

FREE-EXCLUSIVE FOUR TRACK EP

SOUNDS

**NEW ORDER-SO MUCH
FOR BROTHERHOOD**

EXCLUSIVE INTERVIEW-PAGES 20 & 21

INXS

BRIAN SPENCE

DWIGHT YOAKAM

WIN A COMPACT DISC PLAYER

DAVID SYLVIAN AND SUDDEN SWAY LPs

CONTENTS

FEATURES

Snakes alive! It's **Phillip Boa And The Voodoo Club**. **Dave Henderson** syphons the python on **Page 12**. **Jonh Wilde** takes some country comfort from **Dwight Yoakam**, the man who's poised to become even bigger than Dolly Parton... if that's possible. **Pages 14 & 15**. You gotta say yes to **INXS**. **Robbi Millar** discovers the band **Australians** do give a XXXX for. **Pages 18 & 19**. Will life ever be the same again? **New Order** enjoy a laugh and a joke; **Roy Wilkinson** is staggered. **Pages 24 & 25**.

THE READERS' SURVEY

Your chance to tell us what you really think of *Sounds* and win a top-of-the-range compact disc player. **Pages 34, 35 & 36**

JAWS

We get our teeth into **Peter And Sophie Johnston**, **Fat Boys**, **Paul Simon**, **Nyah Fearties** and **Dole**. **Pages 8, 9, 10 & 11**

SCANNERS

Granuaile talks to **Mona Lisa** director **Neil Jordan**. Plus other new films and books. **Pages 16 & 17**

REVIEWS

SINGLES: Mr **Spencer** swims with **Swans** on **Page 22**. **ALBUMS:** **Sudden Sway**, **Paul Simon**, **Huey Lewis And The News** and **David Sylvian** go round in circles on **Pages 28, 29, 30 & 31**. **LIVES:** **Aaargh!** **Reading's** back! **Jack Barron** grumbles about it on **Pages 32, 33 & 34**

INSTRUMENTS

In-Tech goes into ecstasy over the **Laney Linebacker** combo and lots of other hot hardware on **Pages 46, 47 & 48**

REGULARS

RECORD NEWS; BACKTRACKS: **Page 6**
MEMORY BANK: **Page 17**
LETTERS; X-WORD: **Page 20**
TOUR NEWS; INFO RIOT: **Page 37**
NIGHTSHIFT: **Pages 40, 41 & 42**
CARTOONS: **Page 42**
CHARTS: **Pages 44 & 45**

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

XMAL DEUTSCHLAND, the West German quintet who've been firm indie favourites since they formed in 1982, have taken the plunge and signed to Phonogram.

To convince their following that nothing has really changed, Anja, Fiona, Manuella, Wolfgang and Peter will be over later this month for a series of shows at Croydon Underground September 21, Brighton Coasters 22, Newcastle Riverside 25, Manchester International 26, Leeds Warehouse 28, London Kentish Town Town And Country Club 29.

More dates may be added.

ALISON MOYET, who hasn't been seen live since her series of jazz dates last autumn, will be undertaking a major British tour in November, by which time she'll have a new album out.

She starts at Nottingham Royal Concert Hall on November 9 followed by Newcastle City Hall 10, Edinburgh Playhouse 11, Manchester Apollo 13, Birmingham Odeon 14, Bristol Colston Hall 16, Brighton Dome 17, London Royal Albert Hall 19-20.

Tickets are £7 and £6 at all venues except the Royal Albert Hall, which are £9, £8, £7 and £6 and available by post only from Alison Moyet Box Office (to whom cheques and postal orders should be payable, adding 50p booking fee per ticket), PO Box 77, London SW4 9LH.

CUTTING CREW, who are enjoying the first fruits of chart life with their '(I Just) Died In Your Arms' single on Siren, waste no time in lining up a London Marquee date on September 8. The band are completing their debut album which will be out later in the year.

CHRIS DE BURGH has added five more dates to his sell-out British tour this month, due to demand from Andy and Fergie's friends.

He plays a second night at St Austell Coliseum on September 11, a new date at Stafford Bingley Hall on the 20th (tickets £8.50 and £7.50), a fourth night at Wembley Arena on the 29th and two new dates at Brighton Centre on October 6 and 7 (tickets £9, £8 and £7).

HERE IS THE NEWS

Huey Lewis and pals earmark October for their first British tour in two years

HUEY LEWIS AND THE NEWS, climbing the charts with their 'Stuck On You' single, have fixed the dates for

their October British tour.

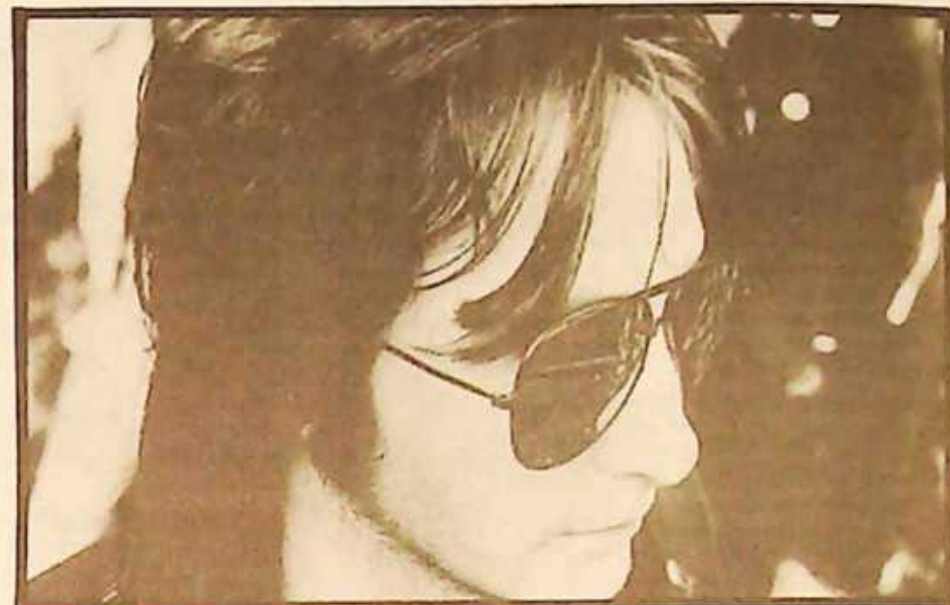
It's nearly two years since the band were last here for London concerts, including one at The Marquee. This time they opt for four nights at the Hammersmith Odeon from October 19-22. Tickets are £8 and £7.

They then play two nights at

Manchester Apollo on the 24th and 25th before moving on to Edinburgh Playhouse 26, Birmingham Odeon 28 and Nottingham Royal Concert Hall 29. All tickets are £7 and £6.

Huey's new album, 'Fore', comes out on Chrysalis this weekend (see review page 28).

Velveteen-Agers...



THE ROSE OF AVALANCHE follow the indie success of their 'Too Many Castles In The Sky' single with a new single on Fire next weekend called 'Velveteen'.

The band warm up for a European shindig with a gig at Birmingham Powerhouse on September 15, supporting Balaam And The Angel. A full scale British tour is being lined up for their return in mid-October.

VEGA OFF THE WALL



SUZANNE VEGA, who has so far restricted her British concerts to London, has lined up a tour to follow her next London shows at The Royal Albert Hall on November 17 and 18.

She's currently in New York recording the follow-up to her debut album, which is still hanging around the charts nine months after its release.

Having sold out her two previous concerts, leaving hundreds of disappointed punters outside, the newly crowned Queen of Folk will be venturing beyond the North Circular Road to play Birmingham Odeon November 19, Norwich East Anglia University 20, Leeds University 22, Manchester Apollo 23, Edinburgh Usher Hall 24, Liverpool Royal Court 25, Belfast New Vic 27, Dublin Stadium 29, Oxford Apollo 30.

A new single is expected shortly and her new album will hopefully be released before her visit.

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

BUSHELL, RICHARD COOK, GARY COOPER,

PAUL ELLIOTT, ROBIN GIBSON, DAVE HENDERSON,

MARY ANNE HOBBS, ROGER HOLLAND, ANDY HURT,

BARRY LAZELL, NEIL PERRY, RONNIE RANDALL,

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

RALPH TRAITOR, JONH WILDE

PHOTOGRAPHERS: PETER ANDERSON,

DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, JAYNE

HOUGHTON, LAURA LEVINE, TONY MOTTRAM,

ANDY PHILLIPS, CAROLE SEGAL, MARTYN STRICKLAND

GAVIN WATSON

ADVERTISEMENT MANAGER: JON NEWWEY

AD REPRESENTATIVES: RALPH BOON, JANE CARR,

MARC GREGORY

ADVERTISEMENT ASSISTANT: MARGARET GREEN

AD PRODUCTION MANAGER: PETER BULLOUGH

TELEPHONE SALES MANAGER: EDDIE FITZGERALD

PUBLISHER: ERIC FULLER

GROUP PUBLISHING DIRECTOR: MIKE SHARMAN

MANAGING DIRECTOR: JACK HUTTON

DISTRIBUTION: 1 BENWELL ROAD, LONDON N7

7AX TELEPHONE: 01-607 6411

TYPESET BY TABLOID FOTOCSET, 3 WOODBRIDGE

HOUSE, WOODBRIDGE STREET, LONDON EC1

PRINTED BY LSG PRINT DIVISION, THE NEWSPAPER

CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA

Subscriptions: £50 UK, US \$100 Overseas. Available from Subscriptions

Department, Morgan-Grampian PLC, Royal Sovereign House, 40 Beresford Street,

London SE18 6QH

REGISTERED AT THE POST OFFICE AS A

NEWSPAPER



INTERNATIONAL CONCERT TRAVEL

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

GENESIS

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

ZZ TOP

LIVE IN COLOGNE, SUNDAY 21st SEPTEMBER

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 19th September, Return am 22nd September. [ZZT]

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]

CHRIS DE BURGH

LIVE IN PARIS, FRIDAY OCTOBER 10th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 9th Oct. Return eve 11th Oct. [CDB]

NICK CAVE & BAD SEEDS ★
WOODENTOPS ★ PETE MURPHY ★
FUZZBOX ★ CACTUS WORLD NEWS ★
GHOST DANCE ★ BALAM & 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. [SQP]

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]

ALISON MOYET

LIVE IN BRUSSELS, NOVEMBER 26th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 24th Nov. Return am 27th Nov. [AMB]

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 ☐ SQP

Address ☐ SB ☐ LT

Tel ☐ FF ☐ ZZT

Access/Visa ☐ CDB ☐ AMB

ANNIE ON THE ROAD

THE FALL, whose new album is now due for release at the end of September, have switched their St Albans date on September 6 to Dunstable Queensway Hall.

This week sees the release of The Fall's new single, 'Mr Pharmacist' (see Singles page 22), which is the first to feature the band's new drummer, John S. Woolstencroft from The Weeds. He replaces Karl Burns who has now joined Thirst.

'Mr Pharmacist' is apparently one of Mark E. Smith's favourite songs by The Other Half, a bunch of Texan garage punks. It's on the new album, 'Bend Sinister', although neither the B-side, 'Lucifer Over Lancashire', or the extra 12-inch track, 'Auto-Tech Pilot', are included.

AGE OF CHANCE and Treebound Story headline a special Fon Drop The Bomb night at London's Bass Clef on September 8. They'll be competing against a loud barrage of Chicago House Sound and other dancefloor noises.

Age Of Chance are also planning a new 12-inch that will include covers of Prince's 'Kiss' and Tavares' 'Disco Inferno' on Fon shortly.

HUMAN LEAGUE finally release their new album on Virgin this weekend, more than two years after 'Hysteria'.

Called 'Crash', it was produced by Jimmy Jam and Terry Lewis, who wrote their current hit, 'Human', and two more of the ten tracks.



EURYTHMICS have finally confirmed their first British gigs in three years for late November and December.

Currently touring in America, and with a new single from their 'Revenge' album out on RCA this week called 'Thorn In My Side', they open with a couple of nights at Glasgow Scottish Exhibition Centre on November 28-29 and then play two nights at Birmingham National Exhibition Centre December 3-4, four nights at London's Wembley Arena 6, 7, 9 and 10, and two nights at Brighton Centre 12 and 13.

Tickets are £9 and £8 for all venues. Glasgow is available by post

only from Regular Music, PO Box 77, GPO Edinburgh (plus 50p booking fee and an sae). They are limited to six per person, and you should give a preferred date and whether you want seated or standing tickets.

London tickets are available from the box office, West End agencies or by post from Eurythmics Box Office, PO Box 2, London W6 0IQ. Add 30p booking fee, an sae and state which date you prefer.

Brighton and Birmingham tickets are available from the box offices or usual ticket agencies.

STEVIE RAY VAUGHAN, who is threatening to spearhead the return of the guitar hero, comes over for a lightning visit at the beginning of next month.

The blues guitarist from Austin, Texas, was originally due to play here earlier in the summer but pulled out at the time of the Libyan crisis, although his record company stated at the time that this was because they preferred him to wait until his new album was ready.

A live album is now set for release – although not until a month after Stevie's gigs at London Hammersmith Palais on October 2 and Dublin Stadium 3.

Stevie has also been working on the soundtrack to a film starring Gregory Peck called *Judgement Day*, and he is also featured on Don Miami Vice Johnson's debut album, 'Heartbeat', which will be released in October.

JOHN WILLIAMS, Ivor Cutler and Joan Ruddock are just three of the personalities who will be entertaining the Friends Of The Earth's 'Safe Energy Rally' at Westminster Central Hall on Friday.

The rally is in response to the inquiries FOE have had in the light of Chernobyl, and features speakers such as Lord Melchett, Joan Ruddock and Jim Slater, along with a mixed bag of entertainers.

John Williams will be teaming up with Paco Pena and Gerald Garcia, and Harvey And The Wallbangers will mix cocktails. Tickets are £5 on the door (concessions £2.50).

Kiss Of Life ...



BRILLIANT, who like to think of themselves as a "dance trio", these days have their debut album, 'Kiss The Lips Of Life', out on WEA this weekend. It contains their three singles plus such songs as 'Ruby Fruit Jungle', 'How High The Sun' and 'Crash The Car'.

LEVEL 42, who've already sold out their four Wembley shows in December, have now added a second Birmingham NEC date on December 6. Tickets, price £8.50 and £7.50, are on sale from Level 42 Box Office, PO Box 77, London SW4 9LH.

STIFF UPPER LIP

Stiff still fight bravely on despite the likelihood of being forced into bankruptcy by enormous debts

STIFF RECORDS is still bravely in business despite debts of more than £3.5 million which were revealed at a recent creditors' meeting in London.

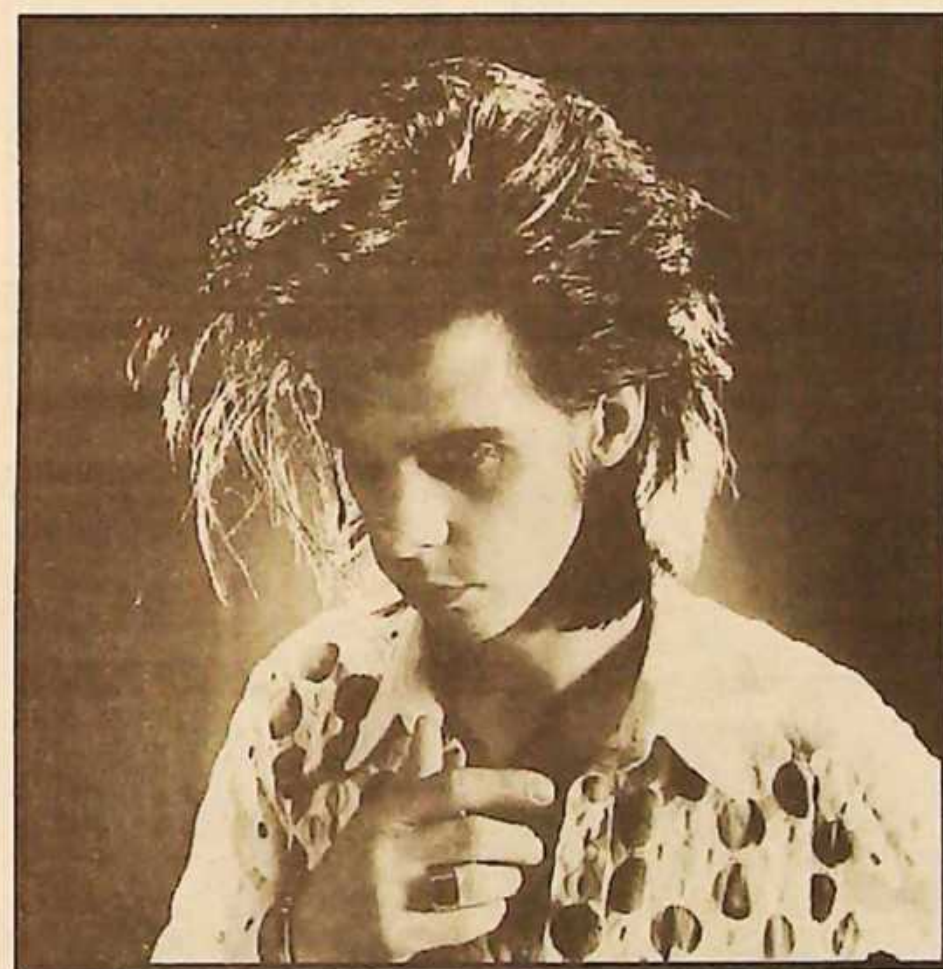
Island Records – from whom Stiff broke away last year – heads the list of more than 300 creditors with a claim of some £750,000. And the Mechanical Copyright Protection Society, which administers the collection and payment of royalties of songwriters and publishers, is owed just under

£250,000. The bulk of the remaining debt is owed to recording studios.

In July, a hive-down of assets from Stiff's parent company, Elcotgrange, into a new company called Stiff Records Ltd, allowed the Stiff name to continue. And boss Dave Robinson appealed to creditors to allow Stiff to continue trading in the hope that they would be repaid from any future profits.

But despite hints of a possible takeover that would ease Stiff's grave finances, Robinson made no firm proposals for settling the company's debts, and it seems virtually certain that one or more of the main creditors will seek a winding up order against Stiff, forcing it into bankruptcy.

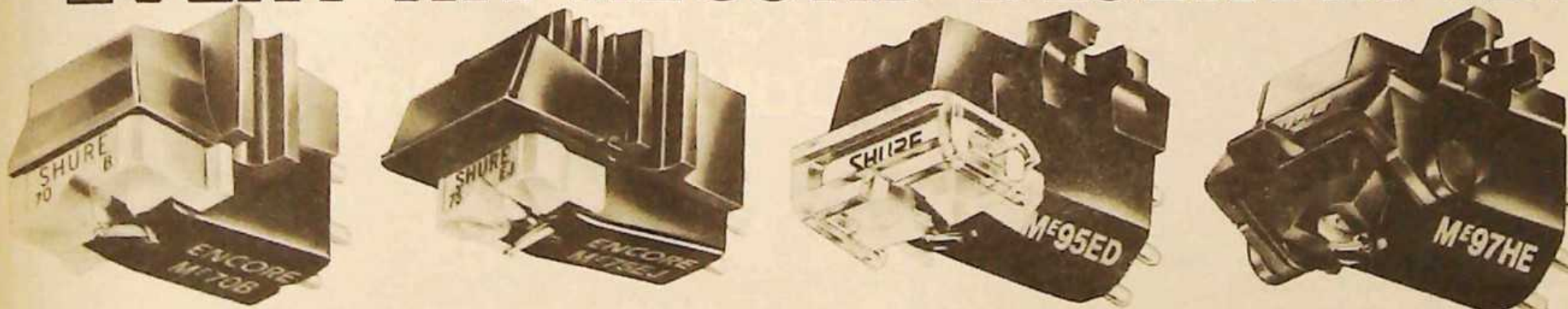
Kentish Town Cave ...



NICK CAVE, whose 'Kicking Against The Pricks' album of cover versions has brought requests for review copies from those well known music magazines *Escort* and *Mayfair* (!), has announced his only gig for the year – at Kentish Town Town And Country Club on October 12. Tickets are £5.

Nick is now working on an album of new material which will be released "in the near future".

EVERY HIT RECORD DESERVES AN ENCORE



Fit a Shure 'Encore' cartridge to your hi-fi system and hear your favourite records as you've never heard them before. The Shure 'Encore' range, based on some of Shure's most popular models, now starts at just £10.95. 'Encore' cartridges – the world-beaters from Shure.

SHURE
'ENCORE'
CARTRIDGES

For full details write to: HW International, 3-5 Eden Grove, London N7 8EQ. Telephone: 01-607 2717. UK Distributor for Shure cartridges and microphones.

FUNK INVASION AHEAD

Cameo and The Fatback Band both due in UK soon!

CAMEO (right), the Atlanta funksters who have their 12th album, 'Word Up', coming out on Club (through Phonogram) next week, come over for a tour later in the month.

The 13-piece band, who are already in the Top 50 singles chart with the title track of the album, played dates here last December.

They'll be warming up for a major American tour - and bringing over as much of their US stage show as they can manage - at Nottingham Royal Concert Hall September 21, Oxford Apollo 22, London Hammersmith Odeon 23, Bristol Colston Hall 24, Birmingham Odeon 26, Manchester Apollo 27, London

Hammersmith Odeon 28, Ipswich Gaumont 29.

They'll be supported by fellow Atlanta band Cashflow, whose debut album has been produced by Cameo leader Larry Blackmon.

THE FATBACK BAND, one of the most consistent funk outfits of the last decade, fly in for a brief visit next month.

They are currently finishing off their next album in New York with vocalist Vernon Thomas, which will hopefully be out in time for the dates at Barry Island Butlin's Soul Weekend October 10-11 and London's Hammersmith Odeon 12.

But there will certainly be a new single out for the visit - a new version of 'Spanish Harlem' with vocals from Ben E King Junior.



BIG COUNTRY, who are in the middle of an American tour, have a new single out on Mercury this weekend. It's 'One Great Thing', from their album 'The Seer', although the B-side, 'Song Of The South', is previously unreleased. There's a 12-inch with extended versions and a limited edition double-pack which features two live tracks - 'Porroh Man' and 'Chance' - recorded in Texas in 1984.

THE FAITH BROTHERS support their local neighbourhood with a couple of Fulham gigs this month. They take a break from preparing their second album to play a benefit for the Lost Theatre (near Fulham Broadway tube) on September 13, followed by a free open air gig in Bishops Park on the 20th.

THE CHAMELEONS "one-off" gig at Darlington in last week's Tour News has now turned into a British tour in support of their second Geffen single 'Swamp Thing'.

The quartet will now be playing Middleton Civic Centre September 5, Darlington Arts Centre 6, Leeds Warehouse 8, Nottingham Rock City 9, London Kentish Town Town And Country Club 10, Bristol Bier Keller 11, Manchester International 12.

SUDDEN SWAY release 'Spacemate' on blanco y negro (through WEA) on September 5 (See Albums, page 28). However, 'Spacemate' is not your average release. It takes the form of a box (slightly larger than a soap powder box and arguably more useful) and contains a number of items providing basic introductions and training tools to enable the owner to "spacemate". Oh, and there's a double album in it as well.

23 SKIDOO, who made their come-back earlier in the summer at WOMAD, have lined up a one-off gig at London's Ronnie Scotts Club on September 7.

The band have spent the last year re-styling themselves and are now down to a core of Johnny, Alex and Sketch from Lynx, Fritz Haman having at one point left but since returned. They'll also be joined by four or five more musicians at Ronnie Scotts.

Their first single since 'Language' and 'Coup' last year came out on Illuminated last week, called 'Thoughts Of You'.

They also have plans for a CD of old material from Fetish and Illuminated.

HÜSKER DÜ have a new single out on Warners this weekend called 'Sorry Somehow'. It's from the album, 'Candy Apple Grey' but the 12-inch has a live version of 'Flexible Flyer'.

▷▷▷ **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: 240 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

BIG COUNTRY BRUSSELS SEP 30 £45	LEVEL 42 PARIS OCT 6 £69
Z. Z. TOP BRUSSELS OCT 12 £45	STATUS QUO PARIS NOV 3 £69
JUDAS PRIEST BRUSSELS OCT 18 £45	ELVIS COSTELLO PARIS NOV 8 £69
CHRIS DE BURGH BRUSSELS OCT 9 £45	EURYTHMICS PARIS NOV 25 £75
A-HA BRUSSELS NOV 23 £45	
IRON MAIDEN BRUSSELS NOV 28 £45	

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

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 ☐ L42 ☐ SQ ☐ EC ☐ EP ☐ IM ☐

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

HAMMERSMITH ODEON
FRIDAY/SATURDAY
12-13th SEPTEMBER
7-30pm
TICKETS £7.50, £6.50, £5.50
IN ADVANCE FROM:
THEATRE BOX OFFICE, TEL: 748 4081.
CREDIT CARD BOOKINGS:
LONDON THEATRE BOOKINGS,
TEL: 439 3371.
PREMIER BOX OFFICE, TEL: 240 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

RUN DMC
WHODINI
LL COOL J
BEASTIE BOYS

KILLING JOKE
With Guests
Sunday 28th September at 7:30pm
Hammersmith Palais
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: 240 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

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 240 2215
Keith Prowse Tel 741 8989
At The BOSTON, Junction Road, N19
Opposite Tufnell Park Tube

THE CHAMELEONS
JOY
Alternative TV
WEDNESDAY 10th SEPTEMBER at 7:30pm, £4.50
TOWN & COUNTRY CLUB
TICKETS ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE, TEL: 57 334 OR FROM:
LONDON THEATRE BOOKINGS (TEL: 439 3371), PREMIER BOX OFFICE (TEL: 240 2215), KEITH PROWSE (TEL: 741 8989),
ALBEMARLE (TEL: 580 3141), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL: 734 8932),
THE CAGE (GRT GEAR MKT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT

KlubFoot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6
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, KEAR OPEN TILL 12 PM.

TOY DOLLS
THE RAGE **THE BOYS WONDER**
saturday 13th september, 7-30pm £4

KlubFoot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6
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, KEAR OPEN TILL 12 PM.

GUANA BATZ
the BLUBBERY HELL BELLIES
the PHARAOHS the VALIANTS
Saturday 6th September, 7-30pm, £4

THE FALL.
NEW SINGLE.. (partly from the l.p.)
Mr. Pharmacist
LUCIFER OVER BEG 168 T
LANCASHIRE SEPTEMBER 1 '86
12" XTRA : AUTO-TECH PILOT
THE ALL BRITISH CHEERY SONG SUCCESS
By: THE FALL
Still Available: 'LIVING TOO LATE' BEG 165t

Sept 6 St Albans City Hall
7 London Deptford Albany
8 London Deptford Albany
11 Croydon Underground
13 Northampton Durngate

PART OF THE
'DOMESDAY PAY-OFF' TRIAD!

1: Mr. Pharmacist 45 / 12"
2: BEND SINISTER 1.p. TERMINAL SEPT. '86
3: ? DEC. '86

REGGARS BANQUET

Announcing a mutually beneficial arrangement for bank and student.

We have a most persuasive argument for choosing a Lloyds Bank Student Account.

We'll automatically credit £10 to your account, for starters.



And should you find yourself perilously low on cash later on, we can let you have an overdraft of up to £200 at the special rate of 1% a month.

That's equivalent to an effective annual rate of 12.6%.

We'll also spare you expense by waiving

normal account charges, providing you stay within that £200 limit.

And we'll issue you with a cheque card, an Access card and a Cashpoint card for use at over 1700 cash dispensers, the length and breadth of the country.

We can even provide your parents with something to ease the burden.

Namely a Higher Education Loan on very favourable terms.

And a Deed of Covenant form to help them make the most of tax concessions, should they wish to help supplement your grant.

All in all, we can help make the task of managing your financial affairs a much less onerous one.

And we'll always be on hand to discuss a personal loan, for instance, or simply to lend you advice.

If you'd like to open an account with us, all you need to do is write to Lloyds Bank Plc, Freepost S3, London N4 1BR.

Alternatively, you can pay a visit to your local branch.

Where you could well learn something to your advantage.



**Lloyds
Bank**

A THOROUGHBRED AMONGST BANKS.

BACKTRACKS

PEGGY SCOTT AND JO JO BENSON, a soul duet who scored American R&B hits in the late '60s with stirring belters such as 'Lovers Holiday' and 'Pickin' Wild Mountain Berries', have these and other goodies – notably Peggy's version of 'Every Little Bit Hurts' – gathered onto a compilation called 'Soul Shake' by Charly.

ARCHIE BELL AND THE DRELLS' 1976 album 'Where Will You Go When The Party's Over' – which contained 'Don't Let Love Get You Down' – gets another turn on the dancefloor, courtesy of Portrait.

MERLE HAGGARD's debut album, 'Swinging Doors', which never got a release over here despite such country classics as the title track and 'Tonight The Bottle Let Me Down', finally gets a place in his British catalogue, having been plucked from Capitol by See For Miles.

BENNY GOODMAN and Artie Shaw both have undoctored recordings from the '30s released on RCA's 'This Is' series "for those who won't be satisfied with recreations of the original sounds". Goodman has Ella Fitzgerald, Bunny Berigan, Gene Krupa, and Lionel Hampton in his Orchestra, while Shaw can call upon Billie Holiday, Lena Horne and Buddy Rich.

QUICKSILVER MESSENGER SERVICE, the mercurial San Francisco band who had a compilation out earlier this year on See For Miles called 'The Ultimate Journey', now have their 1968 eponymous debut album reissued by Edsel. The free-wheeling brilliance of their acid folk rock is spoilt only by a slight studio unease.

GARY MOORE's past catches up with him on a double album from Raw Power called 'Anthology', which goes back to his 'Grinding Stone' days with CBS in 1973 and takes in his late '70s MCA period, including his big hit with Phil Lynott, 'Parisien Walkways'. There are also tracks from his '83-'84 albums on Jet, 'Live' and 'Dirty Fingers'.



SNAKES OF SHAKE, those proud Glaswegians, have re-recorded their indie single 'Southern Cross' which comes out on Making Waves this week as a warning of their debut album, 'Gracelands And The Natural Wood' which follows in a couple of weeks.

TWO MINDS CRACK, the South Wales duo-turned-trio who released two highly acclaimed indie singles in 1984 – 'The Hunger And The Greed' and 'Enemies Of Promise' – return from a year spent writing and securing a deal with WEA with a single this week called 'Cry Cry Cry'.

C CAT TRANCE, who've been working on a new album due out next month, revive 'Screaming (To Be With You)' from their previous album, remixed to bring out the Arabic rhythms.

BILLY JENKINS has bravely titled his new album on Allmusic (through Backs) 'Uncommerciality'. Released on September 19 it includes songs such as 'Sade's Lips', 'Spastics Dancing', 'Bhopal' and 'Margaret's Menstrual Problem'.

BRIAN SPENCE, one of our free EP artists, who left school to join Bilbo Baggins and then set up a duo with Colin Chisholm, goes solo with his first single on Polydor this week called 'Here It From The Heart'. (See Jaws on page 11.)

WALLY JUMP JUNIOR AND THE CRIMINAL ELEMENT, who formed in New York's Conconquak Prison while Wally was wrongly imprisoned for robbery, reply to Dhar Braxton's 'Jump Back' with a single on Club this week called 'Jumpp Back'. Spot the difference.

MICHAEL McDONALD follows his duet with Patti Labelle with a solo single on MCA called 'Sweet Freedom'.

THE WEEDS, the manchester band who supported The Fall on their last British tour, come up with their first single this week on In Tape called 'China Doll'.

RIO release their second album on Music For Nations this weekend called 'Sex Crimes', which includes their recent single 'Atlantic Radio'.

BONNIE RAITT comes up with her first album since 1982's 'Green Light' this week on Warner Brothers, titled 'Nine Lives', which features songs by Bryan Adams and Toots Hibbert and keyboards from former Small Face Ian McLagen.

RECORD NEWS

TOTO release their sixth album on CBS this week called 'Fahrenheit' although it's their first with new vocalist Joseph Williams.

MATT MOFFITT, formerly with cult Aussie band Matt Finish, has a solo single released on CBS this week called 'Miss This Tonight'.

THE FUZZTONES, who've started recording their next album even though they haven't yet found a replacement for guitarist Elan Portnoy, have a four-track EP of material previously unavailable (except on import) out on ABC (through Pinnacle) next week called 'Bad News Travels Fast'.



TOM ROBINSON will have his new album released by RCA on September 15 called 'Still Loving You'. The title track is also a single which comes with a limited edition free cassette containing extra tracks 'A Song For You' and a live version of 'Old Friend'.

ALEXANDER O'NEAL, Cherelle, The SOS Band, Lou Rawls and Haywoode are among the acts on the 'Solid Soul' compilation on Epic this week, released in conjunction with Channel 4's series.

TENDER LUGERS, an Ipswich quartet, release a mini-album called 'Johnny Orgy' on Kick! (through Backs) which they describe as "a soundtrack for modern-day cherubs and sumo wrestlers".

UPTOWN
INCLUDING ENTRY TO THE LOCOMOTION
FRIDAY SEPT. 5
7:30-11
TWO PEOPLE
THE BIG
SUPREME
THOREVERB
BROTHERS
TOWN AND
COUNTRY
CLUB 9-11
HIGHGATE
ROAD NW5
KENTISH TOWN 9
TICKETS £4.00 FROM
BOX OFFICE 267-3334
USUAL AGENTS £4.50
CC 4375282 DOOR

WISE UP! GET COOL!
FROM SEPTEMBER 11-15
SHEPHERD & PURVIS
A MAN CALLED ADAM
TOWN AND COUNTRY CLUB
9-11 HIGHGATE ROAD NW5
KENTISH TOWN 9
TICKETS £4.00 FROM
BOX OFFICE 267-3334
USUAL AGENTS £4.50
CC 4375282 DOOR

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

Sep 6 GUANA BATZ	Oct 12 FAT BACK BAND
7 FLESH FOR LULU	13 BILLY BRAGG
8 SKIDOO	14 SQUE SQUE SPUTNIK
9 CHAMELEONS	15 EVERYTHING BUT THE GIRL
10 BLUE IN HEAVEN	16 B B KING
11 RUN DMC	17 MAGNUM
12 TOY DOLLS	18 HUEY LEWIS & NEWS
13 HARVEY & THE WALLBANGERS	19-20 2 7 TOP
14 G.T.H.	21 ROBERT CRAY
15 BALAM & ANGEL	22-24 SMITHS
16-18 FIVE STAR	25 MIGHTY LEMON DROPS
19-21 ROD STEWART	26 RESIDENTS
22 POTATO FIVE	27-30 JOAN ARMATRADE
23 THE BOLSHOI	31 O M D
24 PSYCHIC TV	Nov 2 W A S P
25 CHEVALIER BROS	3 MISSION
26 MOTORHEAD	4 STRANGLERS
27-28 CAMEO	5-7 IRON MAIDEN
29 PHILIP GLASS	8-9 UB40
30 LISA LISA, CULT JAM, FULL FORCE	10 DAMNED
31 KILLING JOKE	11 MAMAS & PAPAS
Oct 1 JACKSON BROWNE	12 PATTI LABELLE
2 CHRIS DE BURGH	13 SUZANNE VEGA
3 AMAL-DEUTSCHLAND	14 OWEN PAUL
4 JACKSON BROWNE	15-17 GEORGE BENSON
5 NICK CAVE	18 RICHARD THOMPSON
6 CHRISTY MOORE	19-21 ALEXANDER O'NEAL
7 STEVE HAY VAUGHAN	22 HAWKWARD
8 SHOP ASSISTANTS	23 DAVE ARTHUR
9 STEEL PULSE	24 LEVEL 42 (NEC)
10 NEW ORDER	25 SHANIN STEVENS
11 BITES	26 BIG COUNTRY
12 HOUSE MARTINS	27 DR & MEDICS
13 ROBYN HITCHCOCK	28-30 SPANDAU BALLET
14 SAXON	31 CHRIS REA

STATUS QUO – 2/3/4 22/23/24 DEC
UB40 – NOV 7 AL JARREAU – SEPT 20
ULTRAVOX – NOV 5/6
EVERYTHING BUT THE GIRL – OCT 14
Stargreen Box Office, 2021a Argyll Street, opp London Palladium, Oxford Circus, London W1
ACCESS/VISA CREDIT CARD BOOKINGS 01-734 8932

AVAILABLE NOW – NEW 7" & 12" SINGLE FROM

THE METEORS

Surf City
ANA 31/12 ANA 31 – 12" Contains special mix + extra track
ANAGRAM IS A DIVISION OF CHERRY RED RECORDS LTD DISTRIBUTED BY PINNACLE

Camouflage Concerts Present
FULL FORCE IS ONE BIG HAPPY FAMILY STARRING

FULL FORCE

LISA LISA AND CULT JAM
the real **ROXANNE** with Hitman Howie Tee
D.J. Cheese + Word of Mouth
Thursday 25th September, 7.30pm
The Odeon Theatre
New Street, Birmingham
Tickets: £6.50, 5.50, 4.50, are available from the Box Office
Telephone: 021-643 6101

HAMMERSMITH ODEON
FRIDAY/SATURDAY
26-27th
SEPTEMBER
7-30pm
TICKETS £7.50, £6.50, £5.50
IN ADVANCE FROM:
THEATRE BOX OFFICE, TEL: 744 4001
CREDIT CARD BOOKINGS:
LONDON THEATRE BOOKINGS,
TEL: 429 3371
PREMIER BOX OFFICE, TEL: 244 8771
KEITH PROWSE, TEL: 741 8262
STARGREEN, TEL: 734 8932, ALSO
ALFAMABLE, ROCK ON RECORDS,
ROUGH TRADE RECORDS,
THE CAGE (CLEARMARKET) KINGS RD
OR ON THE NIGHT

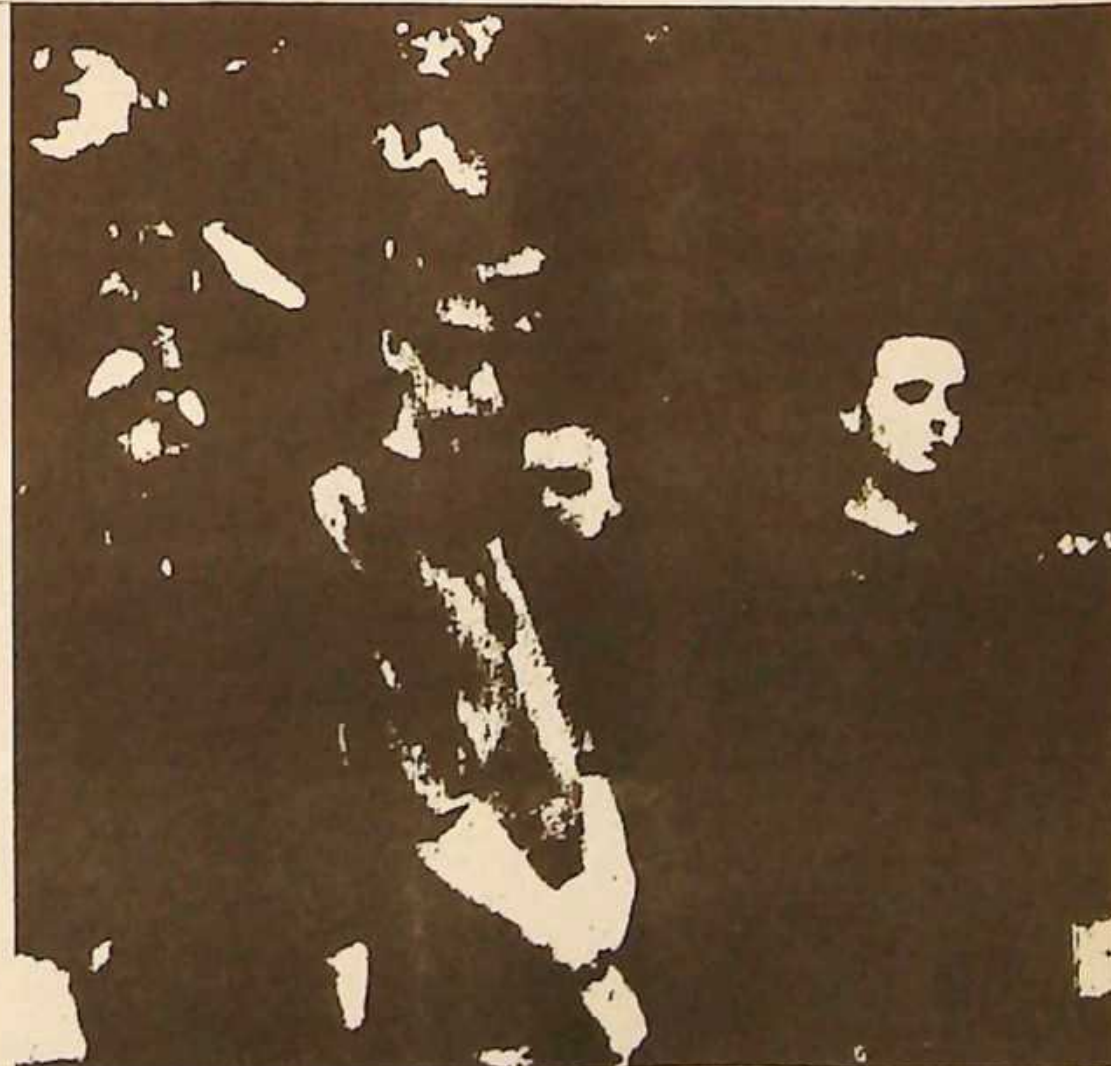
the mighty lemon drops

NEW SINGLE OUT NOW
THE OTHER SIDE OF YOU

7" AZUR 1

Chrysalis

12" AZURX 1



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 69

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

Our package is available to students in full time study and in receipt of a UK LEA Award. To qualify for the free Microfile and £7 bonus you must open your account by 31.10.86. If you're over 18, we'll issue a Barclaycard when you open your account. It guarantees cheques up to £50. Banking is free provided the account is kept in credit. Overdrafts are available at a special rate of interest. You are eligible for a Graduation Loan if you have a firm job offer.



CHILD~KILLING TEDDY BEARS

**"Pious, but ready to ravish.
Just wait till they turn nasty"**

BROTHER AND sister Johnston didn't spend their childhood together tipping spiders into each other's beds like most, which might explain one or two things about the most shy couple in pop.

Like their featherlight, sugarcoated melodies, understatement comes as natural to them as deep breaths come to the rest of us. Reaching new heights of honeydew on the latest 'Happy Together' single, Peter and Sophie are

Northern, vulnerable and are dying to do "perverse things... musically," but content themselves right now with a long series of almost silent booms.

More interestingly, Sophie, like a good sister should, tells me about his mid-'70s get-up as soon as he leaves the room for a moment.

"Robert Plant perm, high-waist, bright blue Oxford bags, desert wellies and very flared shirts."

These days he writes

their songs and when he looks up, suddenly, bears a startling resemblance to Anthony Perkins in *Psycho*. Apart from that, there's nothing exactly startling about them, bar this promising knack of stamping out these slightly luxurious, scenic synth-pop flickers.

While sister sits and nervously tugs her fringe, brother sits and longs for me to ask some of my stock techno-buff questions. But they don't



S AND P: brother and sister in arms

come.

So what would The Johnstons be if they weren't a pop group but were an inanimate object instead?

"A child's toy... a Teddy bear with a sharp piece of metal sticking out so, when the child picks it up... blood everywhere."

See, as troublesome as the rest of us when you ask them the wrong questions!

At the moment though, we're all rummaging under the stairs, hunting down those hidden barbs. Are these Johnstons too darn soft? After all, 'Happy Together', its pampered charms allowing, makes even those early *Everything But The Girl* undertones seem like whiplashed fury by comparison. So do these

Johnston's shout loud enough for us?

"Hummmmm," hums Peter. "We'll be getting more risky, some of that subversion will start leaking out."

At the moment though? "With this single, the idea was to just introduce this soft, delicate side, to make a simple, succulent pop record. There's a darker, more askew side to us that will come forth."

As a second breath, following last year's 'Losing You' on their own Smash The Majors, 'Happy Together' will do for now. Pious, but ready to ravish. Just wait 'til they turn nasty.

