

James 163

SOUNDS

SHOP ASSISTANTS

HÜSKER DÜ

IGGY POP & THE FALL LPs

IRON MAIDEN
ROCK AROUND THE BLOC!

HEAD OF DAVID

BELINDA CARLISLE

BRUCE DICKINSON - A LEGEND ON HIS OWN WRISTBANDS. PHOTO ILPO MUSTO/LFI

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RANDY CRAWFORD comes in for her first British tour for five years at the end of this month, following her recent 'Abstract Emotions' album.

She starts at Nottingham Royal Centre on October 30 before playing two nights at London's Hammersmith Odeon on the 31st and November 1.

She then heads off into Europe but returns to play Hastings White Rock Pavilion November 23, Birmingham Odeon 24, Hull City Hall 26, Blackburn King Georges Hall 28, Edinburgh Playhouse 29, Manchester Apollo December 1, Cardiff St Davids Hall 2.

THRASHING DOVES, who toured with The Pretenders, The Alarm and The Boomtown Rats as The Climb before changing their name and signing to A&M, release their second single, 'Biba's Basement', this week, and have a batch of gigs lined up for October.

The band, who've already toured the length and breadth of London's Marquee Club this year, will play Birmingham Aston University October 1, Limerick Savoy 3, Cork Zoe's 4, Dublin Sides 5, Dunfermline Warehouse 9, Aberdeen Venue 10, Dundee Dance Factory 12, Leeds Warehouse 14, Norwich East Anglia University 15, London Camden Palace 16.

WOMACK AND WOMACK fly in for one London show at Brixton Academy on November 21.

The duo have switched to the Manhattan label (through EMI) and will have a new single, 'Soul Love, Soul Man' out in time for the gig, and maybe a new album too.

Tickets are £7 from the box office or by post to The Womack And Womack Box Office (to whom cheques and postal orders should be payable), PO Box 77, London SW4 9LH. Add 50p booking fee per ticket.

ROBERT CRAY has added another night at London's Hammersmith Palais on October 23. His new album, 'Strong Persuader', is now set for October 31 release by Mercury. A single, 'I Guess I Showed Her', comes out next weekend.

Marc's Head Start...



MARC ALMOND steps back into the spotlight with an appearance at The London Palladium on October 12, as part of the Soho Jazz Festival.

A well known jazz star, Marc will be playing a 40-minute solo set which his regular fans (not to mention jazz buffs everywhere) will recognise as being a third of his normal set. They will also recognise the material. The rest of the bill for the evening includes Georgie Fame, Gail Thompson and The Jazz Renegades.

Marc will be returning to the same prestigious venue for a more orthodox gig with his Willing Sinners on November 23. And a mini-tour is being set up around that time.

He also has a new single out next week on Virgin called 'Ruby Red', coupled with 'I'm Sick Of You Tasting Of Somebody Else'. The two tracks are also available on an EP called 'Stained' together with three other songs, and a 12-inch re-recorded dance-mix of 'Ruby Red' comes out on October 13.

Marc has already titled his next album 'Mother Fist And Her Five Daughters', but he hasn't fixed a release date yet. But an EP of songs recorded at the Georges Bataille event *A Violent Silence* back in '84 should be out in a few weeks.

METALLICA



FURNITURE, who have the follow-up to their 'Brilliant Mind' hit, called 'Love Your Shoes', out on Stiff this weekend, have more dates on the British tour at Brighton Zap Club October 9, Leicester Polytechnic 10, Fetcham Riverside 14, Birmingham Dome 14, Exeter University 16, The band's first album is set for November release.

THE WEATHER PROPHETS have teamed up with the redoubtable Lenny Kaye - Patti Smith, 'Nuggets', etc etc - who has produced their second single on Creation, 'Naked As The Day You Were Born', which comes out on October 1.

The band nip out on tour to celebrate at Middlesbrough Town Hall Crypt October 1, Barrow-In-Furness Bluebird 2, Newcastle Riverside 3, Sheffield Leadmill 4, Leeds Warehouse 7, Manchester International 8, Glasgow Rooftops 9, Edinburgh Hoochie Coochie 10, Aberdeen Venue 11, Colchester Works 16, London School Of Economics (two sets, acoustic and electric) 18, Brighton Escape Club 19.

JULIAN COPE has lined up a second batch of gigs at the end of this month before his new album, 'Saint Julian', on Island.

He plays Leeds Polytechnic October 27, Birmingham Diamonds 28, Bristol Bier Keller 29, Canterbury Kent University 31, London Astoria November 1.

COOPER

Cooper Man crawls out with new single and British dates!

ALICE COOPER is back - official! One of the most influential rock stars of the '70s releases his first single since signing to MCA earlier this year called 'He's Back (The Man Behind The Mask)' this weekend.

It's the theme song for *Friday The 13th Part VI: Jason*

Lives which is currently in production. And the flip features a live version of 'Billion Dollar Babies' recorded back in his halcyon days of '76. The 12-inch also has a live 'I Am Eighteen'.

Cooper also returns to live shows with a British tour in November, which he promises will incorporate the best moments from previous shows as well as some surprises.

"We've got the best

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 or £55 INCLUDES: Concert ticket, and all transport by Luxury Coach from London, Depart eve Jan 17th, Return am 19th Jan. **ECS**

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STATUS QUO

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JUDAS PRIEST

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TRAGEDY

Metallica's bass player killed in coach crash

METALLICA's career was shattered at the weekend when bass player Cliff Burton was killed in a coach crash while travelling from Sweden to Denmark.

Burton, 24, was thrown through a window of the band's coach when it swerved across the road and into a ditch. He died instantly. Drummer Lars Ulrich was also injured, but not seriously. One of Metallica's roadies was also killed in the accident, which apparently involved no other vehicles.

The band had just played two Scandinavian dates and were travelling to another

show in Copenhagen when the coach crashed. Metallica had just completed their first headline tour of the UK, with many of the shows sold out.

Cliff, a shy and unassuming character who rarely took a major part in Metallica interviews, spoke to *Sounds'* Neil Perry only two weeks ago, and was enthusiastic and optimistic about the band and the success of their tour.

Obviously the whole European tour – which included dates in Germany, France and Spain – is now off. The funeral will take place in San Francisco, after which Metallica will decide their future.

Next week *Sounds* will print the Metallica interview and full obituary.

THE GLASGOW MAYFAIR was badly damaged by fire last week, costing the city a live venue it can ill-afford to lose.

The fire is believed to have been caused by an electrical fault, and caused the roof to cave in.

Red Lorry Yellow Lorry have switched their planned date there on October 19 to Daddy Warbucks and all tickets will be valid.

FREDDIE MCGREGOR heaves himself over from Jamaica, propelled by the success of his 'Push Comes To Shove' single, and plays a series of dates next month.

He'll be appearing at Cardiff New Ocean Club October 10, London Kentish Town Town And Country Club 11, Nottingham Marcus Garvey Centre 17, Birmingham Mohammed Ali Centre 18, Leeds Phoenix Club 26, Leicester Haymarket Theatre November 7. More dates will be added.

