

CAMBRIDGE Melbourn Don't Call Me Shirley
COLCHESTER Osborne Street Works (570934) Ugly
CROYDON Cartoon The Chillun (Lunch) Joe Tornado And The Disasters (Eve)
DERBY James Wyatt Just Blue
DUNSTABLE Wheatheaf (62571) Antz Avenue
EASTCOTE Clay Pigeon The Crawdads/The River Boys
HARLOW Square (25594) Ivor Dembina/James Macabre/Kevin Day
HARROW Roxborough (01-427 5970) Deep Sea Jivers
LEEDS Adam And Eves (456724) Out Of The Blue/No Tick
LINCOLN Cornhill Vaults Ergo
LONDON Camden Lock Dingwalls (01-267 4967) Slim Gaillard/Rocket 88/Rover
Boy Combo/The Playboys/Clive Jive Five
LONDON Chalk Farm Enterprise (01-485 2659) The Servants/Miaoow
LONDON Covent Garden Rock Garden (01-240 3961) Winston And The
Churchills/Dreamtime/Beat Maniacs/Life Sentence/Badtune Men/Hey Hey
Roxo
LONDON Dean St Gossips Spacemen 3
LONDON Finsbury Park Sir George Robey (01-263 4581) John Cooper Clarke/The
Panic Brothers/Storm/Street Arabs (Lunch) South Dublin Union/Irish Mist (Eve)
LONDON Fulham Greyhound (01-385 0526) Dogs D'amour/49 Scream
LONDON Fulham Kings Head (01-736 1413) Fever Tree
LONDON Greek Street Le Beat Route (01-734 6308) On A Catwalk/Josie Without
Colours/Mask/Peter Panic/Phantasa
LONDON Hackney Lord Cecil (01-533 0675) Fiery The Angels Fell/Hard
Times/Radio Activity
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam/Poor Mouth/Call A
Doctor
LONDON Isleworth Green Jokers Wild
LONDON Kentish Town Bull And Gate (01-485 5358) The Mousehounds/The
Wickermen/The Ladykillers/Gunsupper
LONDON Kingston Grey Horse The Rhubarb Tarts
LONDON Oval Cricketers (01-735 3059) Eugenie Arrowsmith
LONDON Oxford Street 100 Club (01-636 0933) Straight Ahead
LONDON Putney Half Moon (01-788 2387) A Bigger Splash
LONDON Putney Zeeta's (01-785 2101) Mea Culpa
LONDON Ruislip Lids Flex-Able
LONDON Walthamstow Royal Standard (01-527 1966) Jah Warriors/2 Cold For
Hans/Dreams Of Dawning
LONDON W1 Wag Club (01-437 5534) Jazz Renegades
LYTHAM ST ANNES Beach (712453) Icicle Works/Half Man Half Biscuit/The
Membranes/The Inca Babies/The Turnpike Cruisers/The Riverside Trio/Vee
VV/Way Out West/Sigh Language/Lone Wolf/Eric Delaney/Frank Flynn Trio/
Switzerland/The Buggs/Bandana/Clark Gable/Shady/Nirvana/Rosa Rugosa/
Too Much Texas/Tony Williams And Malibou
NORWICH Central Park Ritzy The Dinosaurs

NOTTINGHAM Mardi Gras (860401) Clint Bestwood And The Mescal
Marauders/Marcel Marceau
POWYS New Town Theatre Hafren Harvey And The Wallbangers
SOUTHSEA South Parade Pier The Dilberrys
STAFFORD Roosters Vin Garbutt
WARRINGTON Britannia Blues Brothers/Bladdered And Boned
WHITSTABLE Harbour Lights The Group
WREXHAM Kings Arms Stiffs

TUESDAY

26

BIRMINGHAM Burberries The Red Beards From Texas/Goats Don't Shave
BOLSOVER Sportsdome Sam Severn
BOOTLE Old Fire Station Stiffs
BRENTFORD Red Lion (01-560 6181) FRA
BRIGHTON Zap Club (727880) Midnight Band/Radioactive Camel
CROYDON Cartoon Mike Blanch
HARROW Roxborough (01-427 5970) Aces Of Rhythm
LEEDS Pub With No Name The Factory
LEICESTER Princess Charlotte (533956) Uncle Eric's Backstage Creepers
LONDON Camden Lock Dingwalls (01-267 4967) Dwight Yoakam/Timbuk 3
LONDON Chalk Farm Enterprise (01-485 2659) Vee VV/Slaughter Joe
LONDON Covent Rock Garden (01-240 3961) Sex With Strangers/Halloween
Skies
LONDON Finsbury Park Sir George Robey (01-263 4581) Stump/Doctor's Children
LONDON Fulham Greyhound (01-385 0526) The Blood Brothers/Perfect Day
LONDON Greenwich Tunnel Club (01-858 0895) Fairly Perfect People/Asylum
LONDON Hammersmith Clarendon Hotel (01-748 2471) Empty Shell
LONDON Harlesden Mean Fiddler (01-961 5490) 49 Scream
LONDON Hoxton Square Bass Clef (01-729 2476) Marie Murphy And Her Men
LONDON Kentish Town Bull And Gate (01-485 5358) The Dentists/The Wigs/We
Are Going To Eat You/The Locomotives
LONDON Oval Cricketers (01-735 3059) Nyah Fearties/Voice Of The Beehive
LONDON Oxford Street 100 Club Peter And The Test Tube Babies
LONDON Putney Zeeta's (01-785 2101) Cubic Wise
LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) Fifteenth Spring
LONDON St James Park The Song
LONDON Woolwich Tramshed (01-855 3371) Knutz
NEWCASTLE One Eyed Jacks Cantina Flaco Jimenez
NORWICH Scotton Barn Runestaff
NOTTINGHAM Mardi Gras (860401) Don't Feed The Animals
OSMOTHERLY Queen Catherine Skidmarks

CHART

UK SINGLES UK ALBUMS

- 1 1 THE LADY IN RED Chris De Burgh A&M
- 2 2 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 3 11 ANYONE CAN FALL IN LOVE Anita Dobson BBC
- 4 2 SO MACHO/CRUISING Sinitta Fanfare
- 5 10 CALLING ALL THE HEROES It Bites Virgin
- 6 6 CAMOUFLAGE Stan Ridgway IRS
- 7 13 AIN'T NOTHING GOING ON BUT THE RENT Gwen Guthrie Polydor
- 8 7 PANIC The Smiths Rough Trade
- 9 36 GIRLS AND BOYS Prince And The Revolution Paisley Park
- 10 14 DANCING ON THE CEILING Lionel Richie Motown
- 11 5 PAPA DON'T PREACH Madonna Sire
- 12 20 I CAN PROVE IT Phil Fearon Ensign
- 13 4 FIND THE TIME Five Star Tent
- 14 28 BREAKING AWAY Jaki Graham EMI
- 15 8 LET'S GO ALL THE WAY Sly Fox Capitol
- 16 22 THE WAY IT IS Bruce Hornsby & The Range RCA
- 17 19 SHOUT Lulu Jive
- 18 — BROTHER LOUIE Modern Talking RCA
- 19 9 WHAT'S THE COLOUR OF MONEY? Hollywood Beyond WEA
- 20 33 WHEN I THINK OF YOU Janet Jackson A&M
- 21 47 WE DON'T HAVE TO... Jermaine Stewart 10
- 22 26 ADORATIONS Killing Joke EG
- 23 31 CAN YOU FEEL THE FORCE? '86 REMIX The Real Thing PRT
- 24 12 FIGHT FOR OURSELVES Spandau Ballet Reformation
- 25 30 SHOUT Lulu And The Luvvers Decca
- 26 27 OH PEOPLE Patti Labelle MCA
- 27 — HUMAN Human League Virgin
- 28 35 BURN Doctor & The Medics IRS
- 29 16 RED SKY Status Quo Vertigo
- 30 24 PRESS Paul McCartney Parlophone
- 31 — QUESTION OF TIME Depeche Mode Mute
- 32 17 I DIDN'T MEAN TO TURN YOU ON Robert Palmer Island
- 33 37 FOOL'S PARADISE Melisa Morgan Capitol
- 34 38 DREAMTIME Daryl Hall RCA
- 35 — GLORY OF LOVE Peter Cetera Warner Brothers
- 36 15 SOME CANDY TALKING The Jesus & Mary Chain blanco y negro
- 37 43 COME ON HOME Everything But The Girl blanco y negro
- 38 20 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 39 49 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 40 50 LOVE ZONE Billy Ocean Jive
- 41 — MORE THAN PHYSICAL Bananarama London
- 42 — NICE IN NICE The Stranglers Epic
- 43 18 ROSES Haywoode CBS
- 44 44 GOLDRUSH Yello Mercury
- 45 32 MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 46 — HEARTLAND The The Some Bizzare
- 47 21 SUN STREET Katrina And The Waves Capitol
- 48 23 SMILE Audrey Hall Germain
- 49 — KISSES IN THE MOONLIGHT George Benson Warner Brothers
- 50 48 SOWETO Jeffrey Osborne A&M