"Just wait 'til she leaves the room and I'll tell you what I did tip in that bed."

JONH WILDE ONE

BITES... BITES...

● IN PREPARATION for their forthcoming massive tour *Everything But The Girl* guitarist Benji Watt has been spotted pumping iron down at Haverstock Hill gymnasium. "I'm trying to cultivate that Go-West look," he told *Jaws*.

● U2 DRUMMER Larry Mullen is currently under doctor's orders at New York's Miller Institute for "piano hand", a kind of tennis elbow for drummers. Bruce Springsteen's drummer Max Weinberg also suffered from this complaint and was cured by the Miller, so let's hope Larry will soon be back behind the traps.

● GERALD O'DOWD, brother of Boy (and a boxer) has been nicked. He has been accused of smashing a £600 pub window. The pub in question is the *Duke Of Cambridge* in Woolwich and Gerald, 22, will appear at Inner London Crown Court next week.

● MANY, MANY people are waiting with baited breath for the publication of *Kitty Kelly's* long-awaited (see we told you they were waiting) tome - an already notorious exposé of the somewhat suspect career of *Francis A Sinatra*. *Jaws*, for its part, is rather more eager to sink its teeth into a book currently the subject of many, many rumours Stateside.

You see, it seems that the infamous *Miss Pamela*, the one time wife of *Michael Des Barres* and, much more importantly, head girl of the celebrated West Coast catering company, *Girls Together Outrageously*, is, even, as we speak, collaborating upon her autobiography.

In their time the GTOs (including such greats as *Cynthia Plastercaster*, *Miss Mercy*, *Miss Lucy* and *The Two Michelles*) must have catered for the need of just about every major name in rock, and we reckon they're all sweating on this one.

APPOINTMENT



MS BROWN subbing one of Jonh Wilde's epic features

WE KNOW it's late, but we would like to take this opportunity to announce that Glyn Brown is our new Features Editor. Starting her career in journalism at *Woman And Home*, the move to *Sounds* has proved to be the making of Glyn, 19. Her award-winning features on Robert Smith, The Cult and Nick Cave, as well as her great command of the tricky situation, made her the obvious choice for Features Editor when the position fell vacant following the departure of Sandy Robertson. "The competition was very fierce," *Sounds* editor Tony Stewart, 63, told *Jaws*, "but Glyn did a great interview and I'm pleased to have her as one of my right hand men."

But it was Glyn's judgement and decisiveness that really won her the job. Always the first to spot a story and pull it off with the minimum of fuss and worry, Glyn inspires those of us who work with her to tackle our work with the same tough confidence. And we are very grateful for it. Well done Glyn. Get the ale in.

GREENERY

THERE AIN'T 'alf been some jealous bastards. And this week's jealous bastard, or is it bitch, is our correspondent Poison Ivy of Abingdon, who writes in a foul flurry of bile to denounce up-and-coming young popsters Talulah Gosh.

We at *Jaws* have no right to like Talulah Gosh, spits sweet, innocent dyslexic Ivy. No right at all, because they're all, wait for it, *rich students!* And more, much more than this, lead singer Marigold's father is not one of the downtrodden mass that constitutes Maggie's Millions.

Oh no, our favourite Pastel fan has had the absolute bloody cheek to choose a father who is some sort of medium sized cog in the machinery of the advertising world. Well lawdy, lawdy, hold the front page!

NICKED CORTINA

MOUNTAINEERING

IF THE walls of power will shake by the pounding of dancing feet, the soulful motivation of 1,000 dances and the sweat of Northern Soul dance halls, then Avanti's cause will be half won. This is because Avanti want to play the theme track to social revolution as well as the thermometer and ignition of resistance. They are gutsy socialists, laying their politics on the line with heavy dancelfloor agitation in songs like the bold 'Belief Is All', a powerful, funky militant stomp.

There's maybe too close an allegiance to The Redskins for Avanti's own good, but this is made up for by the fact that they draw heavily from the inspiration of Wilson Pickett. Heavy bass lines romp

caustically alongside powerful lyrics about this country's hidden decay and callous lack of social concern.

Avanti come from Dagenham, a stone's throw away from Billy Bragg land and my private mansions. When they express themselves pertinently in the poignant 'Those days, These Lifetimes' they produce political pop of the most endearing kind, which is sensually blissful instead of dogmatically cold.

Avanti are the voice of power and struggle, funk and soul and hopeful despair. In fact they're well hard.

RON ROM



SAVING THE BEAT FOR UNCLE

"Oh no, this is terrible! What will happen to the Fat Boys? Will the beat be safe from the Russians? To find out, tune in next time, same fat time, same fat channel!"

THOSE DARNED Ruskies have been at it again. Their fiendish plan to overwhelm the Western world by leaking all kinds of poisonous nuclear waste whenever the wind was blowing in the right direction has been shelved in favour of a much cleverer, much more fiendish little plot. Checking out the scene Stateside, the men from the only party Viscount Althorp can't crash

had come to the conclusion that:

"We can rule the world with the human beat noise, if we make a good copy of the real Fat Boys."

And so, after months of research, the KGB were ready. Their handpicked trio of agents had been fed nothing but spaghetti and Big Macs for weeks and they were ready to go. At a hip-hop-hoe-down at Madison Square Gardens they pounced! The lights went down, and so did the Fat Boys. The beat was turning RED! Now read on, dot... dot... dot...

I was so hooked I couldn't wait. I just had to get the hot poop straight

from the horse's mouth. So I got on the old transatlantic dog (the ghost of Garry Bushell's past haunts my typewriter!) and found myself talking to a bleary-eyed Damon 'Kool Rock-Ski' Wimbley. So come on, Kool Rock-Ski, just what is going to happen? Will you be able to save The Beat for Uncle Sam?

"Well, I can't really tell you that because we're just starting to write the concluding episode right now. But don't worry, it'll all be alright in the end."

A weight the size of any two Fat Boys you might care to mention (and the other two, Darren 'Human Beat

Box' Robinson and Mark 'Prince Markie Dee' Morales, are no slimmer than the mighty Kool Rock-Ski) is raised from my cruelly slumped shoulders. The worry had been keeping me awake nights.

If you don't already know, rap, the music the music press had hoped it had seen the back of, is back again. And with a vengeance. Starting perhaps with the Whistle single, '(Nothing Serious) Just Bugging', sharp and funny rap cuts have begun, once more, to pepper the British charts.

The film *Krush Groove* and Run DMC's new album have hit hard,

and the whole hip hop scene is gathering itself and dancing on its head.

At this time, Brooklyn's meaty rap stars, the Fat Boys, have released a third heavyweight rap album. It's called 'Big And Beautiful', and it is. And naturally enough, the Fat Boys think it's their best work yet, "or at least the best since the first".

The thing I love about this music is that it is, without doubt, of the street. It is about as pure as you can get. And consequently it revolves around humour and motion, about arrogance and self-mockery, around the opposite sex, fast cars, clothes

SINISTER PLAGUE HITS STREETS OF LONDON

Every kerb and pavement presents a new challenge... *because it's there*

TYPICAL, ISN'T IT? Just when you think you're living in a civilised world, something comes along to remind us we're still barbarians. No swarms of locusts, no plagues; instead we have AIDS, It Bites, and the most terrifying new phenomenon of them all, a modern plague which has rapidly taken hold in every city in the land, a disease which has all but paralysed the capital – the *motorcycle dispatch rider*.

This most dangerous species does not regard dispatching as *work* (Christ no, most of these individuals have taken solemn vows never to do a day's *work* in their lives); to them their vocation is a real-life double-bill of *Mad Max* and *Death Race 2000*, the survival of the most mentally deficient, and strictly no taking of prisoners.

The ultimate test of all, for both hunters and their quarry, is, of course, the legendary Wardour Street Grand Prix,

compared to which the Isle Of Man TT pales into miserable insignificance. With 60 races a minute, nine hours a day, five days a week on the boulevards of Soho, the middle of the road is the safest vantage point from which to observe the elite practitioners of the art going through their routines, as every kerb and pavement presents the challenge of a new teeny K2 to be conquered, *because it's there*.

The threat to life might not be so great if these modern-day Ben Hurs rode machines which bore some resemblance to motorbikes. But taking their cue from *Transformers* (robots in disguise), the customisers of the dispatch model have successfully managed to convert the classic motorcycle into a Chieftain tank, thereby ousting the hundreds of this world's frustrated Barry Sheenes and replacing them

with thousands of would-be General Pattons.

As with their metal steeds, the gallant knights of the road have done their utmost to disguise the frail human form, swathing themselves in layers of custom-crud-encrusted grey overalls, which give their occupants the outward appearance of something between Refrigerator Perry and a Michelin man.

Their approach is signalled by the familiar swish-swishing of legging on legging and the curious dialect that filters through three scarves and a Darth Vader helmet: "Gnmmp Gnmmp Bond Street Gnmmp Gnmmp package".

I attempted to interview one, a particularly grimy specimen (probably male), who introduced himself as "Gnmmp", but all I could get out of him were London postal codes and the religion he practised, some obscure Eastern mystic faith called 'A

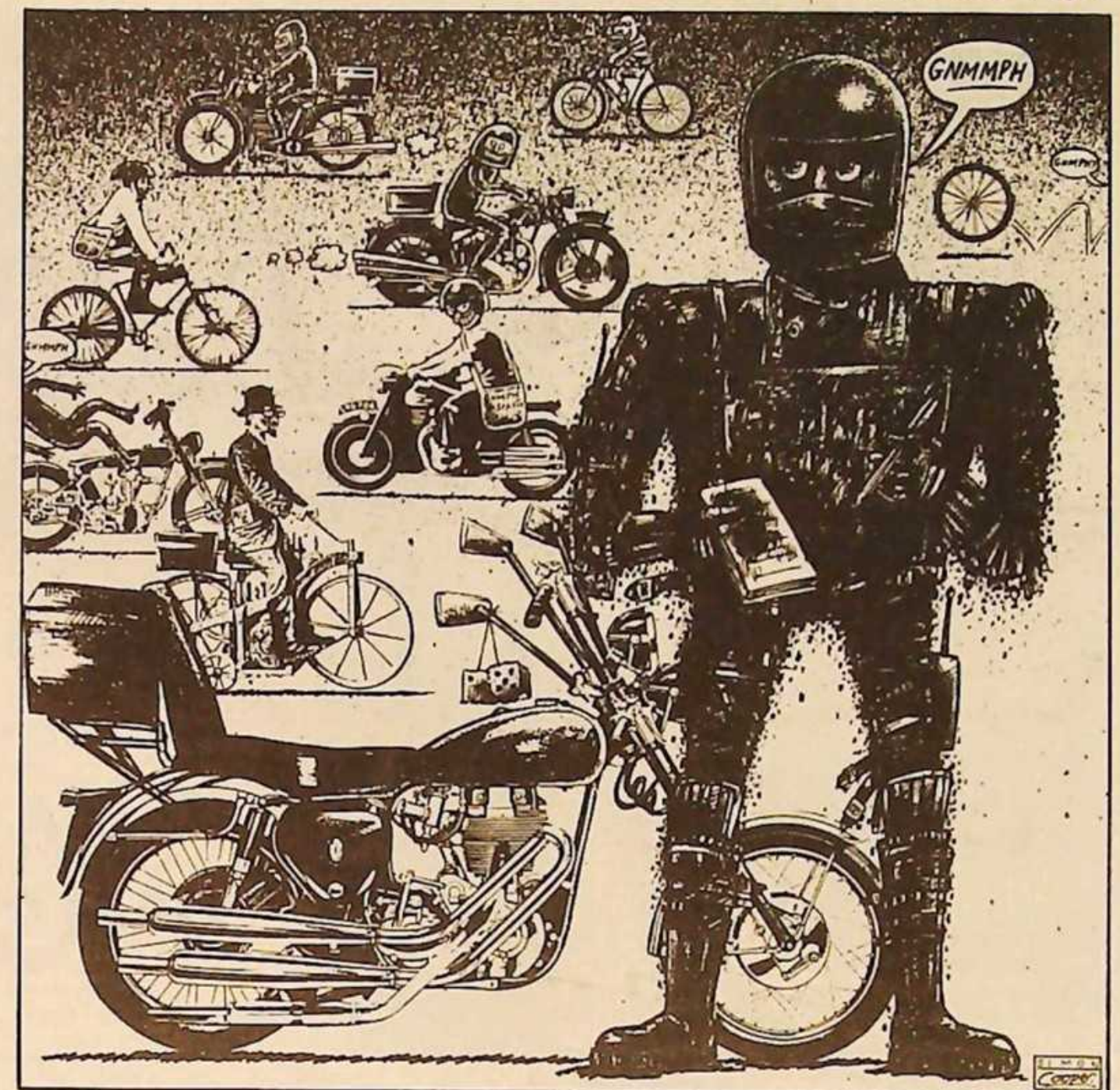


Illustration by Simon Cooper

To Z'.

But however distasteful biker dispatch riders may be, an altogether more sinister freak offshoot has evolved from the strain over the last couple of years, the *bicycle dispatch rider*.

If the matt-camouflaged easy riders are the moths of the order, then their pedal-pushing cousins are the butterflies. Bedecked in daft colour combinations bearing

labels of Italian conglomerates who could be manufacturing anything from contraceptives to Armalite rifles, the flyweight pony express has recently undergone a traumatic identity crisis, going to bed in early June as Bernard Hinault, only to emerge from the chrysalis 20 days later as Greg LeMond.

These psychological misfits are especially dangerous, sweeping up and over kerbs to

dodge red lights, and swooping silently between fruit stalls to ambush passing tourists.

But whatever the chosen form of conveyance, one thing is certain – dispatch riders constitute a very real threat to the fabric of society and should be stamped out *now*. Give the pavements back to the pedestrian!

ANGRY HURT

Soweto For The Man



PAUL SIMON might have thought he was in London to deliver a pre-emptive strike against Anti-Apartheid rumblings over the South African connections to his new album, but his record company clearly had other ideas.

This was the Eurolaunch for 'Graceland', the album Warners thought they might never see. (For review, see *Albums*, page 29). And not only had the diminutive superstar been tempted out of virtual retirement into the studio, he was also being unusually talkative.

So journalists from all over Europe mingled with Her Majesty's Press in the lush, red velvet of the Mayfair Theatre. And this is just the beginning of a massive marketing campaign for 'Graceland' – "Two years and three continents in the making". And the fact that there's controversy in the air (not to mention at least 21 dead on the streets of Soweto as the conference starts) gives everybody something to write about.

For Paul Simon the issue is plain enough. Haltingly but eloquently he explained how he heard a bootleg cassette of African music which he tracked down to Soweto. He checked it all out with the bands involved and then flew over to Johannesburg to record with them, paying them triple American rates of 190 dollars an hour and even giving some of them co-writing credits – the first time he's ever shared his songwriting.

For this he's been getting flak from the Anti-Apartheid lobby for breaking the UN resolution

banning any cultural links with South Africa. Little wonder that he says, "I'm with the musicians and the artists. I didn't ask permission from the African National Congress and I didn't ask permission from the Pretoria Government."

"I'm generally suspicious of political motives. When there are radical transfers of power on either the left or the right the artist always gets screwed. The guys with the guns say, This is important, and the guys with guitars don't have much else to say."

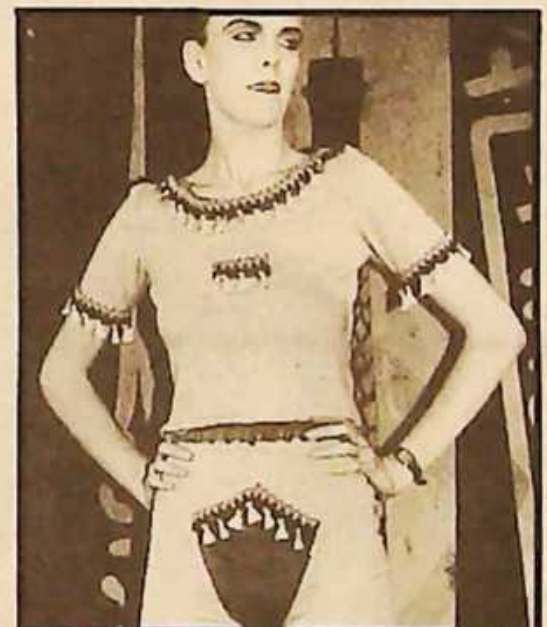
Despite pressure from *The Guardian*, he refuses to issue the ritual militant condemnation of apartheid. Paul Simon is non-aligned, although he's refused one million dollar offers to play Sun City, on his own and with Garfunkel.

Sitting next to him at the conference was Joseph Shabalala, singer with Ladysmith Black Mambazo from Soweto. Paul asked journalists not to ask him "awkward questions that might cause him trouble at home. There is a chance of reprisals" – especially with the reporter from *South African Times* sitting in the second row.

When Paul is asked whether he thinks Afrikaners will like the record he turns to Joseph and says, "I don't know. What do you think?"

Joseph is silent and expressionless for five seconds. Then he grunts and says "No", lapsing back into the same silent, expressionless pose again. Aw, the sound of silence.

HUGE DANGLING CONVERSATION



LIPSMACKIN'! Jayne Houghton

KNICKERS!

LONDON'S LIMELIGHT Club last week staged a lingerie and swimwear fashion show by a designer who thinks that *this* is what women should be wearing next to the skin.

The model above was one of a dozen who slouched attractively in size 12 DMs or Japanese style flip-flops to show off various cotton-and-Lycra mix garments that brought a whole new meaning to the term "unmentionables".

Many of them, like this two-piece, featured a combination of Victorian lampshade tassels and contrasting patches over the, er, *toilet area*.

Just the thing to wear under this season's skintight leggings, eh girls?

SAM

and dance. The people who make rap music are, predominantly, young kids not too far removed from you or I (all three Fat Boys are still in their teens), and they share many of the same obsessions.

The Fat Boys have been keen to document their nose for the trend. On their first album cover, all six feet came wrapped (you just can't keep a good pun down) in prime Adidas sneakers. By the second, a single pair of Puma had arrived. And now on the third, an immaculate pair of £120 Fila track shoes take pride of place.

If you didn't already know, rap – the music the music press had hoped it had seen the back of – is back, and the whole hip hop scene is gathering itself and dancing on its head. Roger Holland spoke to the Fat Boys, teenage recording stars with no trace of the tortured artist complex

Clearly the Fat Boys have been making money. Equally obviously they have been spending it in just the same way that the gang on the Clapham Omnibus would be spending it.

"A lot of the guys are now wearing Bally shoes. But people like Whodini are all into Giorgio Armani and clothes like those."

These people sound very familiar to me. On a phone line with more cracks in it than Joan Collins' face, Kool Rock-Ski chirps on about designer labels and the coming fashions. Here are three teenage

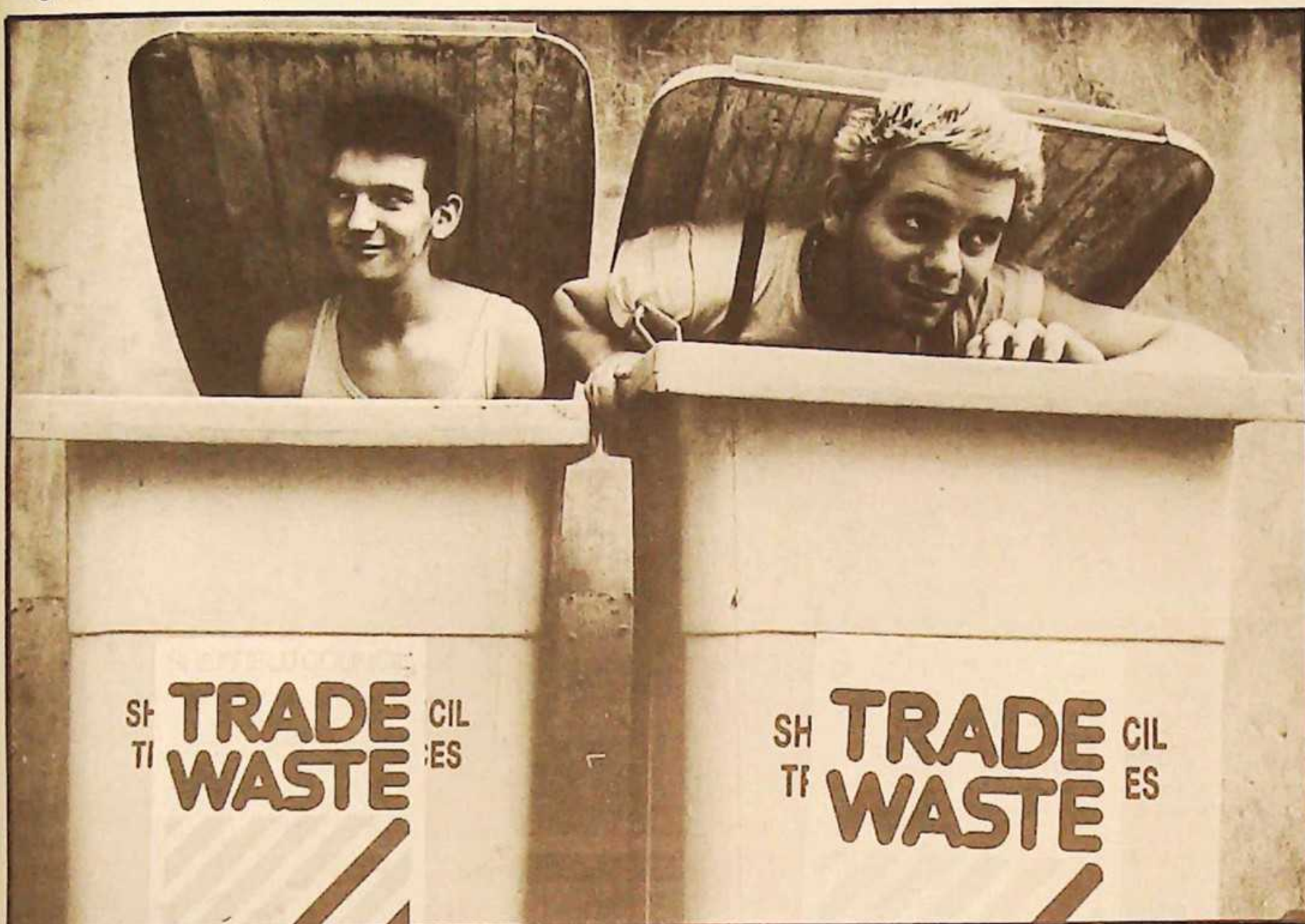
recording stars with no trace of the tortured artist complex.

And just to prove it, their single at the moment in this country is 'In The House', a rip roaring, chunky, pneumatic wobble.

The Fat Boys hope to make it over to this side of Reagan's pond by the end of the year, if possible. But the filming of their second movie, *Disorderly*, might hold them back until the New Year. In more than one sense, the Fat Boys are BIG. And with any luck they're going to get bigger and bigger.



FAT BOYS: Looking for a pizza the action



WOT D'YA fink of it so far...

THE BLUDGEON BROTHERS

"Spring saw them scavenging the streets for chocolate wrappers"

The Nyah Fearties used to be incredibly loud. Then they supported Half Man Half Biscuit and spent two weeks bumming around France with The Pogues. Our star reporter, Granuallie, took to the trail of the hobo blues and still hasn't come back. M Scanlon gets it in the can

THE EXPLOITED



NEW
4 TRACK
12" SINGLE

OUT NOW
JESUS IS DEAD
ON ROUGH JUSTICE

SCOTTISH SOUL doesn't come sharper than Nyah Fearties and their anarchic trail of hobo blues.

Bludgeon brothers Davey and Stephen use acoustic guitars and vociferous voices, sparkplugged by whatever percussion the occasion provides. And ask them about 'kindred spirits', and they'll tell you more about their sound than you need to know: Elvis, John Lee Hooker, Alex Harvey, The Pogues, spaghetti-western wizard Ennio Morricone and "anyone who gets up and plays what they feel".

If soul is something that stirs within the performer and strikes the same chord in the listener, then the Fearties' recent trip around France gave the word its definitive meaning.

Besides the screaming *madamoiselles* of Marseilles, the pair recall: "Bordeaux was brilliant. The audience all started howling; they just howled their way through the set."

The original Fearties were founded by Davey some three years ago in Kilmarnock, and went through a series of mad monikers, eventually amalgamating their musical genius into the Root Searching Metal Bashin' Fearties. Davey looked after bass while Stephen took to burundi-style drums.

"We used to be incredibly loud, mainly due to the 40 gallon oil drums. There was so much sound that you could improvise all the way through. The audience were never sure what we were doing; it was mental."

The Metal Bashin' Fearties reached the climax of their chaotic career at the Kilmarnock Festival in mid-'85, when they smashed the stage apart

and frightened the onlookers to hell.

A subsequent search for gigs forced them to abandon their roots and turn to acoustic pursuits. With banjo, bass and guitar they headed toward London and a regular spot at The Timebox in Kentish Town.

"Our first gig was busking in the bar with Half Man Half Biscuit, and the next night we got put on stage. We used to play and then go round the audience with a hat, which hadn't been heard of in London for ages. The first night we got £15 and then we started thinking that it wasn't right because people had already paid £2.50 and we were taking more money off them."

They decided to look, instead, for bands of similar spirit which led to an impromptu support with Concrete Bullet-Proof Invisible and a coveted Pogues date at the Hammersmith Palais. The Fearties formed an instant affinity with the latter and quickly became, as Stephen says, Pogue family.

Spring saw them scavenging the streets for empty chocolate wrappers before embarking on their legendary Mars Bar Tour, which stretched from London to Edinburgh via National Express; and was followed by "two weeks of scadging off The Pogues in France".

Plans are afoot to record their first single on The Isle Of Arran but, meanwhile, The Nyah Fearties provide positive proof that there's more to Kilmarnock culture than old women singing 'The Northern Lights Of Aberdeen'.

"Who wants to hear stupid Scottish songs that mean bugger all to anyone?" they ask.

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

● ON A flight from New York to Dublin, *Cactus World News* were totally flabbergasted to find themselves in the company, and talking politics, with **Teddy Kennedy**. But they weren't half as surprised as *Jaws* was to learn that **The Pogues** are filming a spaghetti western in Spain in which they play the **McMahon** family, who are addicted to caffeine, don't drink alcohol and don't swear.

● **PHIL OAKY**, 51, who is a singer with a band called **Human League**, has developed a strange habit. He drives a **Sinclair C5** electric car around the house. And not surprisingly, his companion **Joanne Catherall** is not too pleased. "He's a bloody nuisance," she told *Jaws* in an exclusive interview at their home in Sheffield. "Just look what he's done to the furniture. How can I ask anybody round for tea when all the chairs are battered and scraped?"



"ERE, 'AVE you 'eard the one about the Eengleesh journalist?"

Dole are the necessary bar staff of warped European "rock music". Chris Roberts pinched one of their cigarettes and asked about Unemployment Benefit

I AM sitting somehow indoors in sunshine with two Belgian cats and several more Belgian musicians. Dole, they are called. The Musicians. Dunno about the cats.

Dole, two years old in this incarnation, drew some murmurs here with the singles 'Haircut' and 'Rumroad', and have just released their debut album 'The Speed Of Hope' on the rather exceptional Play It Again, Sam! label.

Despite a comprehending production by Adrian Borland of The Sound, and intriguing lyrics, Dole remain to my ears a wash of unjarring pop proficiency.

They've been likened to The Teardrop Explodes but there are segments of Simple Minds and all that so-sincere bombast in their constructions.

Supporting The Neon Judgement recently, they sweated naive enthusiasm diluted by technical prowess. Remy, Pierre, Michel, Eric and Marc are earnest and honest.

"In most pop music you have to be really simple; you have to be understood in three minutes. But maybe we are more interesting than that."

So what are you all about?

"Everyday life. Views of the world from the inside and outside. The main themes are love and hate and death and... dreams, always dreams. Important things for human beings."

Dole consider themselves more French than Belgian. They live on the border and their name is taken from a small town in Eastern France. I mention Unemployment Benefit.

"We didn't know about that when we chose the name! It's not the meaning we wanted; there's no link. We've never really taken care of image, we just want to be as we are."

What's the best thing about your job?

"Playing. Having those incredible feelings onstage."

And the worst thing?

"We're always trying to look at the best, never mind the worst."

Yes, that's probably a healthy attitude, I comment, and pinch one of their cigarettes.

Dole are the necessary bar staff of warped European "rock music", and palatable rather than piercing. Heroes with voices, rattling the bars of the cage.

The Life Of Brian

BILBO BAGGINS — now that was a band. Well, wasn't it? I'm not at all sure myself, but ex-Bilbo Brian Spence assures me that they scorched a hot chart trail to number 41 some years back.

Now, alas, BB are consigned to the backwaters of bargain-bin obscurity, sharing cut-out racks with the likes of Gary US Bonds, Bitches Sin and Mandrake Paddlesteamer. But our Brian has dug his heels in and is out to make a go of it again, solo. So now he has an album, 'Brothers', a single, 'Hear It From The Heart', and a prized slot on the new, not-to-be-missed Sounds 7-inch all set to start his balls rolling.

So what's he got that others haven't? In a word, nothing. Nothing apart from "just, er, strong songs". And if you don't think that'll be enough, just cast

your mind back to '85 and an LP called 'Reckless'.

Is Bryan Adams a fair likeness, Brian?

"Well, I know for a fact that I'm gonna get it. I did think of changing my name at one point."

Too late now.

"Actually, when I first tried getting a deal, I was compared to Rick Springfield."

Poor sod. Mind you, the whole sound of the record, and the many comparisons to US radio rock, neglect one thing — he's a Scot.

"There was a time when I was doing really Scottish-sounding songs — singing with an accent and all that. Y'know, the very first time I read about Big Country I thought to myself — that's the band I should be in!"

Brian's even done his time packing coal for peanuts in

Edinburgh. But with songs this catchy, he should soon start packing 'em in all over the place.

CHAMPAGNE CHARLIE



BRIAN: not from the Adams family

DREAMS HATE DEATH AND LOVE ON THE DOLE

HARP BEAT Presents

MAGNUM

Vigilante Tour



Vigilante

ALBUM · CASSETTE · COMPACT DISC
AVAILABLE FROM 26th SEPTEMBER

HARP BEAT



SEPTEMBER

TUNBRIDGE
23 WELLS
24 GUILDFORD
25 POOLE
26 ST. AUSTELL
27 OXFORD
28 BRISTOL
29 WORTHING
30 CHIPPENHAM

ASSEMBLY ROOMS
CIVIC HALL
ARTS CENTRE
CORNWALL COLISEUM
APOLLO
COLSTON HALL
ASSEMBLY HALLS
GOLD DIGGERS

OCTOBER

1 NOTTINGHAM
2 SHEFFIELD
3 NEWCASTLE
4 GLASGOW
5 EDINBURGH

ROYAL CONCERT CENTRE
CITY HALL
CITY HALL
BARROWLANDS
PLAYHOUSE

6 PRESTON
7 BRADFORD
8 MANCHESTER
9 STALBANS
10 IPSWICH
11 NORWICH
12 MALVERN
13 PORTSMOUTH
14 CARDIFF
15 HANLEY
16 LEICESTER
17 BIRMINGHAM
18 LONDON

GUILDHALL
ST GEORGES HALL
APOLLO
CITY HALL
GAUMONT
UNIVERSITY
OFEAST ANGLIA
WINTER GARDENS
GUILDHALL
UNIVERSITY
VICTORIA HALLS
DE MONTFORT HALLS
ODEON
HAMMERSMITH ODEON

DO YOU want to know the long and short of it, pal?

Well, let me tell you about Phillip Boa And The Voodoo Club.

Let me say that I'm sitting here with the Germanic Phillip Boa and he's damn tall (er, long, you see) and beside him is Pia from Voodoo Club and she's, well, she's small.

They're the odd couple. . . But, if you heard their music (and I recommend it, really), you'd see how they fit together.

I mean, I could boast. I could go on about how I raved over this lot, the cream of Europe's music resurgence, a year back in this very organ. I could say, yeah, their 'Ostrich' single was great, shame all the other comics had to wait until they brought it out in Britain and flipped the sides before they'd write about it.

And, sure, I could tell you how I reviewed their debut album 'Philistines' ages ago, but only since its recent appearance on Red Flame and its name change to 'Philistines' (subtle, huh?) have the mess of marauding musos begun to realise that there's talent outside of bland old UK and its fishing rights.

But I won't go on about all that.

Instead, I'll ask Phillip how it all started. Yeah, I'll find for you the secrets of Voodoo.

"I used to be a guitarist in some unknown punk influenced band at home in Dortmund, and Pia was the synth player. About 1983 time we broke away and tried to write songs that weren't tied down by the usual clichés.

"We'd never been satisfied and we'd been doing it since 1979, so we started to do our thing and it sounded pretty good. . . it sounded a little like The Residents — well, so someone said. We

BABY SNAKES



PHILLIP BOA And The Voodoo Club: snakes in the grass

PHILLIP BOA AND THE VOODOO CLUB have fallen for the spirit of punk and the ghost of Frank Zappa. DAVE HENDERSON makes snake eyes in their direction

played for about four months and then we got a drummer.

"People called him The Voodoo because he used to live in Tahiti and drum with about 20 people there. Anyhow, he came back to Germany and he was a fan of Frank Zappa — er, he never liked punk. He never had any real drums, either."

Still, not to worry, because the spell of The Voodoo lived on, and around 1984 he joined Pia and Phillip in a project where his Zappa influences met the Boa après-punk méléé in a kind of head-on collision.

"We rehearsed and it went really well, we ended up recording a six track

mini album, 'Most Boring World', which was released in 1984. . . but it didn't sell. It's deleted now and even though people have asked to re-press it, I don't think it's good enough."

So, with 'Boring World' making a few indiscreet waves throughout Europe, Phillip decided to further enhance the Boa sound with a new member for the group.

AT THE end of 1984 we engaged a second drummer and he was, er, a normal drummer."

Well, I suppose as normal as you can get within the rich textured sound that

goes to make up Phillip Boa And The Voodoo Club.

"The first record had made us ambitious but we weren't satisfied. With this new drummer we rehearsed and it was real good and in our wish to escape, again, from rock 'n' roll, we engaged some violins. What we tried to do was create music that was the ghost of Frank Zappa. . ."

You mean the spirit?
"Ah, yes, the spirit. The spirit of punk, the spirit of Frank Zappa."

Boa's love of classical music was evident, too, and the first example was the aforementioned 'Philistines' now 'Philistines' album.

The reason for the slight spelling change?

"No reason."

You were happy with the album?

"Yes, very satisfied. When it first came out in Germany it got a very good response. It sold well, too. It was the second best independent seller in Germany, second only to Einstürzende Neubauten."

So, how come we hear little or nothing about Phillip Boa, and the majority of press, when focusing on West German bands, pick out people like Die Tödliche Doris or Die Krupps? Phillip gets excited.

"That seems to be down to certain journalists' personal taste alone. For instance, in Germany, Die Tödliche Doris don't sell any records. No one likes them. They sell about 40 records at the most."

Well, ain't that always the way? Still, good people, now that the message of Phillip Boa is yours, now that you've read this far and discovered that the Boa sound consists of a strange hybrid of Zappa and punk, a mix of strings, rampant guitars, synth and two very different styles of percussion, you must be impressed. Oh yes, and then there's the vocals. The strange interplay of Phillip's gruff half-spoken vocal lines and Pia's beautiful harmonies.

"Yes. I'm glad we tried that."

And the next move?

"Well, we're about ready with our next album." (Said album is another progression, by the way, which has brought perspiration in all the right places from people who've actually heard snatches of it.)

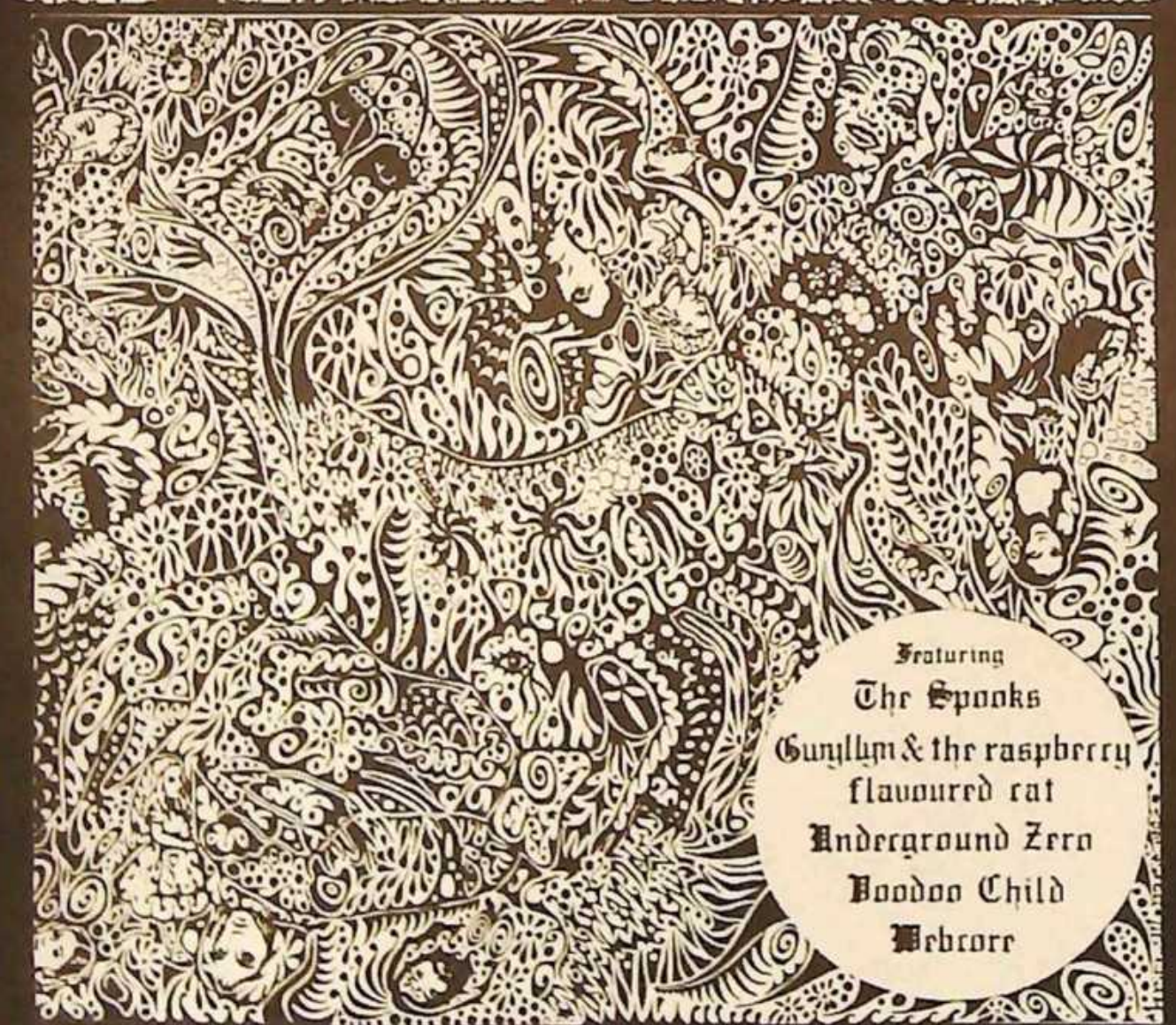
"And, we should be doing some live shows in England around the end of the year. That's so people can see if they really like the Voodoo Club."

Ah, Phillip, come on. You know we'll just die a death for you. After all, the Brits are well known for getting the message, even if it takes an interminable time, reams of press attention and three or four powerful albums. Still, that's rock 'n' roll, isn't it? "I suppose so."

THE 1st L.P. OF THE NEW PSYCHEDELIC SCENE

RECORDED LIVE AT ALICE IN WONDERLAND
~NO ADDED SUGAR~

Live at Alice In Wonderland



Featuring
The Spooks
Gungllym & the raspberry
flavoured cat
Underground Zero
Voodoo Child
Webcore

A pretty smart way to catch a lobster



TUNE IN NOW

'AN ESSENTIAL PIECE OF STYLE' (City Limits)

IRON MAIDEN

WASTED YEARS

c/w
REACH OUT

PRODUCED, ENGINEERED AND MIXED BY MARTIN BIRCH

NOW AVAILABLE AS LIMITED EDITION
CUT-TO-SHAPE PICTURE DISC



EMI

Buy a Young Persons Railcard now and get money off money off.



Don't suppose there's any chance you could splash out £12 before the end of October, is there?

If so, you won't only get a Young Persons Railcard and be able to travel for at least a third (often a half) off the normal fare for twelve whole months . . . Wow.

You'll also be able to take advantage of a voucher which gives you another £5 off any rail journey you like within the first month.

For the full fascinating facts, ask for our special offer leaflet. Off off down the station then.

⇒ We're getting there

THE DWIGHT STUFF

It's time to slide some riding chaps over your Levi's, bury your head beneath a ten gallon hat, grab some beans and a guitar, saddle-up and ride 'cos real country music's in town. Get wise to the latest Stateside country sensation DWIGHT YOAKAM. JOHN WILDE goes rustling

IN ENGLAND, there are these people who don't quite know why I'd appeal to young people or why I'd appeal to the rock audience.

"They don't know that what they're told is country, is in fact *not* country music at all, and hasn't been for 15 years.

"The Oakridge Boys? It's all a bunch of bullshit, second-rate pop artists, B-grade, well down the cabaret road. What people don't like about country isn't country at all."

Dwight Yoakam, the new firefly of country music, arrives here with some volume of adulatory attention to balance on his burly Kentucky shoulders. He comes billed as "the greatest purveyor of honky-tonk since George Jones" and he's ready for all of it.

In Britain to drag his piquant hillbilly across the boards and to draw notice to the debut Warners LP 'Guitars Cadillacs Etc Etc', Yoakam is telling me about the purity of his task.

"I'm *not* trying to be revivalist or trying to take country beyond country. All I'm doing is justice to the form, in keeping with the tradition of the form. It's not tempting for me to be more *playful* with it, though there's nothing wrong with people doing that. As long as they're honest about it.

"If you want to take something from country and do something else with it, go ahead. If you've got balls, you'll say, Yeah, I do weirdo-art stuff, I'm gonna spray whipped cream across my forehead and jump around with a sparkler up my ass. They should just do that, but, hell, don't call it jazz.

"What I do is turn up and give pure honky-tonk, hillbilly music and I stay within my parameters which are cast-iron solid. I have to deal in certain chord progressions and forms, otherwise I get out of country. Those parameters give me a sense of perspective which allows me a definite discipline."

Six years ago, the poor bleeder was out on his ear in Nashville, dismissed as "too country" by those looking for a pop crossover. Having honed his pristine hillbilly down to a hard edge and a whiskey-soaked sob, Yoakam has emerged with a plain-speaking front and a candid, ingenuous vision.

"The music," he freely admits, "has *no* sense of the collective image of America, that's not what I'm trying to depict. It's not like Sam Shepard's images, it's more like looking after myself.

"Yeah, like all country music taken purely as an ethnic American art form, it has that sense of desolation and that *tragic* feel.

"Like, my mom is always asking me why I write such sad songs! Well, I guess I just feel compelled to express sadness. But wondering where the tragedy comes from in country music is like wondering why the blues are the blues."

Equally, he confesses that his traditionalism allows no room for surprise.

"If you want surprises and intrigue, look at pop art. Hell, I'm not gonna come on stage

and blowtorch my ass, I'm not gonna be swallowing any grenades up there, I'm just set to play my songs and howl at the damn ceiling," he insists.

YOAKAM'S FUNDAMENTALIST faith in the roots of country comes, of course, at a time when we almost automatically expect those roots to come wrapped paternally about the stems of modern R&B or light-foot pop; when we take it for granted that the hillbilly whoop will form some *part* of the latest strategic bastardisation.

Together with others, notably the mighty Judds, Yoakam's down-home homesick honky-tonk veers back towards the poignancy of the *veteran* sound. With string-tie flapping and ten-gallon precariously perched, he flutters from sobbing laments to ya-hoo yelps, all stirring tales of cheatin', lyin, and lovin'.

On the highly articulate debut album he plays with familiar gestures, but these roots are still tugging like thunder.