BON JOVI, whose previously announced British tour has completely sold out on the strength of their 'You Give Love A Bad Name' hit single, have added another seven dates.

They'll now be playing Bradford St Georges Hall November 7, Ipswich Gaumont 9, Liverpool Royal Court 20, Hanley Victoria Hall 21, Leicester De Montfort Hall 23, London Hammersmith odeon 24-25. Tickets are £7 everywhere except Hammersmith which is £7 and £6.

RETURNS!

production team in the world for this stuff," declares Cooper, who sank under the weight of his own image in the early '80s. But he remains unapologetic: "If anything, after a couple of years off I've gotten even more diabolical. We may have to pass out blood bibs to the front rows."

He starts at London Wembley Arena on November 23 and then plays Edinburgh Playhouse 25, Manchester

Apollo 28-29, Newcastle City Hall December 1, Birmingham Odeon 3-4.

Tickets for the regional shows are £8.50 and £7.50 from the box offices. Wembley tickets are £9.50 and £8 from the box offices, agencies or by post from Alice Cooper Box Office (to whom cheques and postal orders should be payable), PO Box 77, London SW4 9LH. Add 50p per ticket booking fee and enclose an sae.



FURS IN THE PINK

THE PSYCHEDELIC FURS, who made their British comeback at the Glastonbury Festival in June and are now rising through the Top Twenty with their 'Pretty In Pink' single, will play their first British tour for two years in November and December.

The band are currently touring America where the success of the *Pretty In Pink* movie has sent their status soaring.

They've completed recording their new album which will be

released in time for the dates, which start at Poole Arts Centre on November 27, and continue at Bristol Colston Hall 28, Newport Centre 30, Birmingham Odeon December 2, Bradford St Georges Hall 3, Nottingham Royal Centre 4, London Hammersmith Odeon 7-8, Brighton Centre 9, Manchester Apollo 11, Sheffield City Hall 12, Liverpool Royal Court 13, Newcastle City Hall 15, Edinburgh Playhouse 16, Aberdeen Capitol 17, Glasgow Barrowlands 18.

THE HOUSEMARTINS have picked Scottish duo The Proclaimers to support them on their British tour which starts this week, having been highly impressed by their demo – which presumably means an offer from Go! Discs can't be far behind.

The other support on the tour will be The Fish City Five, The Housemartins' acapella alter egos. And if there look like being any embarrassing pauses in the show, the Hull boys might even demonstrate their table-tennis prowess, live on stage.

On a more practical note, the Liverpool date on October 2 has been switched to the Royal Court. And the Kilburn National Ballroom date on the 9th has sold out. A couple of Christmas shows in the metropolis are now being lined up.

Back on the sporting front, The Housemartins will be playing a half-hour slot at Tony Currie's testimonial at Sheffield United's ground (Bramwall Lane) on October 5. And Paul Heaton – a lifelong Blades supporter – will then be playing in the testimonial match alongside George Best, Ian Botham and Dennis Waterman.

CARMEL, who's just released her new album, 'The Falling', plays her only British gig for the rest of the year at London's Piccadilly Theatre on October 28. She'll be playing two sets with no support and tickets are £6.50.

Katrina Cuts The Corn ...



KATRINA AND THE WAVES, who've spent the whole of 1986 on the road and have just finished a major American tour with The Beach Boys, have announced British dates as part of a European tour.

They start with two nights at the Harlesden Mean Fiddler on October 17 and 18 before heading off to the Continent.

They return in December to play Leeds Polytechnic December 2, Newcastle Tiffany's 3, Loughborough University 4, Manchester International 6, Birmingham Powerhouse 7, Bristol Studio 9, Brighton Top Rank 10, Ipswich Gaumont 11, London Kentish Town Town And Country Club 12, Cambridge Corn Exchange 13.

Their Cambridge home-town (for half the band) bash not only marks the end of their worldwide trek, it's also the grand reopening of the Corn Exchange which will hopefully have better acoustics than its predecessor.

TOM ROBINSON, whose new album, 'Still Loving You', comes out this week on his own Castaway label (through RCA), takes his band The Crew out on a series of dates this month in between impersonating Janice Long on Radio One.

He has gigs lined up at Leeds Polytechnic October 3, Hull Spring Street Theatre 5, Newcastle Riverside 9, Manchester International 11 and Norwich East Anglia University 12, before he steps into Janice Long's stilettos and presents her radio show from the 13th to the 16th.

After that burst of 'Atmospherics (Listen To The Radio)', Tom returns to the road at Preston Guildhall October 23, Sheffield Limit 24, Birmingham Aston University 26, Portsmouth Guildhall 27, winding up with a four-night stint at London's Shaw Theatre from October 30 to November 2.

Tom has also written the music for the latest Hull Truck Theatre production, *Cramp*, which has just started a London season at the Bloomsbury Theatre.

QUEEN have their summer Wembley concert screened on Channel 4 on October 25 – and there will be a simultaneous stereo sound broadcast on independent radio stations around the country.

NEWS EXTRA – see page 30



ric ocasek

this side of paradise

The New Album & Cassette

Produced by Chris Hughes, Ric Ocasek & Ross Cullum

TOUR NEWS

THE BMX BANDITS, The Shop Assistants, Rote Kapelle, The Dancing Bears, Jesse Garon And The Desperadoes and The Beautiful Pea Green Boat are all appearing at a leukaemia research benefit at Edinburgh Coasters on October 1.

WHITE HEAT, a bunch of British rockers, have lined up dates at East Ham Ruskin Arms October 9, Gravesend Red Lion 10.

THE BIBLE loosen up for a tour later in the autumn at Sheffield Leadmill (with The Weather Prophets) October 4, Swansea University 5.

VOODOO CHILD, who reckon they've put the hip back into hippy, play Hastings Crypt October 9, London King's College 17, Dunstable Wheatshaf 22, Guildford Surrey University 31, Reading Majestic November 11, Nottingham Mardis Gras 21.

WORLD DOMINATION ENTERPRISES celebrate their second single, 'Catalogue Clothes', with a gig at Haringey Trades Union And Community Centre on October 10.

THE CANNIBALS, who have a new single out this month called 'The Kings Of Trash', have a gig at Acton Bumbles October 4.

FIVE STAR have added another batch of dates to their current tour and will now play Nottingham Royal Centre October 13, Southend Cliffs Pavilion 14, St Austell Coliseum 16, Cardiff St David's Hall 17, Brixton Academy 18, Swindon Oasis 19, Ipswich Gaumont 21, Birmingham Odeon 22, London Hammersmith Odeon 24-25.



ALL ABOUT EVE (Julianne, above), still up in the clouds from their *Single Of The Week* award in *Sounds* back in April, float down to play University Of London Union October 8, Camden Electric Ballroom (with Red Lorry Yellow Lorry) 16, Bournemouth Rooftop 25.