Compiled by MRIB

- 1 — DANCING ON THE CEILING Lionel Richie Motown
- 2 1 TRUE BLUE Madonna Sire
- 3 2 INTO THE LIGHT Chris De Burgh A&M
- 4 — NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 5 4 A KIND OF MAGIC Queen EMI
- 6 3 THE FINAL Wham! Epic
- 7 5 REVENGE Eurythmics RCA
- 8 7 PICTURE BOOK Simply Red Elektra
- 9 8 RIPTIDE Robert Palmer Island
- 10 11 BACK IN THE HIGH LIFE Steve Winwood Island
- 11 10 BROTHERS IN ARMS Dire Straits Vertigo
- 12 6 RAT IN THE KITCHEN UB40 DEP International
- 13 44 THE ORIGINAL Various Towerbell
- 14 13 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 15 15 HUNTING HIGH AND LOW A-ha Warner Brothers
- 16 18 QUEEN'S GREATEST HITS Queen EMI
- 17 9 FLAUNT IT Sique Sique Sputnik Parlophone
- 18 17 SO Peter Gabriel Charisma
- 19 16 INVISIBLE TOUCH Genesis Charisma
- 20 20 STREET LIFE Bryan Ferry And Roxy Music EG
- 21 12 THE QUEEN IS DEAD The Smiths Rough Trade
- 22 14 THE SEER Big Country Mercury
- 23 21 ONCE UPON A TIME Simple Minds Virgin
- 24 31 LOVE ZONE Billy Ocean Jive
- 25 68 THE PAVAROTTI COLLECTION Luciano Pavarotti Stylus
- 26 27 LIKE A VIRGIN Madonna Sire
- 27 32 STANDING ON A BEACH The Cure Fiction
- 28 28 COMMUNARDS The Communards London
- 29 24 WHITNEY HOUSTON Whitney Houston Arista
- 30 — THE BRIDGE Billy Joel CBS
- 31 30 LUXURY OF LIFE Five Star Tent
- 32 26 WORLD MACHINE Level 42 Polydor
- 33 19 NOW — THE SUMMER ALBUM/TAPE Various EMI/Virgin
- 34 23 LONDON O HULL 4 The Housemartins Go! Discs
- 35 — THE HEAT IS ON Various Portrait
- 36 33 THE BEST OF THE REAL THING The Real Thing PRT
- 37 29 SUZANNE VEGA Suzanne Vega A&M
- 38 22 DRIVE TIME USA Various K-Tel
- 39 40 THE FIRST ALBUM Madonna Sire
- 40 — PARADE Prince And The Revolution Paisley Park
- 41 42 YOU'VE GOT TO LAUGH Various Towerbell
- 42 36 PLEASE Pet Shop Boys Parlophone
- 43 39 NO JACKET REQUIRED Phil Collins Virgin
- 44 60 RAPTURE Anita Baker Elektra
- 45 — THREE HEARTS IN THE HAPPY-ENDING MACHINE Daryl Hall RCA
- 46 25 ORGASMATRON Motorhead GWR
- 47 34 TOUCH ME Samantha Fox Jive
- 48 47 THE GREATEST STORY EVER TOLD Balaam And The Angel Virgin
- 49 55 THE GREATEST HITS Shalamar Stylus
- 50 45 CONTROL Janet Jackson A&M



DOBBO celebrates her chart success (and I thought it was Sharon who wanted to be a pop star)

SOUNDS

Blind Lemon Wilde

TAKE THE SKINHEADS BOWLING Camper Van Beethoven Rough Trade chuckle
WE COULD HAVE BEEN LEGEND Tot Manchester Mass Suicide
LIVE IN HAMBURG 1978 Charles Bukowski Buk cassette

The Duchess Of Hurt

TAKE THE SKINHEADS BOWLING Camper Van Beethoven Jonh Wilde's Left Leg
THE WORLD THAT SUMMER Death In June NER
SCARY IN A SKIRT The Fabulous Gender Bender Live In Chalk Farm

Roger Holland

OH LUCINDA (LOVE BECOMES A HABIT) The Only Ones CBS
MY REJECTION The Only Ones Requiem
MERSEYSIDE, MERSEYSIDE A Northern Horde Covent Garden By Night

Dave Henderson

STORY OF BOGSHED Bogshed Shellfish 45
MORNING SIR Bogshed Shellfish 45
RUNNER ON A BLUNDER Bogshed Food 'Imminent' LP track

Jack Barron

PURPLE RAIN Prince kisses God at Wembley
KISS Jonh Wilde in the Lighthouse toilets
SHADOW HILLS CALIFORNIA Head Of David guillotine Blast First

Edwin Pouncey

DIRTDISH Wiseblood Roughly mixed icon of filth
198666 Eugene Chadbourne Ralph 45
ZOMBIE MYSTERY PAINTINGS Robert Williams Blackthorn book

REGGAE TENS

PRE-RELEASE

- 1 GIVE ME NO BUN Little John Jammys
- 2 HUNGRY BELLY Frankie Paul Vena
- 3 GIVE SOME LOVE Sugar Minott Vena
- 4 WORRIES AGAIN Anthony Red Rose Waterhouse
- 5 BABY BE TRUE Junior Delgado Jammys
- 6 SHOWBUSINESS Garfield The Lover Supreme
- 7 FREE AFRICA Charlie Chaplin Vena
- 8 86 FLOOD Coco-Tea Harry J
- 9 ROCK ME ROCK ME Johnny Osbourne Top Rank
- 10 FOLLOW ME Trevor Levy Firehouse

DISCO

- 1 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 2 SMILE Audrey Hall Germain
- 3 PUSH COME TO SHOVE Freddie McGregor RAS
- 4 ORIGINAL BANGARANG Nitty Gritty Jammys
- 5 SIX STREET Jack Wilson Uptempo
- 6 MAGIC FEELING Michael Gordon Fine Style
- 7 BUBBLE WE A BUBBLE Maxi Priest 10
- 8 LET ME DOWN EASY Marvin James Hot Vinyl



AUDREY HALL smiles

- 9 BORN FREE Winsome Fine Style
- 10 BE MY LADY Peter Honeygate Street Vibes

ALBUMS

- 1 HOLD TIGHT Dennis Brown Live And Learn
- 2 ROUGH AND RUGGED Shinehead African Love
- 3 TO THE TOP Aswad Simba
- 4 ALL IN THE SAME BOAT Freddie McGregor RAS
- 5 AT WORK Culture Blue Mountain
- 6 ROCK AND CALYPSO Echo Minott Sunset
- 7 SIGN OF THE TIMES Macka B Ariwa
- 8 FINAL MISSION Various Powerhouse
- 9 THE COLLECTION FOR LOVERS ONLY Tex Johnson Disco Tex
- 10 LOVE ME FOREVER Carlton And The Shoes Studio 1