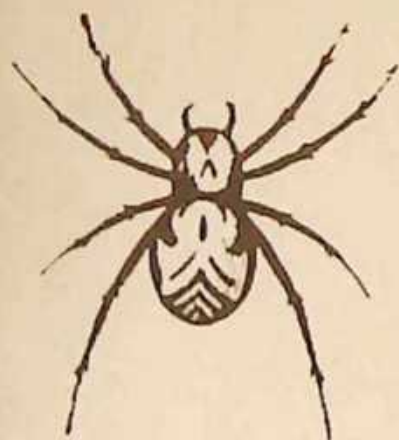
Getting almost provident, Dwight tips his Mont Blanc of a hat ever so slightly and sends me packing with a quaint line in deceptive logic.

"Basically, the only sure thing is uncertainty when you think about it, that's what keeps all this interesting. I'm not doing any of this to surprise people but, of course, chance is what lets us escape the boredom.

"I deal (he takes a deep breath) in momentary absolutism, which is a complete contradiction in terms, but it makes sense to me."

Dwight Yoakam smiles like a man who knows the lost chord is out there somewhere, ragged and rootless. He smiles like a man who knows he's gonna find it.

BALAM & THE ANGEL

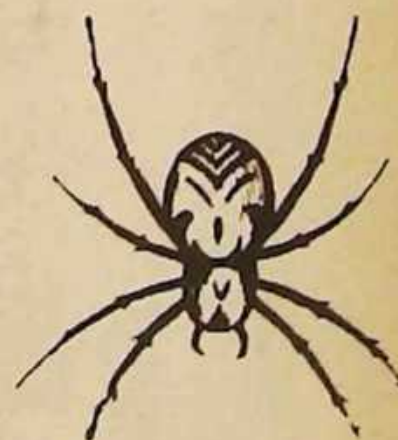
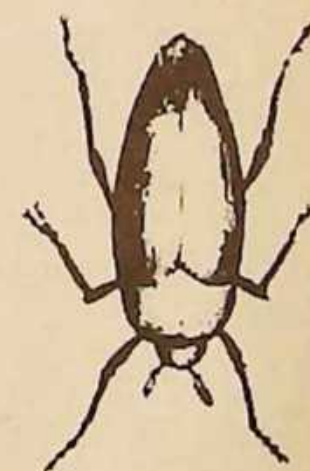
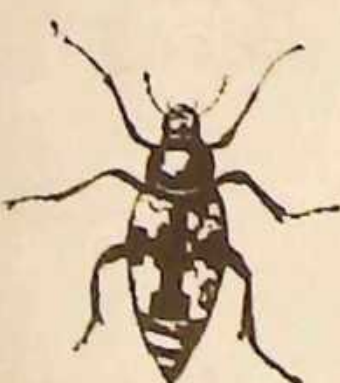


THE NEW SINGLE ON 7". (VS 890) OR EXTENDED 12". (VS 890-12). A HARDER, RE-RECORDED TRACK TAKEN FROM AN EPIC ALBUM - "THE GREATEST STORY EVER TOLD" (V 2377)... "THRILLS LIKE THE BEST SEX YOU'VE EVER HAD" - KERRANG 7-20 AUGUST 1986.



ON TOUR

SEPTEMBER 11TH - MANCHESTER INTERNATIONAL ♦ 12TH - BURTON CENTRAL PARK ♦ 14TH - LIVERPOOL TICKWICKS ♦ 15TH - BIRMINGHAM POWERHOUSE ♦ 16TH - LONDON TOWN & COUNTRY CLUB ♦ 17TH - NOTTINGHAM ROCK CITY ♦ 18TH - NEWCASTLE RIVERSIDE ♦ 19TH - GLASGOW ROOFTOPS ♦ 20TH - ABERDEEN THE VENUE ♦ 21ST - DUNDEE THE DANCE FACTORY ♦ 23RD - BURNLEY MECHANICS ♦ 24TH - PETERBOROUGH TROPICANA ♦ 25TH - LEEDS WAREHOUSE ♦ 27TH - LEICESTER POLYTECHNIC ♦ 28TH - BRISTOL BIER KELLER

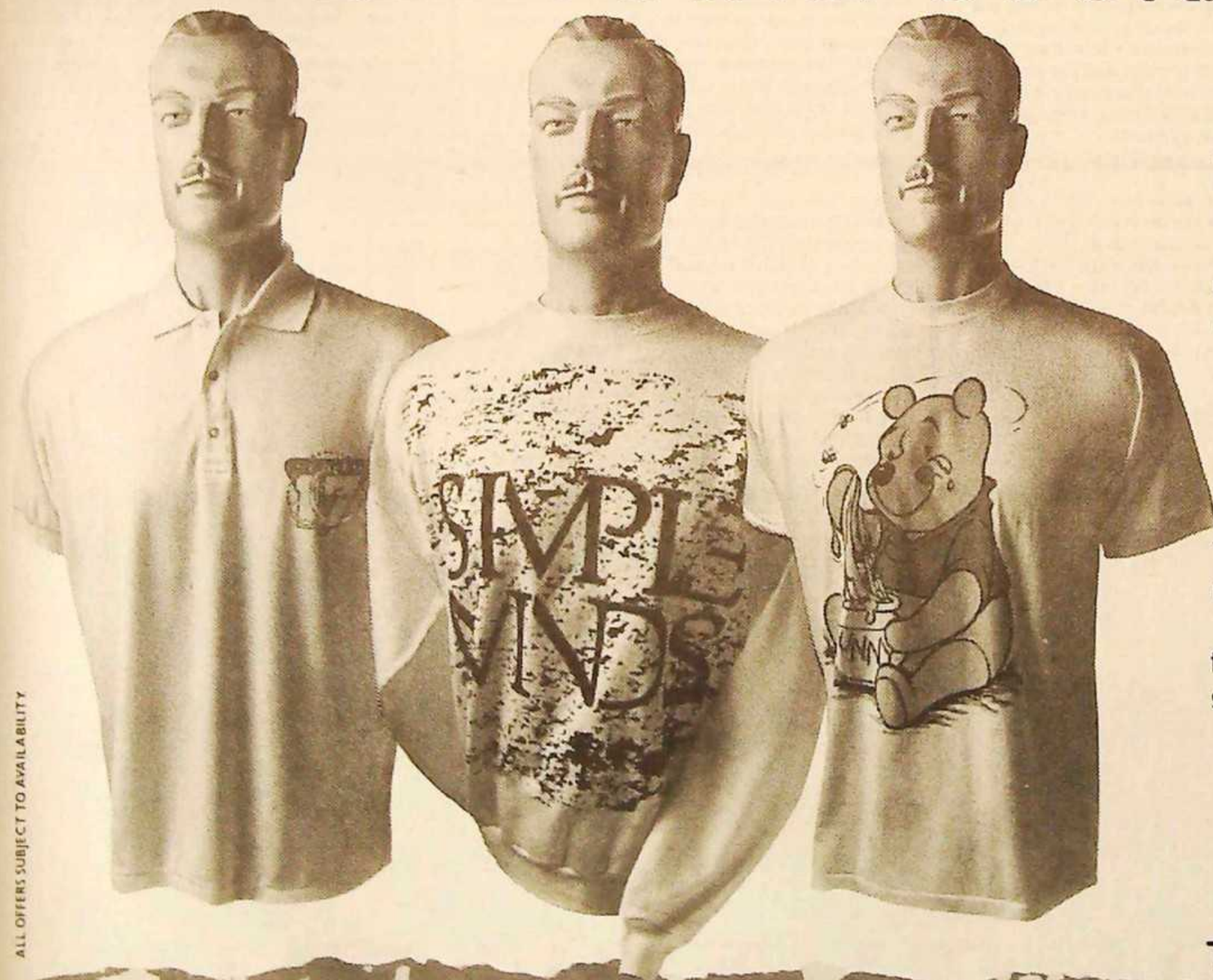


LIGHT OF THE WORLD



DWIGHT YOAKAM: a howdy dudie

Buy any shirt at HMV and get a £5 voucher booklet free.



Buy any shirt at HMV and we'll give you £5 worth of vouchers to spend on your favourite band's music as well.

You can use the vouchers on singles, albums, cassettes, compact discs and videos.



And there's hundreds of T-shirts, sweatshirts and polo shirts to choose from.

But this special offer only lasts from August 22nd to September 6th, so make sure you don't miss it.



The World's Best Music Stores.

ALL OFFERS SUBJECT TO AVAILABILITY

STORES IN: OXFORD STREET, TROCADERO, PICCADILLY, BEDFORD, BIRMINGHAM, BLACKPOOL, BOLTON, BRADFORD, BRIGHTON, BRISTOL, CARDIFF, COVENTRY, DERBY, EDINBURGH, ENFIELD, EXETER, GLASGOW, GLOUCESTER, GUILDFORD, HULL, LEEDS, LEICESTER, LIVERPOOL, LUTON, MANCHESTER, MIDDLESBROUGH, NEWCASTLE, NORWICH, NOTTINGHAM, OLDHAM, PETERBOROUGH, PLYMOUTH, PORTSMOUTH, PRESTON, SHEFFIELD, SOUTHAMPTON, SUNDERLAND, SUTTON, SUTTON COLDFIELD, SWANSEA, WOLVERHAMPTON

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

STAR PORTRAIT



NEIL JORDAN: smiling all the way to the bank

M Scanlon



BOB HOSKINS and Cathy Tyson in Mona Lisa

NEIL JORDAN is about to have another massive success on his hands with the Cannes prize-winning *Mona Lisa*. GRANUAILE talks to him about film, fame and the future

AFTER JUST three feature films, Neil Jordan is being hailed as one of the world's foremost directors. His latest release, *Mona Lisa*, has reaped big box-office rewards in America and looks set to repeat that success when it opens in London on Friday. *Mona Lisa* is an intense love story detailing a small-time crook's ill-fated obsession with an enigmatic call-girl. Bob Hoskins won Best Actor at Cannes for his portrayal of George, a naive but heroic loser, who chauffeurs the mysterious Simone (Cathy Tyson) through a web of vice, drugs and violence.

"I wanted to make a love story set in London," says Jordan. "A personal film about the confusions between men and women, and the contradiction of impossible desires. It's about a man who thinks the simple solution to the world's problems is to give his heart and then finds that it is not quite the solution it was intended to be; but he still can't help doing it."

Jordan created the character with Bob Hoskins in mind and, after making changes to a heavy-handed first draft, the pair worked very closely together.

"The first draft of the script was quite violent, but that was written by another writer based on a story by me. There were elements in it that I was unhappy with, so we changed them as we went along."

Hoskins is matched by a stunning debut from Cathy Tyson, discovered by Jordan when she played the leading role in the Royal Shakespeare Company's production of Louise Page's *Golden Girls*.

"The central woman is black in the way that Othello is black; it's one more factor in her difference from the other character. He's middle-aged, he's got no style, he's an ex-con, a soft-hearted emotional baby. She is a young woman who is very beautiful, with a sense of style and poise that is totally strange to him. The man becomes obsessed with the person who is most different from him, and the least right."

The action centres on low-life London, flicking from the plush respectability of West End hotels to sleazy Soho and the terminal despair around red-light King's Cross. The final scenes were shot in Brighton.

"I spent most of my childhood by the sea and I find that I can only resolve a story that somehow ends up near the water," Jordan explains. "So that's why they end up on Brighton pier."

Juxtaposed to the main plot is the growing relationship between George and his schoolgirl daughter, a sharp contrast to the loveless streets; and the fairy-tale symbolism which he spins with his solid friend Thomas (Robbie Coltrane).

Mona Lisa is poignant but tinged with humour, brutally realistic yet strangely dream-like. Its chief strength is the plausibility of the characters (from Hoskins and Tyson to Michael Caine as the merciless racketeer Mortwell), and Jordan's inimitable vision for detail.

"It's rare in a film that you can get all the different elements to work but *Mona Lisa* seemed to work very well," he says.

Neil Jordan's rise to international fame is not quite as meteoric as it appears. Born in Sligo 36 years ago, he was a leading light in Dublin theatre before developing the Irish Writers' Co-Operative in 1974. Five years later, he was awarded the *Guardian* Fiction Prize for his first collection of stories, *Night in Tunisia*, and went on to publish two novels, *The Past* and *Dream Of A Beast*.

After writing an impressive film script called *Travellers*, he was invited to work as creative consultant on John Boorman's *Excalibur*, an involvement which led to the financing of his first feature film in 1982. *Angel* was a haunting debut which caused controversy (over finance) in Ireland, but collected critical acclaim abroad. Two years later, *Company Of Wolves* established Jordan as a top director.

The success of his films has, Jordan agrees, made it difficult for him to write, but he tries to maintain a balance between the two.

"Directing is a bit like performing in front of a lot of people. I like the contact it gives me with other people, and the way that you have to share and build up relationships. With writing you're far more in control. It's private; no one can tell you that you can't afford another page, but they'll tell you that you can't afford another scene."

Since completing *Mona Lisa*, Jordan has been working on his third novel and prepared another film script, provisionally titled *Ghost Tours*.

"It will be a comedy set in a castle somewhere in the west of Ireland. It's about a guy who runs a castle as a hotel, and he can't get any guests. It's a farce."

Simultaneously he is involved in a more serious project: a film about the life of Irish revolutionary Michael Collins. Collins fought in the Easter Rising of 1916 and led Republican organisation and intelligence in the War of Independence. But he also signed the Treaty to end the war in 1921, which created the Irish Free State, and was shot dead in the subsequent Civil War.

"I think it's important to make a film about that part of Irish history, which should explain the conflict that exists there at the present time," says Jordan. "When you make films, they belong to the world, and in a way they are quite important in telling stories about facets of life to people in other countries."

"I see the Michael Collins film as being important in that light: it's telling the story of the revolution, the War of Independence, the truce, and what happens after the truce, which is a Civil War, to the world at large. Obviously it will have to be in quite a popular form."

It may be some time, however, before the film appears.

"I've been writing a script for a long, long time. I first started it when I finished *Angel*, and I've made two films since. It's going to be a very expensive movie, as period films always are."

He has also considered doing an Irish-American film on a similar scale to Coppola's *The Godfather*.

"I've been thinking about it for quite a while but haven't written it yet."

When talking about influences, Jordan cites poetry, particularly that of William Butler Yeats, and acknowledges that "Bunuel has had a profound effect on whatever there is left of my mind".

Jordan accepts that it is not always easy to transmit his ideas on a film set.

"Sometimes I find it difficult to communicate with people at large, and on the film set there's a massive amount of people you have to get across to. *Angel* was tough 'cause it was the first time I'd ever made a film, so I didn't know how to communicate to anybody," he laughs.

"And *Company Of Wolves* was difficult 'cause nobody had a clue what it was about apart from me, and sometimes even I wasn't sure. *Mona Lisa* was a happier experience in a lot of ways than the other movies. That doesn't mean to say that it's any better or worse, but it was a very happy experience."

A fulfilment for Neil Jordan and compelling to watch as the characters get swept by a tide of events beyond their control. Only at the end is the character George able to put the affair into perspective and calmly acknowledge that, although he had loved Simone, she could never love him. Like Bob Hoskins said, "If this doesn't leave them in tears, f*** 'em!"

CONTI-BORED?

MIRACLES
(Orion Pictures International)
QUITE CLEARLY, Tom Conti

has become another of those curious and unlikely cinema sex symbols. Like Dudley Moore, the man is a midget with a silly nose, and, like Moore, he is making heap big dollars pandering to the whims of middle aged America.

Miracles sees Conti, a very rich surgeon freshly cleaned out by his only just ex-wife, a now even richer criminal lawyer, set out on his way to a party to

celebrate their divorce. But of course he doesn't get there, because down in some unspecified country in the southern American continent, an alcoholic medicine man unable to save the daughter of his chieftan has just sent up a forlorn prayer for help.

And so, a few token bolts of lightning later, Conti crashes his car into the car driven by, and oh what a surprise this is, his

ex-wife, Teri Garr. The two are immediately hijacked by a pair of passing dynamite-happy terrorists and after a number of utterly expected adventures, good old Doc Conti does the decent thing by the now severely sober medicine man, his chief and the dying girl. And of course he then proceeds to do the same to the almost attractive Ms Garr.

If these two hadn't remarried

by the end of this film it really would have been a miracle.

Miracles is a film in which the combatants really do need eyes in the tops of their heads. For if there is anything up there which could conceivably fall onto anybody's skull, then you can be sure that it will do so - just as soon as has been thoroughly telegraphed to the audience.

ROGER HOLLAND



TOM CONTI: why so surprised?

THE BIG SOUND AUTHORITY

Don't let our Love start a War

The new single on seven inch (BSA 4)
& twelve inch (BSAT 4).

MCA RECORDS



MCCARTNEY
Chris Salewicz

(MacDonald Queen Anne Press)

REGARDLESS OF what one thinks of the 'artistry' of Paul McCartney – and personally I find the ageing Rupert Bear of pop irksome – the fact that he's an ex-Beatle, the sixth richest person in Britain, and the most financially successful songwriter of all time, makes Macca a ripe prune to be plucked by biographers. His should be one of the greatest showbiz stories ever told. But the failing of Chris Salewicz's study is its patchiness.

That the solo career and the Wings era of James Paul McCartney, which spans some 16 years since the man had The Beatles legally dissolved, is dealt with by Salewicz in a mere 25 pages somewhat undermines the publisher's claim that this book is "the complete biography". And given there are already a number of studies of Macca around, the question becomes: does this tome add anything more to our collective knowledge about the multi-millionaire mop-top?

While Salewicz fails fairly abysmally to penetrate the reclusive, private world of the latter day McCartney – there are no exclusive interviews with the man here – he scores with his 'psychological' analysis of Macca which provides the framework for this biography.

Salewicz paints a picture of McCartney as a complex, spiteful – Macca once hung a bunch of frogs on barbed wire in a huff – gifted, yet conformist man. In particular, the chapters dealing with Paul's childhood, his schooldays and the social milieu the singer grew up in are most absorbing. But while the author manages to illuminate the somewhat undervalued role that McCartney had in shaping the destiny of The Beatles, if you want to know more about what really made that band tick, I suggest you look at the *Rolling Stone* reader on John and Yoko.

JACK BARRON**GOOD TO GO**

(RRC/Island)

IN *WILD Style*, a journalist called Blondie accidentally discovered hip-hop. In *Good To Go*, a journalist called Blass, and played by one Art Garfunkel, first tries to nlp go-go in the bud, then undergoes a socially aware volte-face and encourages its crossing into the big (bad) time. He does this by using the powers invested in him by virtue of his being a honky.

Wild Style was brash, colourful, often exciting. *Good To Go*, which features Trouble Funk, Redds And The Boys and Chuck Brown And The Soul Searchers, is contrived, hammy, often ridiculous.

Garfunkel, hopelessly miscast and offensively wimpy, is desperate for a "story". Some go-go kids rape and murder an elderly nurse (ten minutes later we are supposed to forgive this as being down to youthful buoyancy) when "high on grass". Quite correctly, the press crucifies them.

But – oh no! This might prevent the go-go kids getting that grail of grails – The Big Record Deal! Crickey! Just one little rape and murder and we might be deprived of the crucial go-go crossover!

An anti-racism campaign mounts. All well right on, had not the balance of right and wrong been dreadfully muddled in the film's opening half-hour.

Director/writer Blaine Novak should be assigned to Bananarama videos for the rest of his paltry existence. If the crossover hinges on this, bye-bye go-go.

CHRIS ROBERTS

MEMORY

B A N K

Sunday September 7

1936 Birthday of **Buddy Holly** (Charles Holley), in Lubbock, Texas.

1951 Birthday of **Chrissie Hynde** of **The Pretenders**, in Akron, Ohio.

1978 Death of **Keith Moon** of **The Who**, aged 31, from an accidental overdose of pills following heavy drinking, at his London home.

1979 **Kenny Morris** and **John Mackay** upped and quit **Siouxsie & The Banshees**, on the eve of a string of UK tour dates.

1984 Several big names, including **Wham!** and **Style Council**, played a charity show at the Royal Albert Hall to benefit the UK's striking miners.

Monday September 8

1968 **The Beatles** performed 'Hey Jude' in a surprise appearance on David Frost's TV show *Frost On Sunday*.

1971 **Elvis Presley** became the sixth recipient of the **Bing Crosby** Award, given by the US National Academy Of Recording Arts And Science to members who have made 'creative contributions of

outstanding artistic or scientific significance to the field of phonograph records'.

1977 **Jimmy McCullough** left **Wings** to play guitar on a UK tour with the newly-reformed **Small Faces**.

1979 'Futurama', the world's first Science Fiction Music Festival, was held over a two-day period at Leeds Queens Hall. Bands appearing included **Joy Division**, **Orchestral Manoeuvres In The Dark** (now **OMD**), **Hawkwind**, **The Fall**, **A Certain Ratio**, **PIL**, **Cabaret Voltaire**, **Scritti Politti**, **The Only Ones**, **The Teardrop Explodes**, **Echo & The Bunnymen**, **The Monochrome Set** and **Spizz Energi**.

Tuesday September 9

1941 Birthday of **Otis Redding**, in Dawson, Georgia.

1952 Birthday of **Dave Stewart** of the **Eurythmics**, in Sunderland.

1972 *The Old Grey Whistle Test* had its first showing on BBC 2.

1979 **Sid Bernstein**, an American promoter, placed a \$20,000 dollar full-page ad in the *New York Times*, appealing to **The Beatles** to reform to play a benefit concert for him, in aid of the Kampuchean boat people.

Wednesday September 10

1950 Birthday of **Don Powell** of **Slade**, in Bilston, Staffs.

1957 Birthday of **Slobhan Fahey** of **Bananarama**, in Dublin.

1964 **Rod Stewart** recorded his first-ever single, 'Good Morning Little Schoolgirl', which was released by Decca.

1973 Radio 1 banned **The Rolling Stones** 'Star Star' because of objections to alleged obscenity in the lyrics.

1974 **The New York Dolls** split up.

1981 **Paul Carrack**, who had replaced **Jools Holland** in **Squeeze**, left to join **Carlene Carter**'s band.

Thursday September 11

1957 Birthday of **Jon Moss** of **Culture Club**.

1958 Birthday of **Mick Talbot** of the **Style Council**.

1959 Birthday of **Rory Lyons** of **King Kurt**.

1979 **The Who** played live in America with **Kenney Jones** on drums for the first time, in Passaic, New Jersey.

1982 **Graham Bonnet** left the **Michael Schenker Group**, to be replaced on lead vocals by **Gary Bardens**.

Friday September 12

1952 Birthday of **Neil Peart** of **Rush**, in Hamilton, Ontario, Canada.

1966 **The Monkees** TV show was first shown in the USA, in the same week that their debut single 'Last Train To Clarksville' hit the charts there.

1970 **Bob Dylan** headlined a memorial concert for folk singer **Woody Guthrie**, at the Hollywood Bowl.

Saturday September 13

1974 **Stevie Wonder** played his first gig since his serious road accident the previous year, at the Nassau Coliseum in Long Island.

How to enjoy more functions on your student grant.

You don't want student life to be all work and no play. So the more you can save on essentials, the more you'll have left for a little entertainment.

Casio can help. Our scientific calculators give you more of everything for your money. More functions. More reliability. And the most choice.

In fact we offer not simply the widest selection, but the best selling range in Britain today.

Look at this for value – the Casio fx-100. 63 functions, 47 of them

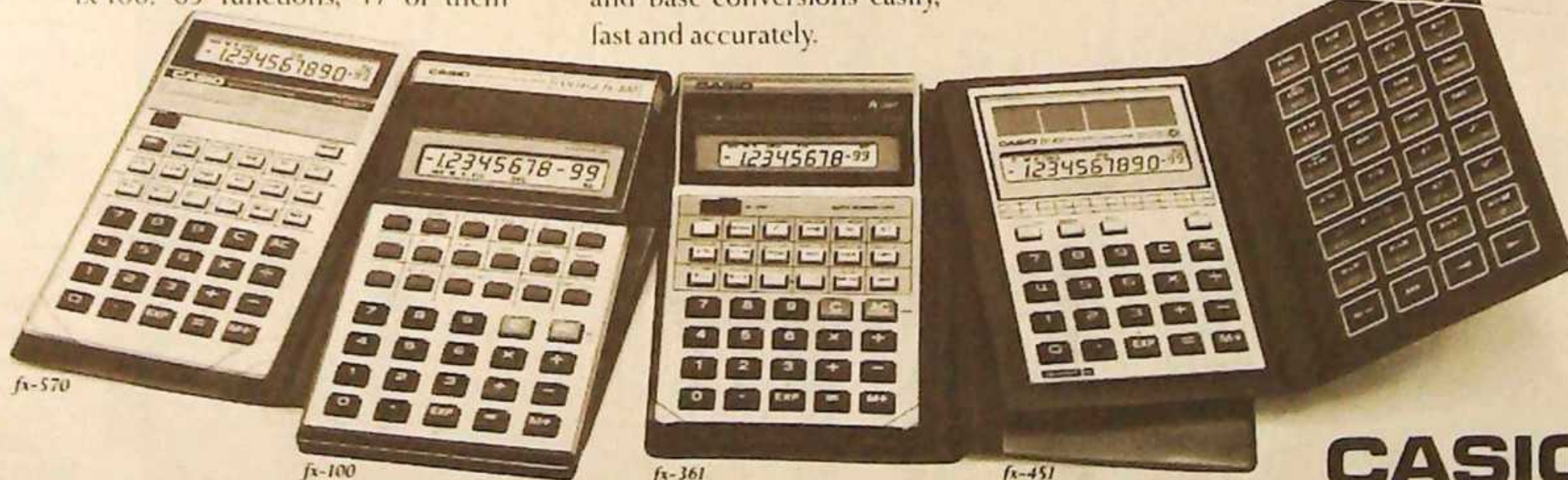
scientific, and a 10 (8+2) digit LCD display, with independent memory, angular measurement, fractions and standard deviation. All for just £14.95.

A little more money buys you lots more functions, plus the advantage of true algebraic logic – so you can enter any formula in the sequence it is written.

The new fx-361 is an example. 100 functions (84 scientific) let you make all kinds of complex calculations and base conversions easily, fast and accurately.

For scientists and statisticians, the fx-570 has 112 functions (96 scientific) including 9 physical constants, and a useful 10+2 LCD. The fx-451 goes even further: 132 physical constants and metric conversions. It's solar-powered, too, so you'll never need to buy a battery. Brilliant value at just £21.95.

At Casio we never forget how far your grant has to stretch. And how vitally important the right calculator could be to your success.

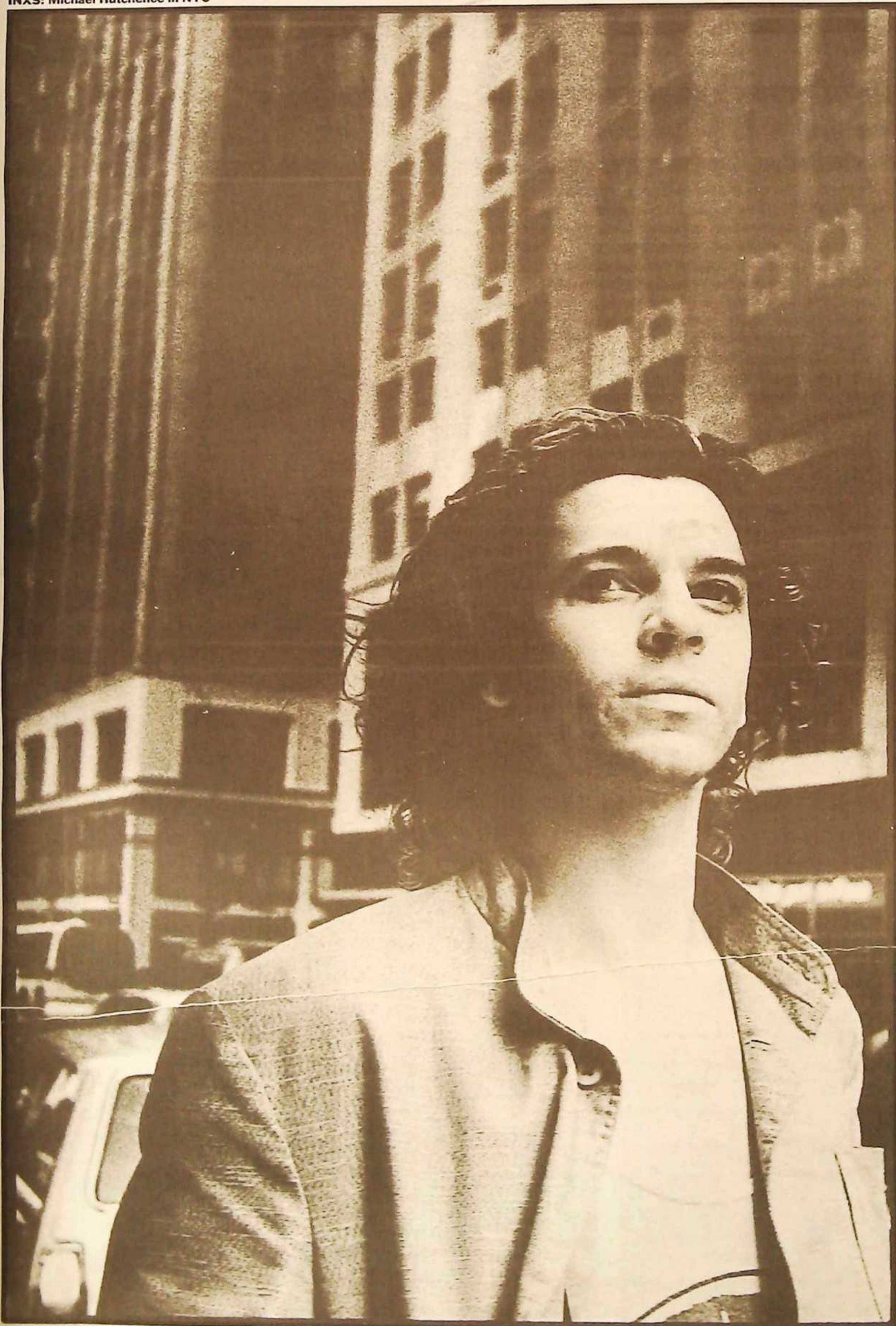
**CASIO**

fx-570 112 total functions. Base Conversions. Hyperbolics. Logic Operations. Improper fractions. 9 physical constants. 10 digit (10+2). £18.95 (RRP inc. VAT). fx-100 63 total functions. Base Conversions. Logic Operations. Statistics. 10 digit (8+2). £14.95 (RRP inc. VAT). fx-361 100 total functions. Base Conversions. Logic Operations. Statistics. 8 digit (8+2). £14.95 (RRP inc. VAT). fx-451 132 total functions. Solar powered. Base Conversions. 11 physical constants. 16 metric conversions. Logic operations. 10 digit (10+2). £21.95 (RRP inc. VAT). Recommended prices correct at time of going to press.

ARGOS, BOOTS, COMET DIXONS, LASKYS, JOHN LEWIS PARTNERSHIP, JOHN MENZIES, RYMAN, SELFLEDGES, W.H. SMITH, UNDERWOODS, WILSON OFFICE EQUIPMENT, WOOLWORTH. Also at: Beales, Checkers, Heffers (Cambridge), Lando Calculators, Lion House, McDonalds Stores, Molyneux, More, O.M.E. Gearing, Preedy, Savory & Moore, Sumita, Takeda, United Business Systems, Vallances, Typewriter Centres and other leading Hi-Fi, Photographic and Department Stores. Some models may not be stocked by all outlets.

DAYLIGHT ROBBERY

INXS: Michael Hutchence in NYC



Meet INXS, the band who decided to rock over here and still stay down under.

ROBBI MILLAR jets to NYC to shake the hand of MICHAEL HUTCHENCE, the hunkiest thing since Dave Lee Roth. GREG FREEMAN tries to steal the show

"PEOPLE IN England don't know what to do with INXS, they don't know where we fit in.

"We're not a cult indie act like Nick Cave, yet we're not like AC/DC either; we're somewhere in the middle.

"I mean, it's like when we were doing Wembley (with Queen): you're walking out in front of 75,000 English people and you just *know* that all of them have got Rolf Harris in their heads! For us, it's not like doing gigs, it's more like changing attitudes."

Michael Hutchence does go shark-fishing, but he doesn't play a didgeridoo. He's the lead singer of INXS — just about the *biggest* rock noise in the Antipodes right now — and everywhere he plays, young girls clamber over each other to hurl roses and teddy bears and (yes!) knickers at his sweating torso.

Michael was voted the 'hunkiest figure in rock' in a recent American poll. Dave Lee Roth came second.

And after a Top Ten hit called 'What You Need', with a pretty much sold out US tour in progress, INXS are fast building up an American profile that's every bit as statuesque as the one that netted them seven Australian 'Grammys' last year.

In Britain, though, where INXS have been releasing records and playing dates intermittently since '84, the red carpet has stayed tightly rolled. None of their singles have done enough to boost INXS out of the 'just another Aussie pop band' trap (wherein Men At Work have much to answer for) and the music press reaction has been to curl its lip and carry on scribbling eulogies to Mr Cave.

Which is a shame. Because, although INXS' last two LPs — 'The Swing', funky and dance-orientated, responsible for the excellent single 'Original Sin', and this year's harder, rockier 'Listen Like Thieves' — haven't been startlingly novel trailers for the band, their live show is something else entirely.

In front of a normally ice cool New York audience, they let rip and elicit the kind of response normally reserved for Springsteen or Prince: frantic hysteria, blind devotion. They earn every minute of it, just as they did at the Albert Hall and Hammersmith Odeon earlier this year, fighting for an audience and winning; taking more willing prisoners than The Triffids or The Go-Betweens are ever likely to.

INXS may not be press darlings yet, but it's odds-on that they soon will be.

"WE NEVER thought there was any need for us to go to England. England's fairly well preoccupied with its own music, and Australian bands don't have a great track record there."

Michael Hutchence is sitting in the chrome wasteland of an upmarket New York hotel bar, suffering a little from the XS of the night before.

He is cautious, maybe a little bemused, faced with a representative of that strange beast, the UK music media ("In London, it's groovier to be a journalist than to be in a band, right?").

He is explaining why INXS — that's Michael, guitarists Tim Farriss and Kirk

Pengilly, bassist Garry Beers, drummer Jon Farriss and keyboard player Andrew Farriss – decided to take the plunge in Britain.

"We got this feeling that a lot of people wanted to see us and liked us. Between the record company and the press and whoever, it didn't make sense . . . but we just said, F*** it! We're gonna put on a show at the Hammersmith Odeon. And it sold out!"

I think this surprised even Michael.

"The mechanics of the English (British, Michael, British!) music scene are very strange; there's nothing tangible, there's no rules . . . I let the people decide, always."

The people's response was favourable, and now INXS can only wait to see if they back it up by pushing the new single, 'Kiss The Dirt (Falling Down The Mountain)', into the charts. But considering the highly fashionable status currently enjoyed by so many Aussie bands, in London at least, why did INXS delay their campaign for so long?

"There's this myth – and I really do think it's a myth – that if you're really serious about your music, you go live in London as soon as possible. But just about every band I've talked to who's done that, they've all ended up in garrets, *starving*, saying, *What are we doing here?*

"We've never tried to live overseas. We've stayed in Australia. And so we've managed to maintain that link with Australia so that they don't say, Oh well, INXS are too big for us now. We've never had that problem. And if we're fast enough on our feet, we can keep moving around the world."

Michael and INXS have been together now for nine years and five albums, which is a long lifespan for any band. It's particularly long for a six-piece whose line-up includes three brothers.

"We get along pretty well, considering," muses Michael, refuting any suggestion that the family element must occasionally alienate the other three band members.

But perhaps they stuck together because they *had* to, to present a united front to the infamous Aussie pub circuit which shaped them into the band they are today and which, according to Michael, "still puts chills down my spine, just thinking about it".



INXS case the joint

It's not so much a way of seeing bands as a way of life, and if London club bands think *they're* getting a raw deal . . .

"Our pubs are *big*," explains Michael. "They've just got tiles on the floor, tiles on the walls, and they hose them out every night. One bar runs the whole length of the place. They're definitely dedicated to drinking."

"The whole scene is very hard. There's these characters that run every gig and

these guys are notorious. They're bastards. They get hold of bands and push them through the pubs until they die. And make lots of money out of them . . .

"We escaped. Fortunately, our manager wasn't interested in such small-time ideas."

PUSHING THE past firmly behind him, Michael Hutchence decides to risk a drink and orders a Japanese beer. I resist the temptation to make feeble

"We've never tried to live overseas. We've stayed in Australia. And so we've managed to maintain that link with Australia so that they don't say, Oh well, INXS are too big for us now. We've never had that problem."

puns about 'amber nectar'. He, out of all of INXS, least fits the standard comic book view of the lager-swilling Paul Hogan style 'bloke'.

"The cliché character of the Aussie male with the beergut, it exists. It's really bad. They stand in bars all day, drinking beer . . . and they're in the union, which is run by an English person, usually . . ."

Michael isn't averse to scoring a point for his own team.

"It's true! They import these union leaders, maybe because they've had lots of practise at not working! But Australians are very lazy people. Any excuse to go to the beach. I'm not really into that ethic."

He doesn't have time to be. Aside from INXS' commitments, Michael's just finished the lead role in an Australian movie called *Dogs In Space*, due out in the new year.

"It's about a guy called Sam, who lives in Melbourne in 1979; a middle class boy who dives off the deep end into the Melbourne scene . . . It's low budget, doesn't pull any punches."

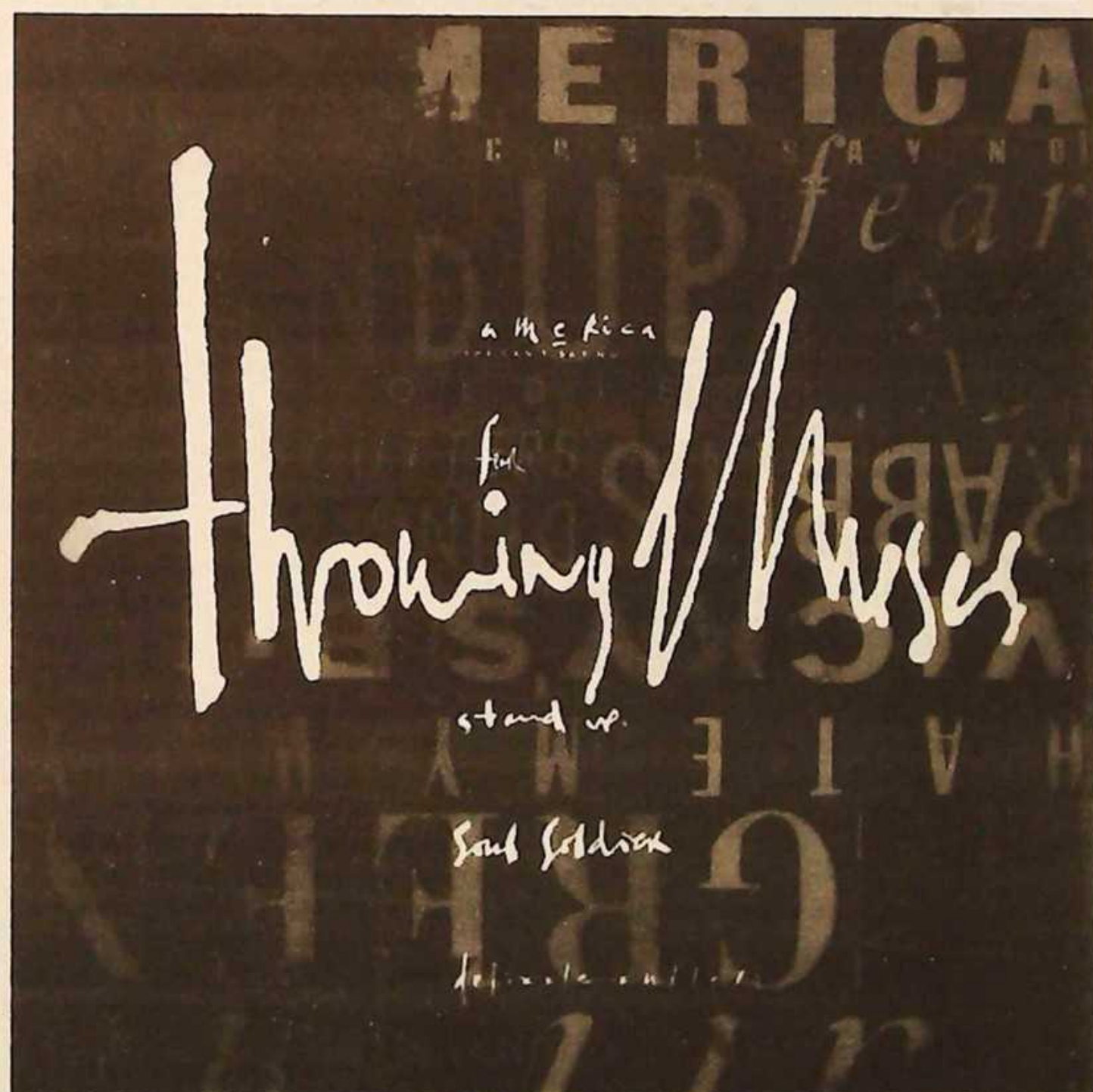
And around Christmas, INXS are due to start recording their sixth LP, breaking a long held rule by again enlisting the help of Chris Thomas (responsible for the pared down energy of the 'Thieves' album).

"Yeah, we'll actually stay with the same producer for the first time, but we'll probably kick him up the arse! We're just gonna make the next album a bit more . . . *studio*; the sound's gonna be more hi-fi."

Just what it *will* sound like is anyone's guess. INXS are not known for slavishly repeating a winning formula; every record they've made has broken the previous one's mould. That's probably why they're such elusive buggers to write about, to catch and to pigeonhole, to slot neatly into the scheme of things.

That's also why they're going to be around for quite some time to come.

"INXS are not good . . . not easy copy. They're not on a plate for you. You have to dig deep to find out what we're about. All we really are is, like, a pop group; we're very natural. INXS are hard to pin down. I hope we always will be!"



THIS
MORTAL
COIL

Come here my love / Drugs

10" (Limited Edition) BAD 608

BAD

THROWING MUSES: THROWING MUSES L.P. CAD 607

BAD

LETTERS

MONSTERS MASHED

CAN YOU please tell me the whereabouts of the Monsters Of Rock Festival that Roger Holland reported on – 'cos it sure as hell doesn't seem to be the same one as I attended. Firstly, he states boldly that he turned up late and missed the excellent sub-Mötley gloss of Warlock. Very professional that, I must say. Then he whines about the sound quality on the day. Well from where I was situated (about 100 yards from the stage) it was superb. Surely if your job is to review the bands on show it is only fair that you should do your best to get near the stage and not sit near the back where the sound is bound to be poorer.

Now for some comments on two of his reviews. How he could praise the dire Bad News is quite unbelievable. They were worse than could have been anticipated. Sure, their music was crap, that's only to be expected, but their pathetic attempts at comedy never stretched further than unleashing a never ending barrage of expletives and some clumsy, pedestrian posturing. From the moment Rik Mayall uttered the inevitable "Do you want to see my willy?" to their almost apologetic retreat from the stage, they bludgeoned us with a host of stereotyped clichés that the infinitely superior Spinal Tap boys erased from the blueprint years ago.

If the Bad News review was puzzling, then the one of the Scorpions was infuriating. By writing the whole piece as some meaningful critique on the virtues of heavy metal, Holland set out to impress more with his literary flair rather than his knowledge of the music. Yet he showed himself to be so thick that he failed miserably to comprehend the essential element of camp that motivates the Scorpions. Like some boring, flag waving feminist, he launched a tirade against the band's so-called sexist stance. Just because they're German doesn't mean that they are automatically devoid of a sense of humour. The Scorpions were one of only two bands on the day (the other being Warlock) who actually looked as if they were enjoying themselves.

Why shouldn't they, though? With a repertoire of songs that transcend the strictures of heavy metal, they can't help but exude the aura of self-assurance that Roger Holland so detests.

Donington '86 belonged to the Scorpions and them alone. Given only half a stage, no lights to speak of and with the elements threatening to spoil the party, they injected a jolt of energy into the huge crowd that not even Motorhead's menacing thrash could do.