HAZE get back on the road to promote their 'Tunnel Vision' single (due out in a couple of weeks on Gabadon) at Southampton Joiners Arms October 1, Corby St Brendon's Club 2, Wickham Black Horse 3, Higham Ferrers Band Club 4, Hastings Mr Cherry's 9, Leicester Groby College 10, West Bromwich Coach And Horses 11, Nottingham Mardis Gras 14, Leicester Princess Charlotte 15, Bradford Frog And Toad 16, Sheffield George IV 17, Burton Latimer FC 18, Northampton Racehorse 19, Rosyth Lion 21, Faslane Trident 22, Leuchars Eagle 24, York Spotted Cow 29, Scarborough Salisbury Hotel 30.

SAREAN QUARTER, who have a three-track EP called 'Paris Need Not Be Warm' coming up later this month, play Brighton Old Vic October 8, Cricklewood Production Village 20, Hastings Crypt 30.

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With Guests
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Newcastle Mayfair. Friday 17th October, 7:30pm
Tickets in advance, Box Office Tel: 0632 272 189 and Usual Agents

Manchester Apollo. Saturday 18th October, 7:30pm
Tickets in advance, Box Office Tel: 061 273 6931, Piccadilly Records and Usual Agents

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CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W 6

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DR. FEELGOOD

Fingertips

SATURDAY 11th OCTOBER, 7:30pm

Tickets £4 in advance, £4.50 on the night

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CAVOULAGE CONCERTS PRESENT

PSYCHIC TV

PRIMAL SCREAM
SHOCK HEADED PETERS
The Godfathers, The Shamen

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Town & Country Club 8-17 HIGHGATE ROAD, NW 5

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Town & Country Club
Sunday 12th October, 7:30pm

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The MOODISTS
Head of David

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THE DAMNED

With Guests
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THE FALL.

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BACKTRACKS

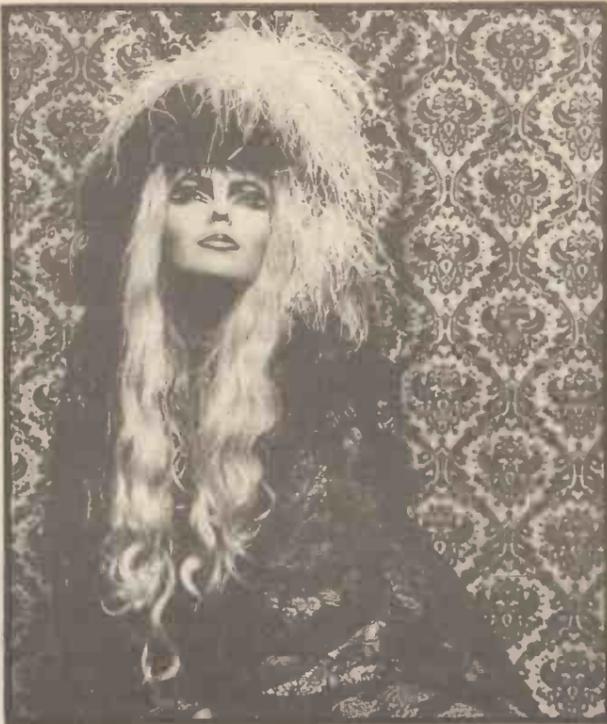
FEVER TREE, a late '60s Houston band who were Texas' answer to Vanilla Fudge, have their legacy sifted by See For Miles for a compilation called 'San Francisco Girls'. It includes the whole of their 1968 debut album, an auspicious collection of classically tinged acidic rock plus personalised covers of Buffalo Springfield's 'Nowadays Clancy Can't Even Sing', Wilson Pickett's '99 1/2' and The Beatles' 'Day Tripper'/'We Can Work It Out', and three tracks from their second album. There's nothing from their third and fourth LPs which indicates how quickly the promise dissolved.

GENE MCDANIELS, a gospel-styled commercial balladeer who chalked up American hits at the beginning of the '60s with 'A Hundred Pounds Of Clay' and 'Tower Of Strength', which were promptly covered over here by the likes of Craig Douglas and Frankie Vaughan, has these and other original American hits licensed from Liberty by Charly. It contains 'A Tear', and '(There Goes) The Forgotten Man' as well as 'Another Tear Falls' which he sang in Dick Lester's pre-Beatles pop film *It's Trad, Dad*.

DANNY ADLER, "that oozamatic, bluesamatic, cruiseamatic Cincinnati Fatback" stalwart of The Deluxe Blues Band and Ian Stewart's Rocket 88, has his roots uncovered by Charly on an album called 'The Roogalator Years'. Most of the album comes from Roogalator's 'Play It By Ear' 1977 album for Duet, including 'All Aboard' and 'Cincinnati Fatback' (not the 1976 Stiff single versions). There's also a previously unissued version of 'Sock It To My Pocket', the 'Zero Hero' single from 1978 and a couple of tracks from 'The Danny Adler Story Part Two'.

JERRY RIOPELLE, one of the great lost American singer/songwriters of the mid-'70s who has remained unknown outside a small circle of Zig Zag admirers, has been excavated by See For Miles on a collection called 'Livin' The Life'. The tracks come from his two ABC albums, 'Saving Grace' and 'Take A Chance' (which were never released over here apart from one single). His country rock style with understated funky arrangements sits somewhere between The Band and J J Cale.

THEM, Lulu And The Luvvers (singing Jagger/Richards' 'Surprise Surprise'), The Birds (featuring Ron Wood), The Big Three (Liverpool's original power trio) and The Rockin' Berries all have tracks on Big Beat's '60s beat group compilation *The Weekend Starts Here* - originally the catchphrase for *Ready Steady Go*. Among the more obscure names - all retrieved from the Decca vaults - are The Marauders, The Mighty Avengers, The Redcaps and The Snobs but compiler Ted Carroll has uncovered two R&B tracks that have more than stood the test of time - 'Boom Boom' by Blues By Five and 'Sugar Baby Pt 1' by Jimmy Powell.



DANIELLE DAX, who has recently been described as "a cross between Brigitte Bardot and Bo Diddley", has a new single out on Awesome this week called 'Where The Flies Are'.

SIPHO MABUSE, co-founder of South African rock band Harari and contributor to Paul Simon's 'Graceland' album, has his 'Juve Soweto' single released over here by Important this week.

ANDI SEX GANG, Now without his children, releases his final single (before unveiling his new project) on Revolver this week, called 'The Naked And The Dead'. Revolver are also releasing a 'Live' album from The Vibrators, a Jayne Country album titled 'Private Oyster' and a single from American punk-metallurgists Samhain called 'November Coming Fire'.

BORIS GARDNER covers The Stylistics' 'You Make Me Feel Brand New' for his new single on Trojan this week, and the flip is his 1970 instrumental hit 'Elizabethan Reggae'. Trojan are also releasing a new single from Audrey Hall called 'Heart Made Of Stone' and one from George Dekker called 'Reggae Man'.

LENNY WILLIAMS releases his first single here for five years this week, called 'Ten Ways Of Loving You' on Malaco.

PATTI LABELLE, Michael McDonald, Klymaxx, Fee Waybill and Kim Wilde all have tracks on the *Running Scared* soundtrack album, which comes out on MCA this week.

HELIOS CREED, Californian mutant psychedelic hard-core specialists, have their first album out this month on Fundamental, called 'X-Rated Fairy Tales'.