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

'70S SOCCER CHANTS

- 1 HELLO/HELLO/CHELSEA BOOT BOYS (To the tune of 'Hello Hello I'm Back Again!') The Shed, Chelsea FC
- 2 OH/RODNEY RODNEY/RODNEY-RODNEY-RODNEY-RODNEY-RODNEY-MARSH! (One of many Chicory Tip numbers) The Loft, QPR FC
- 3 IN YOUR HARTLEPOOL SLUMS! ('In My Liverpool Home') The Rookery, Watford FC
- 4 RA-RA-RA FULHAM FC! ('Hot Love') The Hamnersmith End, Fulham FC
- 5 MI-ILLWALL/MI-I-ILLWALL/MILLWALL MILLWALL ('Amazing Grace') The Den, Millwall FC
- 6 WE'LL SEE YOU ALL OUTSIDE! ('Ta Ra Ra Boom Di Ay') The Paxton Aggro, Tottenham Hotspur FC
- 7 HELLO! HELLO! WE ARE THE BUTCHER COAT BOYS! (Complemented by cherry red Doc Martens and flappy white flares with pockets on the calves) The Stretford End in particular, Man Utd FC
- 8 GEORGIE BEST/SUPERSTAR/WALKS LIKE A WOMAN AND HE WEARS A BRA ('Jesus Christ Superstar') Maine Road, Man City FC
- 9 CLAP-CLAP/CLAP-CLAP/CLAP-CLAP-CLAP-CLAP (rapid and growing faster) All trendy clubs
- 10 TOTTENHAM BOYS/MAKE MORE NOISE/WHEN THEY PLAY WITH TONKA TOYS/LA-LA-LA/LA-LA-LA/LA-LA ('This Old Man') The North Bank, Arsenal FC

Compiled by Putney Bover Boys

ATTACK

HOT METAL 60

SINGLES

- 1 1 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 2 2 RED SKY Status Quo Vertigo
- 3 4 THE ULTIMATE SIN/LIGHTNING STRIKES Ozzy Osbourne Epic
- 4 3 YANKEE ROSE David Lee Roth Warner Brothers
- 5 9 LONELY NIGHT Magnum Polydor
- 6 13 MAD HOUSE Anthrax Island
- 7 6 DEAF FOREVER Motorhead GWR
- 8 — AMERICAN GIRLS FM Portrait
- 9 8 DREAMS Van Halen Warner Brothers
- 10 5 THE DIO EP Dio Vertigo
- 11 18 WILD THING Jeff Beck Epic
- 12 7 STRAIGHT FROM THE HEART Bryan Adams A&M
- 13 12 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 14 10 WILD CHILD WASP Capitol
- 15 11 WHEN THE HEART RULES THE MIND GTR Arista
- 16 15 NOTHIN' AT ALL Heart Capitol
- 17 14 WHO MADE WHO AC/DC Atlantic
- 18 16 SUZANNE Journey CBS
- 19 — ATLANTIC RADIO Rio Music For Nations
- 20 19 TURN TO STONE Legs Diamond Music For Nations



QUIET RIOT, the only band with a three handed singer. Perhaps they ought to team up with Def Leppard...

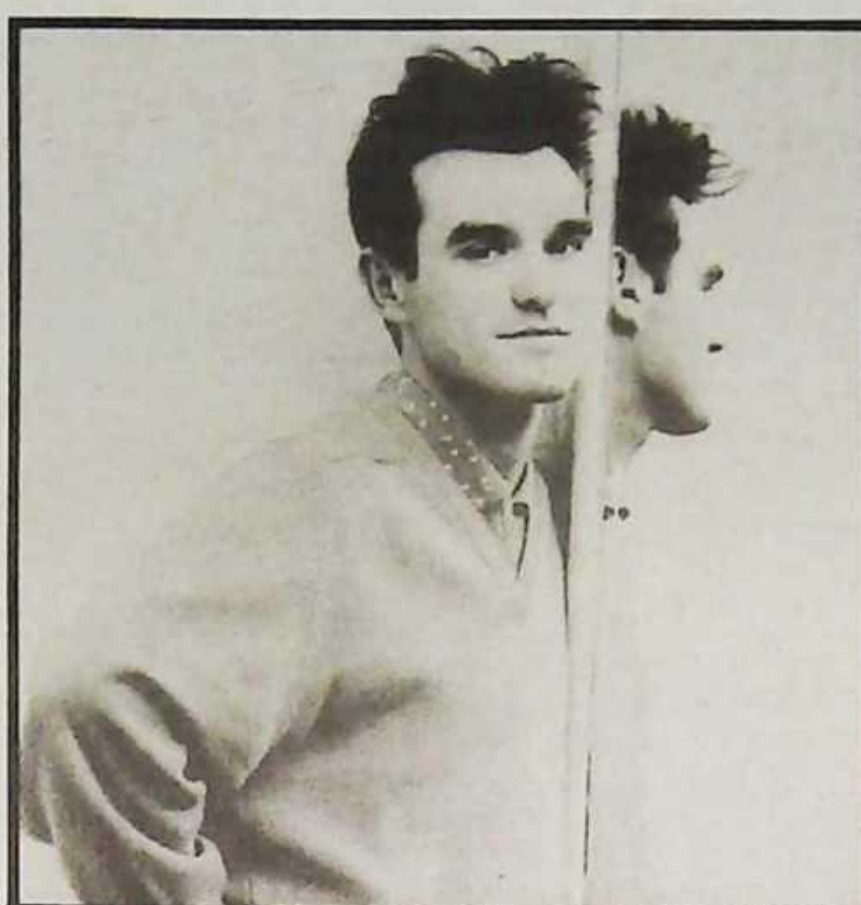
ALBUMS

- 1 1 ORGASMATRON Motorhead GWR
- 2 2 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 3 3 RAGE FOR ORDER Queensrÿche EMI America
- 4 7 INTERMISSION Dio Vertigo
- 5 — QR III Quiet Riot Epic
- 6 4 GTR GTR Arista
- 7 8 LIGHTNING STRIKES Loudness WEA International
- 8 11 WHO MADE WHO AC/DC Atlantic
- 9 10 SPREADING THE DISEASE Anthrax Music For Nations
- 10 9 HEART Heart Capitol
- 11 16 THE ULTIMATE SIN Ozzy Osbourne Epic
- 12 13 AFTERBURNER ZZ Top Warner Brothers
- 13 5 5150 Van Halen Warner Brothers
- 14 18 MASTER OF PUPPETS Metallica Music For Nations
- 15 17 RECKLESS Bryan Adams A&M
- 16 23 ELIMINATOR ZZ Top Warner Brothers
- 17 24 THEATRE OF PAIN Mötley Crüe Elektra
- 18 12 RAISED ON RADIO Journey CBS
- 19 14 MISPLACED CHILDHOOD Marillion EMI
- 20 15 ROCKIN' EVERY NIGHT (LIVE IN JAPAN) Gary Moore 10
- 21 21 ANIMAL MAN Rogue Male Music For Nations
- 22 29 RIDE THE LIGHTNING Metallica Music For Nations
- 23 19 UNDER LOCK AND KEY Dokken Elektra
- 24 — SINGLES 80-86 Venom Rawpower
- 25 6 TWELFTH NIGHT Twelfth Night Virgin
- 26 20 ON A STORYTELLER'S NIGHT Magnum FM
- 27 25 THE FINAL FRONTIER Keel Vertigo
- 28 — KILL 'EM ALL Metallica Music For Nations
- 29 27 DANGER ZONE Doc Holliday Music For Nations
- 30 30 STAY UGLY Piledriver Roadrunner

IMPORTS

- 1 2 METALISED Sword Aquarius
- 2 3 AVIATOR Aviator RCA
- 3 1 SWEET SAVAGE Sweet Savage Sweet Savage
- 4 5 CONVICTED Cryptic Slaughter Death
- 5 8 ETERNAL DEVASTATION Destruction Steamhammer
- 6 — METAL OF HONOUR TT Quick Megaforce
- 7 7 MAD Raven Atlantic
- 8 — SPEED METAL HELL VOLUME 2 Various New Renaissance
- 9 — RECOGNISE NO AUTHORITY Detente Metal Blade
- 10 — DEPTHS OF DEATH Sentinel Beast Roadrunner