So, Roger Holland, if you want to get on the right side of a bunch of posing public

school wankers like the Comic Strip mob then do so. But leave the Scorpions to get on with the job of entertaining that they are so obviously the masters of. – **Andrew Pedrick, Sherbourne, Dorset**

BOMBZ AWAY

AH, A Cherry Bombz interview – exciting! Half a page – not so exciting. Still, I'll read it to see what Andy has to say for himself.

"But now, I don't think I'll ever want to work with any of those guys again."

Rather two-faced I would have thought. In their last interview (*Sounds*, November 30) it was quoted:

"... he anticipates working with Mike Monroe in the future..."

Hanoi Rocks meant a lot to me, probably more than anything in the world, which is why I started a fanzine about them (*Mental Beat*). The Cherry Bombz are a great band, but they'll never be half the band Hanoi were.

Sorry Andy, this interview's just lost you one very loyal fan, even though it may have gained you a few in the process. Now, I'll just keep an eye out for the Secret Chiefs (Michael's new band) and Baby Sharks (Sam's new band). I don't even think I'll even buy The Cherry Bombz' debut LP, I'll just get someone to tape it for me.

I'll carry on editing the fanzine, but I shan't go and see The Cherry Bombz again. – **Keith Corcoran, Mental Beat, Dundee**

ACID HUMOUR

WHILE *SOUNDS* pursues its ever descending spiral of descent to purgatory, coming ever closer to the acid bath of degradation, a true flame of individualities fanned to a level with Manson and Erickson. You pus bags of pop, spewing your weak-hearted bodies for the next Top 20 hit, while the innovation and freakiness of his music remains slicing the tendons apart with slithers of glass.

Hell man, the true messiah of the '60s, that demented



ALICE AND OZZY: giving schizophrenia a whole new meaning.

A CLOWN CALLED ALICE

I'VE FINALLY been forced to despatch this missive and get a few things sorted out for you, with regard to the Ozzy Osbourne interview (*Sounds*, August 16). I've nothing against Ozzy himself – good luck to him – but the interest both here and in the USA that's been afforded to him is totally undeserved.

On leaving Sabbath, he embarked on a career and a series of tactics which echo the manipulations of Alice Cooper (say it loud). Similarities occur from the yawn-inducing incident with the dove and the bat (echoes of Alice in 1969) to the Born Again Christian Anti Ozzy campaigns (echoes of Mary Whitehouse, Leo Abse and a host of other Bible-punching evangelists with their anti-Alice crusades in '73), to the publicity surrounding the suicide of an Ozzy fan (echoes of the suicide of a Canadian teenager who hanged himself in '74 after listening to the 'Killer' album). There was Ozzy's battle with booze (echoes of Alice's much publicised dry-out in '78), and the blood, guts and gore of his stage shows including a hanging (echoes of Alice in '72). And finally Oz now being

offered the part of a Bible puncher in a movie (echoes of Alice being offered the role of Preacher Bill Sunday in a stage play in '76). Ozzy's career has been an imitation (but a good one at points admittedly) of Alice's sensationalist exploits.

All I'm asking is, give the credit to the originator and instigator of not only Ozzy's successes but Mötley Crüe, Twisted Sister, W.A.S.P. and even Frankie Goes To Hollywood (ask Paul Morley) and Sigue Sigue Sputnik.

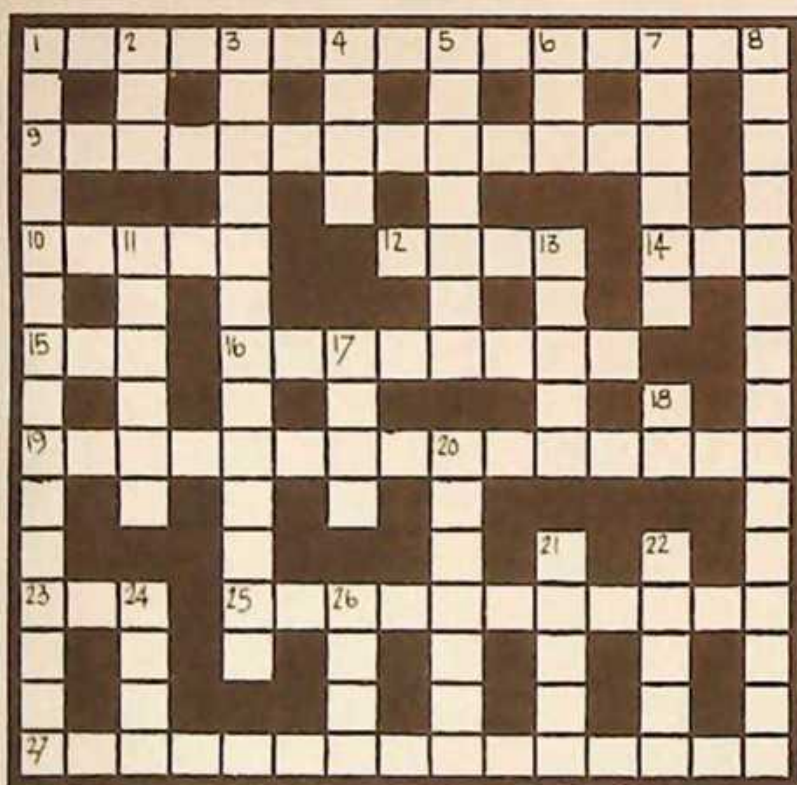
Ozzy Osbourne sells records, but he will never capture the consciousness of a particular era or have the wide-ranging influence of Alice Cooper. Where Ozzy is blatant and plagiaristic, Alice provides a sharper counter-point between a stage show which in one and a half hours can either demolish an audience into submission or show them that the world outside, with its lunacies and absurdities, is a world we are part of. Ozzy, on the other hand, descends into pantomime and parody.

Alice did it first, Alice does it best.

Thank you. – **Dwight Frye**

WORD

By Sue Buckley



ACROSS

1. Traditional speech, shared by The Long Ryders and Ronnie Turkeyneck (5, 2, 3, 5) 9. Where we were originally squeezed (2, 3, 8) 10. The Hollies' famous brother didn't have this quality (5) 12. This Bobby was once 'sunny' (4) 14. Mike Nesmith wanted to go down here (3) 15. Label for Royal Symphony Orchestra (1, 1, 1) 16. Did the Sprouts have a hearty one? (8) 19. During which, I hope, Rodney had a jolly good time (1, 5, 2, 3, 5) 23. Macca went back to this (3) 25. UK outlet for the talents of Berry Gordy's US stable (5, 6) 27. Boss Asbury Duke (9, 6) Duke (9, 6)

DOWN

1. What Mrs Petty's boys speak in (8, 7) 2. Jazzer's Pepper and Tatum (3, 3) 3. A regular problem for sadistic Sad Café (8, 5) 4. Pennies/Tops/Seasons (4) 5. The voyaging acolyte (7) 6. Just Jon Roth (3) 7. What Alien Sex Fiend advise us to do to the machine (6) 8. Simon's weekly lunar projection (3, 4, 2, 6) 11. Crane's rooster via Chernobyl (6) 13. Have a wager on Midler (5) 17. The hall for the Faces' Richard (4) 18. Rodgers' short, but evil organisation (2) 20. There's one of pain, one of hate, and one in paradise (7) 21. Mr Big's lover (5) 22. Stevie Wonder and Gene Wilder saw one in red (5) 24. Bolan had a metal one! (4) 26. Show person Wilson (4)

LAST WEEK'S ANSWERS

ACROSS

1. Take What You Want 8. Adam Ant 9. Blind 10. Eat 11. Hi 12. Slippery 14. The Drain Train 17. Knights 19. Icons 20. New Sensations 23. Dark 24. Elvis 26. Gear 27. God 28. A Look At Life

DOWN

1. Tracey Thorn 2. Kraftwerk 3. Weather 4. Art 5. Your Latest Trick 6. Alice 7. Teddy 9. Bop 13. Fish 15. Alison 16. Discharge 18. Ice 21. World 22. Sue 23. Dog 25. Leo 26. Gil

soul of psycho manic slime lets rip, and you ignore it. Pick up your charred remains, Pouncey, immerse your arms in acid and get that interview.

Sky Sunlight Saxon, that Spirit of the '60s, the Love Dog of the Universe is out there, so ignore The Fugs,

Iggy and Swans and let your mind be caressed by the tendrils of a man possessed. – **The Psychotic Vegetable Stomper**

HOME IS WHERE THE ART IS

BLAH BLAH blah blah blah review! Blah blah blah "Blah blah blah" blah blah, next

time send someone who blah blah blah and not blah blah blah. – **A Rush-un, Tobes of Hades, Hartlepool**

PS: See, I told you, Rush aren't just another band that build a following here, make a wheelbarrow full of money then forget all about this little island off the coast of Europe.

LAGER THAN LIFE



FESTIVAL FEVER... not gotta lotta bottles...

Tony Mottram

ROGER HOLLAND, while trying to impress on us what a True Metal Fan he is (and reviewing Donington at the same time), failed to notice what happened to the real fans before we even got inside the arena.

Holland must have gone straight into the backstage area, because me and my mate, after lugging eight two-litre plastic bottles of lager each to the entrance gates, as we've done every year, were told that no bottles, including plastic ones, were allowed in this year. A security guy said

they wanted everyone to buy lager and beer inside at £1.10 per pint! So we missed Warlock, because we were taking all the bloody lager back to the car.

We enjoyed the gig in the end even though we had to buy the booze inside. But Donington can get stuffed next year if this is really the case, and a lot of other guys felt the same. Bottle fight? That's a laugh, only about six bottles got inside! – **Angry Steve**

American Football Stripped Down To Its Underpants...

The crack of skulls, the crunch of bones, wild living, drug taking and super stardom! Yes, it could be rock 'n' roll, but it isn't. It's **American Football**, the USA's biggest sport, which is now attracting a massive British audience.

Next week **Sounds** gives you absolutely free an action-packed **Colour Magazine** on the violence and mayhem of this spectacular game. Cover mounted on our **September 13 issue**, it traces the history of the sport, writes about the American stars and talks to the new British players.

But this is only the first of two **Colour Magazines**. The week following **American Football** we give you – absolutely free again! – **American Sport**. This full colour magazine tells you all about the thrill of baseball, basketball, wrestling and ice hockey. It's cover mounted on our **September 20 issue**.

Be ahead of the pack – order **Sounds** now!



PHOTO:
MARTYN
STRICKLAND

QUEENSRÿCHE

GONNA GET CLOSE TO YOU

C/W PROPHECY (PREVIOUSLY UNRELEASED)

THE NEW SINGLE FROM THE
STUNNING ALBUM 'RAGE FOR ORDER'

SPECIAL LIMITED EDITION DOUBLE PACK
SINGLE AVAILABLE

FEATURING LIVE VERSIONS OF 'QUEEN OF THE REICH'
AND 'DELIVERANCE' – PREVIOUSLY UNAVAILABLE
ON VINYL



S

I

N

G

L

E

S

Reviewed by Mr Spencer



SINGLE OF THE WEEK

SWANS 'A Screw (Holy Money)' (K.422) Swans are like swans, hot-headed but dignified, splashing around in lakes in no particular direction, content to suddenly come hurtling out of the water every so often in order to get things straight and warn off unwanted visitors.

Swans are indeed like swans. "Push your ass up and move around", they instruct us, adding: "Open your mouth, here is your money This feels good...". And all the while there's this frightful grinding, sluggish background plod. It gets you thinking.

It gets you wondering what it is exactly these Swans are tackling. Prostitution? Religion? Prostitution and religion? It seems we're talking metaphors! Half-a-dozen plays and your imagination's working overtime, lapping up that guttural drone of a voice and digging those evil trumpets, those sudden shards of guitar right at the very end, those weirdo lyrics...

"Keep your head on the ground", the vocalist intones. "Holy money, holy love...". I can hardly bear to go on. It's wild, seedy, reeking of New York lowlife, so why does it attract me so? What is it about the foul and the ugly that reduces the average human being to a slobbering wretch? Do we all have a darker side? It's a heavy subject — our irrational craving for that which repels us.

"Push your ass up..."

Expertly produced (it goes to the toilet all over the unlistenable murk of last year's 'Cop' LP), the new 12-inch only Swans release is stimulating, thought-provoking, and most of all troublesome. It leaves you hoping that you'll never have to meet them 'in the flesh' so to speak, if that's OK, thanks all the same.

THE FALL 'Mr Pharmacist' (Beggars Banquet) Radical change of music stance for the band; this is altogether more of a straightforward rocker than any of their previous works. Unavoidably, perhaps, it suffers as a result. You expect at the very least a bit of oddness, a good natured struggle, but instead you get... dance music!

Were it by unknowns I'd hail it as a gritty Northern toe-tapper: bunged up nostrils, chip butties, greasy hair and the future of contemporary music in a tub of mushy peas. As it is, it's just not bad verging on trivial.

THE CASSANDRA COMPLEX 'Datakill' (Rouska) Devil worshipping Leeds louts, the Cassandras stick out their third enemy-trooping single to date. It begins deceptively, just a rhythm program, growing steadily until in the end it climaxes with a mad flurry of rock guitars and wobbly keyboards.

I like these boys because they take the coldest of modern day instruments (various boring computerised items) and tackle them with such glorious ineptitude that they unflinchingly reduce their machines to quivering, spluttering death-beasts, hellbent on destruction. This is a lot of fun.

FRANKIE GOES TO HOLLYWOOD 'Rage Hard' (ZTT) Which would've been Single Of The Week if there hadn't been the danger of us looking safe, dull and, more importantly, *establishment*. It's great. FGTH would appear to have successfully returned after an impossible one and a half years of slumber. It's scarcely credible, but this is, er... a red hot record. Huge! Catchy! Superbly understated!

The 12-inch version boasts an array of spot-on

witticisms, fun fun fun. To complement the aforementioned gags, why not enjoy a joke of your very own? Yes? Right then, make up your own ZTT type catchphrase and scrawl it all over this sentence... (insert clever slogan here).

COCK ROBIN 'When Your Heart Is Weak' (CBS) On the front, Anna La Cazio's skimpy black dress is looking reliable enough, but turn over and suddenly it's fallen from her left shoulder and, any moment now, the garment could drop away completely. How odd. I hope she hangs on to her receipts in future.

DAN HARTMAN 'Waiting To See You' (Epic) A man of broad horizons, sprinting from the metallic pomp of 'Frankenstein' in his Edgar Winter Group days to 'Instant Replay's' disco romp in '78, and now to this — silky smooth mid-'80s pop tripe. Question: is such eclecticism healthy or just plain boring?

HIPSWAY 'Long White Car' (Mercury) Another question: do the much admired Hipsway represent the imminent explosion of the zeitgeist, or are they simply another bunch of toothless trollops with barely an idea between them?

PETE WYLIE 'Diamond Girl' (MDM) Apparently, this man's a genius. Why is this? He writes a good tune and sings it at a satisfactory volume; he also owns a formidable leather jacket, but surely that's all?

Anyway, it's clear that any real 'genius' worth his or her salt would never go on Wogan, not even if the BBC offered to pay him or her a large amount of money. How often have you seen Ian Paice or Roger Glover on Terry's now ailing show? My point is made.

SAXON 'Waiting For The Night' (EMI) In a week not exactly overflowing with interesting singles, the so often underrated Barnsley barnstormers hit back with a bit of a surprise — a pretty tune, beefy, bruising, but delicate like a rose petal. File next to 'Stallions Of The Highway' in the box marked Rock Anthems.

THE BANGLES 'Walk Like An Egyptian' (CBS) Er! File next to Uriah Heep's 'Free 'N' Easy' in the Duff Rock Anthems box and soak in petrol, just for a cheap giggle. You'll derive little pleasure otherwise from this ridiculous object, which incidentally features more bare female shoulders per square inch than both of Cock Robin's put together.

THE CHAMELEONS 'Swamp Thing' (Geffen) Mancunians who've been edging closer and closer to stardom for five years now, without ever actually getting anywhere. In the past they've justified their large cult following with brief spurts of brilliance (1983's 'Paper Tigers' is a marvel even today), but this moody little devil is run of the mill and won't open any new doors for them. Sad.

SPLASH 'Qu'est-Ce Que C'est' (Rocket) Which has that rapid, throbbing dance beat running through it, with brainless vocals singing the title over and over and four, uh, muscular guys exploring each other's armpits on the cover. How could anybody stoop to this level? Sexy? Not today, thanks very much!

NAT 'KING' COLE 'Mona Lisa' (Capitol) To be honest, this shows up everything else something rotten. A voice of divine purity, strings too beautiful to be true, heaven. An example of what you'll

hear should you visit the film of the same title (see *Scanners*, page 16), 'Mona Lisa' ranks alongside Matt Monro's 'Somewhere' and Sinatra's 'It Was A Very Good Year' in the All Time Greats stakes. And I've never been more serious.

THE BLOODFIRE POSSE 'Are You Ready' (CBS) No! (Tee hee hee! This is a bit like Knock Down Ginger, he mused, colliding with an Alsation as he darted around the corner into an unlit alleyway.)

FIVE STAR 'Rain Or Shine' (Tent) For their sparkling performance on the last ever *Pebble Mill At One*, I'll love Five Star forever. This song bubbles, rather like the delicious honeycomb centre of the chocolate bar currently sponsoring the group. They really are infectious, aren't they? The way they all boogie in formation and that, and in such cold weather, too.

Right, I'd like one large box of Crunchies for myself and another for my friend if that's OK. Much obliged.

VARIOUS ARTISTS 'The Sounds Polydor Free EP' (Sounds/Polydor) Top value for money giveaway featuring: 1) A juicy cut from Brian Spence's fab LP 'Brothers'. 2) A slice of hard groovin' funk courtesy of Chris Sutton. 3) A spot of humorous reggae from ragamuffin MC Smiley Culture. 4) An excellent and otherwise hard to get hold of track by The Velvet Underground. I mean to say, guv'nor, what more could you possibly require?

THE PSYLONS 'Mockery Of Decline' (E-Type) This is bizarre, wonderful, totally off the wall. I love it but I'll need time to adjust my clothing. Good God, it's brilliant! (At this point I must soberly

make it clear that since there's zero competition, anything halfway decent is bound to appear other-worldly and messiah-like.) Chopping guitars and hissing drums with an unusual humming sound floating above the surface.

Mustn't say 'psychedelic', therefore words fail me.

QUEENSRYCHE 'Gonna Get Close To You' (EMI America) Heavy metal with more than a touch of the experimental about it.

But initial promising signs are overshadowed, depressingly, by unpleasant prowler-in-the-shadows connotations attached to the title statement. A let-down, but the potential for change is there.

THE BIG SOUND AUTHORITY 'Don't Let Our Love Start A War' (MCA) I'm not sure why, but they remind me of The New Seekers doing 'There's A Whole Lot Of Lovin'', which shouldn't necessarily be a bad thing. But let's be honest, old Lyn Paul's going through a bit of a quiet patch at the moment, and if she can't crack it in '86 then what hope is there for this lot?

THE SING MARKET 'Via TV' (The Dark Network) Curious, gently 'futuristic' item, apparently expounding the virtues of watching television first thing in the morning. A major shift of style for the normally '60s orientated Dark Network label.

BALAAM AND THE ANGEL 'Light Of The World' (Virgin) A crushingly subtle collision of moods. One moment fragile, sensitive, romantic — the next, bludgeoning. Clever stuff, reminds me somehow of a Saxon review I once wrote.

MOOD SIX 'What Have You Ever Done?' (Cherry Red) Nice. A lullaby of a song, soothing and exquisitely restrained. Deserving of widespread exposure.

THE METEORS 'Surf City' (Anagram) Non-committal comment followed by vague references to psychobilly — taking shirts off, loonies guzzling beer, chicken dancing etc — followed swiftly by a resounding full stop.

THE EXPLOITED 'Jesus Is Dead EP' (Rough Justice) Non-committal comment followed by vague references to paahnk rok — taking shirts off, loonies guzzling creasote, slam darnicin' etc — followed swiftly by the sound of nervous laughter, then silence.

BLACK LACE 'Wig Wam Bam' (Flair) This band is able to laugh at themselves, as we discover upon examining the blurb. "At last, a bearable summer hit from Black Lace...". It says. But it isn't summer anymore, it isn't a hit, and it isn't bearable. Titter.

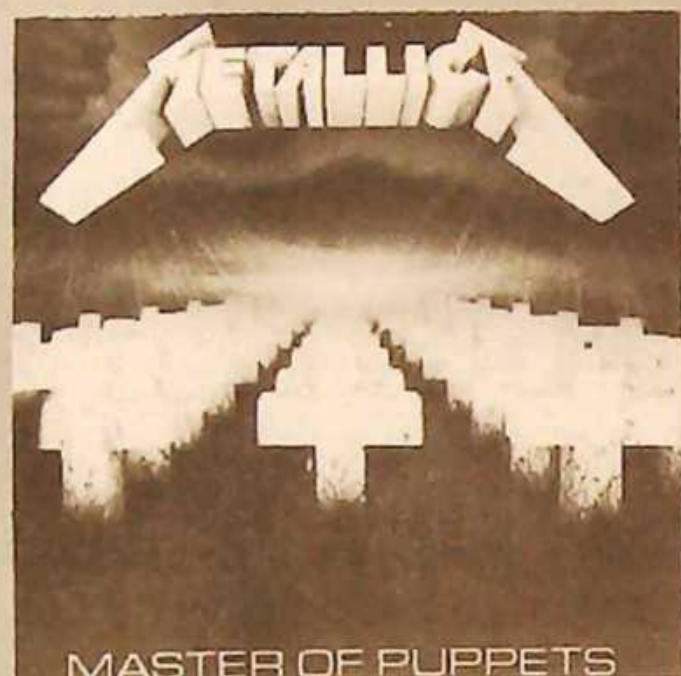
CACTUS WORLD NEWS 'The Bridge' (MCA) Disappointingly average, U2/Alarm-by-numbers stadium rock from a group who seemed capable of so much more. Hardly original comments, but then it's hardly an original sound. Nothing, like eating toffee papers without the toffees inside. Bit of a sick joke, that one.

CYNDI LAUPER 'True Colors' (Portrait) Impassioned ballad stuff from person who, not long ago, was extremely fascinating. Now she isn't, which is a pity. Thinks: must stop being so apologetic.

DOUBLE DEATH!!

METALLICA

"MASTER OF PUPPETS"
MFN 60 L.P./CASS./CD



"KILL 'EM ALL"
MFN 7 L.P



"RIDE THE LIGHTNING"
MFN 27 L.P./CASS./CD

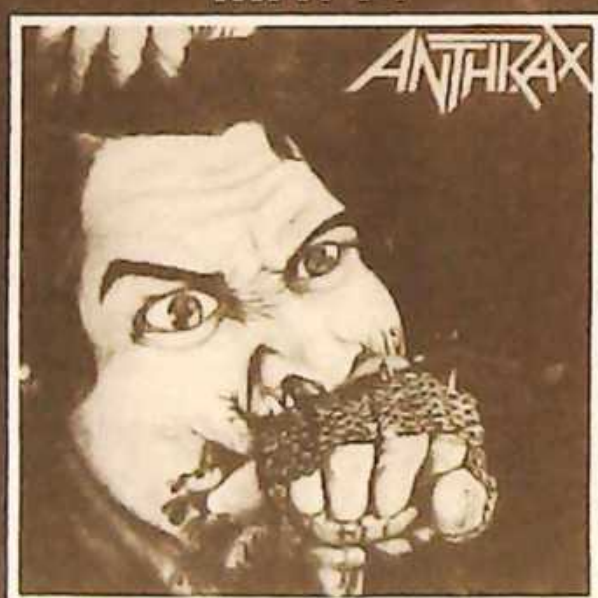


"JUMP IN THE FIRE"
12 KUT 105



"CREEPING DEATH"
12 KUT 112

"FIST FULL OF METAL"
MFN 14



ANTHRAX

"SPREADING THE DISEASE"
MFN 62



NOW AVAILABLE ON PICTURE DISC

"RIDE THE LIGHTNING"
MFN 27P

"KILL 'EM ALL"
MFN 7P

"SPREADING THE DISEASE"
MFN 62P

METALLICA + ANTHRAX ON TOUR

N^{Music For} NATIONS

SEPTEMBER 10 CARDIFF ST DAVIDS HALL
SEPTEMBER 11 BRADFORD ST GEORGES HALL
SEPTEMBER 12 EDINBURGH PLAYHOUSE
SEPTEMBER 14 DUBLIN SFX
SEPTEMBER 15 BELFAST ULSTER HALL

SEPTEMBER 17 MANCHESTER APPOLO
SEPTEMBER 18 SHEFFIELD CITY HALL
SEPTEMBER 19 NEWCASTLE MAYFAIR
SEPTEMBER 20 BIRMINGHAM ODEON
SEPTEMBER 21 HAMMERSMITH ODEON

ALL ABOARD THE BROTHERSHIP

THREE QUARTERS of New Order are sitting in their extremely nice, extremely comfortable Manchester rehearsal rooms, autographing album covers and waiting.

They're waiting to do an interview (something they never used to do), waiting to set out on tour (another thing they never used to do), waiting to release a single, 'State Of The Nation' (any moment now) and waiting to release their fourth album, 'Brotherhood' (for the end of September).

The album makes me quite willing to cash in all my superlatives in one fell swoop and wish I could afford a compact disc player (my poor old hi-fi can't handle it at all), but right now I'm just watching Bernard/Barney Albrecht/Sumner signing autographs (something I never imagined him doing).

"Who are these for, anyway?"

"Stoke Mandeville — you know, the place where they have bad backs."

"Must be a weird place to live."

"It's not a town, *divvy*, it's a hospital!"

In case you don't know, New Order aren't aggressive people and they aren't stupid people. They are friendly and early on a Friday morning they're really quite unnervingly witty.

The fourth quarter, Hooky (as you say), is late and it's time to leave for the pub, which Barney tells us used to have loads of 'character'.

"It was really wild, with a woman with metal teeth playing the organ and inflatable pictures of kittens all over."

Now it's just cold and Barney's deciding that he doesn't like its fresh salmon sandwiches. He's going fishing for salmon tomorrow but, now he knows what they taste like, he's not so keen on catching any.

Barney's also had a late night and is feeling a little shellshocked (just to get things going, you understand). So, what the hell, how are you feeling Barney?

"Knackered, and I've got an infection in me eye."

And how are you feeling right now, doing this interview?

"Well, the only reason I'm doing it is because the others want to do it."

So it's a tolerable evil?

"We've been doing a few of them recently and some of them have been revealing... but I don't

want to do them anymore because... first, they make you think about what you're doing and then they make you think like the person you're talking to... and that's really bad. Also, I've noticed that I change through the day. I could give you one set of answers in the morning and then give you a completely different set at night. It's weird.

"But most of all, I think doing interviews can stop the flow of something happening."

He talks a lot about "things happening", about juices in his head and about the subconscious. It all makes him sound a bit of a closet surrealist, but this distracted artist ("I am an artist, but on my own terms") would never willingly pigeonhole himself with such a trade description. The nearest he comes is admitting to being "really fascinated by the way people think".

For a moment all this sounds a bit dubious, but step back and consider the group's down to earth, determinedly unostentatious personality together with their evident honesty and awkward charm and then put this beside their music with its disturbing beauty and exhilarating blend of fragility and aggression — the public broadcast of private moments. Then, talk of spiritual things seems as natural as this band.

The last song on 'Brotherhood' is a bizarre, almost throwaway thing which recalls the spirit of the "piss off" line of the second album's 'Your Silent Face'. First it collapses in hysterics, then it dies with the sound of a needle scraping across record grooves.

"Yeah, well the album was... really hard work. We wrote 70 per cent of it in the studio, and we got to this last song and I started singing it dead serious but when I got to that line about a pig (I think you are a pig/You should be in a zoo) (laughs) well, it just sounded ridiculous and I burst out laughing. We could have done it again but we thought, f**k it, it works as it is."

Your lyrics are often the sing-song rhyming type and the sentiments of your songs are often bitter, petulant dismissals of people. All this gives me the impression that you're a little frustrated, a little inarticulate and that all that somehow comes bursting out in this startling music. (It is startling music.)

Barney: "I don't feel inarticulate. I just feel — well, different, a bit. It's just that when I'm thinking about something, I don't feel the need to embellish it because you're only doing that for display purposes, and that's tasteless. If I've got something to write about — which is rare — I just do it as simply as possible."

But you have brought in some new devices, similar to the tongue in cheek storyline on 'Love Vigilantes'. 'All Day Long' from the new LP reminds me of that.

"Yeah, that's one of the more serious songs."

The song in question is about child beating and this is what's called interview technique, and

it's tacky because when I ask, Are any of your songs autobiographical?, I'm half hoping he'll say, Yeah, I was molested, I had a dead unhappy childhood.

He doesn't, he just thinks for a moment and starts up with his laconic, habitually slurred speech and says very, very slowly: "Well, some are a bit, but it's disguised. I could never, never do it straight, it's like baring your arse in public — it's embarrassing."

In New Order's early days — in what I took to be 50 per cent honesty and 50 per cent not wanting to talk about the obvious (hello, Mr Curtis) — the band always stressed that all they were interested in was the music. But Barney's married now, with a kid. Can things like this alter your perspectives, change your priorities?

"Up to now the music's been the most important thing in my life, but I'm going through a big change in the way I think. That's another reason why I don't really want to do interviews. I won't have anything to say until I've changed."

What are you changing to?

"Won't know 'til I get there."

From?

"Just someone who's totally dedicated to one thing — music."

I see. You know you're just a bit idiosyncratic?

"Always have been, I've always felt a bit out of place."

All the time?

"Well, whenever I try to do something that everyone else does."

Like what?

"Like watching telly. I just can't sit there without thinking, why do people do this, what do they get out of it?"

You know, *Dallas*, *Dynasty*, that sort of thing. Power, corruption and lies.

BETTER LATE than never, here's Part II. Hooky (as everyone says) has arrived at last. He's driven me back to the New Order Bat Cave in his big silver sports car ("I like speed") and is being a model interviewee. How does minor cult status suit you?

"I'd have thought we could be hoping for major cult status by now."

Not the band, I meant you. The bass round the ankles, the 'repartee' with the audience, everyone calling you Hooky. You've become something of a mascot.

"I can take it or leave it. A mascot? You calling me a goat or something?"

He's so relaxed and so self assured that he's almost but just not quite coasting, and (you should know this by now but I'll tell you anyway) he's not a thug and he doesn't grunt. He says he doesn't really understand what he's doing but he tells me that "writing a classic bass riff like on 'Age Of Consent' is extremely satisfying" and that he's confident that what he's done and is doing

will be around for some time.

"When I saw us (Joy Division) on *So It Goes*, it made so much sense and seemed so fresh. I'm glad Joy Division have that timelessness, 'cos I think it'll last. Like The Doors, who weren't really big until ten years after they finished."

He thinks interviews are a bit futile ("how can you hope to get to understand someone through talking to them for an hour?") but he's doing them, and graciously. As he says, being in a band gets you out a bit and gives you more confidence in yourself.

Hooky's very direct and just a bit of a lad. This comes to the fore when he tells me about "just having had enough of one particularly obnoxious heckler at a show and getting the bastard right between the eyes with me headstock".

There's more when I ask what he could do outside a band: "I've always wanted a scrapyard. Just sitting there and getting a few quid for parts and wrecking all the cars — an idea which has always appealed to me."

On the wall of the rehearsal room hangs a T-shirt with Ian Curtis' face on it, to which someone's added a Hitler moustache. I think that tells you a lot about New Order's new-found adjustment. That and the fact that they sign autographs but don't quite, because Barney's squiggle doesn't contain his names. It really says Phil Barnes.

Here's four "total idiots" with this near perfect company structure behind them and they're making these records like 'Brotherhood' with its spellbinding more-acoustic-than-ever realisation of the slightly flawed 'Low Life'. Cyril Connolly once spoke of stretches of English countryside whose beauty made him feel suicidal and I'm afraid this is just like that.

I ask Stephen Morris about this, saying, Don't you think about what you're doing a great deal, don't you get absorbed by it and, well, I can imagine it containing the seeds of madness. He just smiles and tells me he's too boring for that.

Stephen and Gillian are, after all, the affable, politely public face of New Order and they don't mind that tag at all ("What's wrong with being pleasant?"). Stephen with his ever so slightly camp voice is utterly unaffected, while Gillian is quiet. (You're quiet, aren't you? "You guessed it. Yes, I'm very quiet"). She's taking piano lessons and has started to use the black keys recently in New Order.

She doesn't mind the others taking the lead ("Well, they talk the most, don't they?") but I get the feeling that her muted presence is pretty important to New Order because these four people are now so close that, if you took one away, the whole thing would unbalance. They've been together for years, (Barney and Hooky go back almost 20) and it looks like they'll just be going on together in their own determined way. Not a bad album title, 'Brotherhood'.

Not baited and not bearlike, NEW ORDER emerge from the shadow of past misunderstandings and smile beneficently upon ROY WILKINSON. They manage to convey their new sense of adjustment and quite a bit besides while remaining evasive, but RUSSELL YOUNG still pictures bared souls

GILLIAN



STEPHEN



PETER





**IF YOU WANT TO CASH YOUR
GRANT CHEQUE AS SOON AS
YOU GET TO COLLEGE,
BUY A DRINK FOR THE GIRL IN
ECONOMICS, JOIN THE
ROCK CLIMBING CLUB,
PAY THE DEPOSIT ON YOUR
NEW LUXURY PAD,**



Whatever your choice of college, there's only one bank you should decide on – NatWest.

At least, that was the conclusion over one-third of all students came to last year.

This year, the deal is even better: you open an account now and we give you a cheque book and Servicecard.*

As soon as you have a place confirmed, we rush you a £50 cheque card** and make immediate arrangements to have your account transferred

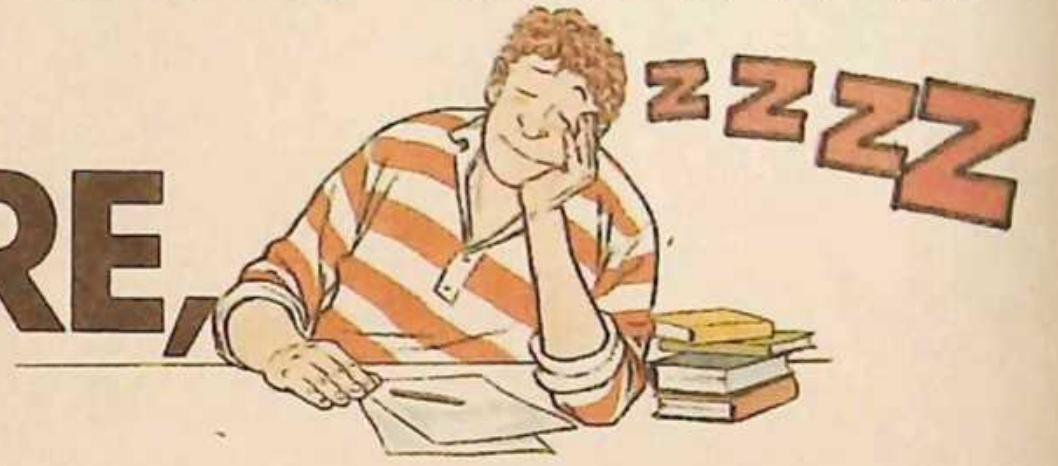
to where you'll be studying.

We've more branches on or near campuses and more 24-hour Cash Dispensers than any other bank, so we're never far away.

Next we give you preferential interest rates on overdrafts up to £200*** and run your personal current account free of normal account charges.

And credit your account with £10 just in case the girl in Economics has expensive tastes.

GO ON THE THREE-LEGGED
PUB CRAWL, HAVE
SOMETHING TO WRITE ON AT
YOUR FIRST LECTURE,
AND NIP BACK HOME AT
THE WEEKEND TO GET YOUR
WASHING DONE,
PRESS FOR ACTION.



NatWest Student Service Application Form.

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 _____



NatWest
The Action Bank

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'.

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.

ALBUMS

RATINGS BUYBLAGHEARFLOGDUMP

HUEY LEWIS AND THE NEWS 'Fore' (Chrysalis CDL 1534)****

'HIP TO Be Square', the last track on side one, says it all for Huey Lewis: a slick Nick Lowe rip-off, right down to the title.

But then 'Fore' is pretty square, something the whole family can jive and sway to. There's nothing to upset the Washington wives except possibly one suspect reference to "playing with my microphone stand".

Hang on though. You don't get to be mega-bucks in America by ripping off Nick Lowe. Of course not. You need instant, timeless, swinging singalongs that can infiltrate any airwave and coo softly in the most inattentive braincell.

So there's at least two more songs like 'Stuck On You' waiting in the wings, all straight out of the Chapman/Chinn songwriters' manual. Plus a commercial gamble with a Bruce Hornsby song that starts to look more like an inspired hunch now that Bruce is purring up the charts with 'The Way It Is'.

That little lot will get the record company off their backs and let the band fill up the rest of the album with as much good time rock 'n' roll and doo-wop harmonies as they can cram in.

And this is where the fun starts. You can almost check out the influences in time to the beat – a touch of the Jordanaires here, a sprinkling of The Tymes there.

The last track on side two is another that says it all for Huey – 'Simple As That'. But, like the song, there's more to 'Fore' than that.

HUGH FIELDER

THE BATFISH BOYS 'Head' (Batfish Inc USS 106)****

HAVE YOU ever noticed how these long-haired greasy types are always singing about some character called Johnny? He's back again on the first track of 'Head', in the guise of 'The Whiskey Priest' – Johnny was this, Johnny did that, you know the score. But Johnny who, that's what I want to know. Johnny Morris? Johnny Hart, perhaps, or Mathis, or maybe B Goode?

Whatever, The Batfish Boys remind me of Sunday evenings at the Croydon Greyhound waiting for The Pink Fairies to blow out yet another gig, to be replaced at short notice by Stray. In terms of both appearance and material, the Batfish crew have far more in common with those stalwarts of the '70s than anything spewed up by the punk revolution, churning up a parallel (as opposed to identical) furrow to that of the Love Reaction.

Fronted by Si, the Violet who didn't so much shrink as expand, these Boys are as attractive a proposition as a pack of mandrill baboons dangling steamy rumps over terrified drivers' windscreens in a safari park – rock bottom never smelled so sweet.

Throwbacks to an earlier age, right down to their song titles – 'Love Pig', 'Fat Tuesday' and (golly, I'm just a sucker for parentheses) 'I Don't Wanna Be Your Dinosaur (Baby)' – the oily

Fpro/03/a/Wb



SUDDEN SWAY: how about Cluedo next time, lads?

SPACE ACE

SUDDEN SWAY 'Spacemate' (Blanco Y Negro BYN 8B)*****

MORE CRANKINESS and caprices from the edges of fancy. Sudden Sway's debut LP comes complex and asks itself, Are we pretending? Oh, they're asking for it alright.

So it comes in this chunky box and introduces this enormously difficult parlour game, 'Spacemate, The Three Step Dimensional Expansion Programme That Really Works', that sounds like a load of old hokum to me. Too strange for the light of day, it fashions itself after some never-ending series of chain-letters and chunks words like 'psibil', 'karma' and 'interactive' about like it's feeding pigeons with them.

Unlike Cluedo, it attempts to subvert the Divine Plan, which is fair enough but I'd rather find out who clobbered Colonel Peacock in the conservatory any rainy afternoon.

After the 'Spacemate' paper chase, you're dying to get to the music itself: four sides, two at 45 and two at 33. Less packed with baloney than the hardscrabble that surrounds it, Sudden Sway's LP makes you wish that every pop group would dive through glass to see what happens.

They make for baffling entertainment, guaranteed no hot dogs on sale in the foyer,

dig? At best, they besiege their listeners with scrawls of far-fetched melody and hyperbolise with childish glee. On, say, 'Drink Xtravite', they dazzle with simplicity, faintly recalling Human League at their best. Then, with 'O Copper Eskimo', they go plink-plonk-fizz and get quirky in a sombre yet fetching kind of way.

So what about Sway's notorious reputation as cosmic culture vultures? Well, 'Spacemate' (the record!) is hardly scot free of their playful egg-hedonism, but what the hell! If anything, they prove that their disguised conceptions lie on the right side of being waggish. That's not all. Sudden Sway's new album splits its sides with all the devious chicanery they pack into it. They're all thumbs, they make great mistakes, their nonsense is always inspired.

So what about Sudden Sway? They're too bloody clever, of course. They annoy with their noise and their daft ruses and that's why we come back to them. Sudden Sway, get this, are a revolutionary pop group because they'll never be consumed as passively as the rest of the pop pack. Sway run the race on one leg while almost everyone else has a torn ligament.

'Spacemate' is an audacious statement and the music laps you up. A shifty spectacular.

JONH WILDE

ADAM ANT 'Adam Ant's Hits' (CBS 4500741)****

STRANGELY TIMED, for sure. Surely CBS are not anticipating another generation drooling over Adam's high camp and glorious pop bilge?

That's where he really began, with these hits. Lapsed teenagers, now beer-bellied clerical officers with 'Ant Music' tattooed across their craniums, will beg to differ, but the man's 15 minutes of inspiration were launched by the boisterous 'Dog Eat Dog' and lasted as long as it takes to peel an orange.

By the time 'Stand And Deliver' came along, the videos were growing into glorious burlesque while the songs – I use the term with flippancy – sounded like they were prodded onstage with one of those long sticks you use for shifting hay. There were, though, some notable final flickers: the razor-edged Kev Rowland satire, 'Goody Two Shoes', especially the bit about Al Green's wallet; the pelvic thrusts of 'Apollo 9'.

So you wade through and, by the end of side one, you're convinced that Adam straddled the pop playground of the early '70s like a brace of Californian redwoods. Then you start choking on some of the lumps on side two and you've already convinced yourself he did nothing of the sort.

Hear it side by side with the companion video edition, though, and you begin to swing back to the original conviction. It was Adam's decadent comedies that made the whole explosion so plainly momentous. When Diana Dors waves that wand at the wildly grinning Ant, you sigh and forget all the rotten records he made and would probably still make now.

'Hits' isn't comprehensively great, but buy the video and chuckle 'til your socks drop off.

JONH WILDE

GREAT PLAINS 'Naked At The Buy, Sell, And Trade' (Homestead Records HMS 048)****

THE SEARCH is on for the most unsightly group in the world. And not only do I think I've found this week's contenders but, in the process, I've also discovered the origin of people's silly grins and what happened to Chuck Berry's orphan. It's all here.

Seriously though, have you noticed that aesthetically pleasing talents and physical attributes rarely collide? At the moment I can only think of The Died Pretty and certainly no band to come out of America in the past few months. Indeed, it seems that the more plug ugly a group are, the more they play the music of Venus.

This especially applies to Ohio's Great Plains. The thought of seeing them naked is enough to send a shudder through the blind, but sheesh, when they undress their feelings the airwaves they disturb are magnificent.

The Greats are indeed just that. They're like The Violent Femmes could be if you cut Gordon Gano's head off and substituted a sense of lacerating humour for smugness and God turned out to be John Belushi.

Only on this, their second album, it's apparent that there is more to the (appropriately named) Plains than cheap and cheerful laughs. Though there are plenty of the latter on songs such as 'Letter To A Fanzine', which poses the immortal question: "Why do punk rock guys go out with new wave girls?"

Great Plains' music is the outcry of fools who fall in love and, more often than not, get spurned and burned but who still return for more. As you will, if you buy this record. Do the strip trip and get 'Naked...' right now.

JACK BARRON

GLORIA GAYNOR 'The Power' (Stylus SMR618) **

THE MOST talked-about album of the year... in Gloria's kitchen.

"Maybe," says Gloria, buttering some toast, "I should release an album of duff cover versions like 'Every Breath You Take' and 'What A Wonderful World'. I could even do 'She's Out Of My Life' and change the gender; that'd be sensible. And 'The Heat Is On' – that's a really excellent song. Hmmm. Yes".

"Hot damn, the Bears lost again," says Hubby. "And I could get massive TV promotion. And I could give away a free 12-inch medley of all my greatest hits. All three of them."