EARL KLUGH releases a new album on Warner Brothers this week called 'Life Stories', which includes a cover of The Isley Brothers' 'For The Love Of You'.

STACY LATTISLAW, who had a worldwide smash back in 1980 when she was 14 with 'Jump To The Beat', has signed to Motown and has a single out this week called 'Nail It To The Wall'.

TRIUMPH, the stalwart Canadian rock trio, put out their eighth studio album this week on MCA, called 'The Sports Of Kings'.

CHICAGO, with new bassist Jason Scheff, have their new album out on Warners this week, called '18' for obvious reasons. It includes a reworking of their 1970 hit '25 Or 6 To 4'.

TOOLS YOU CAN TRUST, Pulp, Vicious Circle and Ambrose Reynolds from Pink Industry are among the Sheffield and Hull bands featured on the 'Premonition Art Construct' compilation cassette, available for £1.67 from Paul Mills, Premonition Tapes, 9 Blair Athol Road, Sheffield S11 7GA.

JUNIOR DELGARDO has a new single out on Greensleeves this week called 'Ragamuffin Year', and on the flip he's joined by Johnny Osbourne for 'Closer And Closer'. Greensleeves are also putting out a single from King Kong called 'Paro Them Paro'.

RECORD NEWS

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| 14 EVERYTHING BUT THE GIRL | 29/30 JIMMY SMITH TRIO | 29 SLY & ROBBIE |
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| 15 HALF MAN HALF BISCUIT | 31 DAVID THOMAS | 30 Dec 1910 GO WEST |
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| | 3 STRANGLERS | 22/23/24 SPANDAU BALLET |
| | 3/4/5/6/9 IRON MAIDEN | 27 CHRIS REA |
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| | 7/8/9 | JANUARY |
| | 7/8 BLUES BAND | 3 LINDISFARNE |

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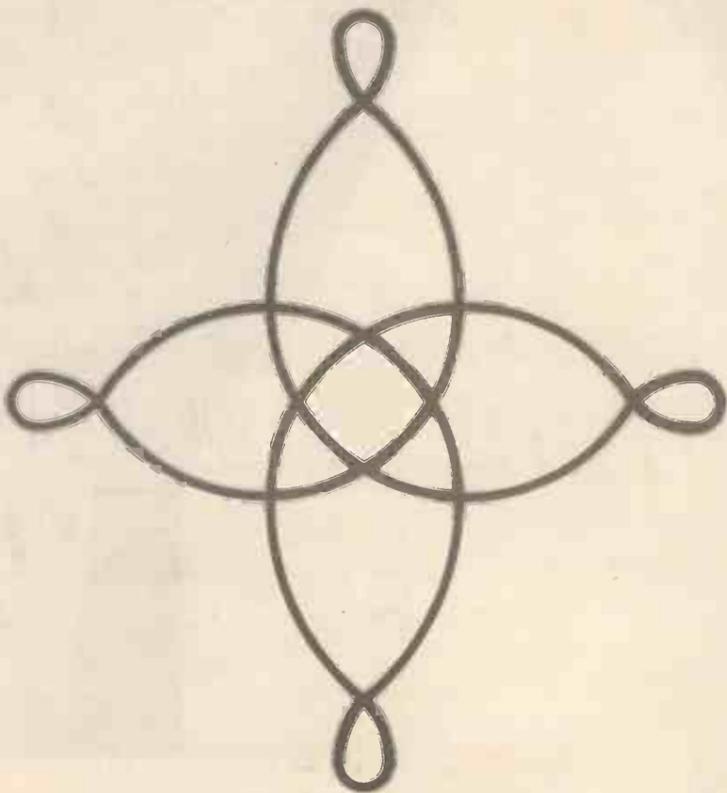
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MOUNTAINEERING

TIME TO get out the crampons with a demo from The Infamous Sidewalks which runs up and down granite faces with the aid of a guitar assault so abrasive, insistent and downright explosive it could shatter Everest into a trillion molehills at a distance of, ooh, several trillion miles.

This description isn't quite as exaggerated as this outfit's approach to six strings which is to stop fretting about and melt the metal into lethal spears of distortion.

Indeed, so Infamous are the Sidewalks that we don't know who they are, where they come from

or whether they wear those stupid yellow gloves when they do the washing up. Nonetheless, we here at *Mountaineering* had a summit (natch!) meeting and decided they must in fact be a 13 year-old Tibetan dwarf hibernating in this country's national grid and existing on electricity. We would be pleased to be proved otherwise if they/he/she or it would care to get in touch.

In the meantime, and we are mean, send your demos to Jack 'Sherpa Past Tense-ing' Barron, *Sounds*, Greater London House, Hampstead Road, London NW1 7QZ.

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

OH DEAR, we forgot to mention in our September 20 feature on footie fanzines that *Off The Ball* can be obtained from PO Box 851 Birmingham B29 4NE. Sorry.

● **WORLD DOMINATION** Enterprises are to do something very revolutionary. They are going to do a tour of London department stores. The idea is that the store management will pay them to take their noise to the nearest competitor rather than scarce all the customers in their store.

● **IT'S A mighty long way down** rock 'n' roll and the some bigshot at Arista records in the US was so impressed with The Queen Of Arista, **Whitney Houston**, that he chucked a big huge massive party for her in LA. So big, in fact, that it cost around half a million green ones. And when you're tossing about that kind of money, a certain number of star faces are bound to turn up. **Quincy Jones** was one, **Lionel Rich Tea** was another, closely followed by **Jack 'The Cuckoo' Nicholson**, **Telly 'Slaphead' Savillas**, **Marvin 'Skinwig' Hagler** and "some Jacksons". *Jaws* wasn't invited. Boo!

● **WE'RE SURE** you already know this but here goes anyway. The flipside of **Half Man Half Biscuit's** latest offering, 'Dickle Davies Eyes' is called 'Bastard Son Of Dean Friedman'. Mrs Friedman is said to be highly amused by this and has already bought a copy to keep for her expectant offspring.

● **CAN WE** have it said here and now that *Jaws* does not enjoy blowing the whistle on people, we just feel it's our duty as fine upstanding shit-stirring grassers, to tell you what's going on. Did you know, for example, that **Paul Weller** suffers from nosebleeds, that **Pete Wylie** is scared of spiders, that **Jack Barron** is really a woman? Of course you didn't. And we bet you didn't know that **Angle 'Dahrlin' Watts**, star serving wench of the Queen Victoria only has six months to live. It's true. Don't ask us how we know because we don't reveal our sources, but you just watch. In six months time she'll pop her clogs.

LAST WEEK we brought you the scoop on loopy Beat Angel **Chris Roberts** getting squashed under a car in Paris.

Here's the first piccle of him on the road to recovery, locked away in a rubber room somewhere in Normandy, with nothing for company but his collection of **David Sylvian** bootlegs and a few slices of his mum's famous blackberry pie.

Speaking on a crackly line to our Editor, **Tony Stewart**, 671, he mumbled, "I don't know anything about the late copy **Tone**, I've forgotten how to tie a cravat, you could go barmy in a place like this."