Compiled by Spotlight Research



MORRISSEY: success hasn't marred him

INDIE ALBUMS

- 1 1 THE QUEEN IS DEAD The Smiths Rough Trade
- 2 3 GIFT The Sisterhood Merciful Release
- 3 4 HIGH PRIEST OF LOVE Zodiac Mindwarp And The Love Reaction Food
- 4 2 LONDON O HULL 4 The Housemartins Go! Discs
- 5 9 STEP ON IT Bogshed Help Yourself
- 6 6 GIANT The Woodentops Rough Trade
- 7 5 DISCOVER Gene Loves Jezebel Beggars Banquet
- 8 8 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 9 19 VICTORIALAND Cocteau Twins 4AD
- 10 12 MANIC POP THRILL That Petrol Emotion Demon
- 11 20 A DATE WITH ELVIS The Cramps Big Beat
- 12 7 CONTENDERS Easterhouse Rough Trade
- 13 16 RUM, SODOMY AND THE LASH The Pogues Stiff
- 14 15 BORN SANDY DEVOTIONAL The Trifids Hot
- 15 25 BLACK CELEBRATION Depeche Mode Mute
- 16 — OUT OF MY WAY Meat Puppets SST
- 17 13 BEST BEFORE 1984 Crass Crass
- 18 10 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 19 22 LE MYSTERE DES VOIX BULGARES Various 4AD
- 20 — UNCARVED BLOCK Flux One Little Indian
- 21 11 SHOULD THE WORLD FAIL TO FALL APART Peter Murphy Beggars Banquet
- 22 17 EVOL Sonic Youth Blast First
- 23 — FRUIT TREE (BOX SET) Nick Drake Hannibal
- 24 23 MEAT IS MURDER The Smiths Rough Trade
- 25 18 UNLIMITED GENOCIDE AOA & Oi Polloi Children Of The Revolution
- 26 21 AFTER MIDNIGHT Restless ABC
- 27 24 WONDERLAND Erasure Mute
- 28 27 THE SINGLES 82-86 Play Dead Clay
- 29 26 DRUGS Bomb Party Abstract
- 30 28 GRUTS Ivor Cutler Rough Trade

Compiled by Spotlight Research

SUPERMARKET

- 1 LET'S GO ALL THE WAITROSE Sly Fox
- 2 ANARCHY IN THE VG Sex Pistols
- 3 FINE FARE FOR THE COMMON MAN ELP
- 4 GIMME ALL YOUR BUDGEN ZZ Top
- 5 SAFEWAY TO HEAVEN Led Zeppelin
- 6 CO-OPERATOR Sade
- 7 SAINSBURY'S GIRLS Chris Rea
- 8 HEARD IT THROUGH THE WAVYLINE Marvin Gaye
- 9 BRAND NEW KEYMARKET Melanie
- 10 A MACE IN GRACE Judy Collins

Compiled by Robert Carrier's Trolly

TOURISTS' HABITS

- 1 STANDING ON THE LEFT OF ESCALATORS
- 2 WEARING GREEN SPRAY-ON HAIR COLOURING IN CARNABY STREET
- 3 ASKING DIRECTIONS TO COVENT GARDEN FROM KNIGHTSBRIDGE WHEN YOU'RE IN A HURRY
- 4 WEARING UNION JACK IMITATION BOWLER HATS

INDIE SINGLES

- 1 1 PANIC The Smiths Rough Trade
- 2 2 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 3 9 SERPENTS KISS The Mission Chapter 22
- 4 4 HAPPY HOUR The Housemartins Go! Discs
- 5 7 HEART FULL OF SOUL Ghost Dance Karbon
- 6 6 THIS BOY CAN WAIT The Wedding Present Reception
- 7 3 UNDERSTANDING JANE The Icicle Works Beggars Banquet
- 8 10 CRUMMY STUFF The Ramones Beggars Banquet
- 9 25 1936 The Ex Ron Johnson
- 10 8 BRILLIANT MIND Furniture Stiff
- 11 5 LIVING TOO LATE The Fall Beggars Banquet
- 12 12 WILD CHILD Zodiac Mindwarp And The Love Reaction Food
- 13 11 MEXICO SUNDOWN BLUES James Ray And The Performance Merciful Release
- 14 14 BETTER DEAD THAN WED Class War Mortarhate
- 15 38 IS THERE ANYONE OUT THERE Mighty Mighty Girlie
- 16 19 GEORDIE'S GONE TO JAIL The Toy Dolls Volume
- 17 16 I'M ON FIRE Guana Batz ID
- 18 18 BABY'S ON FIRE The Creepers With Marc Riley Intape
- 19 22 ALMOST PRAYED Weather Prophets Creation
- 20 30 TRUCK TRAIN TRACTOR The Pastels Glass
- 21 21 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 22 15 LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 23 24 MORNING SIR Bogshed Help Yourself
- 24 23 THE DRAIN TRAIN Cabaret Voltaire Doublevision
- 25 13 BLUE MONDAY New Order Factory
- 26 43 I SEE RED Frenzy ID
- 27 17 WHOLE WIDE WORLD The Soup Dragons Subway
- 28 41 CRYSTAL CRESCENT Primal Scream Creation
- 29 27 THE SINGER Nick Cave And The Bad Seeds Mute
- 30 45 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 31 28 OII AIN'T DEAD Condemned '84 RFB Recordings
- 32 26 E102/SAD? BMX Bandits 53rd & 3rd
- 33 — NEVER SAY DIE Broken Bones Fall Out
- 34 33 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 35 50 DRAG RACING Big Stick Blast First
- 36 29 NEW ROSE The Damned Stiff
- 37 40 BABY I LOVE YOU SO Colourbox 4AD
- 38 47 RIVER OF NO RETURN Ghost Dance Karbon
- 39 32 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 40 37 BLUE HEART Peter Murphy Beggars Banquet
- 41 36 GODSTAR Psychic TV And The Angels Of Light Temple
- 42 39 WHITE NIGHTS (STARS SAY GO) Adult Net Beggars Banquet
- 43 35 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 44 31 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 45 20 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 46 46 KEYS TO THE CITY Peter And The Test Tube Babies Hairy Pie
- 47 — THIS IS NOT LOVE Yeah Jazz Upright
- 48 42 HOLY HACK JACK Demented Are Go ID
- 49 34 INSPIRATION Easterhouse Rough Trade
- 50 49 TWILIGHT WORLD OF SONIC DISCO Age Of Chance Riot Bible

PEEL QUOTES

- 1 LIFE'S LIKE THAT IN SO MANY WAYS
- 2 AH NURSE, THE SCREENS
- 3 THE TURBINES, THE SPOTLIGHT RHYTHM DANDIES OF THE WEEK
- 4 A CHART BOUND SOUND
- 5 THE PRIMATONS: THESE ARE GUITAR TOTIN' DUDES FROM ALABAMA
- 6 THAT WAS PART OF THE LABEL PLAYING
- 7 THERE IS NO SMASH HITS CARD FOR SEPTIC DEATH: PERHAPS NEXT YEAR
- 8 THE URUGUAY GOALKEEPER'S JERSEY IS VERY FRANK BOUGH
- 9 I'VE AN APPALLING MEMORY, THE RETENTION OF A HAMSTER THAT'S PRINCESS STEPHANIE OF MONACO. I WONDER IF SHE'D BE INTERESTED IN DOING A SESSION?
- 10

Compiled by James Tweedie

- 5 BUYING POSTCARDS OF PUNKS MAKING STUPID FACES
- 6 BLOCKING TUBE STATION ENTRANCES IN GROUPS OF 20...
- 7 ...CARRYING IDENTICAL WHITE TRAVEL BAGS
- 8 BOARDING RUSH HOUR TUBE TRAINS WITH TEN TONS OF CAMPING EQUIPMENT
- 9 ASKING POLICEMEN TO POSE WITH THEM FOR PHOTOGRAPHS
- 10 MOANING THAT THE BRITISH ARE INHOSPITABLE

Compiled by the last Yes fan in Streatham

IN-TECH

FEEL THE 'BURN!