"What was that, dear?" "I just know it'll sell like silver beeswax. Yep, this is gonna be my masterpiece. Know what I'm gonna call it, honey?"

"Uuh... 'Masterpiece'?" "No, bozo. I'm gonna call it – get this – 'The Power'!"

"Gee, that's good. Glozz, that's real good. Next time you're on tour, can I have an au pair?"

CHRIS ROBERTS

THE BRIGADE 'The Dividing Line' (Better Youth Organization BYO 012) *****

HEY, SOMETHING'S going down in the backwaters of California. The Youth Brigade must be feeling their age 'cause they've metamorphosed into The Brigade. And in the process, they've produced their finest and most far-reaching album to date.

Maybe they'll lose out



PAUL: yawn...

can of rock 'n' roll is prised open once more and the contents smeared and daubed over the virgin face of the new establishment.

Grime time is now!

ANDY HURT

THE NEUROTICS 'Kickstarting A Backfiring Nation' (Jungle Records FREUD 10)*****

"SATURDAY NIGHT smashed out of my brains, lying on the floor looking really intelligent."

The Neurotics have a smartly savage wit which is honed and directed by their acute political awareness. They have a loosely melodic rough-edged punk beat which generally strikes straight to

the heart of the matter.

The Neurotics say that the next socialist government must bring about radical social change and not tinker with the existing political system as one might tinker with the engine of a motorbike, otherwise we'll just end up kickstarting a backfiring nation. They sing about sexual double standards, about manipulation, about despair and about pride. They argue that lip service is not enough and they make their all too valid points with a happy mixture of humour, hatred and basic musical power.

'Kickstarting A Backfiring Nation' is an 'absolutely live' album which should be heard in conjunction with its

complementary live 12-inch single, 'Living With Unemployment'. During the course of both records, we are treated almost to a revue in which a number of highly competent latterday ranters get to add their own comments. And, as befits one of your actual five star review albums, 'Kickstarting A Backfiring Nation' raises a number of questions.

Like just why do all ranters sound exactly the same? Do they all hail from Harlow? And why do The Housemartins sell so many records when the far braver, far better Neurotics seem to be banging their fiercely committed heads on a firmly bolted door?

ROGER HOLLAND



FM: we suspect the LP's title refers to the shirts

RADIO STARS

FM 'Indiscreet' (Portrait PRT 26827)*****

THIS MUCH I'll concede: the name's a bit corny, the songs a bit samey, the geniality a bit sickly, and Swerv Goldsworthy's pink suit is more than a bit dodgy. But damn it all, 'Indiscreet's a peach.

In a perfect world, this release would come at the height of a hot and hazy summer, where each of its singles could shimmer on the nation's trannies like heatwaves off baking tarmac. It's hardly suited to a wet and windy Aldershot but we'll just have to make do.

There are more (twice as many) fine singles here than on Whitney Houston's laughably overrated debut, though it's doubtful whether any will chart. The irony of a band called FM not being able to get on the radio is as baffling as it is bitter, but what do you buggers care? If you did, I wouldn't have an injustice to carp on about.

Yes, they do sound, ho hum, American. So? This is good pop, not bad rock, rarely dipping into stifling creaminess or ever-popular Panavision prattle. 'American Girls' ('destination U-S-A!' — gah!) has lost much of its warmth and swing to clinical over-production (hit seeking) but the trembling charm of 'Face To Face' and 'Frozen Heart' more than compensates.

Saturated with melody but bone dry of originality, FM will either tickle your spine or turn your stomach. Yet I doubt that you'll find a stronger set of tunes all year.

PAUL ELLIOTT

beyond doubt) and what's more, theirs is a reputedly stunning live presence: "Their fiery stage shows have mended broken affairs, given love a shot in the arm and fed the soul nourishment" (I) 'Real Love' is a slick (yes, seamless) collection of ten self-written, self-produced songs and, at its best, as on the single 'Count Your Blessings', it's very seamless.

But to tell the truth, the rest is very boring. All the songs are about "real love", "new love" but most of all "old love", the one where you "Think how far you've come/ The victories you've won/ What's kept you through the years."

I ask myself who needs this and I think of Mozzer and 'Panic', a song which assured itself of immortal status just by mentioning Carlisle and Grasmere. I live near Grasmere, where the only people that A'n'S matter to are the coachloads of hairdressers who go down to Preston (a big place) on a Saturday night and dance to... Ashford And Simpson!

What does this music mean to my life? Very little. Hang the DJ? I prefer to pull his plugs out.

ROY WILKINSON

THE APOSTLES 'The Lives And Times Of The Apostles' (GURT Gurt II) **1/2

THE APOSTLES' bizarre stream of pseudo-classical instrumentals and tinny politico-punk speed threats is different, intense and challenging. It's full of surprising U-turns and crass vitriol. Yet somehow, the whole grainy creation reeks of cheapness, of perhaps unavoidable squalour. And you know you won't be playing it again.

No poetic illusions for sale here.

CHRIS ROBERTS

though. This kind of music (yes, music) isn't going to impress the perverse slam dancing loonies who want to crash their brains against the walls and spill their cans of Bud over the sidewalk. This album has subtlety. The wild guitars are still there, the message is too, but there's songs and style and... well, it's a pretty good record.

The Brigade take away the feedback and do everything that The Adicts always threatened; they revive the spirit of '77 while throwing a new light on the pompous insincerity of nouveau stadium acts like U2 and Big Country. This is a big sound with big, big emotions.

Something is stirring in California, and it ain't the cocktails.

DAVE HENDERSON

VARIOUS ARTISTS 'Summer Days, Boogie Nights' (Portrait PRT 10052)*****

INSPIRED PERHAPS by the enormous success of the recent re-releases from The Real Thing, the best band ever to emerge from the backstreets of Liverpool, 'Summer Days, Boogie Nights' is the undisputed album of the year. Gathering together 16 superlative soul smashes from the '70s, it reassesses most convincingly the everlasting quality of great

soul music.

It moves with sweet silky steps from The O'Jays' 'Love Train' through such precious gems as 'Don't Let Love Get You Down' from Archie Bell And The Drells, 'Me And Mrs Jones' and 'Only The Strong Survive' from Billy Paul and The Isley Brothers' 'Summer Breeze', before really underlining its point with Candi Staton's 'Young Hearts Run Free'. Then there's 'Heaven Must Be Missing An Angel' by Tavares, '(You Make Me Feel Like) A Natural Woman' from Aretha Franklin and the ultimate joy, 'Can't Get By Without You (The Decade Mix)' by The Real Thing.

Why can't people (Whitney and Madonna aside) make records this good today? I listen to this absolutely brilliant compilation and... words just fail me.

ROGER HOLLAND

CHRISTIAN DEATH 'Atrocities' (Normal Records NORMAL 18)*****3/4

THE PRESS release advises me to sit back and listen to this LP with a favourite drink. But this music is too exciting for a mug of cocoa. This is cocktail music, a spooky mixture of sweet and sour, hot and chilled. A potent draught that's been shaken, not stirred.

The 'prologue' side includes pagan wailings on 'Tales Of Innocence', a hauntingly sluggish number, and 'Strapping Me Down', music to crack your whip to. The Los Angeles trio use their whips to flog us mercilessly, each switch leaving reddened weals on skin that's too pure, too white. Do Christian Death aim to corrupt with these heathen hymns, these impious lyrics of doom and despondency?

Side two, the finale side as it's known, is gothic gloominess too illuminating to be totally depressing. Indeed, the classic Billie Holiday's 'Gloomy Sunday' is almost a soft blues number with its tinkling piano,

moaning cello and Doris Day voice. It's uplifting and yet, at the same time, overcast, a gloomier Sunday than Billie ever knew.

Mood music is how to describe these varied sounds. Now a whisper and then a howling wind on 'The Death Of Josef' — all accomplished without synthesizers.

One always applauds at orchestral performances; the exceptional deserve a standing ovation. Those who remain seated during 'Atrocities' are either deaf or dead, because this is art like Mozart never knew it.

KEZ OWEN

ASHFORD AND SIMPSON 'Real Love' (Capitol EST 2019)**

AFTER 20 years together, Ashford And Simpson, the peaches and cream apotheosis of mainstream, sartorially inelegant soul, continue the faint vulgarity of their "long running public love affair" with a new album. And, surprise surprise, it's described in the tireless press release as "seamless" and "sensual".

Ashford And Simpson have lots of talent (the fact that they wrote 'Ain't No Mountain High Enough' for Marvin and Tammi puts that

GRACE UNDER PRESSURE

PAUL SIMON 'Graceland' (Warner Brothers Records UK WX52)***

"HELLO DARKNESS my old friend, I've come to talk to you again..." Twenty-one years on from these words, each etched with tears for fears of one sort or another, Paul Simon has taken himself beyond the borders of the civilised world to that disgraceland, South Africa, in order to record this album. Yet it would be churlish not to admit that on this LP, there are three of the most marvellous melodies I have ever heard.

To travel into 'Graceland', which takes its title from Elvis Presley's home in Memphis, is to glimpse the preoccupations of a middle-aged American man — loneliness, obesity, and failed relationships — while in the background a timebomb ticks noisily away. That timebomb is, of course, South Africa.

Attracted to the stamping Mbaqanga, the relentless township jive of Soweto (see *Jaws*), and after taking advice from expatriates Harry Belafonte and Hugh Masekela, Simon flew to Johannesburg to cut this album with the cream of SA's musicians. These include Tao Ea Matsekha, General MD Shirinda And The Gaza Sisters, Stimela and The Boyoyo Boys Band. Later on, some songs were recorded with the breathless acapella group Ladysmith Black Mambazo and, nearer home, Rocking Dopsie And The Twisters plus LA's Los Lobos.

Was it worth it, or is 'Graceland' just a rich man's indulgence and a folly of naive politics?

This is hardly the first occasion Simon has incorporated ethnic music into his pop. In the past, 'El Condor Pasa' floated on the eagle wings of Andean melody and 'Mother And Child Reunion' was given birth through reggae forceps. The crucial difference is those idioms weren't the cultural expressions of a

nation at war for emancipation.

That the fight against apartheid barely figures overtly in the singer's lyrics except on 'Homeless' — which is given a stunning vocal foundation by the exquisite Ladysmith Black Mambazo — is perhaps the record's ultimate failing. But given Simon's belief in music as a cultural Elastoplast, and that he refused to take part in Steve Van Zandt's 'Sun City' protest because it originally named people who'd played there, this is not surprising.

Yet Simon himself turned down an offer of one million dollars to perform at Sun City and, unlike Malcolm McLaren, he hasn't simply ripped off the ideas of South African groups. Co-composers are noted and will be paid royalties. And that just leaves us with the music, some of which is extraordinary.

In particular the opening cut, 'The Boy In The Bubble', a lyrical allusion to the potential magic inherent in our technologically insane world, which is given force by the slinking Sotho accordians of Tao Ea Matsekha, stands out. So too does the aforementioned 'Homeless', while 'Graceland' itself is perhaps one of the finest songs Simon has ever written.

A quest for personal emotional redemption in which Presley's home figures as a metaphor for salvation, 'Graceland' rushes down the country tracks of the pedal steel guitar of King Sunny Ade's wizard Demola Adepoju. It's simply brilliant, and in the light of it, quirky works such as the single 'You Can Call Me Al' and the small talk party of 'I Know What I Know' are trivial beyond belief.

For good or ill, the reverberations and repercussions of this album will live with Paul Simon long after this review has turned into yesterday's news, and the sound of silence has fallen once again.

JACK BARRON

PLAY DEAD

PAUL McCARTNEY 'Press To Play' (EMI PCSD103)*1/2

JOHN LENNON is the most overrated songwriter of all time, but the strength of Paul McCartney's voice since your parents' fave pop group split up has merited all manner of hyperbole. There have been moments — 'Maybe I'm Amazed', 'Jet' — when he's screamed and shouted like a man possessed. No mean fraud for the ninth richest man in Britain, on whom complacency must drip from every ceiling like a filial duty.

Of course, his chummy grins and matey thumbs-ups are about as stylish as a turd in a bidet, but even we nubile teen-punk revolutionaries (ahem) have to admit the man is not completely devoid of talent.

His first all-new album for three years, the first to be recorded at his own studio, is, however, a sexless corpse.

There are ten tracks, six co-written with former 10CC person Eric Stewart. They are produced by Hugh Padgham (Genesis, Police) and endeavour to be "buoyant rockers" or "beautiful ballads" or "wistful epics". Unfortunately, what they really are is cold fried eggs.

'However Absurd', the climax, would serve to demonstrate this — it's simply the least absurd piece of music you could suffer yawning through. Not a bead of artistry leaps from the fat-bellied record (once you've found it beneath the gratuitous babooshka-style packaging). And whereas the legend-without-any-enigma would normally impress with craftsmanship, his sure touch as a brickie-of-vignettes seems to have stayed behind in the cocktail lounge, being easy going with Noel Edmonds.

Vapid, clichéd, and obsolete, 'Press To Play' is the work of an understandably content man who labours under the delusion that "to get Phil (Collins) in on drums" is to be "just going for flavour of the month". You mean like March 1973, Paul?

Slack Mac's most endearing statement here is in George Hurrell's sepia cover photograph, which again shows his love for Linda to be ostentatious, illogical and really rather wonderfully sweet. Just keep him away from recording studios, pet.

CHRIS ROBERTS

HOW WE LIVE



FIND OUT...

...01 675 2299

HEAVEN ON EARTH



DAVID SYLVIAN proves that blonds don't always have more fun...

LITTLE FEAT 'As Time Goes By - The Best Of Little Feat' (Warner Brothers WX 36)**** **RY COODER 'Why Don't You Try Me Tonight! - The Best Of Ry Cooder'** (Warner Brothers WX37)****

THE FINEST moments from a couple of cults.

Primarily, both these artists fall into the category of 'albums band'; you won't catch either of these names turning up on one of those 'Now That's What I Call Rhino Droppings' collections. Both have also been tagged as a 'critics' band', an unfortunate moniker that takes some shaking off. Lowell George did it by expiring too early in his career while Ry sneaked off to the movies and has stayed there ever since.

Personally, I think Ry's best work has been done for the cinema. I also like the idea that people come out of films like *Paris, Texas* haunted as much by the soundtrack as by the images and story they have experienced. Ry Cooder will never have to make one of those dreadful 'pop video' things in his life, and that's a neat move.

Ry's greatest flips through most of the goodies on his early albums and

concentrates hard on his 'Bop Till You Drop' and 'Borderline' periods for the whole of side two. If you're loaded then get all Ry's albums and forget about this; if you're broke this'll do for now.

As for Little Feat, well, let's try and forget the awful Neon Park Bogey duck smudged on the front and poke a thumb up in the air for Lowell and the boys. 'Willin'' is on it, of course, but there's some weirder stuff swirling round here too, something that still sounds like it's kicking to get out.

I know people who'd rather undergo a heart transplant operation than listen to this bunch, but the perverse streak in me kinda melts when I hear that slide guitar get hot. Lowell George was once a Mother Of Invention. This album proves it.

EDWIN POUNCEY

THE GARGOYLES 'Mrs Two Dinners' (Reasonable JRR1)***

WELL, I suppose the *obvious* comparison is with Half Man Half Biscuit but this probably isn't the *right* comparison. The Gargoyles represent the reactivation of a tradition that was put on hold for the duration of the punk generation; the lads from the

Yorkshire fishing port of Ool are effectively picking up where the Albertos left off.

The instrumental department of The Gargoyles does the necessary, bashing out some pleasant enough tunes while ambling from rockabilly to mock Tudor. But crucially, it's in the humour section where they come a cropper. The initial ideas are generally fine per se, but they invariably find themselves up shit creek without a paddle when it comes to developing the gag and sustaining the laughs.

The result is a collection of seven three minute long knock-knock jokes. They'd be better advised to opt for a shower of shorter, snappier items.

I'm on the side of these lads (honest!), as the raucous music hall tradition they are descended from is running out of practitioners. But there's little here to challenge the likes of Benny Hill and Frankie Howerd in terms of seaside postcard humour. It's one thing to observe that the breeches worn in Shakespeare's day resemble incontinence pants, but it's another kettle of halibut altogether when it comes to conveying such bowel-busting wit in a song.

ANDY HURT

DAVID SYLVIAN 'Gone To Earth' (Virgin VDL 1)*****

ONE BREATH too many, one prayer too few, one stray flick of the left wrist and the whole palace would crumble like sugar.

Sylvian's achievement in sustaining songs that study laughter and forgetfulness, *never* - while laughing or forgetting - is quite remarkable. This is the record he's been gliding towards since 'The Tenant' and it's the perfect realisation of artist converting image to mood, subverting fantasy to super-reality. Delicate, but with the strength of legions, it's an '80s masterpiece and conceivably his finest approximation of distilled beauty ever. (This valued judgement from someone who refused to admit that even 'Adolescent Sex' was a little silly.)

It's when he comes in with "I hear your voice..." on the third track, 'Before The Bullfight', that you check over your shoulder and notice that pop music was left behind miles back, years ago... this new awareness fascinates rather than disturbs you.

Normally, your pectorals only turn into bushbabies about four times a year. During the next hour these creatures settle and reproduce. 'Gone To Earth' feels lovely; it doesn't run from danger but nestles in its lap and seduces it. It says to The Horror: "You are not omnipotent." Yes, it's an angel.

It's about strength returning.

It's perhaps more significant that Richard Barbieri and Steve Jansen are involved than Nelson, Fripp etc, though the latter's contribution to the title track is inspired. The whole floats independently over rivers and fields. And always, stepping out from under rocks and behind trees, is the voice. Now nurtured to a point above and beyond what T S Eliot (bear with me) might describe as "the general mess of imprecision of feeling, undisciplined squads of emotion", it's employed deftly, to stirring effect. It's the coolest voice in the world.

The two instrumental sides are inscrutably elegaic but it's the songs here, the wonderful songs, that reaffirm and stoop to flourish. The first time I heard 'Wave' sour into silence with the genuinely agonising "I'd tear my very soul to make you mine", I changed my name to Salieri and went to bed for three days. A womb with a view. At the year's end there'll be this and the new This Mortal Coil paradigm, a globe full of memories and a globule of hope. Home is wherever this is.

Almost as breathtaking as it is life-giving. The last romantic.

CHRIS ROBERTS

UZI 'Sleep Asylum'

(Homestead Records HMSS 055)****

AND: A playful word, though too fizzy perhaps for this starless evening stroll through an orchard of neuroses where obsessions are hung from trees like executed men and left to rot. No ifs, Uzi are a group of butts. Like...

But where do they come from? Boston, Mass.

But who are they? Thalia, an ex-Dangerous Bird who pecks the pupils out of the damned human fruit that dangles from the gnarled branches. A woman who takes the ice cloak of Siouxie and smashes it into a million tiny igloos of 'but what if?' thoughts.

But though she sings (wonderfully) of loneliness, Thalia isn't a one woman band. She's helped out by Irv on doomy bass and Bob on garrotte guitar, while Danny gallops around his drums like a horse running from a slaughterhouse. But it's the tape insertions by Phil of found and gouged noises like waterdrops and screams that really get to you.

But what do Uzi sound like? Always the impossible question, nevertheless here are some hints: they do not resemble the death cackle of

the Israeli machine gun which is the source for their name. Their schizo-rock locks into the angst you feel when you lose your good luck charm, a nameless fear given shape by songs that have imperious cheekbones and dark circles of possessed power beneath their criminal eyes.

But is that enough? Well, with the Banshees in a hooting mess and Killing Joke gagging, Uzi's rich reflection of life's cruel humour and pale light isn't simply acceptable, it's necessary. Not a sleeper, this is a spectre-acular debut. Cop it or forever kick your butts.

JACK BARRON

VINNIE VINCENT

'Vinnie Vincent Invasion' (Chrysalis CHR 1529)*

THERE'S A limit to how far anything can sink? Well, that's what I thought. Even groin-thrusting, misogynist HM must have its shame threshold. Here comes Vinnie, though, waving his willy around in the air like an epileptic trying to hold a flagpole, still not jaded with this mawkish muck after caking his boat with lurid slobber for years with the dreadful Kiss.

Here, they can whine on about something as gorgeous

as come with the same war whoop they'd gladly reserve for napalm. Sperm becomes just something to shoot, all part of the general ongoing blitzkrieg. 'Shoot U Full Of Love' is the aural equivalent of being sick into your own lap.

Vinnie, even more visually unappealing than ever, leads his faithful herd of neanderthals through the usual dribble of screeching solos and vomiting riffs and squeaky vocals, oblivious to the stink they're giving off.

I hate to sound even remotely offended by this sort of nonsense, but when something becomes less than slightly human... well, I have a breaking point. During 'Do You Wanna Make Love' (note, no question mark), where they shake their smelly crotches in my face with unprecedented bestial brutality, they emerge as something less than human. The beastly Vinnie must make love like he chops liver.

The only surprising fact to note is that there's only one song called 'Back On The Streets' on the entire album. When you're dealing with a dog of a record like this, that comes as some kind of miracle.

JONH WILDE

SAM MYERS AND ANSON

FUNDERBURGH 'My Love Is Here To Stay'

(Making Waves SPIN 206)***3/4 **RONNIE EARL AND THE BROADCASTERS 'They Call Me Mr Earl'**

(Making Waves SPIN 125)****

I'VE BEEN racking my brains trying to twig the common thread linking these two records. 'My Love Is Here To Stay' features the guitar of Anson Funderburgh and the vocals and harmonica playing of Sam Myers and it's an R & B album. A quite different proposition altogether is the R & B album by guitarist Ronnie Earl and harmonica player Sugar Ray Norcia. Got it! They're both released by Making Waves!

We're in the land of the walking bass line here, down in the Lone Star state, Texas seemingly having a monopoly in the white blues guitar stakes. Of the two, Ronnie Earl's is not surprisingly the rockier, less bound by the rules and traditions of the form. He pops from boogie to blues ballad and back, but turns in his performance on his own 'Follow Your Heart'.

Sam Myers is the black joker in the pack and a writer of some solid blues pieces. He can hit an impressively low note (the ones on 'Hep Cats In Big Town' measuring just under four on the Richter scale) and, with the fabulous Funderburgh (just can't resist that joke), he wisely includes Mr Berry's 'Wee Wee Hours'.

Silly chart, anyone?

ANDY HURT

FIELDS OF THE NEPHILIM

THE NEW SINGLE **POWER**

SITUATION TWO

TOUR DATES SEPTEMBER

5 BATH · THE MOLES CLUB
11 BRIGHTON · HERETICS
12 PENZANCE · DEMELZA'S
13 LETCHWORTH · PRINSTON HALL
14 CROYDON · UNDERGROUND
19 DUDLEY · JB'S
23 LEEDS · ADAM & EVES
24 CARLISLE · STARS & STRIPES
25 BARROW · THE BLUE BIRD
26 RETFORD · PORTERHOUSE

OCTOBER

3 RIVERSIDE CLUB · FLETCHAM NR. LEATHERHEAD
MORE DATES TO FOLLOW....

LOVES

THE

The beast is back! After lying dormant for three years, READING FESTIVAL rises from its muddy grave and JACK BARRON witnesses the horror of it all. STEVE DOUBLE and JAYNE HOUGHTON wield a terrorsopic lens

READING FESTIVAL Reading

"YOU HAVE to realise there are two Readings: the one that goes on out there and the one that goes on in here," smoothed grey-haired promoter, Harold Pendleton, monarch of this blighted state of steaming archaic cultural crap that trades under the name of the 24th National Rock Festival.

"Out there..." For a businessman, Mr Pendleton has such a felicitous turn of phrase and charm it makes me shudder. 'Out there', and all it implies, is so apt...

Beyond thought, beyond co-ordination, beyond belief, a bottomless pit where right now, at this second, the disciples of **The Lords Of The New Church** are listening to the wailing of fumbling fingers on the fretboards of electric guitars and the gnashing of teeth against windpipes.

'In here' - to be precise, Mr Pendleton's backstage caravan, the furthest one can penetrate into the bowels of the Reading Festival, which after a three-year hiatus has

lurched into gear again - the conversation is unreasonably reasonable. Yet I expected no different. And to be candid, after 48 hours in this musical purgatory with all its attendant attractions to take one's mind off the entertainment, I wasn't in a condition to argue with Harold... much.

"I do this for the kids out there... And because it's a social event... Is there really only one black band on this

the Marquee, a recording studio, sound and lighting firms, and who has recently sold off a music publishing company.

Ironically, the only Jaz(z) to rear its ugly head here in the past two days has traded by the surname of Coleman - not Ornette but the demagogue of **Killing Joke**, a band whose most outrageous aspect is the acute angle of its singer's Alpine nose. This is a group that makes gargoyles

The news on the radio was bad - a plague of locusts was eating Africa - and on the tape, Stump were singing perhaps the most important question of the future: "Does the fish have chips?"

Little did I realise at the time that I'd end up smoking a spliff in a hearse whose owner maintained, "We drive this thing to symbolise the death of rock culture". Or that I'd look into the eyes of Kiki Dee and feel forced to write



HAWKWIND'S Dave Brock: "I said peace, maaan, not pi..."

Steve Double

weekend? Yeah, **Ruby Turner**, she's great..."

It wasn't deliberate, we only had two weeks to book the bands and six weeks to sell the tickets..."

Mr Pendleton talks with all the tact, guile and professional affability of someone who's used to dealing with local politicians and policemen. He used to be a chartered accountant, but numbers aren't his speciality tonight.

"No, I don't know how many people have turned up this weekend yet... No, I don't know if we are going to make a loss, we might break even... Sure I look upon this as an investment for the future..."

"I've kept the unofficial title of the National Jazz Festival as such because of nostalgic reasons. When I first got involved with this, it was during the days of Cleo Lane and Johnny Dankworth," continued the man who owns

seem gay and plays love like mud.

"Why do I continue to organise this festival? Well like I said, there are two Readings: the one out there and the one in here... For me this is almost like a family occasion, I get to see my friends," concluded Mr Pendleton.

Meet the black sheep of the fold, Harold.

And so I stepped out into the inky night, raging in the words of Dylan Thomas against the dying of the light.

"Long live rock!" someone shrieked.

"Welcome to Reading 1986: the day the music died," I muttered.

Ahhhhh! This review already seems beyond redemption, but then I guess it was like that right from the start. After all, the portents weren't exactly groovy as I drove through the pouring rain to this open public toilet in Reading.

her a love letter; or that I'd miss seeing an amputee flashing his shinless leg to Lemmy.

No siree!

I came to Reading because it's the only festival in Europe I haven't had a gibber about. Yet I quickly found out why I'd left it till last...

Reading 1986: never has so much efficient organisation been expended in the worthless pursuit of such feeble music before such an idiotic crowd.

"This concerns flowers and f*****g," announced Wayne Hussey by way of an introduction. A brazen boy, what he could have said is,

This is like making love to a geranium - dead boring, as he tossed out purple blooms to the crowd who can't have numbered more than several thousand.

'Over The Hills And Far Away' followed. The leader of **The Mission** heads one of the many current groups - such as **Balaam And The Angel** before them - who are intent on pushing early '70s Brit rock up a muddy slope like misshapen children of Prometheus. Doing a cover of Free's 'Wishing Well' not only bulldozed them artistically but also made way for those do-over specialists, **Doctor & The Medics**, who had me swiftly searching for some chemical balm.

In search of the lost chord, I walked out of the arena as **Killing Joke** quivered with comical yet impressive superiority. This is one hell of a snotty band, but that's only to be expected with Jaz's gargantuan nose.

The real guffaw about **Killing Joke** is they've never been able to appreciate giggles at their own expense. They're the last people to see that their macho, mystical, power-crazed antics might rightly be perceived as hokum.

Drip, drip, drip went the atmosphere. Was it the rain, the spirit in the sky, or simply the yellow w(h)ine of plastic bottles filled with urine?

Saturday: The Day Of The Big Pee. Everywhere I look it's pissing down. Park the car. Some people with grass growing out of their earth-smear skins are leaking against the corrugated iron fence. Out in the arena it's also gushing, not simply with rain but also hard vinyl.

Ruby Turner, the only clean, punchy act out of the mire of regressive riffery, is bravely cutting out her soul and funk. A woman with a voice as imposing and sensuous as her bulk, nobody is really checking her unforced passion. Instead they're playing record breakers... of a kind.

"I'd rather go blind," sings Ruby, climbing the cobwebs of a Christine McVie song, as I watch a vinyl single arc through the air. Indeed, so fascinated am I that, as it begins its elliptic course to somewhere in my vicinity, I (stupidly) don't actually stop its flight. Instead I take the observing existentialist's option, which means the vinyl

lacerates the girl standing next to me square on the head.

Philosophy? Hah! It was at this skull-splitting second I realised how irrelevant it was.

Nonetheless, I picked the record up. The fractured vinyl was an NME freebie.

Reading is legendary for record company gratuities. The principle is this: the more free drink and food you put down a music journalist's gullet the more likely you are to get good reviews for your bands.

EMI's tent held the promise of a pool table, chilled white wine, fresh food, bad conversation and... Kiki Dee. Looking like a dream who'd been wrapped in cotton wool, she strolled into the tent with the male equivalent of a walking deckchair.

Of course, I sold my soul instantly, in the interests of research you understand... but mostly in praise of Kiki's red hair.

"This is the first festival I've been to since Woodstock," muttered an American, who smelled like he hadn't washed since 1967, as I sat down in the hallowed enclosure. "Oh dear, I've just realised you did the last interview with **Saxon**," said the headboy of EMI press, Brian Munns.

A normal critique is valued as abnormal in the obtuse world of HM.

This is what Rod Smallwood, the manager of **Iron Maiden**, once said to me in an LA nightclub concerning my chat with Saxon: "You bastard!"

People are so complimentary!

I did wonder if Saxon's singer, Biff Byford would be equally forthcoming as he walked around the EMI tent.

At that moment a 100-foot tall Hofmeister bear began puffing up in the arena and gradually took off. Yeah, now that's what I call art!

Ignoring the maxim that you shouldn't work with children or animals - and that includes inflatable lager ads and the diehard boneheads who tend to congregate in front of Reading's twin stages - three American groups in quick succession shook their booty but - dung! - none



ZODIAC wishes he'd read his horoscope before going on stage

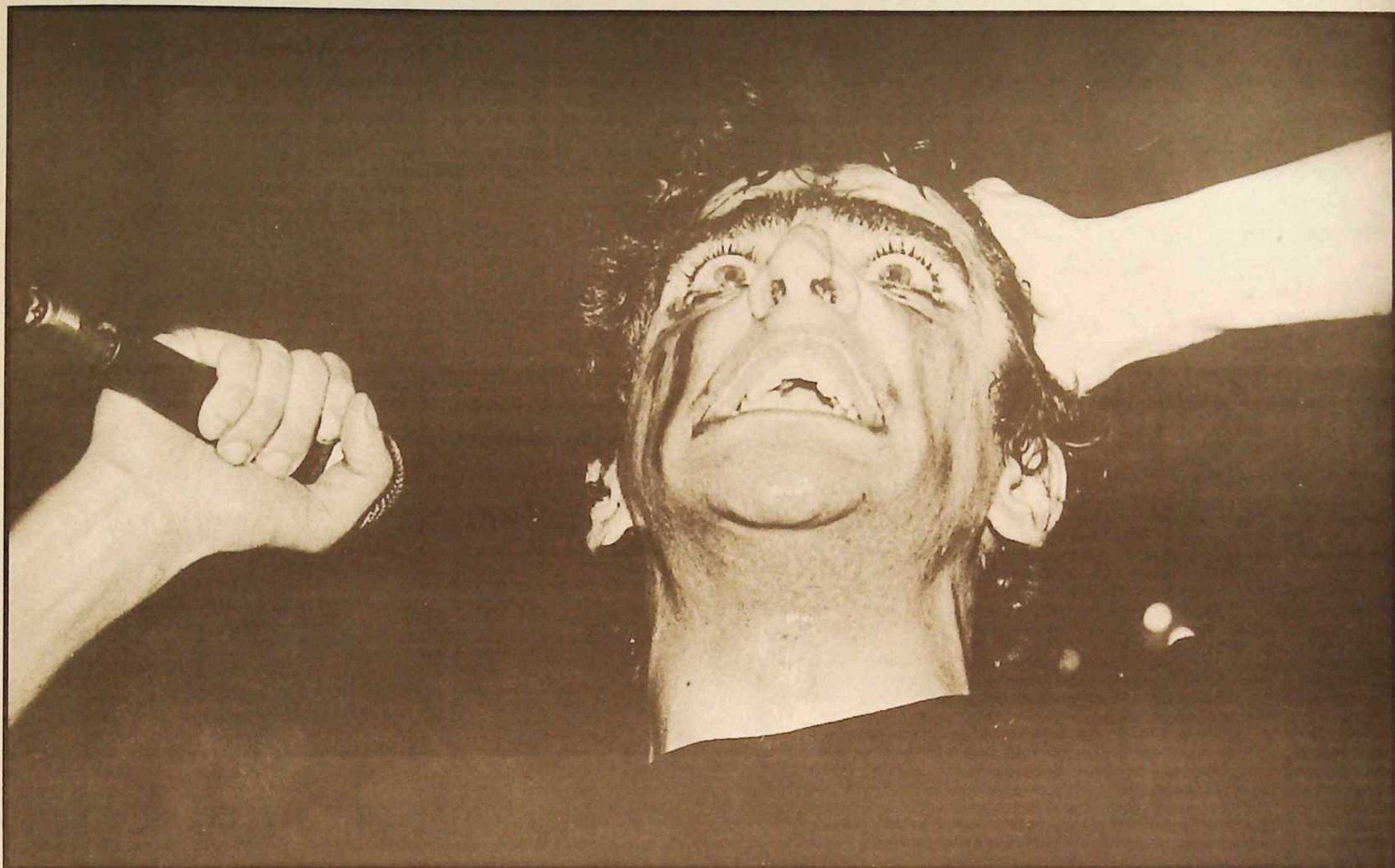
Steve Double



SAXON'S Biff: looks like our reviewer stepped backwards just in time

Steve Double

DEAD ZONE



KILLING JOKE'S Jaz Coleman: and Jack thought Reading was a nightmare...

Jayne Houghton

rang my bell.

Rough Cutt wear trousers from the David Lee Roth reject shop and offer some lame Van Halen motifs they found in a back alley in LA. Bare-chested singer Paul Shortino is, however, ace at catching flying missiles, a trick he may have picked up as an extra in *Spinal Tap*.

"This is dedicated to the memories of Jimi Hendrix and Janis Joplin," he announced as the band stumbled into a coronary version of 'Piece Of My Heart'.

Does it come with chips? I wondered.

John Waite And The No Brakes Band didn't provide the answer to Stump's

conundrum either. The sensitive, non-chest beating end of FM metal that millions find attractive (though not me), Waite was later heard (at an impromptu press conference) to say of the missiles that flew his way during the set: "It's just the kids trying to make contact with you."

The Outlaws, a mid-'70s refried Southern rockabogie outfit whose one moment of fame came when they supported The Who, viewed things differently. "I don't know who the jerk is who is throwing mud at us, but if I wasn't up here playing I'd come down and kick your ass," growled the singer.

We were obviously moving into the balls-against-the-wall section of the evening. Rock as rebellion, no surrender, the beat of the mythical street. To guitars screeching a million clichés, Saxon, the Bernard Mannings of HM, hit the boards.

"This is rock. This is Saturday night, the rock night. This is Reading, you don't throw things on the rock night," shouted the incredibly articulate Biff Byford. "I wanna hear you say f*** off!"

The continuing popularity of Saxon, while it never ceases to amaze me, can be accounted for fairly easily. They offer, through songs

such as 'Wheels Of Steel', a corny compromise between the bloodblasting edge of Motorhead and the vacuity of mid-Atlantic guitar pyrotechnics. They are about having a beer or two, a headbang and a singalong.

Saxon existed before that mouthful the NWOBHM came into being and they will last long after it has disappeared from the collective consciousness. Biff is Baden Powell on a night off and his little scouts follow him everywhere.

"God, this place is sooo depressing," said Justin aka Slade of **New Model Army**. "The audience is the most apathetic one I've ever seen and the way the music is so conformist to rock stereotypes is disgusting."

You should have been here yesterday, I told the man prior to stocking up on buckshee EMI drinks and heading out into the arena on a quest for bad acid and, eventually, a trip into the timewarp of **Hawkwind**.

From the church on the site - I told you it's a well organised event - I could have sworn I heard the hymn 'Rock Of Ages', while a fight broke out between a drunk and a Chinese waiter and **The Cherry Bombz** failed to detonate. This isn't hysteria this is a hysterectomy... or at least, that's how singer Anita Chellamah dances.

As a presentation of sex and sensuality, **The Cherry Bombz**, more than any other group over the weekend, typified just how sterile the rock crotch strut has become.

And the inclusion of ex-Clasher Terry Chimes on drums was also a pointer to the irony of how the minor celebrities of 1977 and all that have ended up regurgitating formulas they would have sneered at a decade ago.

Chiefs Of Relief have at least taken the boily beast into the '80s but they hardly made a dent on the audience at all - despite the presence of ex-Pistol Paul Cook and that old dog of Bow Wow Wow Matthew Ashman - compared to... wait for it...

The Enid.

Older than time itself and twice as nutty as extra thick peanut butter, Robert John Godfrey - the goofy, bald and totally bad behemoth of pomp keyboards - has a fanatical following, or maybe he just writes all the letters we receive about **The Enid** at *Sounds* himself. To listen to the trio tackle 'Wild Thing' and 'Itchycoo Park', band-aided by a couple of girls in black plastic dresses and boob tubes, was the height of Reading's absurdity.

"This is about a subject you all know about, it's called 'Waiting'," glimmered Slade as **New Model Army** not only unexpectedly produced the most gripping noises of the weekend but also managed to galvanise the crowd with more subjects to think about than where the next riff was coming from and how much was the scrumpy.

Trapped as I was in the Labour Party tent - having a long and slightly berserk argument with some earnest young men about the

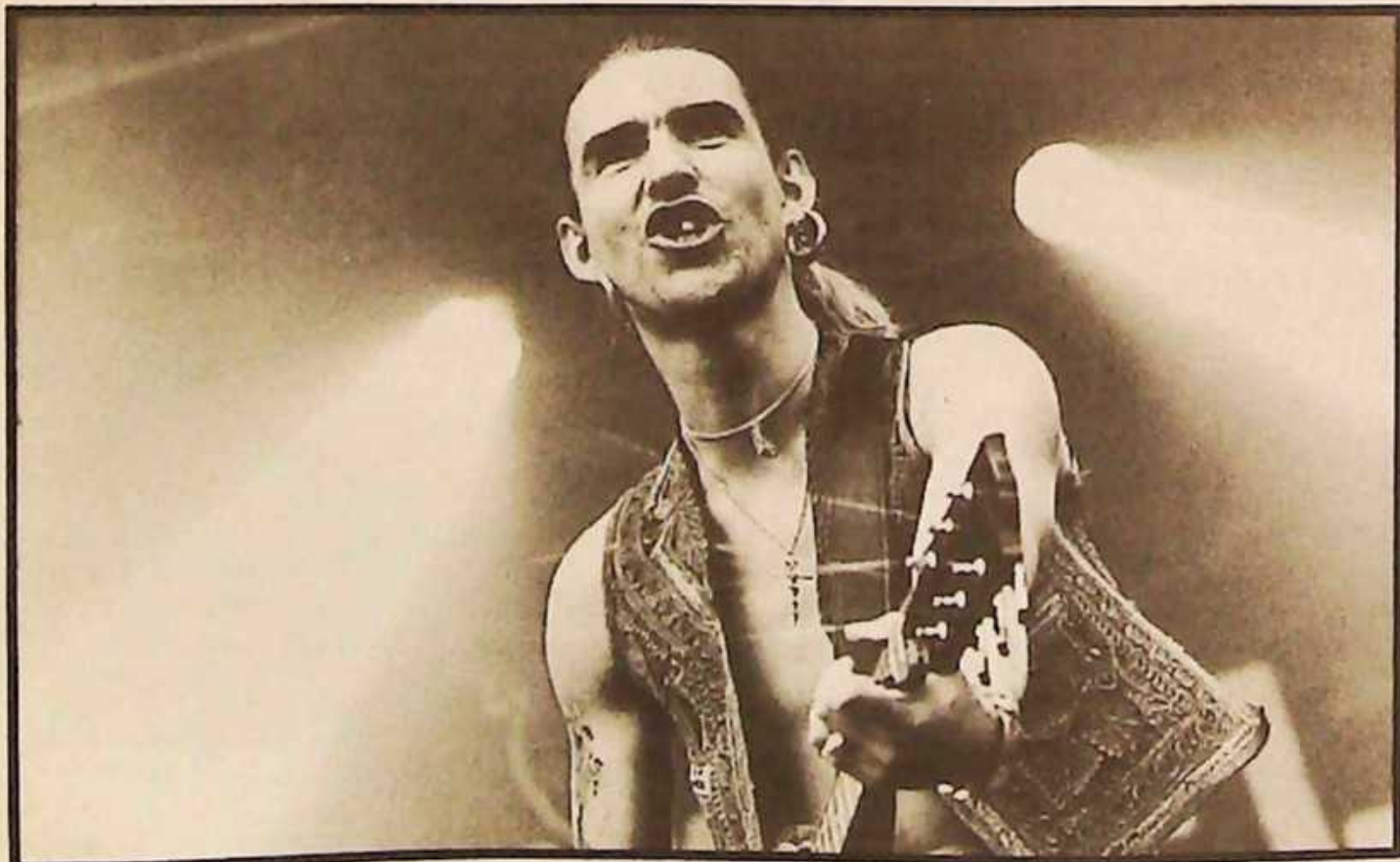
duplicity of Kinnock and the hypocrisy of the trade unions - I hardly caught half of NMA's set, but here are snapper Steve Double's thoughts, for what they're worth: "Great, powerful, quivering with energy, committed, the best thing I've seen during this three day visit to hell."

Politically satiated, I strode out of the Labour Party's gaff to find that hell had been transformed into a passable perfumed garden. Psychedelic colours were enveloping the uniform of crummy denim and leather. The site was starting to look at least half full; the acolytes of **Zodiac Mindwarp** and **Hawkwind** had arrived. I broke out the joss sticks, maaan.

"It was weird," said Haggis aka Kid Chaos after the **Mindwarps** had climaxed and the hosepipes had been removed from their trousers. "I've only been out of school for three years and I used to laugh at the kids who used to buy *Kerrang!* Then I walk onstage and those same kids I used to laugh at are all in the front row going, Aaayup boyo! Strange world isn't it?"

Nah, cosmic baby. **Zodiac** are the ladder in the stockings which lead to 'High Heel Heaven' and everybody except the most po-faced ideologue can understand the joke. The ultimate laugh, however, may well be on us because the **Mindwarps** are actually developing into a vivid and original musical troupe.

God help us all.



NMA'S Slade: well, the pork pies in the EMI tent were a little hard

Steve Double



DWIGHT YOAKAM: leader of the pack

Jayne Houghton

DWIGHT ON!

DWIGHT YOAKAM

Dingwalls

DWIGHT'S GOT a full house. It's sown onto the sleeve of his black and white shirt and is in the suit of hearts. Very apt, that. Country is supposed to be about wearing your heart on your sleeve, letting the world see the bum deal life's given you. The white man's blues and all that bullshit.

That's what they'd have you believe, only tonight Dwight's playing with a winning hand.

OK, the game is loaded in his favour, but he does his best between songs to play down the drunkards and the so-hip-it-hurts and the saw-him-on-the-telly types with a mildly affected but still disarming honesty. Blue eyes peek out from under his cowboy hat as the man they said was too country for Nashville strums and strolls and struts his band through an encyclopedia of the music beloved by America's common folk.

It's not glitz and showtime and Liberace with a hangover and headache; it's Hank Williams and Johnny Cash in a sweet, sweat-sodden club of fools, kicking at the terminally ill corpse of modern country crap. In other words, it's back to basics.

It's not because Yoakam is new that a lot of people are getting in a tizz about him.

Precisely the opposite: it's because he's reaching back in time. He's digging up the roots that got buried in the American smash and grab for cash, and those roots are honky-tonk, hillbilly, bluegrass – in fact, everything that preceded rock 'n' roll.