Get well soon **Chris**, old son, the hair bleach is waiting...
BLIND LEMON



ROBBO: What's a deadline when it's at home?

SCRAP



HONEST OFFICER: I thought it was tea...

STREET RANTING people's poet **Martin Besserman**, once described as "John Otway on mescaline portraying Hamlet on meths" and a regular performer at **Speakers' Corner** has got a lot of mileage out of his small, publicity-polarised frame over the past few years.

He's stood on the steps of **No 10** and staked a poetic plea to **Mrs T** on the plight of her bedsit-bound constituents. He's toured slaughter-houses, telling the slaughtermen to treat their stock more kindly. And he's supported pop stars from **Pete Townshend** to **The Pretenders**.

Now his energetic exhortations at **Speakers' Corner** have resulted in a showdown with the dark forces of right-wing **Young Conservatism**.

Martin, who has just released his first record, 'High Class Dinner Party' on **Awesome Records**, has been victimised by a heckling band of **Young Tories** over the past two and a half years. The witless spoilers are led by the gangly figure of **Matthew 'Lurch' Palmer** and it is this son of a magistrate (reputedly a godson of **Leon Brittan**) who has brought a court action against the people's champion, **Mr Besserman**.

Following a session reading his **Love Poetry** at the **Corner**, **Martin** was relaxing in a **McDonalds** when **Palmer** entered and struck up his usual line of banter. **Palmer** alleges that **Besserman** then threw coffee over his spanking blue trenchcoat and is asking for the £3.75 cleaning bill to be paid along with £15 court costs, plus £100 damages for the humiliation suffered.

Martin argues that it was an accident and is counter-claiming for £150 for all the harassment he received while trying to read his poetry. In response, **Palmer** has added more confusion to this storm in a coffee cup with an application to have the counter-claim struck out.

When the two meet at **Bloomsbury Crown Court** on **October 29**, there should be some lively talking, and while trying to remain totally unbiased, **Jaws** hopes the **Besserman** wins, even if it means **Martin** never receives another invitation to a high class dinner party.
ROD CORKHILL

TV SPORTSMEN SLAMMED OVER FOUR LETTER WORD

"Why do they need to prop up their commentary with this single-strike lump of linguistic cement"



Illustration by Simon Cooper

THERE'S A famous scene in the early Hitchcock film *Blackmail* where the murderer is in the breakfast room while some old trout is rabbiting on about the news of this brutal killing. Gradually, the killer's brain filters off the bulk of her prattling, with the exception of one oft-repeated word - 'knifed'.

So what! you ask yourself. Well, I used to enjoy watching TV sport at the weekend. But, alas, not any more. Commentators have always been a trial, but lately they've gone mad and turned the tap on the Chinese water torture of their craft. Like the Hitchcock Killer, the only word that registers during sports programmes is 'some'.

This little four-lettered word has revolutionised the genre: "some ten yards inside the Everton half"; "some 24 consecutive wins within the distance"; "some five minutes remaining"; "some 200 points adrift of Thompson".

What is the point of all this crap? And why do they need to prop up their commentary with this one single-strike lump of linguistic cement?

Whatever happened to 'about', 'roughly' and 'more/less than'?

OK, so these words can be just as tiresome, but 'some' has driven out all these alternatives in the same way the

grey squirrel drove out our indigenous red version.

But while all self-respecting commentators now have a reasonable grounding in the art of 'some', the indisputable doyens of the form, the **Torville** and **Dean of the discipline**, are those hardened grammar guerrillas **James Hunt** and **Murray Walker**.

The lap-conscious, stop-watch-obsessed, championship-points-potty and generally statistics-mad sport of motor racing is ideally suited to the breeding of entire colonies of the word 'some'.

Its appearance two and even three times in one sentence is far from uncommon, old hand **Walker** leading the way, while his protégé, **Hunt**, compensates for his relative inexperience by developing his own unique roster of useless phrases.

Drivers are generally seen "flying through the field", or "really charging". Come off it **James**, old bean, we know you're paid to make a tedious procession of motor cars seem exciting but could you please try and do it without taking a Stanley knife to our rich and superbly useful language.

I have a dream that one day I will be able to listen to **David Coleman** and **Ron Pickering** and not hear that word. Some hope.

THE TAMING OF ROCK'S WILD WOMAN

Here comes Belinda Carlisle, the prettiest woman in rock and formerly a member of LA girl band The Go-Go's, who split up nearly three years ago amidst drink, drugs and ego problems. Roger Holland bent an ear and came back with a serious case of jellied knees



BELINDA: THE face of love-sick America

"IN THE States, Lit is a solution for perming hair, so we just had to taste it. And, y'know, it could be the same stuff!"

Belinda Carlisle takes a sip out of the can and giggles. And I start to wonder is this the prettiest woman in rock?

Well, it could be. Though Belinda is no match for Madonna in the sassy 'stuff the bedroom, get up against that wall, boy' eyes department, hers is a face that will sell a million records to a million love sick all-American boys.

However, she and her collaborator Charlotte Caffey, here in London to help out on the traditional

rush of interviews, don't expect that same success from this septic Isle because, in a previous incarnation, both were Go-Go's, members of an all-girl LA group who shifted tons of plastic Stateside but who received nothing but a cold shoulder from the great British public. And

Belinda remembers it well. "We never did very well over here. I know we're supposed to be covering up and pretending that, Oh yeah we did great in England, but really we bombed. We did well at live dates - I think a lot of Americans must have come to our shows - but our



HE THOUGHT we'd never spot him but Tony James is just not clever enough for *Sounds*. We caught him skulking in a corner of Milan airport trying to make out he was some kind of member of the aristocracy.

Our intrepid reporter, Jonh Wilde, stormed up to him, put his hand on his shoulder and said, "You are Tony James of The Sigue Sigue Sputnik and I claim my £5". To which Tony replied, "Aw shit, I've been working on this disguise for five years. I've sat on the bog and worked it all out in my head. Please don't tell anybody."

But Tony, where have all the pineapples gone? "Well I'm 42 years old now, Jonh, so I think it's about time I stopped walking round looking like a f***** Christmas tree, don't you? This new image is definitely more me and it suits the more dignified market Sputnik are now aiming for... and you can quote me on that one, Jonh. Sputnik are gonna be up there with Chris De Burgh and all those other old tossers."

records never happened here at all."

"We used to get royalty cheques from England for things like seven dollars!" adds Charlotte.

Because she doesn't expect to sell too many copies of her debut solo album, 'Belinda' (what else?) in this country, the fair Miss Carlisle (actually, she's now the fair Mrs Mason, the wife of a former Reagan aide, but that doesn't read half as well) holds out scant hope for live dates here in the near future. Which is a shame because, although it is far from flawless, there are moments on 'Belinda' which hint at great things - like the first single, 'Mad About You', a great, glorious example of pop classicism.

But... what I really want to hear about is the making of Belinda, and the first thing I need to know is just why the Go-Go's went-went.

Belinda: "Well, there was a lot of personal and musical differences, ego problems, publishing problems. All the usual bullshit."