WASBURN FORCE SERIES B-30 £599 QQQ VV

RETAILING AT the above price, the Washburn Force B-30 is without doubt a bass-and-a-half. It absolutely exudes class and vitality, and wouldn't look out of place on any bassist from Pino Palladino to The Damned.

But it does appear to have its subtleties geared towards the conservative end of the bass playing spectrum, although time may prove otherwise.

Also, it's very much a bassist's bass, in that its design and overall construction wouldn't have stood a chance were it not for the long overdue introduction (to a world of tired Eagles and odious

Brotherhood Of Puke) to Sting and Mark King. Once they and a few others had arrived, everyone was soon to be found slapping, hunking and funking the whole world over. "Bass has arrived" read the headlines. "And so has a lot of crap" read the smallprint.

So far as this spanking new bass guitar from Washburn is concerned, there's nothing remotely smallprint about it. Even if it does have a tendency to buzz a little (it is, after all, a prototype), it's still a pleasure to play and an excellent conversation piece among friends.

The fact that my turquoise B-30 falls within the realms of 'special order' is something I feel ought to be mentioned. All the other colours available in the Force series can, of



course, be purchased straight over the counter, these being candy apple, snowpearl white, pink, and translucent blue and red.

When it comes to a particularly flash dab of paint, Washburn certainly know their stuff, and the same can be said for their necks.

This particular rock maple neck, with a full scale 24 fret rosewood finish fingerboard, is so damn good to play. Very comfortable, very accurate and almost holographic, in as much as you have the impression of there being more frets than there actually are. No, I'm not pissed; I think it has something to do with the rather small ash body with its cutaways allowing excess freedom right up to the aforementioned 24th.

Normal dot markers are present, as opposed to snowploughs or whatever they're called on the six-string version, and the harmonic transfer neck joint once again allows for that extra sustain, maaaan.

While we're on the subject of sustain, it has to be recognised that the unique Washburn bridge plays a major role in its execution. I say this because in this particular instance, the transmission between body and neck, when a note is

plucked, is so clear and forceful, it's almost transcendental.

As far as electrics are concerned, there's one Jazz style pick-up and another in the style of a Precision. The coils are connected on both, thus creating a humbucker effect which really is jolly good. Very colourful and very versatile. It employs sounds ranging from watery funk to Killing Joke to KC to the Level 42ers to all sorts.

The four controls are reminiscent of the sort you find on most mixing desks: volume, pan, treble (15dB) and bass (15dB). I found myself playing around with them for aeons as the possibilities are endless – a quality I personally find very encouraging.

Finally, it may be of interest to note that there's a Force B-32, which is £35 more expensive as a result of having gold plated hardware. What's more, if you can't afford either of these models, there's always the B-10 and B-2 which retail at somewhere in the region of £150-200.

Tell you what, I'll get a loan, you rob a bank and we'll meet at the nearest Washburn stockist. How's that?

DAVID MARX

RATINGS: QQQ – absolute perfection; QQ – good quality; Q – naff; VVV – a real bargain; VV – a fair price; V – definitely overpriced. Prices are full list unless otherwise stated

SOUNDS IN-TECH MUSICIANS 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. S6275

BEEN RIPPED OFF by your Manager/Gig Hustler?? If so let us know – we're doing a T.V. programme which may strike a blow for the struggling bands. Write to: Box no.727. S6174

VINCE ASTRA requires guitarist keyboardist Steven Stevens Daniel Ash, Eno, Yellow, if you got what it takes lets go take it. 01-462 2640. S6142

BASSIST URGENTLY required for excellent modern guitar band. Leeds/Wakefield area. Phone Neil, Leeds 824521. S6196

MUSICIANS WANTED – GENERAL. 01-223 8845. S6197

RHYTHM GUITARIST – Sex Kittens, trashy rock 'n' roll – image/dedication!!! – Urgent! Chris (0532) 862737. S6200

NON DRUMMER wanted. Sonic Youth, J.A.M.C. Fall, Stump. Nick 01-639 9916. S6201

BASS-LEAD GUITARS Wanted for commercial band. Looks, dedication. 18-24? Phone Steve, John 01-674 6366. S6228

TWO WEEKS SUMMER BONANZA!!! ONLY £2.00 REGISTRATION FEE FOR FIRST 1,000 MUSICIANS OR BANDS AT STRIKE – A – MATCH!!!

Musicians looking for a band? or Band looking for musicians? Call STRIKE-A-MATCH. The Proven Method on: 01-997 3095 (10 lines). 01-997 3063, 01-997 3183, 01-400 4431 (24 hr answering)

THE MUSICIANS CONTACT SERVICE WORKING FOR YOU
PART OF THE MEMORIUM MUSIC GROUP S6128

FEMALE BASS for special project (London) Cocteau/Banshees. Dedication essential. Write/Photo to Box no. 732. S6224

GARAGE GUITARIST, Pebbles, back from the grave, 60's Trash. 01-670 2642, 0277-229763 evenings. S6226

ALL TYPES of Musicians and Singers Wanted urgently. 061-256 2816. S6230

VOCALIST SYNTHESISER Drummer required to join Bassist Guitarist for rock dance band. Influences Duran, Power Station, Inxs. Must be dedicated. Phone Dave, Stevenage 720897 after 6pm. S6216

MOTHERS RUIN require a keyboard player urgently. Tel: Simon on Bristol 770223 (day), 838087 (eve). S6229

KEYBOARDS FOR forming band. Covers and originals. Start September. Own ideas welcome. Ability over experience, but must be competent. Les, Gravesend 326381. S6227

AMBITIOUS BASTARDS want experienced image conscious guitars and keyboards to complete outfit. commercial rock with a bit of balls. Pete 021-373 3024 Stuart, Tamworth 69909. S6243

RATTLESNAKES

Luton based hard Rock & Roll band (Dolls, Dead Boys, Ramones) require Frontman/Vocalist.

Gigs, publishing, management Accommodation available. Ring 0582 22342 and ask for Rob. S6255

FRONT ANIMAL urgently wanted for top Norfolk band. Power pop. full commitment. 0263-720616. S6244

FEMALE SINGER requires intelligent male musicians to form Queen Supertramp type band. Box No. 733. S6245

BASSIST WANTED by Guitarist and Drummer to form gigging band. Dave. 01-272 8587 6-7pm. S6249

MUSICIANS WANTED HEAVY ROCK

15p per word (inc VAT)

DRUMMER AND Vocals wanted to complete HM Band. Own equipment, into Maiden, Motorhead, Metalica. Phone Graham 01-959 2310 or Jim 01-205 1286 after six. S6203

LYRICIST RHYTHM Part lead Guitarist seeks capable lead guitarist and others to form rock band I've got the material but need you phone Tommy 225-6199 Manchester, Quo, AC/DC. S6205

VOCALIST AND KEYBOARDS with material, good equipment, transport to join semi pro HR Band. Sussex based studio work waiting ring Jinx Management, Chichester (0243) 787369/785362. S6231

VOCALIST/FRONTMAN required by rock band with major interest. 0922-640250. S6232

DRUMMER WANTED for excellent rock band. East Kent. Must be dedicated. Own material recorded. Gigs waiting. Transport an asset not essential. Steve 0227-470116 now! S6233

FEMALE VOCALIST required by Female Band. Ring 01-648 4275 or 01-485 5229. S6246

VOCALIST WANTED for hard working polished rock act – we are good are you! If you have gear – image and 100% dedication, we want you – Ring Ade on 08894-77497 now. S6250

INTERNATIONALLY RENOWNED RECORD COMPANY SEEK HEAVY METAL / THRASH / SPEED GROUPS FOR WORLDWIDE RECORDING & PUBLISHING DEALS.