Whereas on the LP 'Guitars, Cadillacs, Etc, Etc', there's a soft edge to the sound, in this grime palace the grit hits the fan like buckshot in the chest. Dwight's ultimate hick voice twangs through the tunes, matched only by the guitar of Pete Anderson, a man who can make his instrument cry and burn with more passion than a thousand rock slob half his age.

A sizzled Andy Kershaw yells his approval and Dwight dedicates a tune to "a fella I heard likes George Jones. This one's for Nick Cave". Yoakam is a man with a mission, an educator with a song book and a few tricks up his sleeve. When he sends another song out to "the hillbilly cat", it's not until they kickstart the engine of 'Little Sister' that I twig he means Elvis Presley. (Dig out the Sun sessions and you can hear for yourselves.)

But this country melee isn't just the root of rock 'n' roll, it's the heart of it too. And as everybody knows, hearts are trumps.

RICKY KILDARE

FIELDS OF THE NEPHILIM

Marquee
SOMEONE DEEP in the Beggars Banquet masterplan possesses this curious insatiability for all things daredevil, drab and unreasonably gauche. Take these latest prodigies. They're neither Cult stolid nor Jezebel plain preposterous, but still they manage to dote on the arse-end of post-Sisters gothic with bluff outlaw pouts and barely a thimbleful of real savvy.

Fields Of The Nephilim, you see, are intended to be dark and threatening in the way that Mindwarp are meant to be running amok and hallucinating excess. Between them, they sweat buckets and amount to sweet bugger all.

Nephilim already boast much fervent support, the sort of deadheads I used to follow Southern Death Cult around the country with, sleeping with rats in barns outside Southport. They don't chicken dance any more either. Hey, progress.

Minor fanzine editors argued whether this mess was going to be Electric Ballroom big or Wembley big.

I wouldn't rule out the latter. Nephilim are ugly enough, gullible enough, rancid enough, capitalistic enough to be enormous. Every scrap of melodrama ever imagined leaks into their flow and colours the water. Every last warmed-over Zep riff is hauled back for one last blow-job. Every last argument for the worth of rock is led, by the ear, off to execution. Nephilim describe themselves as 'spaghetti metal' and the fanzine editors are rushing off to press. Life can be tiresome. But not for me.

JONH WILDE

HOT HOUSE FLOWERS

Dublin Top Hat
WHAT IS it about this phenomenon they call Hot House Flowers that everybody and their mother has deemed them to be cooler than death and the greatest thing since, well, the last greatest thing? What is it about them that they can reduce more than 800 normally sane and ordinary people to a quivering, boogieing mass?

The answer is not in any meticulous hype,

manipulative marketing or groomed image. But, surprise surprise, it's to be found in the music – a ragged soul stew fused with heavy dollops of good time R 'n' B and topped off with some well funky rock 'n' roll.

While most bands can only muster up one half-decent singer, Hot House Flowers have in Maria Doyle and Liam O'Maonlai two expressive and inspired vocalists. Maria can sing the coaxing, teasing, joking 'Show Me A Good Man' while Liam plays the loner on Robert Cray's 'Phone Booth'; Maria can tingle that spine with 'Stormy Monday' while Liam gets into some serious dancing, vocalising and polemic on 'Chain Gang'.

If most of the set comprises obscure soul numbers, their own songs are never wallflowers. 'Are You Happy' is sheer exuberance, while the closing 'Love Don't Work This Way' – a contender for their debut single – is beautifully complete.

With massive understatement, this reviewer will casually predict great things for this band. When you're hot... you're hot!

CONOR O'MAHONY

TELL US WHAT AND YOU COULD WIN



WIN THIS CD650

PHILIPS



COMPACT DISC PLAYER WORTH £399

EVERYBODY KNOWS compact disc is the greatest advance in sound since they invented the record. But now we're giving you the opportunity to win the most advanced machine since CD players were invented – made by the people who invented them!

Like all compact disc players, the Philips CD650 takes five-inch discs which are indestructible in normal use, and which give digitally perfect reproduction every time. And like other machines, the laser-beam tracking system can be electronically instructed to play any tracks in any order.

But the CD650 also boasts new technology that means you get even more sound detail off the disc – it's called 16-bit 4-fold oversampling.

And added to this is a unique feature which enables it to memorise your favourite tracks on each album and play back just those tracks every time you put the disc into the machine. It can memorise literally hundreds of such selections, and of course you can update them whenever you wish.

Full programming and remote control are further bonuses of the CD650, which normally carries a price tag of £399. But of course if you're our lucky winner, it won't cost you a thing!

HOW TO COMPLETE THE SURVEY AND ENTER THE COMPETITION

TURN THE page to where the questionnaire begins. Then simply work your way through each question ticking the relevant boxes.

When you've completed the survey section, answer the tie-breaker question at the beginning, adding your name, address and a daytime telephone number if possible.

Then detach the survey by cutting along the dotted line on the left hand side of the facing page (page 35), making sure you don't cut off any of the boxes containing your

answers on page 36!

Trim off the bottom of page 35 by cutting along the dotted line, then fold the page according to the numbered folding lines indicated, until you've completed a tuck-in envelope with the address panel clearly visible on one side, and blank paper on the other.

Post it to us, to arrive by September 30, and keep your fingers crossed!

YOU THINK OF SOUNDS...

A PHILIPS CD PLAYER OR MAXELL TAPES

Yes, it's true! Take part in our Reader Profile Survey over the page, tell us about your habits (we want to know *everything*) and your likes and dislikes in *Sounds*, complete the tie-breaker and *you* could soon become the proud owner of a Philips CD650 Compact Disc Player with features like remote control and Favourite Track Selection!

And for each of 50 runners-up, we've got a Maxell 6 Pack, the fun cassette package which comes complete with six 90-minute tapes and room for four more once you've extracted the free Maxell T-shirt!

WIN 50 RUNNERS-UP PRIZES OF MAXELL 6 PACKS

FIRST FOLD ▲



MAXELL UR tapes are high performance cassettes designed for the latest generation of portable stereos, radio cassettes and cassette decks.

And we'll be giving, to the first 50 runners up who have completed the survey and correctly answered the tie-breaker, a Maxell 6 Pack containing six UR90 cassettes featuring Maxell's Pure Crystal (PX) Gamma Ferric Oxide tape.

This tape boosts output, reduces tape noise and gives wider dynamic range (up to 77dB at 1kHz). The cassettes themselves also feature high precision moulded shells, hubs and bearings making them less likely to jam in the average cassette deck.

As a bonus, the six cassettes come in a Stacko-Tape pack with space for ten cassettes in all, and the capability to be locked into a fully integrated library system. And the spare space in the pack comes snugly filled with a Maxell pure cotton *Break The Sound Barrier* T-shirt.



SECOND FOLD ▲

CUT ALONG BROKEN LINE TO DETACH PAGE ▲

THIRD FOLD ▼

2

BUSINESS REPLY SERVICE
Licence No. SE2917

**SOUNDS
MARKETING DEPARTMENT
MORGAN-GRAMPIAN PLC
30 CALDERWOOD STREET
WOOLWICH
LONDON SE18 6BR**

FOURTH FOLD ▲

TUCK IN THIS FLAP ▲

TRIM OFF BOTTOM OF PAGE ALONG BROKEN LINE

SOUNDS READER PROFILE SURVEY (0-4)

PLEASE ANSWER THIS TIE-BREAKER PANEL FOR YOUR CHANCE TO WIN A PHILIPS CD PLAYER OR A MAXELL 6 PACK

Tick the box which you think represents the officially projected total sales of compact discs in the UK for 1986. To help you, here are the last three years' sales figures: 1983 - 300,000; 1984 - 900,000; 1985 - 3.1 million.

TIE-BREAKER: I think the total sales of compact discs for 1986 will be: a) 6 million ☐ b) 7.5 million ☐ c) 9 million ☐

NAME
ADDRESS
TELEPHONE

1 Age years (5)
(6)

2 Sex Male ☐ 1
Female ☐ 2

3 Are you ... (7)
In full-time employment ☐ 1
At school ☐ 2
At college/university ☐ 3
Unemployed ☐ 4

4 Where do you live at the moment? (8)
Rented house/flat ☐ 1
Your own house/flat ☐ 2
With parents ☐ 3
College/school accommodation ☐ 4

5 Roughly how many of the following have you bought in the last 12 months?

	None (9)	1-4 (10)	5-10 (11)	11-20 (12)	21+ (13)
Singles	☐	☐	☐	☐	☐ 1
Albums	☐	☐	☐	☐	☐ 2
Pre-recorded audio tapes	☐	☐	☐	☐	☐ 3
Blank audio tapes	☐	☐	☐	☐	☐ 4
Compact discs	☐	☐	☐	☐	☐ 5

6 Which of the following publications do you buy/read regularly these days? (14)

	None (9)	1-4 (10)	5-10 (11)	11-20 (12)	21+ (13)
Kerrang!	☐	☐	☐	☐	☐ 1
No. 1	☐	☐	☐	☐	☐ 2
RM (Record Mirror)	☐	☐	☐	☐	☐ 3
Smash Hits	☐	☐	☐	☐	☐ 4
One, Two Testing	☐	☐	☐	☐	☐ 5
Electronics And Music Maker	☐	☐	☐	☐	☐ 6
Making Music	☐	☐	☐	☐	☐ 7
Melody Maker	☐	☐	☐	☐	☐ 8
NME	☐	☐	☐	☐	☐ 9
The Face	☐	☐	☐	☐	☐ 0
Time Out	☐	☐	☐	☐	☐ X
International Musician	☐	☐	☐	☐	☐ Y

7 Do you already have, or intend to get in the next year, any of the following?

	Already have (15)	Intend to get (16)
Bank current account	☐	☐ 1
Bank deposit account	☐	☐ 2
Building society account	☐	☐ 3
Other savings account	☐	☐ 4
Credit card	☐	☐ 5
Mortgage	☐	☐ 6

8 Approximately how often did you visit any of the following in the last three months?

	1-4 (17)	5-8 (18)	9-12 (19)	13+ (20)
Pub/bar	☐	☐	☐	☐ 1
Club/disco	☐	☐	☐	☐ 2
Cinema	☐	☐	☐	☐ 3
Live Gigs	☐	☐	☐	☐ 4

9 Do you have use of, or do you expect to have use of in the next year, any of the following?

	Have Use of (21)	Expect to have use of (22)
Video recorder	☐	☐ 1
Home computer	☐	☐ 2
Compact disc player	☐	☐ 3
Hi-Fi and audio equipment	☐	☐ 4
Personal stereo (ie Walkman type)	☐	☐ 5

10 Roughly how many of the following have you bought in the past 12 months?

	None (23)	1-4 (24)	5-10 (25)	11-20 (26)	21+ (27)
Pre-recorded video tapes	☐	☐	☐	☐	☐ 1
- music	☐	☐	☐	☐	☐ 2
- films	☐	☐	☐	☐	☐ 3
- other	☐	☐	☐	☐	☐ 4
Blank video tapes	☐	☐	☐	☐	☐ 5
Computer games	☐	☐	☐	☐	☐ 6

11 Which of the following do you drink, and how often?

	Never (28)	3 or more times/week (29)	1/2 times/week (30)	2/3 times/month (31)	Once a month (32)	Less than once a month (33)
Beer	☐	☐	☐	☐	☐	☐ 1
Lager - ordinary (eg Skol, Heineken)	☐	☐	☐	☐	☐	☐ 2
Lager - strong (eg Tennents Extra, Stella Artois)	☐	☐	☐	☐	☐	☐ 3
Cider	☐	☐	☐	☐	☐	☐ 4
Vodka	☐	☐	☐	☐	☐	☐ 5
Gin	☐	☐	☐	☐	☐	☐ 6
Pernod	☐	☐	☐	☐	☐	☐ 7
Southern Comfort	☐	☐	☐	☐	☐	☐ 8
Rum	☐	☐	☐	☐	☐	☐ 9
Other spirits	☐	☐	☐	☐	☐	☐ 0
Cola/Coke/Pepsi	☐	☐	☐	☐	☐	☐ X
Mineral water (eg Perrier)	☐	☐	☐	☐	☐	☐ Y

12 Do you have, or intend to get in the next year, any of the following?

	Already have (34)	Intend to get (35)
Motor scooter/moped	☐	☐ 1
Motorbike	☐	☐ 2
50-125 cc	☐	☐ 3
More than 125 cc	☐	☐ 4
Car	☐	☐ 5
Bicycle	☐	☐ 6

13 Would you consider going on an 18-30 type holiday? (36)

	Yes	No
	☐ 1	☐ 2

14 Could you tell us what you think of the features in *Sounds*?

	Very Good (37)	Good (38)	Not Very Good (39)	Bad (40)
Album Reviews	☐	☐	☐	☐ 1
News	☐	☐	☐	☐ 2
Jaws	☐	☐	☐	☐ 3
Scanners (video/TV/film news & reviews)	☐	☐	☐	☐ 4
Singles Reviews	☐	☐	☐	☐ 5
Live Reviews	☐	☐	☐	☐ 6
Feature Interviews	☐	☐	☐	☐ 7
Gig Guide	☐	☐	☐	☐ 8
Letters	☐	☐	☐	☐ 9
Cartoons	☐	☐	☐	☐ 0
Features	☐	☐	☐	☐ X
In-Tech (instruments)	☐	☐	☐	☐ Y
Memory Bank	☐ (41)	☐ (42)	☐ (43)	☐ (44)
Info Riot	☐	☐	☐	☐ 2
Crossword	☐	☐	☐	☐ 3
Charts	☐	☐	☐	☐ 4

15 Who is your favourite writer on *Sounds*? (45)

16 Would you welcome more features on the following?

	Yes (46)	No (47)
Sport	☐	☐ 1
Films	☐	☐ 2
Videos	☐	☐ 3

17 What do you think of the cover-mounted *Sounds Colour Magazines*? (48)

	Very good	Fairly good	Not very good	Very bad	Don't know
	☐	☐	☐	☐	☐ 1
	☐	☐	☐	☐	☐ 2
	☐	☐	☐	☐	☐ 3
	☐	☐	☐	☐	☐ 4
	☐	☐	☐	☐	☐ 5

18 Which was your favourite *Sounds Colour Magazine*? (49)

	1	2	3	4	5	6
Mad Max: The Trilogy	☐	☐	☐	☐	☐	☐
Book Of Horror	☐	☐	☐	☐	☐	☐
The Story Of Rocky	☐	☐	☐	☐	☐	☐
Psycho Killers	☐	☐	☐	☐	☐	☐
Youth Youth Youth: The Mod Years	☐	☐	☐	☐	☐	☐
Youth Youth Youth: The Punk Years	☐	☐	☐	☐	☐	☐

19 Which of the following methods of transport do you use and how often?

	Usually every day (50)	A few times a week (51)	Approx once a week (52)	Approx 2/3 times a month (53)	Once a month (54)	Less than once a month (55)
Bus	☐	☐	☐	☐	☐	☐ 1
Tube	☐	☐	☐	☐	☐	☐ 2
Train	☐	☐	☐	☐	☐	☐ 3
Coach	☐	☐	☐	☐	☐	☐ 4

20 From which of the following have you bought or would you buy Hi-Fi/Audio equipment?

	Have Bought (56)	Would Consider (57)
Comet	☐	☐ 1
Dixon	☐	☐ 2
Argos	☐	☐ 3
Curry's	☐	☐ 4
Rumbelows	☐	☐ 5
Lasky's	☐	☐ 6
Tempo	☐	☐ 7
Mail-Order	☐	☐ 8
Other	☐	☐ 9

21 At which of these shops have you bought or would you buy records/cassettes?

	Have Bought (58)	Would Consider (59)
Our Price	☐	☐ 1
Virgin	☐	☐ 2
Menzies	☐	☐ 3
WH Smith	☐	☐ 4
HMV	☐	☐ 5
Other	☐	☐ 6

22 In the last 12 months have you personally bought any of the following, and approximately how much did you spend?

	Bought In Last 12 Months (60)	Less than £25 (61)	£25-£74 (62)	£75-£149 (63)	£150-£299 (64)	£300+ (65)
Hi-Fi rack or midi system	☐	☐	☐	☐	☐	☐ 1
Compact disc player	☐	☐	☐	☐	☐	☐ 2
Portable radio cassette (ie "ghettoblaster")	☐	☐	☐	☐	☐	☐ 3
Personal stereo (ie Walkman-type)	☐	☐	☐	☐	☐	☐ 4
Separately purchased speakers	☐	☐	☐	☐	☐	☐ 5
Separately purchased tape deck	☐	☐	☐	☐	☐	☐ 6
Separately purchased turntable	☐	☐	☐	☐	☐	☐ 7
New/replacement Hi-Fi cartridge	☐	☐	☐	☐	☐	☐ 8
New/replacement stylus	☐	☐	☐	☐	☐	☐ 9

23 In the next 12 months, do you expect to buy any of the following, and how much do you expect to spend?

	Will Buy In Next 12 Months (67)	Less than £25 (68)	£25-£74 (69)	£75-£149 (70)	£150-£299 (71)	£300+ (72)
Hi-Fi or midi system	☐	☐	☐	☐	☐	☐ 1
Compact disc player	☐	☐	☐	☐	☐	☐ 2
Portable radio cassette (ie "ghettoblaster")	☐	☐	☐	☐	☐	☐ 3
Personal stereo (ie Walkman-type)	☐	☐	☐	☐	☐	☐ 4
Separately purchased speakers	☐	☐	☐	☐	☐	☐ 5
Separately purchased tape deck	☐	☐	☐	☐	☐	☐ 6
Separately purchased turntable	☐	☐	☐	☐	☐	☐ 7
New/replacement HiFi cartridge	☐	☐	☐	☐	☐	☐ 8
New/replacement stylus	☐	☐	☐	☐	☐	☐ 9

24 About how much have you spent in the last year on the following?

	Jeans (74)	Sports-Shoes/Trainers (75)	Other Sports-Wear (76)
£9.99 or under	☐	☐	☐ 1
£10 - £14.99	☐	☐	☐ 2
£15 - £24.99	☐	☐	☐ 3
£25 - £34.99	☐	☐	☐ 4
£35 - £44.99	☐	☐	☐ 5
£45 - £54.99	☐	☐	☐ 6
£55+	☐	☐	☐ 7

25 Do you play a musical instrument? (77)
Yes ☐ 1
No ☐ 2

26 If yes, what? (78)

27 Are you ... (79)
a) A professional musician ☐ 1
b) A semi-professional musician ☐ 2
c) An amateur musician ☐ 3
d) None of these ☐ 4

28 Do you ever have difficulty obtaining copies of *Sounds*? (80)
Yes ☐ 1
No ☐ 2

TOUR NEWS

WARLOCK, who've just been over for Donington and released their second album on Vertigo called 'True As Steel', will be back at the end of November as special guests of WASP on their British tour.

GOODBYE MR MacKENZIE, who have their first single out on The Precious Organisation this week – a double A-side called 'The Rattler'/'Candlestick Park' – have Scottish dates at Glasgow University September 5, Aberdeen Venue 6, Edinburgh Buster Browns 8, Wishaw Heathery Bar 16.

JAKE THE PILGRIM aims to put an end to "this mincing pretend psychedelia" at Kentish Town Bull And Gate September 9, Hammersmith Clarendon 24.

THE FARM, the Liverpool combo signed to Fire who have their 'Pastures Old And New' album out next week, play Bristol Tropic Club September 10, Leeds Adam And Eves 17, Manchester Broadwalk 18, Covent Garden Rock Garden 19.

STARS OF HEAVEN, the Dublin band whose 'Clothes Of Pride' indie single got them a deal with Rough Trade, come over to plug their 'Sacred Heart Hotel' mini-album at Herne Hill Half Moon September 3, Bristol Moon Club 6, Fetcham Riverside 7.

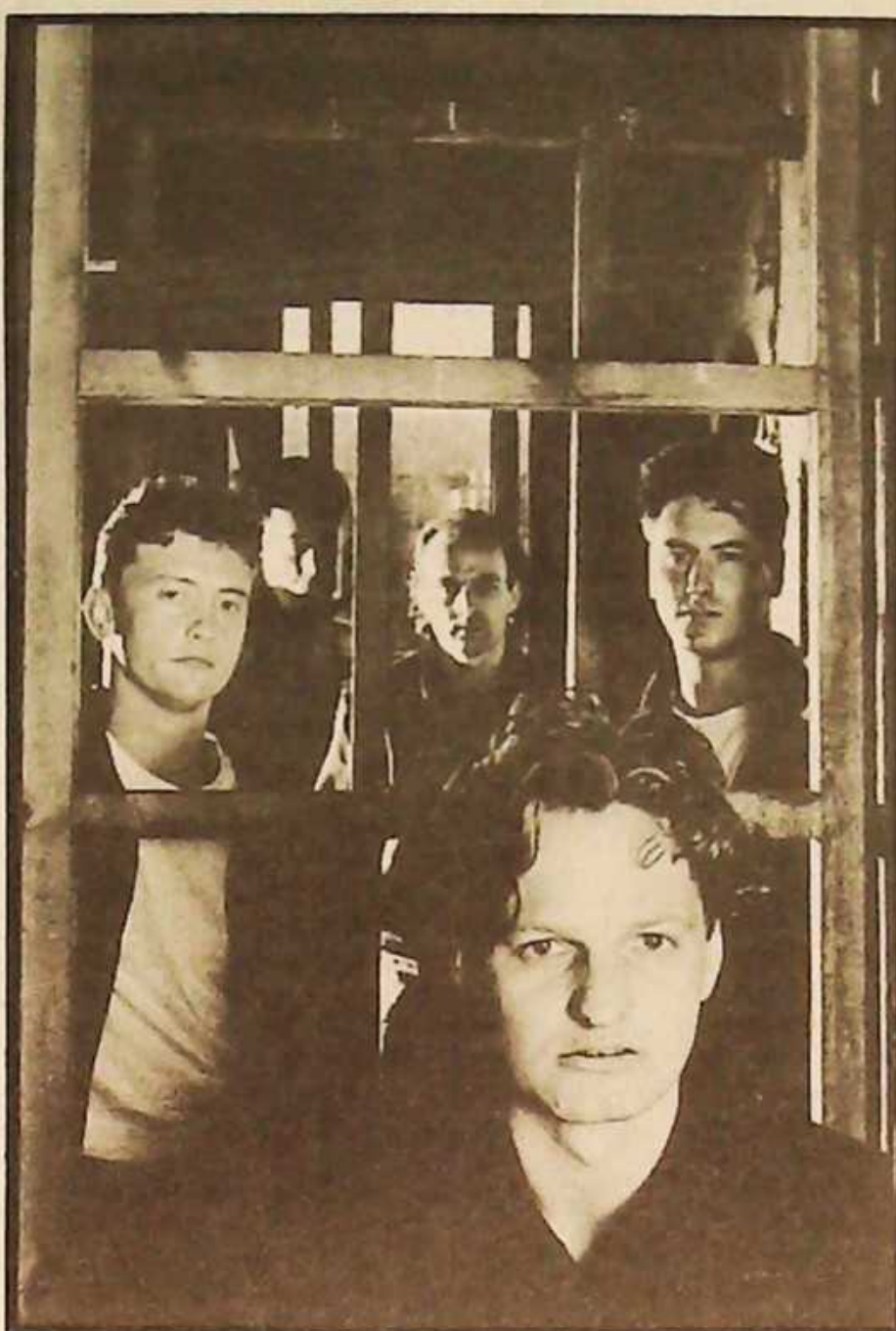
RED LETTER DAY, Portsmouth punksters whose 'Suzie's Bombed Out Tonight' led to a John Peel session and a deal with Quiet Records, have a new 12-inch out called 'Released Emotions' and a string of gigs at Portsmouth Kings Club September 3, Oxford Jericho Club 5, Hastings Crypt 7, Horsham Champagne Club 9, Preston Rumbles 10, Bournemouth Rooftop 12, Camden Dingwalls 21, Hull Adelphi 24, Stevenage The Fold 25, Bradford Royal Standard 26, Folkestone Bottoms October 3.

DANGER ZONE, who came out of the debris of Seconds Of Pleasure and have just had their 'Get Wise' album released by Portrait, have gigs lined up at North Kensington Bay 63 September 20, Clerkenwell Horseshoe October 4, Sydenham Rub-A-Dub 9, Bethnal Green Upstairs at Harry's 22, Brighton Zap Club 25.

FIELDS OF THE NEPHILIM celebrate their first single on Situation Two called 'Power' with gigs at Bath Moles September 5, Brighton Heretics 11, Penzance Demelzas 12, Letchworth Plinston Hall 13, Croydon Underground 14, Dudley JB's 19, Leeds Adam And Eves 23, Carlisle Stars And Stripes 24, Barrow Bluebird 25, Retford Porterhouse 26, Fetcham Riverside October 3.

JUICE ON THE LOOSE stay close to the metropolis this month with gigs at The 100 Club September 5, Putney Half Moon 6, Camden Dublin Castle 12, Croydon Cartoon 13, Hackney Lord Cecil 19, Cricklewood Production Village 20, Camden Dublin Castle 26, Putney Half Moon 27.

STATE OF EMERGENCY, a multi-media group led by singer Steve Marshall who've released a single on their own eponymous label (through Red Rhino) called 'Feel No Way', will be appearing at the Battersea Arts Centre September 20 and Birmingham Midlands Arts Centre October 20.



THE BIG DISH, *Sounds* Single Of The Weekers who are playing the Anti-Apartheid gigs at Glasgow Barrowlands on September 5 and 6, have a second stint on September 5 with a late-night gig at Edinburgh Hoochie Coochie, and come down for their first London gig of the year at the Harlesden Mean Fiddler September 15. A college tour is being set up for the autumn.

MOURNBLADE have added three more dates to their British tour this month at Tamworth Arts Centre September 6, Basildon Roundacre 18, Shepherd's Bush Wellington 25.

THE SHAKERS have two dates with fellow Southenders The Wilko Johnson Band at Woolwich Tramshed September 6 and Southend Queens Hotel 13 before starting work on a mini-album.

CRY, a hard rockin' quartet from Barnsley, will be kickin' ass alongside Geneva and Schaeffer at Doncaster Rotters September 4.

THE SMOKING MIRROR, a "shadowy" group from Warwick, promote their 'Ice And Shale' cassette with gigs at Coventry Hand And Heart September 13, Worcester The Albion 26, Tamworth Rat Hole 28, Coventry Pilgrim Club 30.

HUGH MASEKELA and Kalahari will be playing a benefit gig for The Botswana International School Of Music at London's Limelight on September 21.

BLUE IN HEAVEN, the Dublin band who were recently dropped from Art Of Noise's American tour for "musical incompatibility" (1), return to Britain for gigs at Leeds Warehouse September 9, Hull Adelphi 10, Leicester Princess Charlotte 11, Hammersmith Clarendon 12.

JOHN FOXX, The Heavenly Bodies, Sean Bonner and Roger Eno will all be performing specially written pieces at an Echoes Of The Cross Festival at Kennington St Peters Church on September 6 at 5pm.

THE CHESTERFIELDS, beat group contenders from Yeovil who've been impressing several *Sounds* scribes, play Felixstowe Cavendish Hall September 6, Yeovil's Buddy's 7, Lincoln Balloon Farm 10, Bristol Western Star Domino Club 19, Kentish Town Timebox 24, Bristol Yate Spirals 30, Litchfield Enot's Social Club October 3.

MEGA CITY FOUR, Captain Tripps and Desperate Dave will be promoting their joint EP 'We Played Squash With Fergie And Lost' at Woking Old Schoolhouse on September 20.

THE DENTISTS, who are re-releasing their 'Down And Out In Paris And Chatham' EP on Tambourine (through Pinnacle), will be supporting The Martini Sluts at Hammersmith Clarendon September 6.

MARSHALL TRIUMPH, a London quartet, plan to "raise Eddie Cochran's zombie and the ghost of T Rex" at Kentish Town Bull And Gate September 8, Woolwich Tramshed 9, Kennington Cricketers 11, Kings Cross New Merlin's Cave 12, Hammersmith Clarendon 20.

DUMPY'S RUSTY NUTS pack more dates into their schedule at Carlisle Stars And Stripes September 4, Ayr Pavillion 5, Birkenhead Stairways 6, Warrington Lion 20.



THE GODFATHERS, who have a double A-side single combining 'I Want Everything' with a version of Rolf Harris' 'Sunarise' out this week, have a couple of London dates arranged at The Marquee September 9 and Kentish Town Town & Country Club (with Robyn Hitchcock) October 10. Provincial gigs are being lined up in between.

INFO RIOT

EDITED BY BARRY LAZELL

REMINISCING

ANDREW ASHBRIDGE of Eaglesfield in Cumbria wrote recently to say "I've been trying to piece together an REM discography, but I'm still finding gaps. Any chance of completing one and putting it into *Info Riot*?"

Well, using the notes Andrew sent and adding in all the other info I could find, I've put together as complete a listing for REM as possible, and I think all straightforward releases by the band are included. What I suspect might be missing are the odds and ends-type compilation appearances, and other imports of note – which is why this is appearing now in this form, so that readers who

have any missing info can supply same for a follow-up.

To start with the UK singles, I think these are actually complete. Like everything by REM, they're all on IRS; the changes of prefix and catalogue number have come about because the label has switched homes from A&M to MCA during the band's career.

PFD 1017 'Radio Free Europe'/'There She Goes Again' (7-inch) **Aug 1983**

PFB 1026 'Talk About The Passion'/'Shaking Through' (7-inch) **Nov 1983** (Also on 12-inch as **PFSX 1026**, with two additional tracks, 'Carnival Of Sorts' and '1,000,000')

IRS 105 'S Central Rain'

'King Of The Road' (7-inch) **Mar 1984** (Also on 12-inch as **IRSX 105**, with two additional tracks, 'Voice Of Harold' and 'Pale Blue Eyes')

IRS 107 'Don't Go Back To Rockville'/'Wolves' (7-inch) **Jun 1984** (Also on 12-inch as **IRSX 107**, with two additional tracks, '9 Minus 9 (Live)' and 'Gardening At Night (Live)')

IRM 102 'Can't Get There From Here'/'Bandwagon' (7-inch) **Jul 1985** (Also on 12-inch as **IRT 102**, with additional track 'Burning Hell')

IRM 105 'Wendell Gee'/'Crazy' (7-inch) **Oct 1985** (This one got the multi-format treatment. There was a 12-inch on **IRT 105** which had the additional track 'Driver 8 (Live)', and also a 7-inch double-pack on **IRMD 105**, which had the standard 7-inch plus a second disc containing extra tracks 'Age Of You' and 'Burning Down' – though not 'Driver 8' (Live), note!)

There was also a Dutch 12-inch equivalent of the above release (**ILSA 12-6587**), which had three of the four tracks on the UK double-pack, and substituted 'Driver 8 (Live)' for 'Crazy'.

Moving on to albums, there have been three UK releases by the band, as follows:

SP 70604 'Murmur' **Aug 1983**

IRSA 7045 'Reckoning' **Apr 1984**

MIRF 1003 'Fables Of The Reconstruction' **Jul 1985**

TRS 5783 'Lifes Rich Pageant' **Aug 1986**
REM's debut US album,



REM IN danger of being over exposed

which was actually a mini-album (or maxi-EP), was never issued in the UK as far as I'm aware, though imported copies were on sale here. Released in the States in September 1982, it was titled 'Chronic Town' (**SP 70502**), and included the tracks 'Carnival Of Sorts (Boxcars)', 'Stumble'/'Wolves, Lower', 'Gardening At Night', '1,000,000'. This was later

issued in Holland as a 12-inch EP (**ILP 26097**, in October 1984), with the same tracks, though (I think) in a different order.

Andrew notes some compilation album appearances thus: 'Gardening At Night' on the *Dream Academy* LP, also several US import singles. Details of these and other bits and pieces are what we'd like.

album (**IRSA 7051**, in Dec 1984); and 'Ages Of You' on 'Live! For Life' (**MIRF 1013**, in Jul 1986).

He adds: "There are other oddities, such as guitarist **Peter Buck** appearing on a track on the *Dream Academy* LP, also several US import singles." Details of these and other bits and pieces are what we'd like.

marquee
OPEN EVERY NIGHT 7-11pm
ADVANCED TICKETS ARE ON SALE FOR CERTAIN SHOWS TO MEMBERS ONLY
90 WARDOUR ST. W1
01-437 6603

WELL, WELL, WELL
Plus Support and Monty Zero
Fri 5 & Sat 6 Sept (Adm £4.00)
Heavy Rock

TORME
Plus Support and Martin Ball
Sun 7 Sept (Adm £3.00)

SPIKE AND THE LIAR
Plus Hard Rain and Martin Ball

CUTTING CREW
Plus Support and Monty Zero
Tues 9 Sept (Adm £3.00)

THE GODFATHERS
Plus Support and Nick Henbrey
Wed 10 Sept (Adm £3.00)

OUTSIDE EDGE
Plus Support and Monty Zero
Thurs 11 Sept (Adm £4.00)
Live Video Shoot

PALLAS
Plus Support and Monty Zero

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

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

THURS 4th	ROCK 'N' ROLL	THE RAPIERS + STEVE HALLOWEEN HOP	£2.00 £1.50 CONCS
FRI 5th	ROCK NIGHT	MORE + Elected	£2.50 £2.00 CONCS
SAT 6th	SATURDAY ALTERNATIVE	STEVE MARIOTT'S PACKET OF 3 + MARK THOMAS + FLYING PIGS	£3.00 £2.50 CONCS
SUN 7th	SOUL SPECIAL	TONY BLACKBURN + ATLANTIC PRINCE ROADSHOW	£4.00

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

THE WELLINGTON
Shepherds Bush Green

Thursday 4th September
SEDUCER
+ **BORKUM RIFF**
nearest tube Shepherds Bush (Central Line)

Wednesday 10th September
STIRLING
+ **CAPRICE**
Admission £2 on door
Open 8pm-11pm

Under St Pauls Church Deptford, SE8

THE GRYPH
Psychedelic Nites EVERY FRIDAY

Friday 5th Sept
STORMED
+ THE DILLBERRIES

Friday 12th Sept
MAGIC MUSHROOM
+ **VOODOO CHILD**

THE SIR GEORGE ROBEY
240 SEVEN SISTERS ROAD, LONDON, N4 2HX (opp Finsbury Park tube)
01-263 4581

Thu 4th	THE DELTONES
Fri 5th	THE PIRATES (feat: MICK GREEN) support: FIVE O'CLOCK APPROACH
Sat 6th	GENO WASHINGTON + THE RAM JAM BAND support: OCTOBER 9TH
Sun 7th	JAZZ WITH IGGY QUAIL
Sun 7th	MANIC DEPRESSIVES' DISCO
Mon 8th	SLAINTE + IRISH MIST
Tue 9th	HACKNEY FIVE 0
Wed 10th	TOM INGRAMS RECORD HOP
Thu 11th	RAW HO

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

**IN DIRE STRAITS?
WEST 1
HAVE THE CURE.**

IT BITES · LATIN QUARTER
STEELEYE SPAN + MADDY PRIOR
HALF MAN HALF BISCUIT
BLACK ROOTS
PAT THOMAS & NATIVE SPIRIT (xOSIBISA)
ADRIAN LEGG

10am to 10pm
SATURDAY 6th September
SALMON PARADE BRIDGWATER

ADULTS £5.00
CHILDREN (under 16) £2.50
LICENSED BAR. GREAT FOOD.
CHILDREN'S PLAY AREA.
* Supervised *
PARKING ON SITE!

EVENT '86

ADVANCE TICKET SALES:
Virgin Megastores
Andy's Records and all good record shops!
Singles N' Things
Bridgewater Quasi Amps, Tourlin
Keith Prowse Credit
Card Hotline: London 01-741-8989
*Also available from Keith Prowse
Branches*
British Telecom Recorded Message London 01-182 4848. Postal applications to Grapheme Merchants
EVENT '86, The Kerkland Foundation, Wilton Lodge, 11
Trull Road, Taunton TA1 4PT. Cheques made payable
to "The Kerkland Foundation". Please send a S.A.E.
Adults £5.00 Children £2.50. Registered Charity No.
285731 IN AID OF THE KERLAND FOUNDATION.
The Organisers reserve the right to change the line up
without prior notice. *NO CANS - NO GLASS
BOTTLES* *NO CAMPING - NO FIRES* *R.O.A.R.*

CLARENDON HOTEL BALLROOM
Hammersmith Broadway

FRI. 12th SEPTEMBER
BLUE IN HEAVEN
A HOUSE
BIG MUSIC

Clarendon (opening hours) / LTB 439 3371
Cage (Gear Market, Kings Rd) / Stargreen 734 8932/
Keith Prowse 741 8989 / Premier 240 0771/
Rough Trade Records

£4
D.R.S. 7.30 PM.

SOUND ASYLUM IN ASSOC. WITH DNA ENTS

BALAAM AND THE ANGEL

MONDAY 15th SEPTEMBER
BIRMINGHAM POWERHOUSE
Special Guests: The Rose of Avalanche plus Mighty Mighty
Doors open 7.30 p.m. TICKETS £4.00 advance from Powerhouse B.O., Oasis, Odeon B.O. or by post from DNA ENTS P.O. Box HP2 Leeds LS6 1LN.

TUESDAY 16th SEPTEMBER
TOWN & COUNTRY CLUB KENTISH TOWN
Special Guests: 20 Flight Rockers plus Mighty Mighty
Doors open 7.30 p.m. TICKETS £4.00 advance from Town & Country B.O. 267 3334
Cage (Gear Market, Kings Rd), Rough Trade Records, LTB 439 3371, Premier 240 0771, Rhythm Records, Rock on Records, Stargreen 734 89932,
Keith Prowse 741 8989.

**TO ADVERTISE HERE
CALL
ANDRINA
01-387 6611**

EMCP by arrangement with LTB Presents

SLAXON
Plus Guests

MANCHESTER APOLLO THEATRE
SUNDAY 5th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00
Available from B/O Tel: 061-273 3775,
Piccadilly Records, Vibes Records Bury & UK Travel Chester

EDINBURGH PLAYHOUSE THEATRE
MONDAY 8th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00
Available from B/O Tel: 031-557 2590

NEWCASTLE CITY HALL
TUESDAY 7th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00
Available from B/O Tel: 091-261 2606

BIRMINGHAM ODEON THEATRE
THURSDAY 9th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00
Available from B/O Tel: 021-643 6101
(Credit Cards Accepted)

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

SHEFFIELD CITY HALL
SUNDAY 12th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00
Available from B/O Tel: 0742 735295

MCD presents

motorhead
Plus Special Guests

ZODIAC MINDWARP & THE LOVE REACTOR

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

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

EDINBURGH PLAYHOUSE THEATRE
WEDNESDAY 17th SEPTEMBER 7.30 p.m.
Tickets: £6.00, £5.50 Available from
B/O Tel: 031-557 2590 and usual agents

BRADFORD ST. GEORGES HALL
THURSDAY 18th SEPTEMBER 7.30 p.m.
Tickets: £6.00,
Available from B/O Tel: 0274 752000

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.

CARDIFF ST DAVIDS HALL
SUNDAY 21st SEPTEMBER 7.30 p.m.
Tickets: £6.00
Available from B/O Tel: 0222 371236

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.

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.

MCD presents

IT BITES
Plus Special Guests

NOTTINGHAM ROCK CITY
MONDAY 15th SEPTEMBER 8.00 pm
Tickets: £4.00
Available from Rock City B/O Tel: 0602 412544, Select A-Disc, Victoria B/O, Lincoln B/O, Revolver Records Mansfield, Way Ahead Derby and usual agents

WHITEHAVEN SPORTS CENTRE
FRIDAY 19th SEPTEMBER 7.00 pm
Tickets: £4.00
Available from Whitehaven Sports Centre Tel: 0946 5666, Workington Carnegie Theatre Tel: 0900 2122 and Pink Panther Records Carlisle

BIRMINGHAM ODEON THEATRE
SUNDAY 28th SEPTEMBER 6.45 pm
Tickets: £4.50
Available from B/O Tel: 021-643 6101
Virgin Megastore and Cyclops Records

LEICESTER POLYTECHNIC Students Union
SUNDAY 5th OCTOBER 7.30 pm
Tickets: £4.00
Available from Polytechnic Students Union, Tel: 0532 555576, St. Martins Records and Zuzu's

SHEFFIELD UNIVERSITY Students Union, Lower Refectory
TUESDAY 30th SEPTEMBER 7.30 pm
Tickets: £4.00
Available from Finance Office, Students Union, Tel: 0142 24079, HMV Records and Record Collector

ADDITIONAL SHOW DUE TO PUBLIC DEMAND

UB40
Plus Special Guests

LONDON WEMBLEY ARENA
EXTRA SHOW FRIDAY 7th NOVEMBER 7.30 pm EXTRA SHOW
SOLD OUT SATURDAY/SUNDAY 8th/9th NOVEMBER 7.30 pm SOLD OUT

Tickets: £8.00, £7.00
Available by postal application from UB40 Box Office P.O. Box 2, London, W6 0LQ make cheque/P.O. payable to M.C.P. allow 30p per ticket booking fee and enclose a S.A.E. or by personal application to Arena B/O Tel: 01-902 1234
Keith Prowse (Credit Cards 01-741 8989), LTB, Premier, Albemarle & Stargreen (All subject to booking fee)

PHIL MCINTYRE & OUTLAW By Arrangement With FAIR WARNING
PRESENT

METALLICA
Special Guests
ANTHRAX

BIRMINGHAM ODEON
SAT 20 SEPTEMBER 7.30
Tickets: £4.50
Available From: B/O Tel 021-643-6101

HAMMERSMITH ODEON
SUN 21 SEPTEMBER 7.30
Tickets: £5.50 & £4.50
Available From: B/O Tel 01-748-4081
Keith Prowse (credit cards, Tel: 01-741 8989)
Stargreen, Premier, Albemarle, LTB

SHROPSHIRE DRUG HELP
SUPPORT GROUP
present a
ROCK CONCERT
WITH
New Model Army
ALTERNATIVE RADIO • GHOST DANCE • REV HAMMER
ROY HARPER • JOOLZ • RED LORRY YELLOW LORRY • COOT
DAWN AFTER DARK • JOKER • SANCTION • TAROT

SATURDAY 13th SEPTEMBER
TELFORD ICE RINK
DOORS OPEN 11.30 AM 12-11.45PM

Tickets available from:
CYCLOPS RECORDS, BIRMINGHAM
GOULDS RECORDS, WOLVERHAMPTON
MUSIC HALL, SHREWSBURY
OAKENGATES TOWN HALL
TELFORD ICE RINK
Tickets £5.00 in advance
£6.00 on door

Or by post from:
261 FERRY RD. JACKFIELD
TELFORD TF8 7LS (SAE)

HARP BEAT 86 Presents

Status Quo

Plus Special Guests

WHITLEY BAY ICE RINK
THURSDAY 11th DECEMBER 8.00 pm
Tickets: £8.50

Available from Ice Rink, City Hall B/D & Volume Records Newcastle, Pink Panther Carlisle, Virgin & Spinning Disc Sunderland, Newhouse Music Middlesbrough, Other Record Shop Hatterpool and Virgin Durham. (All subject to booking fee) or by post from MCP Ltd., PO Box 124, Walsall WS9 8XY. cheques/postal orders made payable to MCP add 30p/ticket booking fee and enclosed S.A.E.

Quo '86
New Album - In The Army Now

HARP BEAT
Harp Beat - the Best Beat of all

Marshall Arts Ltd proudly present

AL JARREAU

WITH SPECIAL GUEST
AT LONDON SHOW ONLY
GWEN GUTHRIE

Wembley ARENA
SAT 20 SEPT AT 7.30 PM
Tickets: £10.50, £9.50, £8.50, from the Box Office 01-902 1234 Available by postal application to "AL JARREAU BOX OFFICE" PO BOX 2, LONDON W6 0LQ (include 50p booking fee + S.A.E.) To arrive by Wed 10 Sept OR from Usual Agents (subject to booking fee)

APOLLO THEATRE MANCHESTER
TUES 16 SEPT AT 7.30 PM
Tickets: £9.50, £8.50, £7.50 from the Box Office 061-273 3775 or from Usual Agents

PLAYHOUSE THEATRE EDINBURGH
THURS 18 SEPT AT 7.30 PM
Tickets: £8.50, £7.50, £6.50 from the Box Office 031-557 2590 or from Usual Agents
AGENTS ACCEPT CREDIT CARDS FOR TELEPHONE BOOKINGS

HARP BEAT 86 Presents

Status Quo

Plus Special Guests

HAMMERSMITH ODEON THEATRE
TUES/WED/THUR 2nd 3rd 4th DECEMBER 7.30 pm
SUN/MON/TUES WED 21st 22nd 23rd 24th DEC 7.30 pm
Tickets: £8.50, £7.50

Available from B/O Tel: 01-748 4081/2 LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen.