Charlotte: "Also, I think that both of us felt

creatively stifled. It became like a job to be in that band. I was the songwriter (as indeed she is now, having written or co-written five of the songs on 'Belinda', compared with Belinda's quarter share in just one song) and I played guitar. Belinda was the singer. And it was just a job, there was no way to grow."

Belinda: "It was too safe and it got to be a big bore. We'd had a great success in America with the first Go-Go's album ('Beauty And The Beat', trivia hounds) and we seemed to be trying to recapture that at all times. Eventually we put ourselves under so much pressure that the whole thing kinda exploded."

What about the booze and drugs, then?

Charlotte: "Yeah, there were abuse problems within the band. And what happened was that when we went down to Rio at the beginning of 1985 things got really, really out of hand. And so when I got back from Rio I decided to check myself into a rehabilitation centre, and I've been straight ever since. It was the best thing I could ever have done for

myself. It cleared up my mind, and then Belinda followed suit..."

"Yeah, I was next. But I didn't actually go to a rehabilitation centre, I got involved in a lot of group-help sessions and therapy. And together Charlotte and I started to see things with a degree of clarity. And to ask ourselves, just what are we doing with this band? What are we doing with our lives?"

"We started a big self-improvement programme which has been going on for a year and a half now, aerobics and suchlike. I've lost 30 pounds and Charlotte's lost 25. We've been trying to take care of ourselves."

"And I started to take some vocal coaching. I'd never really liked the way I sounded on the Go-Go's albums, and I knew I had to improve. If I was going to do a solo album I wanted to be the best I could."

Indeed, it's Belinda's greatly improved singing which makes hers an album I keep returning to. It's not a great record by any means, but her voice has grown out of all proportion. And something within it intrigues me.

IT BITES

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VS 896

GOLD LAMÉ CLOWN

LOU REED said rock and roll saved his life. Max Gelt, the self-styled patron saint of the mid-life crisis, says it cost him his deli.

Max, a middle class, middle aged Miami deli owner fell into a life of gold lamé debauchery when he turned 40 and the singer of The Broadway Metal Choir broke his leg.

Max was happily managing the band but, rather than lose the gig fee, he stepped in as a substitute vocalist. The Max-fronted band flourished, promoting themselves as a cross between Led Zeppelin and Mel Brooks with Sgt Bilko as lead singer.

His wife was unimpressed so she changed the locks, filed for divorce and took over his deli.

"Swapping my wife for the band was the best move I ever made. She was the kind of woman who'd given up sex for shopping."

Max and his band have now put out their debut LP, the truly grotesque 'And God Gave Us Max' which features such "rock hard cuts" as 'Rockin' 'Til I'm 50' and 'Placebo Effect' where Max claims, "I call my penis Cleveland cos no one wants to go there".

ROD CORKHILL



IN A pub not a million miles from Euston, Peter Hooton, mouth of the north, lead singer of The Farm, star of stage, screen and the John Peel Show, has just shattered one of my biggest illusions.

He said this: "The Redskins aren't very popular with the sort of kids who live on council estates in Liverpool." Shit! This is sacrilege! Blasphemy! Get the ale in and explain yourself, Hooton.

"Well, there aren't many students in Croxteth."

The man has put his finger on it. In just two sentences he's all but destroyed our nicely conceived working class pop revolution. The Redskins say great things, they play great songs and they mean a lot to me. But if they can't sell their records to the kids who live on the council estates then they might as well jack it in.

Peter Hooton can speak with authority about the tastes of the kids on the estate, because, like every other working class pop hero in Liverpool, he's working for the City Council as a Community Worker. And, as part of the laudable campaign to open up the city's schools to the community, he's become involved in a scheme to introduce The Youth to live music through concerts in the schools. And he's learned his lesson the hard way.

"The first one we did was with The Redskins in Croxteth, and it just didn't attract local people. Let's be honest about this, that sort of group just don't. Whereas with a group like Groundpig who do Simon And Garfunkel and Bob Dylan covers, or Drama who do Genesis and Peter Gabriel, the hordes are there, because



THE FARM: Estate of the artists

PEOPLE OUR PEOPLE

The Farm are plugging the gap between what aspiring rock rebels think the 'kids' should be listening to and what they actually do listen to. Nicked Cortina reports.

that's the music that's popular on the council estates."

Peter Hooton's band, The Farm, come some way towards plugging this gap between what aspiring rock rebels think the 'kids' should be listening to and what they actually do listen to. They play pop music with a rough jungle feel, and they talk relatively calm street-sussed (God, did I really write *that?*) sense.

And now, at last, some two years since they released their first single, and to coincide with the release of a new one, 'Some People', The Farm have put out an album. That's the good news, the bad news is...

"Our LP is really just the first

two 12-inch singles plus a few unreleased tracks from the John Peel sessions. And I think that quite a few people, y'know, Farm fans, who've bought everything we've done and taped all the sessions, might feel a bit conned by that. And I can understand that. I'd've liked the LP to be all new material myself, but we're in the position where we just can't afford to pay for the studio time to record 12 new songs. We're in a difficult position and I just hope people can understand that."

Hmmm... well, given that the first single, 'Hearts And Minds', has been deleted for a long, long time and bearing in

mind that most people would have bought the seven-inch version of the second single and so missed out on the four extra songs on the 12-inch, I guess you can argue a case in favour of the budget priced 'Pastures Old And New' - especially in the light of 'Thriller', 'Fantastic' and 'Brothers In Arms'.

Certainly, Hooton, who wears his political convictions with pride, is not in the business of ripping people off. If he was, Hooton would have been enticed into the stillborn casual rock movement and Accent wouldn't be where they are today.



Nik KERSHAW

NOBODY KNOWS



MCA RECORDS

THE NEW SINGLE ON 7" AND 12" TAKEN FROM THE FORTHCOMING ALBUM RADIO MUSICOLA

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

RENDEZ VIEW



BINOCHÉ, WILSON: just checking her pulse, officer

RENDEZ-VOUS

(Cannon)

FRENCH FILM-MAKERS play by different rules from those of English-speaking nations; they portray love, sex and death in a way that is far more basic and vital, yet also romantic and fatalistic. And all with subtitles.

In *Rendez-Vous*, young Nina (Juliette Binoche), fresh up from the provinces, has landed herself a bit part in a Paris play. She is, to put it mildly, a flighty and promiscuous wench, which makes her seem fair game to Paulot (Wadeck Stanczak).

However, it's Paulot's flatmate Quentin (Lambert Wilson) whose cruel good looks and impulsive intensity both fascinate and repel her. Inevitably they end up between the sheets. But it's a shortlived relationship, because Quentin - already having exhibited a death wish by picking a fight with another would-be suitor of Nina's and then allowing the man to beat him up in the street - goes and throws himself underneath a passing car.

Enter veteran actor Jean-Louis Trintignant as Scrutzler, who turns out to be a) the father of the girl who was to play Juliette to Quentin's Romeo before Quentin killed her in a suicide pact that went wrong, and b) still on the lookout for someone to play Juliette for the very same production, which he's directing.

Naturally he picks Nina for the part, but her attempts to get under the flesh of Shakespeare's star-crossed lover are hampered somewhat by Quentin, who will insist on coming back from the dead to tell her she shouldn't play the part.