No wimp bands need apply! Send tape, biography and photo (SAE essential for return) to: A&R Dept, Hemingbrough Hall, Hemingbrough, North York – YO8 7OS S6251

MUSICIANS WANTED PUNK

15p per word (inc VAT)

R.T.FAR.TE. DESIGNING/Printing to your requirements. T-shirts, Badges, Sweatshirts etc. 0932-785016. S6181

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

GUITARIST AND Drummer urgently required to join bassist and vocalist. We play punk thrash and do our own material. 52 Braithwaite House, Abbott Road, Poplar, London E14. S6209

VOCALIST WANTED/X-Mail/Death Cult/Theatre of Hate/Must have ability – intelligence. Stan 0293-28694 – London. S6180

BASSIST WANTED for '77 Punk Band with London dates. Clash, Slaughter etc. (Ipswich based) own equipment. Attitude over ability. Gary Ipswich 689588. S6234

FANTASTIC HONDO in mint condition. Black single cut-away with chrome fittings only. £90. Phone 01-639 9916. S6201

HONDO accessories, tuner, bow, with new strings. S6202

NEW BANJO COLLECTION for sale. Over 50 antique models including HONDO'S. Write with SAE for full list. S6203

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

BANJO COLLECTION for sale. Over 50 antique models including HONDO'S. Write with SAE for full list. S6203

HONDO accessories, tuner, bow, with new strings. S6202

NEW BANJO COLLECTION for sale. Over 50 antique models including HONDO'S. Write with SAE for full list. S6203

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

VOICE WANTED for thrash band. (The Old) English Dogs and Discharge influences. No squeakers. London/Essex area. Phone Chris: South Ockendon 851252. S6208

PLEASE MENTION

SOUNDS

WHEN REPLYING

TO ADVERTISEMENTS

CLASSIFIEDS

MUSICIANS AVAILABLE

15p per word (inc VAT)

BAND SEEKING MUSICIANS. TEL: NU-LINE 01-602 9407. S2695
BASSIST WISHES to join heavy rock band or possibly meet musicians with view to forming band, South East London area, no professionals, phone Les after 6.30pm, 01-857 7897. S6210
YOUNG EXPERIENCED or Experienced band or musicians with views of forming band or friendly jam. Ring Alex 01-851 4029. S6219
MANCHESTER AREA Guitarist/Writer seeks to join/form modern rock band. Original material only. Very broad influences. Write Dennis, 3 Cumberland Road, Rochdale. S6252
DRUMMER LOOKING to join musicians into GTR FM Phil Collins, age 19, Birmingham(ish). Phone Chris on 021-550 3605. S6254

BANDS WANTED

15p per word (inc VAT)

ALL TYPES of Bands Wanted promoting to Universities. Tel: 061-225 1984. S6235
EXCHANGE GIGS around the country. Phone Rock Trade (0865) 891084. S6236
BANDS WANTED send tape and details. Enterprize Music, 123 Railway Road, Leigh, Lancs, Overseas welcome. S6247

BANDS AVAILABLE

15p per word (inc VAT)

TREES HEAVY Rock'n'Roll Garage band want gigs. Tel: 01-789 9972. S6154

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

PLEASE MENTION
SOUNDS
 WHEN REPLYING TO
 ADVERTISEMENTS

INSTRUMENTS FOR SALE

15p per word (inc VAT)

AFRICAN CARVED Hand Drums and Talking Drums from £10. 0223-212997. S6241
YAMAHA RX11 Digital Drum Machine plus Roland Octapad, Midi, Leads footpads and two Syntoms, six months old, hardly used (£800). Skelmersdale 26240. S6248

GUITARS & BASSES

15p per word (inc VAT)

ANDYS GUITAR CENTRE - American & Vintage secondhands, also amps, effects, etc. Pro guitar & amp repair workshops, customising, making. GUITARS & AMPS BOUGHT ANY CONDITION. 27 Denmark Street WC2. 01-836 0399 & 01-379 3491. Open 6 days. S347

GUITAR STRINGS. Leading makes by post at keen prices. Catalogue from: Highly Strung (So), 153 Vale Road, Ashvale, Aldershot, Hants. S7559

LARGEST SELECTION of acoustic guitars in the U.K. including ALVAREZ-YAIRI, FYLDE, MANSON, MARTIN and MATON. Ivor Mairants Musicentre 56 Rathbone Place London W1P 1AB 01-636 1481 S6029

BEST RANGE of classical and flamenco guitars in the UK. including: ALHAMBRA, GOYA, KOHNO, RAMIREZ, RODRIGUEZ and YAIRI. Ivor Mairants Musicentre 01-636 1481 S6030

FOR A well set-up electric guitar with full back-up service why not try **THE STORE THAT CARES** Ivor Mairants Musicentre 01-636 1481 S6031

WANNA BUY A GUITAR? FIND IT IN SOUNDS

JAYDEE FLYING V '58 Model immaculate, case £245 ono. Tel: 0625-22356. S6237

PEAVEY T-40 Bass Guitar. Very good condition. Case included £160. 04946-4692. S6238

IBANEZ BASS, Immaculate eight months old, no scratches with hard case, hardly used, need money hence £225 ono. Reading 422679. S6239

KEYBOARDS FOR SALE

15p per word (inc VAT)

KORG POLY 800 Synth, 64 presets, full programmable, boxed, bargain £280. 04946-4692. Also EX800 Expander Unit £180. S6240
CZ SOUND for sale, phone for a free sample and details. 01-527 1177. S6253

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!
 MTIX Multitrack £449
 SPX90 Multi Effects £599
 RX21L Latin Rhythm £249
 PF-70 Piano £899 PF-80 £999
 QX-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: 01-863 1841
 DEVON/CORNWALL: 0752 673166
 CHANNEL ISLES: 0534 78901

EQUIPMENT FOR SALE

15p per word (inc VAT)

FLIGHTCASES USED. Various sizes for Amps/Cabs/Drums etc from £50. 01-485 9745 (day), 01-554 0664 (eves). S5375

REPAIRS AND SERVICES

15p per word (inc VAT)

REPAIRS/OVERHAULS/RESPRAYS Only the best work carried out by Ivor Mairants Musicentre 56 Rathbone Place, London W1P 1AB 01-636 1481. S6036

TUITION

15p per word (inc VAT)

SINGING LESSONS. Have you got the voice? Fed up with lessons without results? Breathing control, range, mic, stage techniques etc. 01-452 5753. S6084
SUPERFAST GUITAR Booklet, solos, speed technique £2 (Superfast Bass £1.50) "Sonic Shapes" (for Guitar) £2.00. Finding Recording Work £1.50 inc. - K-Tek, P O Box 172A, Surbiton, Surrey KT6 6HN. S5864

EXPERT DRUM TUITION. All styles. Phone early evenings (Kings-ton). 546 6311. S7516

DRUM TUITION. KEN LUPTON 01-340 5526. S7566

MICKEY GREEVE specialist drum tuition. 01-769 2702. B3452

DRUM TUITION Joel Rothman 01-580 3639. B8425

DRUM TUITION. LEARN ALL STYLES AT LLOYD RYAN'S STUDIO. MANY SUCCESSFUL PUPILS INCLUDING PHIL COLLINS, GRAM BROAD AND 100's MORE. BEGINNERS/ADVANCED. 01-874 8619. S4755

NEW SONGWRITING Course and Free music to lyrics recording service. SAE for full details to T.A.T. Rainsford, School House, Bishop Thornton, Harrogate HG3 3JR, N. Yorks. S6212

"GUITAR INSTITUTE Of Technology" (Hollywood) graduate, accepting students - rock, funk, blues; country, jazz, finger-picking, pop, fusion. All levels - 01-567 7746. S6213

TONY DE BRETT has taught Owen Paul, Rick Parfitt & Amazulu. Her fabulous book and tapes can help YOU sing like a megastar! Full details from: TdeB Tapes, 42 Wood Vale, London N10 3DP. S6214

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).

TO ADVERTISE HERE CALL JANE CARR ON 387 6611 Ex 293

REHEARSAL STUDIOS

BASEMENT STUDIOS OF WATFORD

Five large studios & one solo room. PA included, backline and drum hire available. Daytimes only £1.00 per hour if you use our gear. Phone Tony or Mike on (0923) 20169.

ABRACADABRA! INCLUSIVE backline, drums, P.A. 4 1/2 hrs - £20 (8 hrs weekday - £25). Stage 01-874 8507.