Quo '86
New Album - In The Army Now

HARP BEAT
Harp Beat - the Best Beat of all

Outlaw Presents

PETER MURPHY

Plus Support ●

TOWN & COUNTRY CLUB,
TUES. 21 OCTOBER 7.30
£5 from box office tel. 267 3334

LTB 439 3371, Stargreen 437 5282,
Premier 240 0771, Keith Prowse 741 8989

THE BABYSITTERS

LIVE AT MIDNIGHT - THURSDAY - SEPT 4TH - £4

CHAMBER PALACE

THE 100 CLUB
100 OXFORD STREET, W.1.
Thursday 4th September
DEMON
Tuesday 9th September
First UK Concert after
3 months in U.S.A.
G.B.H.
Thursday 11th September
Rockabilly Frolic
FRENZY
+
The Pharoahs
Thursday 18th September
THE PRISONERS

THE HALF MOON
93 Lower Richmond Road
Putney SW15. Tel: 01-788 2387
Thursday 4th September
THE KIT PACKHAM BAND
+ Rhubarb Tarts
Friday 5th September
STEVE MARRIOTS PACKET OF 3
Saturday 6th September
JUICE ON THE LOOSE
Sunday 7th September
CHICKEN SHACK
(feat STAN WEBB)
Monday 8th September
THE DELTONES
(11 piece all girl Rock Steady Band)
Tuesday 9th September
MEANTIME
Wednesday 10th September
BOB KERRS WHOOPEE BAND

THE CAGE
The Old Tigers Head
CLOSED.
MOVING THE LARGER PREMISES.
LOOK FOR DETAILS IN PRESS.
COMING SOON.
351 LEE HIGH RD
LONDON SE12 851-6373

THE DOLLY
"OXFORD'S LIVE ROCK VENUE"
Sunday 7th September
VIRTUE
Monday 8th September
THE TOY DOLLS
Sunday 14th September
WORD FOR WORD
Monday 15th September
RAW HO!
Sunday 21st September
E.S.D.B.
Monday 22nd September
BRUCE FOXTON'S 100 MEN
Sunday 28th September
FAIR WARNING
THE DOLLY
CORNMARKET STREET
OXFORD
0865 244761

wild and wandering
SATURDAY SEPT 13th
THE LAST SALUTE
£2.50 in advance £3.00 at the door
Plinston Hall THE BROADWAY,
LEICESTER (0462) 672003

MORE ADS
ON
PAGE 40

Xmal
DEUTSCHLAND

21 CROYDON UNDERGROUND
22 BRIGHTON COASTERS
23 NEWCASTLE RIVERSIDE
24 MANCHESTER INTERNATIONAL
25 GLASGOW ROFTOPS
26 LEEDS WAREHOUSE
27 LONDON TOWN AND COUNTRY CLUB

ASGARD PRESENTS

THE Robert Cray BAND

● HAMMERSMITH PALAIS ●
TUES 21ST OCTOBER 1986 AT 8PM
TICKETS £6.00 FROM BOX OFFICE TELEPHONE 748 2812
CREDIT CARD HOTLINE 734 8932 (SUBJECT TO BOOKING FEE)

D N A ENTERTAINMENTS Presents at
LEEDS WAREHOUSE

MONDAY 8 SEPT.
TICKETS £3.50 ADV. **The CHAMELEONS**
+ SALVATION

THE BOLSHOI
+ FLOWERS FOR AGATHA
MONDAY 15 SEPT.
TICKETS £3.00 ADV.

TICKETS AVAILABLE FROM: JUMBO RECORDS, AUSTICKS HEADROW, OR BY POST FROM: D.N.A. ENTS. P.O. BOX HP2 LEEDS LS6 1LN. (Enc. S.A.E.)

Blue in Heaven
Appearing Live
LEEDS · WAREHOUSE
9th SEPT
HULL · ADELPHI
10th SEPT
LEICESTER · PRINCESS CHARLOTTE
11th SEPT
LONDON · CLARENDON BALLROOM
12th SEPT
Explicit Material
the Album

THE MARQUEE PRESENTS
THE CHERRY BOMBZ
AND BIG SUPREME
SEPTEMBER 3rd at 7.30 pm
90 WARDOUR STREET W1
TEL. 01-437 6603
TICKETS £4.00
This concert is being recorded for use on TV by Trilion pictures

HARP BEAT 86 Presents

Status Quo

Plus Special Guests

SCOTTISH EXHIBITION AND CONFERENCE CENTRE
TUESDAY 9th DECEMBER 8.00 pm
Tickets: £8.50, £7.50

Available from Other Record Shop Glasgow, Edinburgh Playhouse, Virgin Records Dundee, Other Record Shop Aberdeen, Sleeves Records Falkirk, Concorde Music Perth (All subject to booking fee) or by post from MCP Ltd., PO Box 124, Walsall WS9 8XY. cheques/postal orders made payable to MCP add 30p/ticket booking fee and enclosed S.A.E.

Quo '86
New Album - In The Army Now

HARP BEAT
Harp Beat - the Best Beat of all

HARP BEAT 86 Presents

Status Quo

Plus Special Guests

N.E.C. BIRMINGHAM
SATURDAY/SUNDAY 13th/14th DECEMBER 8.00 pm
Tickets: £8.50, £7.50

Available from B/O Tel: 021-780 4133 (Credit Cards Accepted), Odeon Theatre B/O, Cyclops Sounds, Ticket Shop Birmingham, Goulds TV Wolverhampton, Lotus Records Stafford, Mike Lloyd Music Hanley & Newcastle, Piccadilly Records Manchester, Way Ahead Derby & Nottingham, Town Hall B/O Leicester. Tickets in Oxford (All subject to booking fee)

Quo '86
New Album - In The Army Now

HARP BEAT
Harp Beat - the Best Beat of all

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.

Mark E Smith moves out of the house with wife Brix and the rest of The Fall for three shows this week at Dunstable Saturday, and Deptford Albany (Sunday and Monday). With pastel wine bar togs and new single, 'Mr Pharmacist', this is a cool group.

Edwin Starr will be H.A.P.P.Y. in London's Mean Fiddler on Sunday, as will Happy Mondays but this time on a Thursday and at Acklam Bay 63.

The Wickermen have the week's best name and they support The Chameleons in Darlington on Saturday.

WEDNESDAY

3

BRENTFORD Red Lion (01-560 6181) Living Daylights
BRISTOL Bridge Inn Dream Sequence
BRISTOL Tropic (49875) Unity Station/Indigo Listen/Murder Burger
CAMBERLY Cambridge Hotel Pro Patria Mori/Atavistics
CARLISLE Stars And Stripes The Grip
CROYDON Cartoon Mandrake
DERBY Malin Just Blue
DUNSTABLE Wheatheaf Voodoo Child
HUDDERSFIELD White Lion The Noble Kind
LEEDS Adam And Eves (456724) Lykos Opera/The Suicide Stars/Conspiracy/7 Antelopes
LEEDS Coconut Grove (455718) New York Jazz
LONDON Camden Dublin Castle (01-485 1773) Doc K's Blues Band
LONDON Camden Lock Dingwalls (01-267 4967) Dancin' Danny D/Jeff Young/Loose Ends
LONDON Chalk Farm Enterprise Huge Big Massive/Children Held Hostage/Magnifico
LONDON Covent Garden Rock Garden (01-240 3961) The Painted Word
LONDON East Ham Ruskin Arms Mikey Boy Stilleto
LONDON Fulham Kings Head (01-736 1413) Every Second Counts
LONDON Greenwich Tunnel Club (01-858 0895) Pablo's/Spoilt For Choice/Simon Thomas Band
LONDON Hammersmith Clarendon Hotel (01-748 2471) Flare Up/Karen D'Ache
LONDON Herne Hill Half Moon (01-274 2733) Statched Back Foot Airman/The Excellent Kawalski/Stars Of Heaven
LONDON Kentish Town Bull And Gate (01-485 5358) The Shrubs/My Bloody Valentine/The Jackals/86 Tailfins/A Strange Desire
LONDON Oval Cricketers (01-735 3059) The Reverend Brothers
LONDON Palmers Green Fox (01-886 9674) Far Cry/Crywolf
LONDON Putney Half Moon (01-788 2387) Coup D'Etat
LONDON Putney Zeeta's (01-785 2101) Hollywood Killers
LONDON Walthamstow Royal Standard (01-527 1966) Ariel Jims
LONDON W1 Dover Street Wine Bar Swinging The Blues
LOWESTOFT Kings Head (740252) Sitting Pretty
PORTSMOUTH Albert Road Blackbox Red Letter Day
ROMFORD Rezz Colenso Parade
WORTHING Inn On The Prom Outside View

BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) The Trevor Burton Band
BLANTYRE Zeigfields Baby's Got A Gun
BRENTFORD Red Lion (01-560 6181) Fast Buck
BRIGHTON Zap Club (727880) Zor Gabor/Christopher Robin/Clockwork Orange
BURNLEY Cat's Whiskers The Noble Kind
CARLISLE Stars And Stripes Dump's Rusty Nuts
COLCHESTER Osborne Street Works (570934) Frenzy/Man From Uncle
CROYDON Cartoon London Apaches
CROYDON Underground (01-760 0087) Gaye Bykers On Acid/The Fabulous Gender Benders
DARLINGTON Bowes Wine Cellar Skidmarks
HALIFAX Wood Cock Inn Factory
HARTLEPOOL Town Hall Fluke
HARLOW Square (25594) SurrealMcCoy/Ten
HASLEMERE The Good Night Club Outside View
LEICESTER Princess Charlotte (553956) DT's
LONDON Brixton Fringe Eves Revenge featuring Surprise Special Guest
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Dublin Castle (01-485 1773) Big Diz Watson And The Rhumbalros
LONDON Camden Electric Ballroom Conflict
LONDON Camden Lock Dingwalls (01-267 4967) Cast of 1000's/A House
LONDON Chalk Farm Enterprise (01-485 2659) Enormous Room/Raw Herbs/Cyprus By Moonlight
LONDON Covent Garden Rock Garden (01-240 3961) Colenso Parade
LONDON Finsbury Park Sir George Robey (01-263 4581) The Deltones
LONDON Greenwich Tunnel Club (01-858 0895) Funniest Joke In The World/Rickburners
LONDON Harlesden Mean Fiddler (01-961 5490) Cardiacs
LONDON Hammersmith Clarendon Hotel (01-748 2471) Mexico Red/Release The Geese
LONDON Hendon LMS (01203 2600) Black And Blue
LONDON Herne Hill Half Moon (01-274 2733) The Love Hedgehogs
LONDON Holloway Road Victoria (01-603 1952) Irish Mist
LONDON Kentish Town Bull And Gate (01-485 5358) The Sandcastle/Rover Girls/Tongue/Silver Girl
LONDON Ladbroke Grove Bay 63 (01-960 4590) Happy Mondays
LONDON Malden Road Gypsy Queen Phil Wachsmann/Matthew Hutchinson
LONDON Oval Cricketers (01-735 3059) Salvation Sunday/Raindance
LONDON Oxford Street 100 Club (01-636 0933) Demon
LONDON Putney Half Moon (01-788 2387) Kit Packham And The Rhubarb Tarts
LONDON Putney Zeeta's (01-788 2101) Painted Word/In Flight
LONDON Walthamstow Rock Garden (01-527 1966) The Rapiers
LONDON W1 Gossips (01-527 1966) Rent Party
LONDON W1 Wag Club (01-437 5534) Fission
MANCHESTER Boardwalk (061 228 3555) Feast Of Friends/Debois
NEWCASTLE Gosforth Assembly Rooms Blues Burglars/After Midnight
NORTHAMPTON Old Five Bells Chateau/Spare Parts
NOTTINGHAM Garage The Naturalites
NOTTINGHAM Venue 53 (475637) Suicide Dance
PLYMOUTH Phoenix Wharf The Mousetrap Conspiracy
SELBY Gaffers Satanic Rites
WENDOVER Gate Inn Caddyshack
WARRINGTON Mersey The Wind Cries Mary/The Drunken Baboons
WREXHAM Kings Arms Badger

ANNOUNCING THE FINAL CONFLICT

CONFLICT

WITH STALAG 17 (FROM BELFAST) A.Y.S. BRUTAL SYSTEM (FROM BELGIUM)

NEAREST TUBE, CAMDEN TOWN, 100 YARDS

ADVANCE TICKETS AVAILABLE FROM ROUGH TRADE SHOP

THE UNGOVERNABLE FORCE LP AVAILABLE NOW

DOORS 6.30

THURSDAY

4

ST ALBANS Pineapple For Orgy Lovers Everywhere
ASH Kings Head Fine Line
BARROW Bluebird (28481) Walking Seeds/Marshmallow Overcoat
BASINGSTOKE Kings Exit East/Horrible Head
BIRMINGHAM Queensway Island Xanadu Come The Dawn

TOY DOLLS

the new album

THE UK TOUR IS:

Thur 4th..... Glasgow Rooftops	Fri 12th..... Retford Porterhouse
Fri 5th..... Ayr Darlington Hotel	Sat 13th..... London Klub Foot
Sat 6th..... Dumfermline Warehouse	Wed 17th..... Manchester Cloud 9
Mon 8th..... Oxford Dolly	Thurs 18th..... Rochdale Tiffanys
Wed 10th..... Leeds Adam + Eves	Fri 19th..... Bridgewater Art Centre
Thurs 11th..... Derby Rockhouse	Sat 20th..... St. Albans City Hall

MERMAID THEATRE



TIM ROTH
"It is a performance of extraordinary virtuosity. No one should miss it!"
Sunday Telegraph

METAMORPHOSIS

01-236 5568 CC 240 7200/741 9999

ROCK CITY

8 TALBOT ST, NOTTINGHAM NG1 5GG

Tuesday 9th September
CHAMELEONS
£3 In advance

Wednesday 17th September
BALAAM & THE ANGEL
+
BOMB PARTY
£3 In advance

Tuesday 7th October
TERRY & GERRY
£3 In advance

Wednesday 22nd October
ROBERT CRAY BAND
£5 In advance

ASGARD PRESENTS

JACKSON BROWNE

IN CONCERT

EDINBURGH PLAYHOUSE:
SEPT. 26 & 27 - 1986
BOX OFFICE NUMBER: 031-557 2590

HAMMERSMITH ODEON
LONDON
SEPT. 29, 30, OCT 1, 3, 4, 5 - 1986
BOX OFFICE NUMBER 01-748 4081

CREDIT CARD HOTLINES (SUBJECT TO BOOKING FEE)
01-734 8932, 01-741 8989

After their triumphant debut at the Reading Festival

THE MARQUEE

proudly presents

DUMPYS RUSTY NUTS

+
SPECIAL GUESTS
Friday 12th & Saturday 13th September

THE FALL

in concert with

ZOR GABOR

Sunday 7 & Monday 8 September

THE ALBANY

EMPIRE
Douglas Way - London SE8
01-691 3333

SHIFT



THE FALL GUYS head on out

FRIDAY

5

AYR Darlington Hotel Toy Dolls
 AYR Pavilion Dumpy's Rusty Nuts
 BATH Moles Club Fields Of The Nephilim
 BENTWATERS RAF Station KGB
 BIRMINGHAM Railway Sheer Khan/Dawn After Dark
 BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Wotzat
 BRADFORD Royal Standard The Best Way To Walk/The Keep
 BRENTFORD Red Lion (01-560 6181) Jackie Lynton
 BRIGHTON Zap Club (727 880) Georgie Fame And Son
 CHESTERFIELD Stretton Three Fishes Just Blue
 COLCHESTER Osborne Street Works (570934) Purple Hearts
 CROYDON Cartoon The Donuts
 DONCASTER Rotters Dig Vis Drill/Henry Normal/Screaming Trees
 DUDLEY JB's Goats Don't Shave
 EDINBURGH Hoochie Coochie Club The Big Dish (Midnight)
 FALKIRK Oil Can Harry's Baby's Got A Gun
 FETCHAM Riverside (01-788 3072) Cardiacs
 GLASGOW Barrowlands The Big Dish (7.30pm)
 HARLOW Square (25594) Austin's Shirt/Some Other Day
 HASTINGS Crypt Raw-Ho!
 HEREFORD Market Tavern Pigs Under Plastic
 LEICESTER Princess Charlotte (553956) The Switch/Dancing In Exile
 LONDON Brixton Fridge Theatre Of The Third Dimension Featuring Boys Ago Go
 LONDON Brixton Old White Horse (01-274 5537) Nyah Fearties
 LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller
 LONDON Camden Dublin Castle (01-485 1773) Howlin' Wilf And The Vee-Jays
 LONDON Camden Lock Dingwalls (01-267 4967) Wilko Johnson
 LONDON Camden Town Musician's Collective Charles Hayward/The Ultraviolets/
 The Demon Organisers
 LONDON Chalk Farm Enterprise (01-485 2659) I Ludicruos/Ear Trumpet/Brian
 LONDON Covent Garden Rock Garden (01-240 3961) The Vulcans
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Pirates
 LONDON Hammersmith Clarendon Hotel (01-748 2471) Margin Of Sanity/The
 Locomotives
 LONDON Holloway Road Lord Nelson Strange Delight
 LONDON Islington Duke Of Wellington (01-251 9205) Naked Dance
 LONDON Lee Green Old Tiger's Head (01-851 6373) The Shrubs/The Chicken
 Ranch
 LONDON Newham Community Arts Centre (01-555 7289) Glass House
 LONDON Oval Cricketers (01-735 3059) Makin' Time/Eddie Poller
 LONDON Oxford Street 100 Club (01-636 0933) Juice On The Loose
 LONDON Palmers Green Fox (01-886 9674) Chicken Shack
 LONDON Putney Half Moon (01-788 2387) Steve Marriott's Packet Of Three
 LONDON Walthamstow Royal Standard (01-527 1966) More/Elected
 LONG MARSTON Raceway The Hamsters From Hell
 MAIDSTONE London Tavern Vagabond
 MALVERN Herefordshire House Culture Shock/Smart Pils/Degradation Within
 MANCHESTER Boardwalk (061 228 3555) Dance Like This/Beyond The Glass

CONTINUED OVER

I.T.B in Association with Sunarts Music

Proudly Present

GTR

Featuring

STEVE HACKETT & STEVE HOWE

In Concert

HAMMERSMITH ODEON

Sunday September 14th at 8pm

Tickets available at £7.50 and £6.50

 From Theatre box office
 and usual agents.

MANCHESTER APOLLO

Thursday September 11th at 7.30pm

Tickets available at £6.50 and £5.50

From Theatre box office (061) 273 1112/3

BIRMINGHAM ODEON

Friday September 12th at 7.30pm

Tickets available at £6.50 and £5.50

From Theatre box office (021) 643 6101

 New album GTR available on record, tape and
 Compact disc from Arista Records.

ARISTA

NIGHTSHIFT

FROM PREVIOUS PAGE

OXFORD Jericho Tavern Red Letter Day
 RAWTENSTALL Queens Arms Stiffs
 SEVENOAKS Cavern (460576) Alien Heat/Marble Foreheads
 SOUTHPORT Follies Persia
 SUTTON IN ASHFIELD Golden Diamond Raider
 TAUNTON Park Club The Suicide Stars

SATURDAY

6

AYLESBURY Civic Centre The Wolfgang Press/Pagans In Paradise
 BEDFORD George And Dragon The Pastels/The Razorcuts/Talulah Gosh/The Legend
 BIRKENHEAD Stairways Dumpy's Rusty Nuts
 BIRMINGHAM Mermaid Warfare/Extreme Noise/Napalm Death/Zenverzan
 BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Allied Forces
 BOURNEMOUTH Rooftop Suite Butcher/Victims/Catbrain Farm
 BRADFORD Royal Standard Raider/Avalon
 BRENTFORD Red Lion (01-560 6181) Little Sister
 BRENTWOOD Essex Arms In The Balance
 BRIGHTON Zap Club (727 880) The Hairy Dog Club (Lunch) Georgie Fame And Son (Eve)
 BRISTOL Mardye The Hamsters From Hell
 CASTLEFORD Trades And Labour Club Out Of The Blue
 CARRICK FERGUS Hot Gossip Club Elixir (Afternoon)
 CHATHAM Bandstand The Dentists (Afternoon)
 CROYDON Cartoon Julian Cosgrove (Lunch) GB Blues Co (Eve)
 CROYDON London Road Star Bordello
 GUNNISLAKE Buccaneer The Mousetrap Conspiracy
 DARLINGTON Arts Centre The Chameleons/The Wickermen
 DUNSTABLE Queensway Hall The Fall
 FELIXSTOWE Cavendish Hotel (282810) The Chesterfields
 GLASGOW Barrowlands The Big Dish
 HEREFORD Market Tavern Tredegar
 HIGH WYCOMBE Nags Head (21758) Nashville Teens/Polish October
 LEEDS Trades Club Chumbawumba/The Wedding Present
 LEICESTER Princess Charlotte (553956) Free To Be
 LIVERPOOL Wilsons Persia
 LONDON Acton George And Dragon (01-992 1932) Irish Mist
 LONDON Camberwell Green Father Red Cap (01-703 9208) Midnites
 LONDON Camden Carnarvon Castle (01-485 7858) Wolfie Witcher Band (Lunch)
 LONDON Camden Dublin Castle (01-485 1773) Alias Ron Kavana
 LONDON Camden Lock Dingwalls (01-267 4967) Chevalier Bros/Lino And The Yow City Expedition
 LONDON Camden Town Musicians Collective ... And The Native Hipsters/DR ...
 M/The Murphy Working Stiffs
 LONDON Chalk Farm Enterprise (01-485 2659) Bad Karma Beckons/Turncoats/Simon's Really Fast
 LONDON Clapton Lord Cecil (01-533 0675) Wolfie Witcher Band (Eve)
 LONDON Covent Garden Rock Garden (01-240 3961) Between The Lines
 LONDON Finsbury Park Sir George Robey (01-263 4581) Geno Washington And The Ram Jam Band
 LONDON Greenwich Tunnel Club (01-858 0895) Playhouse/Jump Tribe/The Switch
 LONDON Hammersmith Clarendon Hotel (01-748 2471) The Dentists/The Martini Slutz
 LONDON Harlesden Mean Fiddler (01-961 5490) The Agency
 LONDON Holloway Road Lord Nelson Swinging The Blues
 LONDON Oval Cricketers (01-735 3059) The Balham Alligators
 LONDON Putney Half Moon (01-788 2387) Juice On The Loose
 LONDON Putney Zeeta's (01-785 2101) Eugenie Arrowsmith

LONDON Walthamstow Royal Standard (01-527 1966) Steve Marriott/Mark Thomas/Flying Pigs
 LONDON Woolwich Tramshed (01-855 3371) The Shakers
 LONDON Wormwood Scrubs Park April 16/Ivor's Jivers
 MANCHESTER Boardwalk (061-228 3555) Tools You Can Trust/ A C Temple/Kilgore Trout
 NEWCASTLE NI Wilmar Elixir
 NEWCASTLE UNDER LYNE Rists SC Just Blue
 TAMWORTH Arts Centre Mournblade
 WARRINGTON Lion Motel Runestaff
 WISHAW Heathery Bar The Grip

SUNDAY

7

BETHERSDEN Royal Standard Lucifer
 BIRMINGHAM Mermaid Jagsy Dodd And The Sons Of Harry Cross
 BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Charlie Mouse
 BISHOP STORTFORD Triad Cajun Club Up In Arms
 BRENTFORD Red Lion (01-560 6181) Living Daylights (Lunch) Dirty Work (Eve)
 CAMBRIDGE Boat Race Switch
 COLCHESTER Osborne Street Works (570934) Cat Genitive
 CROYDON Cartoon Hollywood (Lunch)
 CROYDON Underground (01-760 0087) Chiefs Of Relief
 DUNDEE Tayside Bar The Wildhouse
 ELLESMERE PORT Bulls Head Badger
 FETCHAM Roverside (01-788 3072) Stars Of Heaven
 FETCHAM Riverside Club The Body Politic
 GRAFTY GREEN Who'd Have Thought It The Group
 KINGSTHORPE Old Five Bells Spacemen 3
 HASTINGS Crypt Red Letter Day
 LLANHARAN Rugby Club Engine
 LEICESTER Bath Hotel XS
 LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller (Lunch) Deny Newman (Eve)
 LONDON Camden Dublin Castle (01-485 1773) Living Daylights
 LONDON Camden Lock Dingwalls (01-267 4967) Cry Wolf/The Honest Johns/Downbeat/Push/George Van Goff
 LONDON Chalk Farm Enterprise (01-485 2659) Jack Rubies/Brian
 LONDON Charing Cross Wispers Ego/Harry Thighripper (Lunch)
 LONDON Covent Garden Rock Garden (01-240 3961) President Reagan Is Clover/Marble Arch
 LONDON Deptford Albany (01-691 8016) The Fall
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail
 LONDON Fulham Greyhound (01-385 0526) The Surfadelics
 LONDON Harlesden Mean Fiddler (01-961 5490) Edwin Starr
 LONDON Hendon LMS (01-203 2600) Word For Word
 LONDON Islington Pied Bull (01-837 3218) Louis Moholo's Viva La Black
 LONDON Kentish Town Bull And Gate (01-485 5358) 49 Scream
 LONDON Musician's Collective The Poet Milton/The Door And The Window/The Go-Buggy Babies
 LONDON Oval Cricketers (01-735 3059) The Laverne Brown Band (Lunch) The Jazz Renegades (Eve)
 LONDON Putney Half Moon (01-788 2387) Chicken Shack
 LONDON Tufnell Park Boston Arms (01-272 3411) Flesh For Lulu/Ghost Dance/Dogs D'Amour
 LONDON Walthamstow Royal Standard (01-527 1966) Norman Lovett/Pete Zero/Belinda Blanchard/Eugene Cheese
 MANCHESTER Boardwalk (061 228 3555) Scarlet Town/New Morning
 NEW BRIGHTON Grand Club The Great Medicine Men
 NORTHAMPTON Old Five Bells Tell Tale Hearts/Spacemen 3
 UTTOXETER White Hart R Cajun And The Zydeco Bros
 YEovil Buddy's The Chesterfields

MONDAY

8

BRADFORD Brady's (737955) Bill Prestey's Coat
 BRENTFORD Red Lion (01-560 6181) ESP
 COLCHESTER Osborne Street Works (570934) Battle Of The Bands
 CROYDON Cartoon Touch Sensitive
 DUNSTABLE Wheatstheaf The Whacky Backy Boogie Band
 HARLOW Square (25594) John The Swim/Captain Spliff/Lizzie Shirley
 LEEDS Warehouse (469287) The Chameleons/Salvation
 LIVERPOOL Wilsons The Adams Family
 LONDON Camden Dublin Castle (01-485 1773) Dave Kelly Band
 LONDON Chalk Farm Enterprise Bam Bam And The Calling/The Wheel/James Dean/Driving Experience/Fat Lady Sings
 LONDON Covent Garden Rock Garden (01-240 3961) Silent Time/Slippery Men
 LONDON Deptford Albany (01-691 8016) The Fall
 LONDON Finsbury Park Sir George Robey (01-263 4581) Slainte
 LONDON Hammersmith Clarendon Hotel Basement (01-748 2471) The Phoney
 American Accents/The Volcanoes/Steel Bill And The Buffaloes
 LONDON Kentish Town Bull And Gate (01-485 5358) Living In Texas/Gaye Bykers
 On Acid/Marshall Triumph/Jazz Aliens/Iron In The Soul
 LONDON Ladbroke Grove Bay 63 (01-960 4590) Brian And The Bad Vibes
 Farewell To The Northern Hemisphere/World Domination Enterprises/The One
 LONDON Oval Cricketers (01-735 3059) The Apartments
 LONDON Putney Half Moon (01-788 2387) The Deltones
 LONDON Putney Zeeta's (01-785 2101) Scared Of Heights
 LONDON Walthamstow Royal Standard (01-527 1966) The Stone Angels/Platinum Hi
 LONDON W1 Wag Club (01-437 5534) Slim Gaillard
 MIDDLESBOROUGH Albert Shrug/Party Girls
 WORTHING Inn On The Prom Outside View

TUESDAY

9

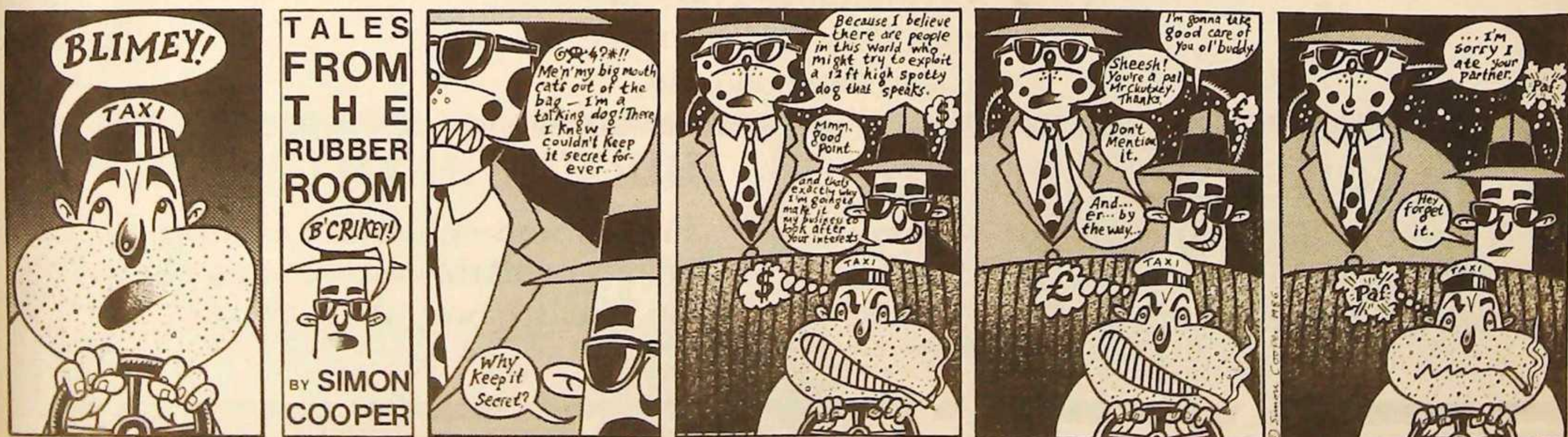
BIRMINGHAM Barrel Organ The Purple Things
 BRIGHTON Old Vic The Group
 BRIGHTON Zap Club (727880) Platform Night/Crash
 BRISTOL Roxy's Niteclub Paradise Lost
 CROYDON Cartoon Flametops
 HARROW Roxburgh Wolfie Witcher Band
 HORSHAM Champagne Club Red Letter Day
 LEEDS Warehouse (468287) Blue In Heaven
 LONDON Camden Dublin Castle (01-485 1773) The Jive Five
 LONDON Camden Lock Dingwalls (01-267 4967) The Duellists/Young Blood
 LONDON Chalk Farm Enterprise The Yes Men/Divine Invasion
 LONDON Covent Garden Rock Garden (01-240 3961) High Frontier/Mexico Red
 LONDON Finsbury Park Sir George Robey (01-263 4581) Hackney Five O
 LONDON Greenwich Tunnel Club The Love Hedghogs/JoJo Republic/Miss Conception
 LONDON Kentish Town Bull And Gate (01-485 5358) Raw Herbs/Hysteria Ward/CKV/The Contras
 LONDON Hammersmith Clarendon Hotel (01-748 2471) Veto
 LONDON Oval Cricketers (01-735 3059) Fire Next Time/The Doctors Children
 LONDON Putney Half Moon (01-788 2387) Meantime
 LONDON Putney Zeeta's (01-785 2101) Carol Grimes Band
 LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) Pyjama Sutra
 LONDON Walthamstow Royal Standard (01-527 1966) Tony Blackburn Roadshow
 NEWCASTLE Cumberland Arms The Beatles/The Trouser Stretchers
 NEWPORT Centre Mara/Aunt Fortescue's Bluesrockers
 NORTHAMPTON Old Five Bells Roots Tech/Charm/Mirage
 STAFFORD Roosters Johnny Coppin

CARTOONS

Hot Pork Lunch

60

© Dan Pearce '86



CHART

UK SINGLES UK ALBUMS

- 1 1 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 2 33 DON'T LEAVE ME THIS WAY The Communards London
- 3 3 BROTHER LOUIE Modern Talking RCA
- 4 12 WE DON'T HAVE TO... Jermaine Stewart 10
- 5 10 GLORY OF LOVE Peter Cetera Warner Brothers
- 6 11 HUMAN Human League Virgin
- 7 2 THE LADY IN RED Chris De Burgh A&M
- 8 6 DANCING ON THE CEILING Lionel Richie Motown
- 9 — RAGE HARD Frankie Goes To Hollywood ZTT
- 10 4 ANYONE CAN FALL IN LOVE Anita Dobson BBC
- 11 22 LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk & Jessie Saunders London
- 12 14 THE WAY IT IS Bruce Hornsby And The Range RCA
- 13 17 WHEN I THINK OF YOU Janet Jackson A&M
- 14 9 GIRLS AND BOYS Prince And The Revolution Paisley Park
- 15 7 AIN'T NOTHIN' GOIN' ON BUT THE RENT Gwen Guthrie Polydor
- 16 13 SO MACHO/CRUISING Sinitta Fanfare
- 17 5 CALLING ALL THE HEROES It Bites Virgin
- 18 21 A QUESTION OF TIME Depeche Mode Mute
- 19 44 (I JUST) DIED IN YOUR ARMS Cutting Crew Siren
- 20 31 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 21 16 BREAKING AWAY Jaki Graham EMI
- 22 26 TYPICAL MALE Tina Turner Capitol
- 23 8 I CAN PROVE IT Phil Fearon Ensign
- 24 30 DREAMTIME Daryl Hall RCA
- 25 36 IN TOO DEEP Genesis Charisma
- 26 15 CAMOUFLAGE Stan Ridgway IRS
- 27 32 NICE IN NICE The Stranglers Epic
- 28 40 STUCK WITH YOU Huey Lewis And The News Chrysalis
- 29 19 PAPA DON'T PREACH Madonna Sire
- 30 — WASTED YEARS Iron Maiden EMI
- 31 20 ADORATIONS Killing Joke EG
- 32 45 HEARTLAND The The Some Bizzare
- 33 18 PANIC The Smiths Rough Trade
- 34 29 BURN Doctor & The Medics IRS
- 35 37 MORE THAN PHYSICAL Bananarama London
- 36 43 HAUNTED The Pogues MCA
- 37 49 YOU SHOOK ME ALL NIGHT AC/DC Atlantic
- 38 41 ROCK 'N' ROLL MERCENARIES Meat Loaf With John Parr Arista
- 39 — HOLIDAY RAP MC Miker 'Gee' & Dee Jay Sven Debut
- 40 23 SHOUT Lulu And The Luvvers Decca
- 41 47 WORD UP Cameo Club
- 42 — PRETTY IN PINK Psychedelic Furs Epic
- 43 24 LET'S GO ALL THE WAY Sly Fox Capitol
- 44 — THORN IN MY SIDE Eurythmics RCA
- 45 — LOVE THE ONE YOU'RE WITH Bucks Fizz RCA
- 46 48 TOKYO STORM WARNING (PART 1) Elvis Costello Imp Demon
- 47 — WALK THIS WAY Run DMC Featuring Aerosmith London
- 48 — KISS THE DIRT INXS Mercury
- 49 34 WHAT'S THE COLOUR OF MONEY? Hollywood Beyond WEA
- 50 — WILD WILD LIFE Talking Heads EMI

- 1 1 NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 2 2 DANCING ON THE CEILING Lionel Richie Motown
- 3 3 TRUE BLUE Madonna Sire
- 4 4 A KIND OF MAGIC Queen EMI
- 5 7 SILK AND STEEL Five Star Tent
- 6 5 INTO THE LIGHT Chris De Burgh A&M
- 7 6 THE FINAL Wham! Epic
- 8 12 REVENGE Eurythmics RCA
- 9 10 BROTHERS IN ARMS Dire Straits Vertigo
- 10 20 PARADE Prince And The Revolution Paisley Park
- 11 9 THE HEAT IS ON Various Portrait
- 12 28 COMMUNARDS The Communards London
- 13 8 PICTURE BOOK Simply Red Elektra
- 14 23 INVISIBLE TOUCH Genesis Charisma
- 15 19 HUNTING HIGH AND LOW A-ha Warner Brothers
- 16 — IN THE ARMY NOW Status Quo Vertigo
- 17 17 QUEEN'S GREATEST HITS Queen EMI
- 18 11 RIPTIDE Robert Palmer Island
- 19 — BABY THE STARS SHINE BRIGHT Everything But The Girl blanco y negro
- 20 21 RENDEZVOUS Jean Michel Jarre Dreyfus
- 21 — WHILE THE CITY SLEEPS George Benson Warner Brothers
- 22 13 THE ORIGINALS Various Towerbell
- 23 22 THE QUEEN IS DEAD The Smiths Rough Trade
- 24 33 CONTROL Janet Jackson A&M
- 25 16 BACK IN THE HIGH LIFE Steve Winwood Island
- 26 25 SO Peter Gabriel Charisma
- 27 14 RAT IN THE KITCHEN UB40 DEP International
- 28 15 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 29 24 THREE HEARTS IN THE HAPPY ENDING MACHINE Daryl Hall RCA
- 30 — LIFES RICH PAGEANT REM IRS
- 31 18 UPFRONT VOLUME 2 Various Serious
- 32 29 WHITNEY HOUSTON Whitney Houston Arista
- 33 26 THE PAVAROTTI COLLECTION Luciano Pavarotti Stylus
- 34 30 ONCE UPON A TIME Simple Minds Virgin
- 35 27 STREET LIFE Bryan Ferry And Roxy Music EG
- 36 — BIG LAD IN THE WINDMILL It Bites Virgin
- 37 32 STANDING ON A BEACH The Cure Fiction
- 38 — HEARTBREAKERS Various Stylus
- 39 — HIP HOP ELECTRO 13 Various Street Sounds
- 40 38 LIKE A VIRGIN Madonna Sire
- 41 37 WORLD MACHINE Level 42 Polydor
- 42 43 RAPTURE Anita Baker Elektra
- 43 39 NO JACKET REQUIRED Phil Collins Virgin
- 44 — LISTEN LIKE THIEVES INXS Mercury
- 45 31 THE BRIDGE Billy Joel CBS
- 46 — GOOD TO GO LOVER Gwen Guthrie Polydor
- 47 46 THE VERY BEST OF CHRIS DE BURGH Chris De Burgh A&M
- 48 49 SUZANNE VEGA Suzanne Vega A&M
- 49 34 THE SEER Big Country Mercury
- 50 41 LOVE ZONE Billy Ocean Jive

Compiled by MRIB

REGGAE TENS

PRE-RELEASE

- 1 RAGAMUFFIN YEAR Junior Delgado Message
- 2 MUSICAL ADDICT U-Roy Ujama
- 3 THEM A WOLF Sugar Minott Red Man
- 4 CLOSER AND CLOSER Johnny Osbourne And Junior Delgado Rockers
- 5 CHISHOLM AVENUE Gregory Isaacs Red Man
- 6 NO PUPPY LOVE Tiger Kings Crown
- 7 WHAT THE POLICE CAN DO Andrew Paul Fashion
- 8 HANDCART MAN Frankie Paul Red Man
- 9 IT'S RAINING Josie Wales Jammys
- 10 COUNTRY GIRL Tiger Thunderbolt

DISCO

- 1 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 2 BORN FREE/CAN'T TAKE THE LIES Winsome Fine Style
- 3 MAGIC FEELING Michael Gordon Fine Style
- 4 BE MY LADY Peter Honeygate Street Vibes
- 5 SHUBIN Frankie Paul Pioneer International
- 6 DEAR BOOPSIE Pam Hall Blue Mountain
- 7 OPEN THE DOOR/SMILE Ken Booth Blue Mountain
- 8 ORIGINAL BANGARANG Nitty Gritty Sammys
- 9 MILITANCY Philip Levy Jah Records



DENNIS BROWN carrying some spare luggage under those eyes.