Strangely, even though this kind of thing hasn't happened in *Coronation Street* (yet), it doesn't seem that out of place in the world inhabited by director Techine's characters, and we are left to wonder at the final outcome as the curtain rises on Nina's debut performance.

Rendez-Vous doesn't reach the beautiful heights of *Betty Blue*, but it's classy and confident enough at least to be scouting the same territory.

TONY MITCHELL



Why do dancers like Michael Clark (above) have bigger balls than firemen? 'Cos they sell more tickets, stupid!

WHIRLSCHOOL

NO FIRE ESCAPE IN HELL

Michael Clark And Company

(Sadlers Wells)

FAR MORE than just a dance piece, *No Fire Escape In Hell* is a performance of contradictions, the moment of resolution awaited throughout the three acts never materialising. In this way it is immediately frustrating, the expectations aroused by a venue such as Sadlers Wells

being ground to so much dust beneath the stomping pirouettes and flying house-brick arcs of Michael Clark and his dancers.

But as soon as you get over this futile search for a complete picture in the disjointed jigsaw puzzle being taken apart before your eyes, the unfettered enjoyment of each touch, movement, sexual allusion, costume or spoken word can be your appreciation of this work.

For your information, Michael Clark is 24, a dancer of grace

and charm, a snotty Scottish art brat, 'The New Nureyev' and a right little shocker in the polite world of established dance circles. What he has done is take his grade A ballet training down to the sleazehalls and ripped backside of London city life and created a musical dance-drama that is so now it hurts.

In Acts One and Two, 'Living Too Late', 'Pink Prole Threat' and the all - new 'US 80's-90's' by the mighty Fall are danced to like they were made for this man. A wig of blonde curls, a tutu and a dildo are attached to his body as he turns the vast stage into a one man dance floor.

Fruit and bondage chains hang from bodies as this crazy circus of perfectly gauche characters dance their expression of this warped world. It's an irreverent and sometimes frivolous look at Clark's views of society.

After the overt humour of these first two acts the concluding section comes over as an intense and at times bleak passage of human entanglement. The five members of Laibach stand at the back beating out their military drum thump and *West Side Story*-ish fight sequence sound as the dancers first leap then roll into a heap on the floor. The music gets louder and louder until you are drawn into the actions on the stage, aggression welling up then fading away.

No Fire Escape In Hell is a perplexing and engrossing weave of many elements of life, but I find that the lasting image is one of youth. Clark's boundless energy, camp humour and mildly cynical mannerisms are combined in a speedy and spectacularly original performance that leaves older people trying to think it out or stamp it out. But for those in the know, they just know.

RICKY KILDARE

THIS
MORTAL
COIL

filigree & shadow

Double LP DAD 609 Double-Play Cassette DADC 609 Compact Disc DAD 609 CD

DAD

TOP GUN

(United International Pictures)

A COUPLE of days ago, a young lady tried to teach me a new word. That word was 'hormonal' and she used it in terms of the almost exclusively male ritual of the football game, implying, no doubt, all kinds of supposed homosexuality. Being something of a literary magpie, I would dearly love to use that same word in connection with this film. However, there is very little that is implicit or suppressed in *Top Gun*. This film is all about willies.

Whenever the wonderfully handsome (without any exception - even the baddies are pretty) and athletic young men who make up the bulk of the cast are not flying their missile-laden jet fighters - the fastest and most offensive phallic symbols yet to appear in cinema - at twice the speed of sound or more, they occupy themselves by gunning their hugely powerful jet fighter substitute motorcycles at almost the same speed.

Occasionally they might calm down enough to sweat and exert themselves through game upon game of venomous volleyball pairs. And of course in the evenings they get together to slap each other's bodies repeatedly and talk about women. Or in the case of our two favourites, to talk to women and so on and so forth.

Top Gun is actually little more than a remake of *An Officer And A Gentleman*, set at a top notch jet fighter training school, which is apparently universally accepted as turning out the very best and fastest killers on the planet. It is the most appallingly trite and obviously macho movie since *Rambo*. And, God help me, it's almost as much fun. Just don't start a fight at the bus stop on your way home.

ROGER HOLLAND

I TINA

Tina Turner with Kurt Loder

(Viking)
YOU ALL know the story by now - the Nutbush sharecropper's daughter who was used and abused by big bad Ike Turner for 20 years and more, just for giving him the only success he ever had.

Finally crawling out from under the guy, battered, bruised, and with four kids to support, she drags her way back up the cabaret circuit past a disinterested record industry until the stars who idolised her in the past drag her up on stage with them. She finally gets herself a deal and promptly releases a gilt-edged album that took two weeks to record, much of which was spent hustling material out of songwriters' back pockets. One film part

later, she's an international superstar.

Cue credits. It's the kind of film script that would have Bette Midler and Barbra Streisand fighting over the charcoal stick. But even Hollywood might try and tone it down a little to keep it realistic.

What makes the book better than the film is that most of it is in her own words. And her Buddhist beliefs have eliminated most of the bitterness in the tale she tells. That doesn't make it blander. Quite the opposite.

She is modest but honest. The honesty doesn't reveal everything because there's a part of Tina Turner that was always her own, whether she was a battered wife or a superstar. She remains a private dancer.

HUGH FIELDER

HOLLY-ER THAN THOU



REMEMBERING BUDDY

John Goldrosen and John Beecher

(Pavilion)

THE REAL BUDDY HOLLY STORY

(Picture Music)

GIVE US a clue: it's a film, it's a song, and now it's a book and a video too - further confirmation that Buddy Holly has passed on from the status of legend to that of industry.

The question I want an answer to is: *was he a geek or not?* Well, Paul McCartney's pet project, *The Real Buddy Holly Story*, sidesteps the issue, preferring to cling tightly to the lifeline of his music, two cassettes of which accompany the video in an ideal-Christmas-gift package. Which is just as well, as most hardened Holly fans will have seen the condensed version on TV, either last year, or more recently when it was repeated.

The video presents Holly the performer, rather than Holly the person, and it's the biography, *Remembering Buddy*, which delivers the goods. In the same way that the reality of George Cole is reputed to be immeasurably less than the illusion of Arthur Daley, the genuine Holly article was pretty motherf***** dull. This is not the fault of Johns Goldrosen and Beecher, and their extensively-researched tome makes for an enlightening read.

Although a reasonably precocious talent, Charles Hardin 'Buddy' Holly had an astonishingly uneventful first 20 years and considering he was pushing up daisies less than two years later, with the majority of that time spent on the road, the raw material isn't all that promising. His mother could only remember him being drunk once; he made smart leather wallets in his spare time; one of his teachers confessed, "I really don't remember anything about him".