MR CLEAN, MR CLEAN £3.00/£3.50 per hour, includes backline + loud P.A. London Bridge area. 01-231 3264.

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).

SOUNDPROOF REHEARSAL Studio £3.00 per hour inc PA. Near East Ham Station. 01-472 7708.

COMPREHENSIVE PROFESSIONAL 8-4-TRACK STUDIO RECENTLY RE-EQUIPPED

24-hr 7-days-a-week service from £9 hr • Digital Mastering • Harmoniser • DDL • 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 GW88 STUDIOS 01-723 5190

TOUCH RECORDINGS 16 track £80 per day, 8 track £60 per day including VAT & tape. Manchester 061 320 5725.

A GREAT Record pressing and sleeve manufacturing service. SRT, 01-446 3218.

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. • CARTER. • ACCESSORIES. • STORAGE. • OFF ST. PARKING.
 CALL NOW 01-378 7835/6

CLAPHAM STUDIO. P.A. backline, drums inclusive from £3/H 01-622 3515, 01-622 7625.

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.

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

MANAGEMENT

15p per word (inc VAT)

MACHIAVELLIAN MANAGERS! DON'T BE LAST, SIGN THE CASTLE! - 0689 51766. S6161

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 Bank Drive, Poleglass, Belfast BT17, N. Ireland. S1979

LIGHTING

15p per word (inc VAT)

BUDGET LIGHTING: 30 lamps, Geniehoists, dynamic results, sensible rates. Martin 01-979 0672. S6242

PA EQUIPMENT SALES/HIRE

15p per word (inc VAT)

UTO PA HIRE, quality sound. 01-359 3879, 01-806 4059.

CHELTHAM STAGE SERVICES Professional 2KW PA and 24KW lighting at competitive rates. Cheltenham (0242) 44978.

600W - 2KW. Earthshaker P.A. Hire. Manchester 061-320 4078.

POWERSOUND P.A. Hire up to 3 kw. Rochdale 40360, 41398.

MOONCHILD P.A. hire 1kw Rig from £50. Light show available. 01-833 3806.

BUDGET AUDIO: 2K, Decent rig, affordable rates, helpful crew. Steve, Hatfield 07072 61744.

IN-TECH MUSICIANS 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 All headings inclusive of V.A.T. @ 15p per word

- Musicians Wanted - General
- Musicians Wanted - Heavy Rock
- Musicians Wanted - Punk
- Musicians Wanted - Electro
- Musicians Available
- Bands Wanted
- Bands Available
- Guitars & Basses
- 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 In-Tech Musicians 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, I.T. 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.

DEALERS

PROJECT

Project Electronic Music
71 Salisbury Road, Hounslow, Middx TW4 7NW.
Telephone 01-570 4444

MISSED THE SALE?

DON'T WORRY - WE ALWAYS HAVE COMPETITIVE PRICES ON OUR HUGE SELECTION OF NEW AND SECONDHAND EQUIPMENT.

ALSO - WE NOW HAVE 3 EXCITING NEW RANGES IN STOCK

ORFELLA Dean Markley AKAI

ADD TO THIS OUR RANGE OF KEYBOARDS BY:
ROLAND, YAMAHA CASIO
AMPS BY:

MARSHALL, PEAVEY, SESSION, CARLSBRO
ROLAND, CUSTOM SOUND etc

GUITARS BY:
FENDER, ARIA, IBANEZ, WESTONE, TOKAI,
YAMAHA, OVATION & CLARISSA

STUDIO & EFFECTS UNITS BY:
ROLAND, YAMAHA, BOSS, FOSTEX, ACCESSIT,
CLARION, TECZON DYNAMIX & FRONTLINE

AND YOU CAN SEE WE ARE WELL WORTH A CALL

DON'T FORGET - WE ARE NOW OPEN ON MONDAYS

PART EXCHANGES WELCOME
(WE TRY HARDER)



Don't forget, there's a free car park right outside the door.
Nearest Tube Hounslow West (Piccadilly Line). Bus No. 257 stops outside The Beaver. Ten mins from M4/M25 interchange.

We open 9.30 to 6.00 Monday to Saturday - later by appointment
Late night Thursday till 7.00pm
After that, talk to us on the Ansaphone.

01-570 4444

Access/Visa/HP/Mail Order/Export.

PROJECT

RHODES MUSIC CO. LTD

22 DENMARK STREET
LONDON WC2
836 4656

NEVER KNOWINGLY UNDERSOLD

Fender GUITARS		MULTITRACKERS		BOSS	
Stratocaster + Locking Trem	EPDA	Yamaha MTX	EPDA	We are the largest stockists of Pedals in town. All in stock. Call now for best prices.	
62 Vintage Tele	EPDA	Fostex X15	EPDA	DC2 Dimension C	EPDA
Jazz Bass Special	EPDA	Teczon 4 x 4	EPDA	DC2 delay	EPDA
5/4 Precision Sunburst	EPDA			DC200 Carry case	EPDA
Jazz Master	EPDA			DC200 sampler	EPDA
57 Vintage Precision	EPDA			DC200 Flanger	EPDA
USA Vintage Precision	EPDA			DC200 Chorus	EPDA
Strat 2WB + Locking Trem	EPDA			DC200 stereo chorus	EPDA
62 No-issue Strat	EPDA			DC200 compressor	EPDA
				DC200 Delay	EPDA
				DC200 Heavy metal	EPDA
				DC200 Noise gate	EPDA
				DC200 Phaser	EPDA
				DC200 Turbo overdrive	EPDA
				DC200 Touch wah	EPDA
				DC200 Distortion	EPDA
				DC200 Distortion + Feedback	EPDA
				DC200 Super overdrive	EPDA
				DC200 graphic EQ	EPDA
				DC200 vibrato	EPDA
				DC200 11M phaser + mike	EPDA
				DC200 V100 Vol pedal	EPDA
				DC200 P11 Rocker volume	EPDA
				DC200 Roland Dimension D	EPDA

SECOND HAND GUITARS

79 Fender Strat	EPDA
1937 Epiphone Olympic	EPDA
L.H. Freedom W.A.L.	EPDA
Guid B301 Freedom Bass	EPDA
Gibson Melody Maker	EPDA
Gibson SG Junior	EPDA
Gibson 335	EPDA
Gibson Flying V	EPDA
Gibson Firebird	EPDA
Rickenbacker 325 (short scale)	EPDA
Ovation Preacher	EPDA
78 Fender Telecaster	EPDA
Yamaha SG2000	EPDA
Gretsch Duo Allstars	EPDA
Westone Thunder 1A	EPDA
Yamaha Musicman	EPDA
Ibanez L.H. Musician Bass	EPDA

Acoustic Guitars

Fender Gemini	EPDA
Fender 7210	EPDA
Ibanez V200 Vintage	EPDA
Ibanez V300	EPDA
Yamaha FG410	EPDA
Yamaha G1110	EPDA
Apollonia Acoustic	EPDA
Ovation 12 String Elec	EPDA
Hohner 12 String	EPDA
Gretsch Duo Allstars	EPDA
Takamine E340	EPDA
Epiphone FR100	EPDA
Pignatelli A1	EPDA
Pignatelli A2	EPDA

YAMAHA

SG2000	EPDA
SG450	EPDA
BB300	EPDA
BB400SF	EPDA

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

Superstore

OPEN 10-6 MON-SAT

WORLD'S BIGGEST PERCUSSION SHOP
MASSIVE CHOICES OF KITS, CYMBALS, PERCUSSION, ELECTRONIC DRUMS & PERCUSSION, TUNED PERCUSSION ACCESSORIES, BOOKS, MAGS & LOTS MORE

SIMMONS

SDS1 single pad inc 3 chips	£166
SDS200 2 pads, stands & brain	£314
SDS400 4 pads, stands & brain	£481
SDS800 4 piece kit inc. stands & brain	£581
SDS9 5 piece kit. Midi, inc. stands & brain	£1199
SDS7 MK1 5 piece kit inc. stands	£1799
SDS7 MK2 5 piece kit inc. stands	£2158
SDS EPB Eprom blower inc 6 blank chips	£392
SDS1000 Inc. Hardware	£749
MTM Midi to midi percussion interface	£599
TM1 Midi interface	£249
SDP Percussion expander	£499
SDC200 200W Combo	£99.99