10 TUNE IN Coco-Tea Jammys

ALBUMS

- 1 ROUGH AND RUGGED Shinehead African Love
- 2 HOLD TIGHT Dennis Brown Live And Learn
- 3 TWO BIG BULL IN A ONE PEN Anthony Red Rose And King Kong Firehouse
- 4 MUSICAL CONFRONTATION Nitty Gritty And King Kong Jammys
- 5 AT WORK Culture Blue Mountain
- 6 BROWN SUGAR Dennis Brown Taxi
- 7 SIGNS OF THE TIMES Maca B Ariwa
- 8 ALL I HAVE IS LOVE LOVE LOVE Gregory Isaacs Tads
- 9 ALL IN THE SAME BOAT Freddie McGregor RAS
- 10 LOVE WITH STYLE Keith Douglas Hot Pepper

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



FIVE STAR turn their hands to pocket billiards with amusing results

SOUNDS TRACKS

James Brown

MARLENE ON THE WALL Suzanne Vega A&M 10-inch

PANIC The Smiths Rough Trade

SOS Elvis Presleys From Hell A live tribute to Abba, Leeds

Blind Lemon Wilde

RING OF FIRE Dwight Yoakam Live hoot

HEAPS OF GOOD COUNTRY Desert Hearts At your local flix

40 GREATEST HITS Hank Williams CBS gem

Dave Henderson

RADIO HEAD Talking Heads EMI 'True Stories' LP track

WATCH THIS WORLD Number Four Joystreet Golden Pathway 45

VIOLENT BLUE The Passmore Sisters Sharp 12-inch

Paul Elliott

SPREADING THE DISEASE Anthrax Music For Nations

NO MINOR KEYS Blues 'N' Trouble Ammunition

VIGILANTE Magnum Polydor tape

Kevin Murphy

TARANTULA This Mortal Coil 4AD LP track

THOUGHTS OF YOU 23 Skidoo Illuminated 12-inch

RECONSIDER BABY Elvis Presley RCA LP

The Crazy World Of Andy Hurt

MEXICAN RADIO Frenzy I-D near-miss track

SQUARE DANCE RAP Sir Mix-A-Lot Streetsounds 'Electro 13' track

NO DEFENCE IN INNOCENCE Raw Ho Steve Cort's barnet

Jack Barron

GLOW The Wiseacres The sweetest Cherry Red pre

A SCREW (HOLY MONEY) Swans Fried on electricity K.422 45

FILM STARDOM BECKONS Kim Youth And The Sonic Groovies

Edwin Pouncey

DAY OF THE DEAD Original Soundtrack Saturn LP

A SCREW (HOLY MONEY) Swans K.422 45

HEY JOE Nick Cave Mute track

DEAD CORONATION STREET STARS

- 1 ERNIE BISHOP Murdered in a wages snatch
- 2 LEN FAIRCLOUGH Blew his mind out in a car
- 3 STANLEY OGDEN Old Father Time
- 4 BERT TILSLEY Never recovered from a tyre blowing up in his face
- 5 JERRY BOOTH Heart attack
- 6 VALERIE BARLOW Ken's first wife, snuffed it in a fire after electrical fault in hairdryer
- 7 ALBERT TATLOCK Old Father Time again
- 8 VERA GEE Wife of Fred, another fire victim
- 9 RENEE ROBERTS Wife of Alf, kept death on the road
- 10 DON ASHTON Kept death off the road and in the canal due to being pissed up on too much Newton And Riddleys

Compiled by Tapps, Victoria Street Resistance

ATTACK

HOT METAL 60 SINGLES

- 1 1 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 2 — YOU SHOOK ME ALL NIGHT LONG AC/DC Atlantic
- 3 — WAITING FOR THE NIGHT Saxon Parlophone
- 4 2 RED SKY Status Quo Vertigo
- 5 — ROCK 'N' ROLL MERCENARIES Meat Loaf With John Parr Arista
- 6 4 THE ULTIMATE SIN/LIGHTNING STRIKES Ozzy Osbourne Epic
- 7 3 YANKEE ROSE David Lee Roth Warner Brothers
- 8 6 AMERICAN GIRLS FM Portrait
- 9 5 DREAMS Van Halen Warner Brothers
- 10 7 LONELY NIGHT Magnum Polydor
- 11 8 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 12 11 DEAF FOREVER Motorhead GWR
- 13 9 WILD CHILD WASP Capitol
- 14 10 THE DIO EP Dio Vertigo
- 15 12 STRAIGHT FROM THE HEART Bryan Adams A&M
- 16 13 WHO MADE WHO AC/DC Atlantic
- 17 15 WILD THING Jeff Beck Epic
- 18 18 WHEN THE HEART RULES THE MIND GTR Arista
- 19 16 TURN TO STONE Legs Diamond Music For Nations
- 20 14 MAD HOUSE Anthrax Island



QUEENSRÿCHE, with a dose of Keeganitis

ALBUMS

- 1 2 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 2 1 ORGASMATRON Motorhead GWR
- 3 5 RAGE FOR ORDER Queensrÿche EMI America
- 4 19 NIGHT SONGS Cinderella Mercury
- 5 3 THE ULTIMATE SIN Ozzy Osbourne Epic
- 6 12 WHO MADE WHO AC/DC Atlantic
- 7 8 5150 Van Halen Warner Brothers
- 8 10 QR III Quiet Riot Epic
- 9 13 RECKLESS Bryan Adams A&M
- 10 23 ON A STORYTELLER'S NIGHT Magnum FM
- 11 — RESTLESS AND WILD Accept CBS
- 12 4 HEART Heart Capitol
- 13 15 ROCKIN' EVERY NIGHT (LIVE IN JAPAN) Gary Moore 10
- 14 16 UNDER LOCK AND KEY Dokken Elektra
- 15 — TURBO Judas Priest CBS
- 16 7 SPREADING THE DISEASE Anthrax Music For Nations
- 17 14 LIGHTNING STRIKES Loudness WEA International
- 18 6 INTERMISSION Dio Vertigo
- 19 — THRILL OF A LIFETIME King Kobra FM/Revolver
- 20 11 GTR GTR Arista
- 21 22 RAISED ON RADIO Journey CBS
- 22 — PYROMANIA Def Leppard Vertigo
- 23 — LIVE AFTER DEATH Iron Maiden EMI
- 24 28 SILK AND STEEL Giuffria MCA
- 25 9 MASTER OF PUPPETS Metallica Music For Nations
- 26 25 MISPLACED CHILDHOOD Marillion EMI
- 27 17 AFTERBURNER ZZ Top Warner Brothers
- 28 18 ELIMINATOR ZZ Top Warner Brothers
- 29 24 THEATRE OF PAIN Mötley Crüe Elektra
- 30 27 THE FINAL FRONTIER Keel Vertigo

IMPORTS

- 1 — SLIPPERY WHEN WET Bon Jovi Vertigo
- 2 1 DANGEROUS GAMES Alcatraz Capitol
- 3 — YELLOW AND BLACK ATTACK Stryper Enigma
- 4 — FIGHT TO SURVIVE White Lion Victor
- 5 2 THE SPORT OF KINGS Triumph MCA
- 6 6 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 7 — DEPTHS OF DEATH Sentinel Beast Roadrunner
- 8 3 I LIKE IT LOUD Illusion GHS
- 9 — FIFTH ANGEL Fifth Angel Shrapnel
- 10 — TOO LATE TO PREY Cerebus New Renaissance

Compiled by Spotlight Research



FATAL CHARM, fresh from a trip to Leatherworld

INDIE ALBUMS

- 1 — KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 2 1 THE QUEEN IS DEAD The Smiths Rough Trade
- 3 — WATCH YOUR STEP Ted Hawkins Gull
- 4 2 LONDON O HULL 4 The Housemartins Go! Discs
- 5 3 HIGH PRIEST OF LOVE Zodiac Mindwarp And The Love Reaction Food
- 6 5 GIANT The Woodentops Rough Trade
- 7 4 GIFT The Sisterhood Merciful Release
- 8 16 CLOCKWORK TOY Frenzy ID
- 9 — MAJOR MALFUNCTION Keith Le Blanc World
- 10 29 IN SICKNESS AND IN HEALTH Demented Are Go ID
- 11 — THUNDERHEAD The Janitors Intape
- 12 18 VICTORIALAND Cocteau Twins 4AD
- 13 8 STEP ON IT Bogshed Help Yourself
- 14 15 RUM SODOMY AND THE LASH The Pogues Stiff
- 15 17 BORN SANDY DEVOTIONAL The Triffids Hot
- 16 12 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 17 19 A DATE WITH ELVIS The Cramps Big Beat
- 18 — SLOW DEATH The Leather Nun Wire
- 19 9 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 20 13 MANIC POP THRILL That Petrol Emotion Demon
- 21 6 DISCOVER Gene Loves Jezebel Beggars Banquet
- 22 11 BLACK CELEBRATION Depeche Mode Mute
- 23 24 UNCARVED BLOCK Flux One Little Indian
- 24 7 BEST BEFORE 1984 Crass Crass
- 25 10 EVOL Sonic Youth Blast First
- 26 14 CONTENDERS Easterhouse Rough Trade
- 27 27 TWO KAN GURU Big Flame Ron Johnson
- 28 26 WALKING THE GHOST BACK HOME Bible Backs
- 29 21 SHOULD THE WORLD FAIL TO FALL APART Peter Murphy Beggars Banquet
- 30 22 OUT OF MY WAY Meat Puppets SST

Compiled by Spotlight Research

BILL WYMAN

- 1 SEX CRIME (1984) Eurythmics
- 2 THE AGE OF CONSENT Bronski Beat
- 3 TOO MUCH TOO YOUNG The Specials
- 4 ACCENT ON YOUTH Ultravox
- 5 DOES YOUR MOTHER KNOW? Abba
- 6 STRANGE LITTLE GIRL The Stranglers
- 7 TEENAGE KICKS The Undertones
- 8 EVER FALLEN IN LOVE (WITH SOME YOU SHOULDN'T HAVE)? Buzzcocks
- 9 OLDEST SWINGER IN TOWN Fred Wedlock
- 10 GRANDAD Clive Dunn

Compiled by The Wondrous Surfing Penguins, Salford

WHAT LADS OWN

- 1 BLACK ESCORT XR 3
- 2 FALSE ROLEX
- 3 ZIPPO LIGHTER
- 4 WEST HAM SEASON TICKET
- 5 ESSEX CRICKET CLUB MEMBERSHIP
- 6 JACKET FROM GEE 2

INDIE SINGLES

- 1 1 A QUESTION OF TIME Depeche Mode Mute
- 2 — TOKYO STORM WARNING (PART 1) Elvis Costello Imp/Demon
- 3 2 PANIC The Smiths Rough Trade
- 4 3 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 5 — THE LAST BULLET IN THE GUN Terry & Gerry Intape
- 6 6 HEARD IT ALL Bodines Creation
- 7 10 HEART FULL OF SOUL Ghost Dance Karbon
- 8 16 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) The Leather Nun Wire
- 9 4 SERPENTS KISS The Mission Chapter 22
- 10 13 THIS BOY CAN WAIT The Wedding Present Reception
- 11 7 I'M ON FIRE Guana Batz ID
- 12 11 BETTER DEAD THAN WED Class War Mortarhate
- 13 9 HAPPY HOUR The Housemartins Go! Discs
- 14 5 WILD CHILD Zodiac Mindwarp And The Love Reaction Food
- 15 8 UNDERSTANDING JANE The Icicle Works Beggars Banquet
- 16 17 BLUE MONDAY New Order Factory
- 17 — I'M SNIFFING WITH YOU HOO Pop Will Eat Itself Desperate
- 18 — PRIME MOVER The Leather Nun Wire
- 19 30 I SEE RED Frenzy ID
- 20 14 CRUMMY STUFF The Ramones Beggars Banquet
- 21 15 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 22 27 THE SINGER Nick Cave And The Bad Seeds Mute
- 23 12 BRILLIANT MIND Furniture Stiff
- 24 31 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 25 29 MORNING SIR Bogshed Help Yourself
- 26 23 CRYSTAL CRESCENT Primal Scream Creation
- 27 28 IS THERE ANYONE OUT THERE Mighty Mighty Girlie
- 28 — BOOKS ON THE BONFIRE The Bolshoi Beggars Banquet
- 29 18 BABY'S ON FIRE The Creepers And Marc Riley Intape
- 30 42 RUNAWAY Luis Cardenas Consolidated Allied
- 31 21 WHOLE WIDE WORLD The Soup Dragons Subway
- 32 30 ALMOST PRAYED Weather Prophets Creation
- 33 34 TRUCK TRAIN TRACTOR The Pastels Glass
- 34 19 THE DRAIN TRAIN Cabaret Voltaire Doublevision
- 35 47 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 36 — IMAGES OF FIRE Fatal Charm Native
- 37 39 HOLY HACK JACK Demented Are Go ID
- 38 26 RIVER OF NO RETURN Ghost Dance Karbon
- 39 35 GEORDIE'S GONE TO JAIL The Toy Dolls Volume
- 40 41 E102/SAD? BMX Bandits 53rd & 3rd
- 41 24 LIVING TOO LATE The Fall Beggars Banquet
- 42 48 THIS IS NOT LOVE Yeah Jazz Upright
- 43 43 GODSTAR Psychic TV And The Angels Of Light Temple
- 44 22 NEVER SAY DIE Broken Bones Fallout
- 45 25 MEXICO SUNDOWN BLUES James Ray And The Performance Merciful Release
- 46 32 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 47 38 DRAG RACING Big Stick Blast First
- 48 45 NEW ROSE The Damned Stiff
- 49 36 O!! AIN'T DEAD Condemned '84 RFB Recordings
- 50 37 BABY I LOVE YOU SO Colourbox 4AD

BODY AILMENTS

- 1 LOOK WART YOU DUN Slade
- 2 WE GOITRE GET OUT OF THIS PLACE The Animals
- 3 THE BOILS ARE BACK IN TOWN Thin Lizzy
- 4 PIMPLE WIZARD The Who
- 5 MR GANGRENE MAN The Byrds
- 6 ARE FRIENDS EPILEPTIC? Gary Numan
- 7 GREEN BUNIONS Booker T And The MGs
- 8 WHILE MY CATARRH GENTLY WEEPS The Beatles
- 9 ALLERGY IN THE UK Sex Pistols
- 10 24 HOURS FROM ULCER Gene Pitney

Compiled by Rob the Slade fan

- 7 SPOTTY BOXER SHORTS
- 8 STELLA ARTOIS IN THE DRINKS CABINET
- 9 CD PLAYER
- 10 TOWELLING SOCKS

Compiled by The 'Glen Lord thinks he is, but he isn't Society

I N - T E C H

Laney Linebacker, Casio and Yamaha books, Westone Clipper Six and Roland TR-505 reviewed. Three pages edited by Tony Mitchell

LANEY LINEBACKER 65R COMBO £230.78

QQQ VVV

HOW MANY times have you heard it claimed that a new transistor guitar amp sounds so close to a valve type that you won't be able to tell the difference? How many times have you discovered that it's just not true?

In most cases amp manufacturers have (sensibly) given up even the pretence of their products being able to do it, and console themselves (and attempt to console guitarists) by saying things like, 'Who wants valve sound amps anyway? They're not fashionable. The truth, of course, is quite the opposite, the vast majority of pro players sticking resolutely to their bottles, regardless.'

It's unfortunate that so much bull has flown in the past, however, because if we hadn't grown paranoid about such claims, Laney could perfectly justifiably say they've 'cracked' the valve sound problem with their new Linebacker range. Instead they keep that aspect fairly low-profiled in their publicity – just the initials DPC being used to describe what is, or seems to me to be, a major breakthrough in guitar amp technology.

The Linebacker series includes both guitar and bass models, the former coming in 30, 50, 65 and 100 watt combo versions plus a 100 watt head. The model I spirited away from the Cradley Heath heroes for review was the single 12-inch-speakered 65 watter.

Medium sized and weighing 40lb, the Linebacker is well constructed and sensibly equipped with connection facilities which include FX send and return, on-board speaker jack, DI output and headphones.

A genuine and fully equipped twin channel amp, the Linebacker has three inputs, one each for individual access to the channels plus a third which combines the two and lets you footswitch between

LINE OF ATTACK



LINEBACKER 65 REVERB: undoubtedly the best 'valve sound' combo yet

pic: Gary Cooper

them at will. The footswitch, by the way, connects to a socket on the extreme left of the front panel.

Green LEDs indicate which channel is in use, the rhythm channel (A) having gain, bass, middle, treble and channel master volume, Channel B

providing the same line-up, except that each control has an extra 'pull/boost' setting. A third control stage offers overall master level, presence and reverb.

The beauty of having all these facilities is that, while it might take you a little longer

to familiarise yourself with what does what, the sheer range of sounds you can create is pretty exceptional. The rhythm channel, for example, not only has the usual tone controls, but they actually *work*! Even better, you can use the channel pre-

gain and master to set-up anything from a sparkling clean sound for a Tele through a rough-edged street fighting chord rasp to vast rhythmic mayhem.

Even better than *this*, you can achieve these sounds at surprisingly low outputs

because the two gains work independently of the overall master control.

On channel two, a good story gets even better. Here the access to versatile sounds is enhanced by those pull/boosts.

But the presence of these (admittedly copious) facilities doesn't even begin to tell you what it is that makes the Linebacker so good. The key to that lies in the DPC (Dynamic Power Control) circuitry, which isn't just another of those infernal 'fuzz box in a chip' devices, but seeks to simulate some of the complex ways in which a valve amp loads a speaker. This phenomenon has been understood for some while now, but (as far as I'm aware) no one else has yet managed to find a way of duplicating it.

Of course, there's more to the DPC system and the Laney's resultant sound than the way it drives and handles the 12-inch Fane speaker, and some of the circuitry in the Linebacker is both very clever and well disguised against prying eyes.

The result of this electronic sorcery is a sound the like of which I've never heard before coming from a tranny amp – it's quite incredible. Moreover, not only does the Linebacker sound like a steaming valve amp when you wind it up to full overdrive, but it also manages to have many of the desirable qualities which valve amps exhibit when they're being used clean.

Again, because of the ability to balance the pre and post gains on this channel with the overall output master, you can produce these sounds at incredibly low levels, which suits the Linebacker for recording and practice work as well.

There's any number of good tranny amps around today, but when I add together all the separate advantages the Linebacker offers, I can't think of another product to touch it. The best tranny combo yet? Undoubtedly!

GARY COOPER

PRINT OUT

THE CASIO CZ BOOK

David Crombie & Paul Wiffen

(Amsco/Wise £5.95)

DIGITAL X BOOK

Various authors

(Amsco £8.95)

KEYBOARD TECHNOLOGY has progressed to the stage where the talk is not so much about individual instruments any more, but about concepts, systems, and company philosophies.

Over the past two years, Casio and Yamaha have enjoyed colossal success with their own individually developed sound-producing and sound-manipulating technologies: Casio with their Phase Distortion – born out of a gigantic multi-purpose concept instrument named Cosmo – and Yamaha with FM and the resultant 'X'

who seems to pop up weekly in an ever-changing, never-ending series of company hats. Both, then, are vastly experienced in all aspects of keyboard/hi-tech life.

Sadly *The Casio CZ Book* does neither of them justice, since it appears as a hastily strung together series of rehashes of various Casio manuals, with little or no personal input.

It kicks off with an awkwardly titled chapter called *What Synthesis Is*. In this instance, it is standard Crombie fare concerning electronic oscillations and the disturbance of air particles in front of speakers. I've said it before and I'll say it again: this is all fascinating stuff if you're terminally dull already. Moreover, none of it you need to know in order to extract considerable mileage out of Casio (or any other make of) synthesisers.

What follows is a detailed run down on all parameters found on Casio CZ synths. Well, some of it may be a little more specific than the manual but it fails to shed more light on the subject, and

the book fails completely if you are looking to it to simplify or ease programming. No tips, no suggestions, nothing. The lack of such an approach is all the more surprising when you read the interview with Casio demonstrator Richard Young, at the back of the book.

"... Square waves and drawing patterns on graphs etc. I don't think you really need to know any of that when you program a synthesiser because you can always hear what you actually program. I think you can do it by ear and 'feeling it' rather than bothering too much about the technicalities of how the sound is structured."

Where the book does have some practical application is simply in its covering of Casio synths, sequencer and drum machine under one roof. However, even this aspect becomes less significant when I still find no information on why, exactly, my SZ-1 goes berserk when being externally clocked or why it seems to think that 17

semi-quavers fit snugly into 4/4 time, etc.

On the second, Yamaha book, I must first declare a personal interest: I was 'editorially consulted' on the translation from Japanese. Sadly I can take no credit for the content, concept, or layout of the work – all of which are of an immeasurably higher standard than the Casio book.

Where the *Digital X Book* scores is in its professional and clear approach to all things 'X'. OK, so you won't find FM magically appearing as some easy-peasy programming system either. But the breadth of the book (both in number of instruments dealt with – 19 in all – and in its dealing with combinations of instruments and their applications) makes it an invaluable source of reference for anyone owning recent Yamaha equipment.

First, each of the 19 instruments (all DX and TX, KX, QX and RX models, as well as CX5M software) are explained in reasonable detail with particular attention being paid to their MIDI

aspects.

After a brief expo of MIDI itself is a most useful section entitled *Connecting Up The 'X' Series*, in which all manner of combinations are suggested and described (with pics). In addition comes the *Practical Manual*, which offers tips on live techniques, recording techniques etc, introducing various pieces of Yamaha outboard gear into the bargain.

Although not actively involved with the production of the book, Dave Bristow gets in on the act with a short *Dave Bristow Workshop* – outlining his set-ups, philosophy on FM, and sundry observations based loosely around the TX816, of which he is undoubtedly the master.

This is a Yamaha-commissioned book. But as such it does not come across as some sort of PR exercise at all; simply as an authoritative tome written by people who both know and care about what they're doing.

JULIAN COLBECK

I N - T E C H

CLIPPER CLASS!

WESTONE CLIPPER SIX

£149
QQQ VVV

I'VE WAFFLED on quite a bit in these pages about the way in which Korea's guitar makers are beginning to challenge their Japanese adversaries, and the recent launch of Westone's latest low-priced cheapie, the Clipper Six, is proof of how seriously this threat is being taken.

Although Westones have always offered better-than-average value for money, even this line is threatened by the ever-improving Koreans and their bargain prices. For the answer, they turned to their UK distributor FCN (and in particular Mark Ray) to come up with a design that could be made in Japan, bear the Westone name, and yet sell at Korean money. The result is the Westone Clipper Six.

You'd be badly demented if you expected a Pantera for your £149. But money aside,

Westone have done a typically good job on this guitar. Tele-like in its body shape, fitted with a maple neck which terminates in a conventional two sided headstock, the Westone is unassuming but not unattractive.

To keep the price down, the body has been put together from 'laminated hardwoods' (presumably something like arborescent orangeboxium?). This might matter if we were talking about a £300 guitar, but it's hard to see any disadvantages at this price – especially as it's just what you'd get from the majority of its Korean competitors.

The Clipper's hardware, on the other hand, is a sight better than you'll find on the majority of Korean guitars. Even though the machines look a little on the cheap side, for example, they're far tighter and better made than you usually get for this much cash. And their quality is matched down on the bridge too, which is a conventional



Gary Cooper

Fender copy, with the strings terminating through the body.

The 22-fret neck, meantime, is fast and very good to handle – again a huge improvement on much of the competition. Access to the top of the slim-fretted rosewood fingerboard is excellent, and unless you particularly like jumbo frets, then it's going to be the sort of feature which any player will enjoy.

Speaking purely personally, I hate the use of satin finishes on the back of a guitar neck – another of the Clipper's features – but I'm prepared to accept that I'm in a minority.

Perhaps more to the point, though, is how well this guitar has been set-up. If they all reach the shops in this condition, then I can think of one or two other manufacturers who are going to have to pull their socks up! To say that the action was low, that the (ultra-light) strings were good and that the guitar played perfectly just as it came from the box would be an understatement. Good on yer, FCN!

Your £150 or thereabouts doesn't usually buy you such build quality, nor, come to that, can you reasonably expect a sound with much character. But here again the Clipper Six has surprises in store. For example, what looks like a bridge positioned humbucker is, in fact, two single coil pick-ups placed together. Controlling these pick-ups are two metal flick

switches (on/off for each) plus an easy-grip rotary volume control. No tone controls are provided – but how often do you use them anyway?

Character, as I say, is definitely a strong point on the Clipper. With the rear pick-up 'on', you can get a satisfying, sharp-edged rhythm sound replete with bags of 'chug' and capable of sounding sparkling and jangly – a particularly fine sound for rhythm playing through a chorus pedal, in fact.

Combine the two pick-ups, however, and you effectively have them working in parallel (but not as humbuckers), in which case they work together to give a good raspy lead sound with quite a substantial output. Having said that, the Clipper isn't really a lead guitar, as such. As it lacks a trem and with the pick-ups arranged as they are, most players will probably use it more for funky or general rhythm playing – although, unless you really do demand a trem, there's no real reason why you couldn't use it for lead.

Well made, fitted with good hardware, excellently finished and set-up, the Westone Clipper Six would be an ideal beginner's guitar, although more experienced players shouldn't overlook it either.

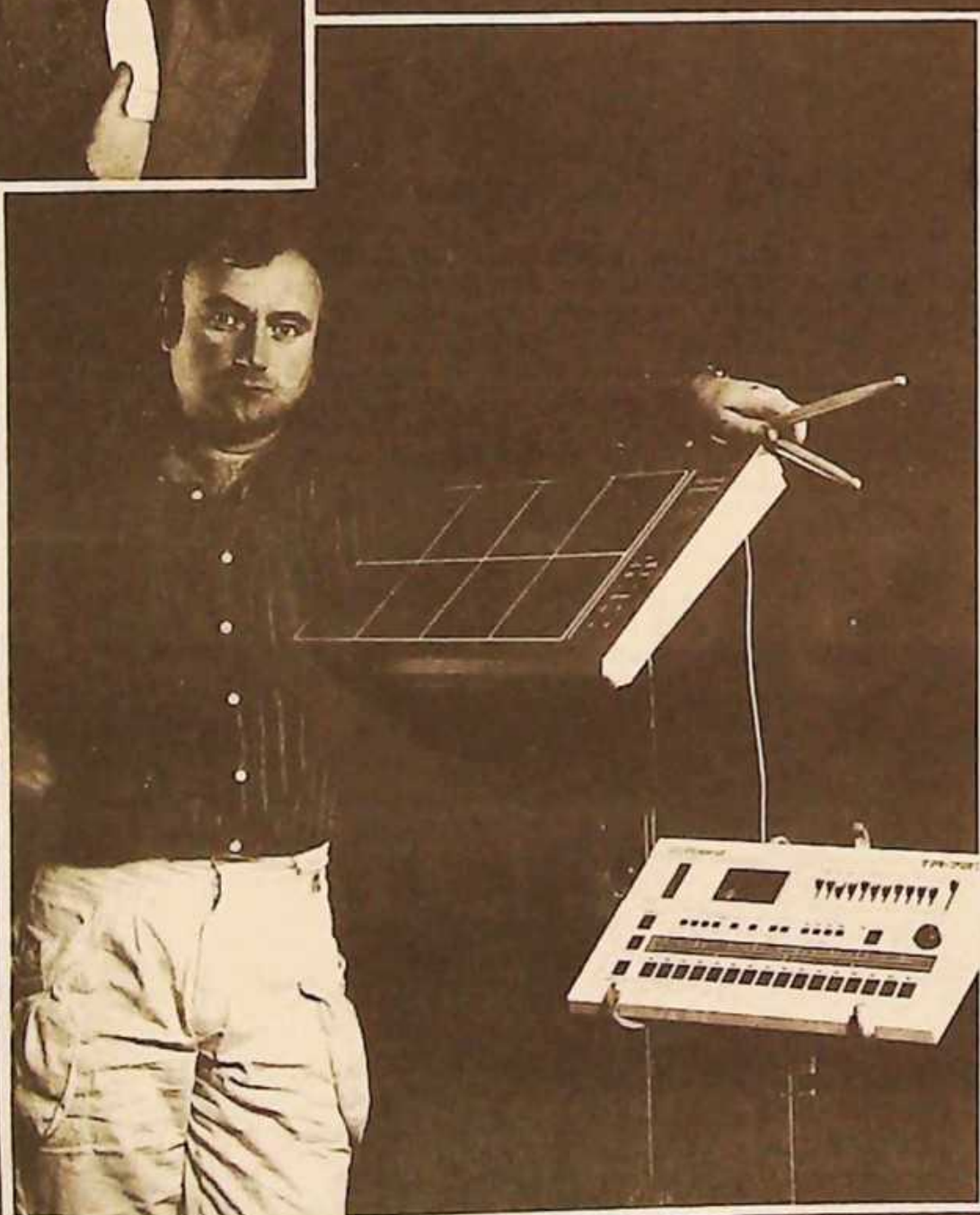
Judged by the current competition the Clipper Six is a definite 'best buy'!

GARY COOPER

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



This man plays drums..



Roland

Roland (UK) Ltd, 983 Great West Road, Brentford, Middx TW8 9DN
Telephone: 01-568 4578

SIMMONS DRUM CENTRES

A1 Music	Manchester	061 236 0340
Ad-Lib Music	Greenock	0475 86821
Andertons	Guildford	0483 38212
Argents	London WC2	01 379 6690
Bootleg Music	Epsom	03727 24528
Cambridge Rock	Cambridge	0223 316091
Carlsbro Sound Centre	Mansfield	0623 651633
Carlsbro Sound Centre	Leicester	0533 24183
Carlsbro Sound Centre	Sheffield	0742 640000
Carlsbro Sound Centre	Nottingham	0602 581888
Chromatix	Norwich	0603 666891
City Electronics Ltd	Ealing	01 567 3623
City Electronics	Truro	0872 71359
Curly Music Ltd	Torquay	0803 25488
Drum Cellar	Liverpool	051 227 1919
Ess	Bristol	0272 741026
Frontline Music	Barnet	01 440 3449
Frontline Music	Ayr	0292 265252
Future Music	Irvine	0294 72921
Future Music	Chelmsford	0245 302490
Future Music	Southampton	0703 226798
Future Music	Portsmouth	0705 820595
Future Music	Fulham	01 731 5993
Tim Gentle Music	Leigh-on-Sea	0702 713027
Tim Gentle Music	Milton Keynes	0908 613909
Gigsounds	Streatham	01 769 5681
Gigsounds	Calford	01 690 8621
John Holmes	Swindon	0793 20948
JSG	Bingley	0274 568843
Jones and Crossland	Birmingham	021 643 4655
Kingfisher Music	Fleet	02514 21210
McCormacks	Glasgow	041 332 6644
Bruce Miller	Aberdeen	0224 592211
Monkey Business	Romford	0708 754548
Eddie Moors Music	Bournemouth	0202 35135
Musical Exchanges	Birmingham	021 236 7544
Music Maker	Dublin	0001 743168
Northern Sounds	Workington	0900 4797
Northern Sounds	Carlisle	0228 39945
Northern Sounds	Barrow in Furness	0229 27100
Professional Percussion	London NW5	01 485 4434
Rainbow Music	Dundee	0382 643434
Rock Bottom	West Croydon	01 680 1042
Rock City Music	Newcastle	0632 324175
Route 66	Hanley	0782 286217
Session Music	Belfast	0232 238502
Gordon Simpson	Edinburgh	031 225 6307
Blackpool Sound Centre	Blackpool	0253 25544
Sound Centre	Cardiff	0222 396279
Sound Control	Dunfermline	0383 733353
Sound Control	Edinburgh	031 557 3986
Sound Control	Glasgow	041 552 6825
Sound Control	Kirkcaldy	0592 260293
Gloucester Sound House	Gloucester	0452 417429
Sounds Plus	Bury St Edmunds	0284 703366
Southern Music	Brighton	0273 733387
Stix	Peterborough	0733 52357
Stix	Boston	0205 54882
Stix	Lincoln	0522 43252
Sycos Systems	London W2	01 724 2451

DEALERS

GIG SOUNDS

THE LONDON DRUM CENTRE
PHONE
01-769 5681
01-769 6496
86 MITCHAM LANE
LONDON SW16
ALL MAKES OF DRUMS IN STOCK

SABIAN

SABIAN FREEBIES!
• FREE BAG OF GOODIES INCLUDING T-SHIRT, CYMBAL BAG, STICKERS, BASEBALL CAP ETC. WITH EVERY SABIAN CYMBAL BOUGHT.
• BRILLIANT FINISH AT NO EXTRA COST ON ALL AA & HH CYMBALS
• SPECIAL EFFECTS CYMBALS (CHINAS, ROCKTAGON ETC) AT SAME PRICE AS STANDARD PRICE

PRICE AS STANDARD PRICE	AA	HH
8" SPLASH	£39	£50
10" SPLASH	£43	£56
12" SPLASH	£50	£60
14" CRASH	£73	£84
16" CRASH	£73	£84
18" CRASH	£81	£116
20" CRASH	£81	£116
22" CRASH	£81	£116
24" CRASH	£81	£116
26" CRASH	£81	£116
28" CRASH	£81	£116
30" CRASH	£81	£116
32" CRASH	£81	£116
34" CRASH	£81	£116
36" CRASH	£81	£116
38" CRASH	£81	£116
40" CRASH	£81	£116
42" CRASH	£81	£116
44" CRASH	£81	£116
46" CRASH	£81	£116
48" CRASH	£81	£116
50" CRASH	£81	£116
52" CRASH	£81	£116
54" CRASH	£81	£116
56" CRASH	£81	£116
58" CRASH	£81	£116
60" CRASH	£81	£116
62" CRASH	£81	£116
64" CRASH	£81	£116
66" CRASH	£81	£116
68" CRASH	£81	£116
70" CRASH	£81	£116
72" CRASH	£81	£116
74" CRASH	£81	£116
76" CRASH	£81	£116
78" CRASH	£81	£116
80" CRASH	£81	£116
82" CRASH	£81	£116
84" CRASH	£81	£116
86" CRASH	£81	£116
88" CRASH	£81	£116
90" CRASH	£81	£116
92" CRASH	£81	£116
94" CRASH	£81	£116
96" CRASH	£81	£116
98" CRASH	£81	£116
100" CRASH	£81	£116

SECONDHAND CYMBALS

12" PAISTE 2002 SPLASH	£30	18" MING CUP CRASH	£29
13" ZILDJIAN CRASH	£45	18" ZYH CRASH	£25
15" 404 MED HI-HATS	£49	18" GUXE CRASH	£25
18" SABIAN HAND HAMMERED	£65	18" ZILDJIAN MED CRASH	£25
18" CRASH	£75	18" PAISTE 502	£49
18" ZILDJIAN MINI CUP CRASH	£49	18" ZILDJIAN PING RIDE	£75
18" ZYH CRASH	£75	20" MING CUP RIDE	£75
18" ZILDJIAN MINI CUP HI-HATS	£55	20" DIXIE RIDE	£30
18" CRASH	£75	20" PAISTE 602 MEDIUM RIDE	£75
18" CAMBER CRASH	£75	20" ZILDJIAN MED RIDE	£75
18" PAISTE 602 HEAVY RIDE	£89	20" ZILDJIAN MED THIN CRASH	£75
18" ROGERS CRASH RIDE	£30	22" PAISTE RUDE	£115
18" SABIAN CRASH	£75		

SIMMONS

SDS1000
★ 5 VOICE DIGITAL & ANALOG KIT
★ 5 PRESET & 5 PROGRAMMABLE KIT MEMORY
★ FOOT SWITCH MEMORY PATCH CHANGING
★ 4 DIGITAL SAMPLE SNARE DRUMS
★ SECOND SKIN FACILITY & HEADPHONE JACK

AVAILABLE NOW WITH STANDS OR SIMMONS RACK
ALSO IN STOCK SDS9 & ALL SDS800 SERIES.

LOKFAST HARDWARE
313 SNARE STAND £25
314 CYMBAL STAND £30
315 HI-HAT STAND £35

LOKFAST PACK
(1x313, 1x314, 1x315) £79

251 BD PEDAL £35 **252 BD PEDAL £59**
SECONDHAND STANDS & BITS
SONOR CYMBAL STAND £30
LUDWIG CYMBAL STAND £30
YAMAHA 9000 CHROME 13" 14" TAMA SWINGSTAR 10" 12" 13" 15" 16" 2x24" SNARE £350
16" 18" 22" NO SNARE £75
TRAK 8" & 10" CHROME £75
SONOR SIGNATURE WOOD SNARE £125
PEARL 6 1/2" METAL SNARE £125
PREMIER 8" & 10" CONCERT TOMS £49
GRETSCHE CYMBAL STAND £25
LUDWIG HI-HAT STAND £25
PSL BOOM STAND £25
TRAK BOOM STAND £25
LUDWIG C.TOM STAND INC. FIT. PEARL CONCERT TOM STAND £45

PAISTE

SPECIAL PRICE CYMBAL PACKS
PAISTE 101 £12
101 PACK 1 £12
14" HI-HAT £12
18" CRASH £12
20" RIDE £12

Zildjian

AVEDIS
8" SPLASH £44
10" SPLASH £53
12" SPLASH £53
13" SPLASH £53
14" SPLASH £53
15" SPLASH £53
16" SPLASH £53
17" SPLASH £53
18" SPLASH £53
19" SPLASH £53
20" SPLASH £53
21" SPLASH £53
22" SPLASH £53
23" SPLASH £53
24" SPLASH £53
25" SPLASH £53
26" SPLASH £53
27" SPLASH £53
28" SPLASH £53
29" SPLASH £53
30" SPLASH £53
31" SPLASH £53
32" SPLASH £53
33" SPLASH £53
34" SPLASH £53
35" SPLASH £53
36" SPLASH £53
37" SPLASH £53
38" SPLASH £53
39" SPLASH £53
40" SPLASH £53
41" SPLASH £53
42" SPLASH £53
43" SPLASH £53
44" SPLASH £53
45" SPLASH £53
46" SPLASH £53
47" SPLASH £53
48" SPLASH £53
49" SPLASH £53
50" SPLASH £53
51" SPLASH £53
52" SPLASH £53
53" SPLASH £53
54" SPLASH £53
55" SPLASH £53
56" SPLASH £53
57" SPLASH £53
58" SPLASH £53
59" SPLASH £53
60" SPLASH £53
61" SPLASH £53
62" SPLASH £53
63" SPLASH £53
64" SPLASH £53
65" SPLASH £53
66" SPLASH £53
67" SPLASH £53
68" SPLASH £53
69" SPLASH £53
70" SPLASH £53
71" SPLASH £53
72" SPLASH £53
73" SPLASH £53
74" SPLASH £53
75" SPLASH £53
76" SPLASH £53
77" SPLASH £53
78" SPLASH £53
79" SPLASH £53
80" SPLASH £53
81" SPLASH £53
82" SPLASH £53
83" SPLASH £53
84" SPLASH £53
85" SPLASH £53
86" SPLASH £53
87" SPLASH £53
88" SPLASH £53
89" SPLASH £53
90" SPLASH £53
91" SPLASH £53
92" SPLASH £53
93" SPLASH £53
94" SPLASH £53
95" SPLASH £53
96" SPLASH £53
97" SPLASH £53
98" SPLASH £53
99" SPLASH £53
100" SPLASH £53

DRUM KITS

PREMIER APK 5 PIECE INC. TRISTAR £499
STANDS
PREMIER APK 7 PIECE INC. TRISTAR £599
STANDS
PEARL EXPORT 5 PIECE SHELLS ONLY £325
PEARL EXPORT 5 PIECE INC. STANDS £465
PEARL EXPORT 7 PIECE SHELLS ONLY £425
PEARL EXPORT 7 PIECE INC. STANDS £625
TRAK TR105P BLACK & WHITE £319
TRAK TR205P BLACK & WHITE £395
TAMA SWINGSTAR BLACK £575
LUDWIG ROCKERS £495
PREMIER PROJECTOR 5 PIECE SHELLS ONLY £495
WALNUT OR BLACK
PREMIER BLACK SHADOW 10" 12" 13" 14" POWER TOMS, 16" F. TOM, 22" B. DRUM, 6 1/2" SNARE £999
YAMAHA 9000 12" x 8", 13" x 9", 16" x 16", 22" x 14", 5 1/2" WOOD SNARE, CHERRY WOOD £1095
YAMAHA 8000 10" x 10", 12" x 10", 13" x 11", 14" x 12", 16" x 16", 22" x 16" + SNARE, FINE BLUE £1095
SONOR SIGNATURE 13" x 13", 14" x 14", 16" x 17", 22" x 18" + 8" WOOD SNARE £1495
SONORLITE 10", 12", 13", 14" POWER TOMS, 16" F. TOM, 22" B. DRUM, 7 1/4" SNARE £1550
PEARL MX8500 7 PIECE MAPLE SHELL POWER KIT, CHROME FINISH £1050

CLASSIFIEDS

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
PORTABLE CAVENDISH ORGAN including Leslie speaker. Immaculate condition, fantastic sound cost £3,000. Accept £1,200 ono. Tel: (0480) 73721.
S6274
YAMAHA CX5M Mk. 1 Music computer, YK01 Mini Keyboard, YRM101 music composer and YRM103 voicing programme cartridges, home used only. Excellent condition £300 ono. Phone Steve (0962) 66786 after 6.00pm.
S6275
YAMAHA TX7 FM expander home used only. Excellent condition £375 ono. Phone Steve (0962) 66786 after 6.00pm.
S6276
IBANEZ DM500 digital delay. Home used only. Excellent condition £100. Phone Steve (0962) 66786 after 6.00pm.
S6277

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

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 (ISNA), Limerick, Ireland.
B583
ONE HIT can make your fortune. Free music to your lyrics. Song writing course and recording service. P. Ileri, 49 Tonsley Hill, London SW18 1BW (for details write).
S6318
LYRICIST WANTED Young, very talented composer already written over 60 songs seeks class lyricist in Bernie Taupin mould to extract further ideas. Plenty of album songs, now needs single. Malcolm 01-228 7711 or Chris 01-734 9984 evenings.
S6319

MANAGEMENT

15p per word (inc VAT)
MANAGER WITH BALLS needed to sell ambitious talented singer, songwriter, performer, genuine enquiries. Ring Patrick 01-798 2879, 9-5.
S6279

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
TONA DE BRETT has taught Owen Paul, Rick Parfitt & Amaze. Her fabulous book and tapes can help YOU sing like a megastar! Full details from: TdB Tapes, 42 Wood Vale, London N10 3DP.
S6214
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
MICKEY GREEVE specialist drum tuition. 01-769 2702.
B3452

DRUM TUITION Joel Rothman 01-580 3639. 88425.
DRUM TUITION. LEARN ALL STYLES AT LLOYD RYAN'S STUDIO. MANY SUCCESSFUL PUPILS INCLUDING PHIL COLLINS, GRAHAM 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
EXPERT DRUM TUITION. All styles. Phone early evenings (Kings-ton 646 6311). S7516
DRUM TUITION, KEN LUPTON 01-340 5526. S7566
ROCK GUITAR Tuition, riffs, licks, scales, chord work etc. Very cheap rates. Phone 01-354 0897. S6290
SAX TUITION. All styles, beginners a speciality. 01-845 6530. S6278

JOHN SHEARER DRUM TEACHING STUDIO

Ex Drummer with 'Steve Hackett', 'David Byron', 'Peter Green' and many more - also performed at drum clinics in the U.S.A. with artists such as Louis Bellson and Harvey Mason.
Drums Gongs Percussion and More!!
Lessons with a difference
All levels/styles.
01-354 0998

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.
INTERESTING BANDS to help me make my first promo's. 01-459 6094.

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. G.W.B.B. AUDIOVISION 01-723 1583/01-723 5190.

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.

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.

THE BRITISH MUSIC BUSINESS
AN INFORMATIVE GUIDE ON THE DO'S AND DON'TS OF THE MUSIC BUSINESS ON AUDIO CASSETTE!
Compiled from research and discussion with professional people within the British Music Industry into:
• Recording your songs
• Selling your Demo/Master
• Pressing a Record
• General requirements & explanations
A must for Songwriters and Musicians in fact, anybody involved in music.
Details from Spearhead Ltd.
52, Woodgrange Road, London E7 0DH.
Tel: 01-534 3280.
£7.99 inclusive PER CASSETTE

RECORDING STUDIOS

REEL RECORDING SW9 AMAZING OFFER
Purpose built luxury 1/2" 8 track studio with TV, 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 24hrs etc. etc. etc.
Phone Maria on 01-645 0574
For bookings and enquiries 16 and 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

SITUATIONS VACANT

15p per word (inc VAT)

BLANK CASSETTES and Duplication. Be professional - Custom wound any quantity and quality. C60's from 32p. Tel: JLC 0226 287707 Now!

PA EQUIPMENT SALES/HIRE

15p per word (inc VAT)
UTO PA HIRE, quality sound. 01-359 3879, 01-806 4059.
600W - 2KW. Earthshaker P.A. Hire. Manchester 061-320 4078
POWERSOUND P.A. Hire up to 3 kw. Rochdale 04360, 41398.

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 • Unwamer Gates & Compressors • MXR Graphics • Otan 1/2" • BELNR • Tannoy's And More • Free use of over 20 instruments • Latest equipment • Crystal clear sound • Sensitive engineers • Audio & Video cassette duplication • Video filming • Editing Suite • Session Musicians • Relaxation lounge with free drinks & videos
Central London W2 GWBB STUDIOS 01-723 5190

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.

EVERYBODY'S TALKING ABOUT US (AND THERE'S NO COMPETITION!)

CAN-U-MUSIC
JUST ABOUT ANYTHING YOU MAY REQUIRE IN THE LINE OF MUSICAL INSTRUMENTS & AMPLIFICATION THE MUSIC INDUSTRY IS OUR WAREHOUSE REHEARSAL STUDIOS ALSO AVAILABLE. £10 FOR 4 HOURS INC. P.A.
TELEPHONE PAUL (0582) 22342
144 MIDLAND ROAD, LUTON, BEDS LU2 0BL
INSTANT CREDIT AVAILABLE SUBJECT TO STATUS

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.

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 P.A. Near East Ham Station. 01-472 7708.

SPECIAL EFFECTS

15p per word (inc VAT)

SPECIAL EFFECTS
We have the largest range of Special Effects for sale or hire, including Pyrotechnics, Fireworks, Smoke, Dry Ice & Lighting. Experienced operators available if required.
LeMaitre
PROFESSIONAL SERVICES
01-688 0440

BLACKBORD REHEARSAL COMPLEX

NOW AVAILABLE STUDIO ONE 500 SQ. FT. OF LUXURY WITH 2K OF MONITORS, £5.00 PER HOUR PLUS
• 4 STUDIOS FROM £2.50 PER HOUR, • BACKLINE, • DRUMS, • CANTEN, • ACCESSORIES, • STORAGE
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.

FOR HIRE

15p per word (inc VAT)

STRAWBERRY RENTAL SERVICES
SPECIALISTS IN MUSICAL EQUIPMENT HIRE
PA Hire 200 watt to 15 000 watt
Amps, keyboards, drums, percussion, Hammond, organ, Yamaha (70) and (F80) guitars, effects, drummers, stage lighting, trucking, guitar customising and repair, 24 hour emergency repair service, delivery and collection service.
061-477 6270
3 Waterloo Road, Stockport, Cheshire

UP FRONT?
IF SO RING 091 - 232 6070



brian

SPENCE

hear it from the heart

the first single is

OUT NOW!

7" & EXTENDED 12"

PRODUCED BY ED STASIUM & BRIAN SPENCE

7" POSP 816 · 12" POSPX 816