DRUM KITS

THIS MONTH'S SPECIAL

Premier APK. Any colour with Tristar Hardware. Including a free set of Dead Heads (worth £50) with every kit. £450

Ludwig Classic 4 piece complete	£450
Mirage New 5 piece kit complete	£299
Premier APK kits complete inc stands, 5 piece	from £399
Premier 2 Tone Maple/Red, ex demo complete 4 piece	£399
Gretsch 4 drum kit. Pink Wood. Drums only	£700
Pearl Export Kit, complete 5 piece	£450
Pearl DX 7 piece complete Chrome	£1200
Pearl World Series. Ivory Lacquer	£750
Pearl GLX 7 drums. Black Lacquer	£1,900
Remo Kit. Drums only	£450
Pearl Export Smokey chrome 9 piece inc hardware	£850
Collectors Item! 4 piece Trixon Red Sparkle	£250

LOOK - REAL ETHNIC PERCUSSION INC:
KPANLOGO DRUMS, ALI KALI DRUMS, CARNIVAL CONGAS, TAKE BLOCKS etc
JUST ARRIVED

JUST ARRIVED IN STOCK
Complete range Remo heads including: Emperor, Ambassador & Diplomat.
REMEMBER: We can re-lap, re-head, repair, restore, any or all of your drums.
MAIL ORDER: Any stock item can be bought over the phone or by post.
REMEMBER: At PRO-PERC, nothing is R.R.P. ALL LINES ARE DISCOUNTED.

TO ADVERTISE HERE CALL JANE CARR ON 01 387 6611

picato Classical Strings

Set No. 768
1st., 2nd., 3rd. Clear Nylon
4th., 5th., 6th. Silver Plated Wound

SEND A LARGE S.A.E. FOR THE LATEST COLOUR CATALOGUE TO:
G.M.S. (Strings) LTD,
TREORCHY, CF42 6EJ

picato musicians strings

CLASSIFIEDS

MUSICAL SERVICES
15p per word (inc VAT)

(AA) COPYING. Quality highspeed and real-time audio and video cassette copying and processing, any quantity. While-u-wait, 24hr, 7 days-a-week service. Central London, W2. GWBB AUDIOVISION 01-723 1583/01-723 5190.

YOUR SONGS expertly arranged and produced by musicians of the highest standard in a fully professional 16-track studio. Brilliant results at silly prices - Ring Brian or Jerry on 01-998 7226.

BLANK CASSETTES and Duplication. Be professional - Custom wound any quantity and quality. C60's from 32p. Tel: JLC 0226 287707 Now!

BLANK CASSETTES wound to your required length. Telephone WNE: 021-643 7113.

CHEAP RECORD PRESSINGS
The cheapest, the best quality
7" & 12" pressings
Black & white and full colour sleeves, labels. Any size, shape & colour disc including picture discs
We are the cheapest for sure.
FOR FREE QUOTE CALL
SHOESTRING PRODUCTIONS
01-670 2642

PRINTED POSTERS!! For bands/Gigs. outrageous designs, asstd colours (16 1/2" x 11 3/4"). 25, £12; 50, £15; 100, £18; p&p £1.00. s.a.e./samples Concord sign display, 20 Front St, Concord, Washington Tyne/Wear.

PRESS YOUR OWN RECORDS
LP's, EP's 7" & 12" Singles.
For details send a SAE to
SOMAR RECORDS
79 The Larches,
London N13 5QD.
Tel: 01-886 7668.

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.

Le Maître
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, Horn, wood organ, Yamaha (P70 and P80) guitars, effects, drum risers, staging, lighting, trucking, guitar customising and repair, 24 hour emergency repair service, delivery and collection service.
061-477 6270
3 Waterloo Road, Stockport, Cheshire

FOR QUALITY live sound engineering and lighting arrangements contact Eddie Patchen (with in 20 miles of Manchester) (0706) 47291.

VIDEO
15p per word (inc VAT)

BEST VALUE IN LONDON Video, promotional demos, film production, soundtracks, titling, editing and postproduction, video duplication, short runs and one-offs. Open 24 hrs. 7 days a week. G.W.B.B. AUDIOVISION 01-723 1583/01-723 5190.

KINGFISHER MUSIC COMPANY

20 KINGS ROAD, FLEET, HAMPSHIRE GU13 8PJ, ENGLAND

Tel. FLEET (0252) 621210/621554

DRUM & PERCUSSION STOCK CATALOGUE FREE ON REQUEST. ALL BOSS PEDALS IN STOCK - RING FOR PRICES

MAIL ORDER BONANZA - £1.25 POSTAGE PER ITEM

IBANEZ Digital Flanger Now £81

IBANEZ Digital Stereo Chorus Now £81

ARIA Digital Delay £117

IBANEZ Bi-stage Phaser £30

The Original USA Cry Baby (C1 50p) £49

IBANEZ Digital Delay Pedal £113

IBANEZ Graphic EQ £82

TRANTEC GUITAR TRANSMITTERS £299

4 TRACK RECORDER SPECIALS

VESTAFIRE MR10 (including P.S.U.) £299

TECZON 4 x 4 (including P.S.U.) £422

CUTEQ MR404 £155

CANARY 62 MIXER £155

CANARY 250W + 250W STEREO MOSFET SLAVES £325

WE ARE NOW MAJOR STOCKISTS OF FOSTEX & SECK & TOA

JAYDEE MARK KING BASSES IN STOCK

STUNNING NEW CARLSBRO REBEL COMBOS IN STOCK!

MANY NEW MODELS FROM WESTONE, IBANEZ, & ARIA ALREADY IN STOCK

FENDER VINTAGE SERIES GUITARS

THINLINE TELES, JAGUARS, JAZZ MASTERS, 57 & 62 STRATS, USA VINTAGE

REPROS, ALL ROSEWOOD TELES - ALL IN STOCK AT UNREPEATABLE PRICES.

ACOUSTIC KITS BY PEARL, PREMIER, YAMAHA, TAMA & TRAK.

ELECTRONIC KITS BY SIMMONS, PEARL, PREMIER & ROLAND.

SPECIAL OFFER ON REMAINING UP STOCK.

FULL RANGE OF ROLAND, YAMAHA, CASIO & KORG KEYBOARDS ALL IN STOCK.

CASIO SK1 SAMPLING KEYBOARDS £99

AMPLIFICATION IN STOCK FROM:

CARLSBRO, ROLAND, MARSHALL, LANEY, SESSION, TRACE ELLIOT, TRAYNOR, MCGREGOR & VOX

CYMBALS BY:

ZILDJIAN, PAISTE & MEINL. FULL RANGES IN STOCK.

SPECIAL OFFER

ROLAND CPM 120 (60w + 60w STEREO, 8 CHANNEL POWERED MIXERS) £375

ALESIS MIDIVERBSE399

GRANGE music centre Ltd

ONLY THE VERY BEST FOR THE BEST PRICE!

COME & SEE THE FOLLOWING:

H/H Mixer Amplifiers from £220 inc VAT

Power Amplifiers by H/H & Custom Sound from £180 inc VAT

Our Own 200W Loudspeakers. Solid & Crystal Clear only £249 inc VAT

Bose 302 Bass Bins only £1100 inc VAT

Bose 802 Loudspeakers (pair) only £899 inc VAT

Tannoy 300W Pumas only £620 inc VAT

H/H Pro 150's only £449 inc VAT

CCM Invaders only £395 inc VAT

Red Dragon Fog Machine "Still Only" £269 inc VAT

COME & SEE US NOW FOR A GOOD DEAL MORE, FOR A GOOD DEAL LESS.

*** INSTANT CREDIT ALWAYS AVAILABLE, AND SUPERB PRICES AVAILABLE ON REQUEST ***

734/736 Oxford Rd, Reading

(0734) 509969/589453



PERNOD

PERNOD