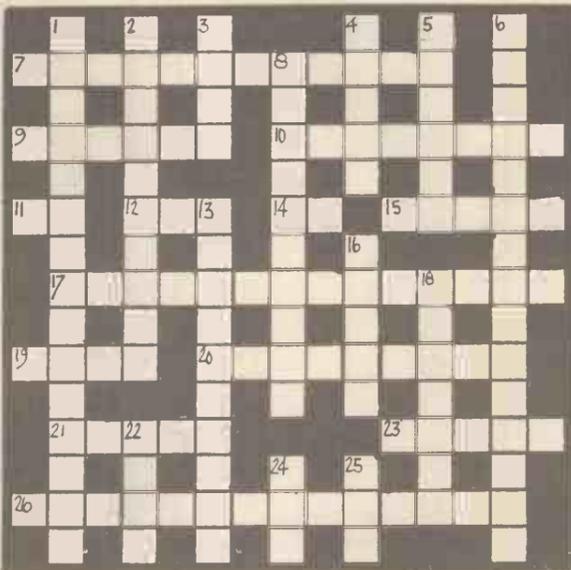
Remembering Buddy?

So, the video is a tidy enough concept, but the book is my choice for the stocking-filler. Informative and thorough, its main drawback is that the subject matter is marginally less interesting than the average crap report.

ANDY HURT

X W O R D

By Sue Buckley



ACROSS

7. Do they come from death row on Hondas or Yamahas? (6.2.4) 9. His tear furnished a fishy script (8) 10. In which (if you were that way inclined) you could learn all about a rushed past (8) 11. A comparative song in Wonder's life key (2) 12. The Campbells smell one dans la cuisine (3) 14. Boss Sunshine bandsman (1.1) 15. Gil Scott gets the bird! (5) 17. One hot steel cob got near the knuckle for Tom Tom Club (5.2.3.4 anag) 19. What Sandie put in Smiths' glove (4) 20. With Tina, he realised that rivers were deep etc, etc. . . (3.6) 21. Cheaters on Capital Radio? (5) 23. Boss Maytal (5) 26. Aswad want no truck with this explosive military man (7.7)

DOWN

1. Tick . . . tock . . . watch . . . this group spreads rumours (5.6.4) 2. In America at any rate, J Geils might get a staple through his navel here (10) 3. Beatles felt lucky to be back there (1.1.1.1) 4. Lit by Carly Simon (5) 5. Bob's burlesque (6) 6. Why there's only one way tickets on the Ghost Dance ferry (5.2.2.6) 8. Snakey ladder man (5.5) 13. Stan turns it on . . . phew, etc (3.3.4) 16. In which good ole Lulu let it all out . . . hey, hey, hey, hey etc. . . (5) 18. They give love a bad name (3.4) 22. Guthrie Jnr (4) 22. Ideologically opposed to 3 down . . . but The Beach Boys went surfin' there (1.1.1) 25. Fundamental rollers (1.1.1)

LAST WEEK'S ANSWERS

ACROSS

1. Kiss The Dirt 6. Past 10. Endless 12. Two Hearts 13. High Priest Of Love 18. Duran 19. Chess 21. Heavy 22. End 23. Phoenix 24. RCA 25. Oil 27. Broadway 28. Red 30. Nicks 31. Ramones 33. Urban 35. Lee Dorsey 37. Dorothee Pesch 38. Sun

DOWN

1. Keel 2. Sid 3. The Cherry Moon 4. In The Mood 5. TKO 7. Air 8. Taste 9. Beef 11. Strange 14. Indiana 15. Trumpton Riots 16. Ocean Rain 17. Higher Ground 19. Crowd 20. Sexy 26. Lucille 27. Basie 29. Dub 32. Siren 34. Nut 36. Yes.

TWO NATIONS

DEBUT SINGLE ANY LUCK

PERFORMANCE ON 'HOLD TIGHT' 1st OCTOBER

7" AND 12" SINGLE

ANY LUCK



7": TEN 138
12": TENT 138



ROOM AT THE TOP

WORLD DOMINATION ENTERPRISES are getting up to something savage. RICKY KILDARE hangs on to his chest wig, STEVE DOUBLE captures illusions of grandeur

SOMEWHERE IN London W10, in a four storey Victorian terrace mid-way between slums and penthouses, an animal is about to be unleashed.

Keith sets the needle on to a white label, black vinyl disc and stands back. The hairs on my neck are bristling, my muscles are tense.

He looks my way quickly out of the corner of his eye and gives a nervous smile. Steve and Digger are upstairs picking their way through the industrial wreckage and musical debris that comprise the furnishings of this house when the first

rumblings begin.

A hiss of cranked up equipment, then muted chords and, before I know what's happened, the skin is being ripped from my chest as the beast of sound savages my body.

Keith just stands there and smiles, no longer nervous, as the raw power of World Domination Enterprises assaults me. It's the full-blown, overloaded noise of their new single, 'Catalogue Clothes', and it is no mistake to describe it in terms of living primitive flesh.

World Domination are a metallic muscle flexing in the body of modern music.

They are the baby Alien waiting to burst out of the flabby stomach of pop pap.

But don't get me wrong. Keith, Steve and Digger are not evil bastards. Crazy, frustrated, happy drop-outs, yes, but in no way malicious. That energy gets channelled into and released through their music. But all three of them have a twinkle of knowledge that sets them apart from the rat race.

"A lot of our songs are about frustration and burning to get out," is how Keith puts it, "and that's a lot to do with the area we live in."

"In Ladbroke Grove you can walk ten yards and go from palace apartments to the worst ghetto," continues Steve, "but that's what attracted me in the first place!"

The songs are driven breakneck by the racing pulse of Steve's deep,



WDE: THE Stooges meet Alien

deep bass rumble and the honed down beat-crazy elements of Digger's drums. Keith distorts, twists and wrings the neck of his battered electric guitar, creating the loudest, dirtiest sound of metal crashing into a skip and skidding across the top of the all-important rhythm.

And then he sings.

THEY'RE CAUGHT in the middle. Three boys adrift from the world of big business and sensible careers and getting on in life, yet kicking back in the most powerful way they know how.

"It's what everybody's supposed to do, isn't it? Everybody's supposed to have ambition," says Keith, "and

where's it supposed to stop? The sky's the limit and that's world domination."

And what about the enterprises? Are you a corporation?

"Hopefully," he replies. "World Domination Enterprises is actually an art production company. Because if the sky is the limit when you're playing with music, then actually dominating the world is a possibility. But it's also taking the piss completely out of wanting to do that."

"Everything we do, down to the last shirt button, is art, because everything in the world is art, if you want to look at it that way. One of our objectives is to get 'what is art?' decided in a court. We could turn

the whole court session into an artistic piece!"

But would you ever go as far as to lay your freedom on the line?

"I'd be a bit careful with that, 'cos it's quite valuable to me."

Well, would you be prepared to sacrifice yourself for your beliefs?

"I think you've got to, otherwise your beliefs are meaningless. My belief is that life should be happy because if it's not, then it's not worth living."

"If you're too scared to die then you're scared to live," interjects Digger.

That sounds like a rock 'n' roll slogan if ever I heard one.

"Well, we're a bloody rock 'n' roll band!" they chorus back at me.

"We cut it up and stick it back together again," adds Keith.

But really that's not the half of it.

World Domination Enterprises are Gang Of Four, Test Dept and The Stooges rolled into one kicking, screaming, 2,000 megawatt creature of change.

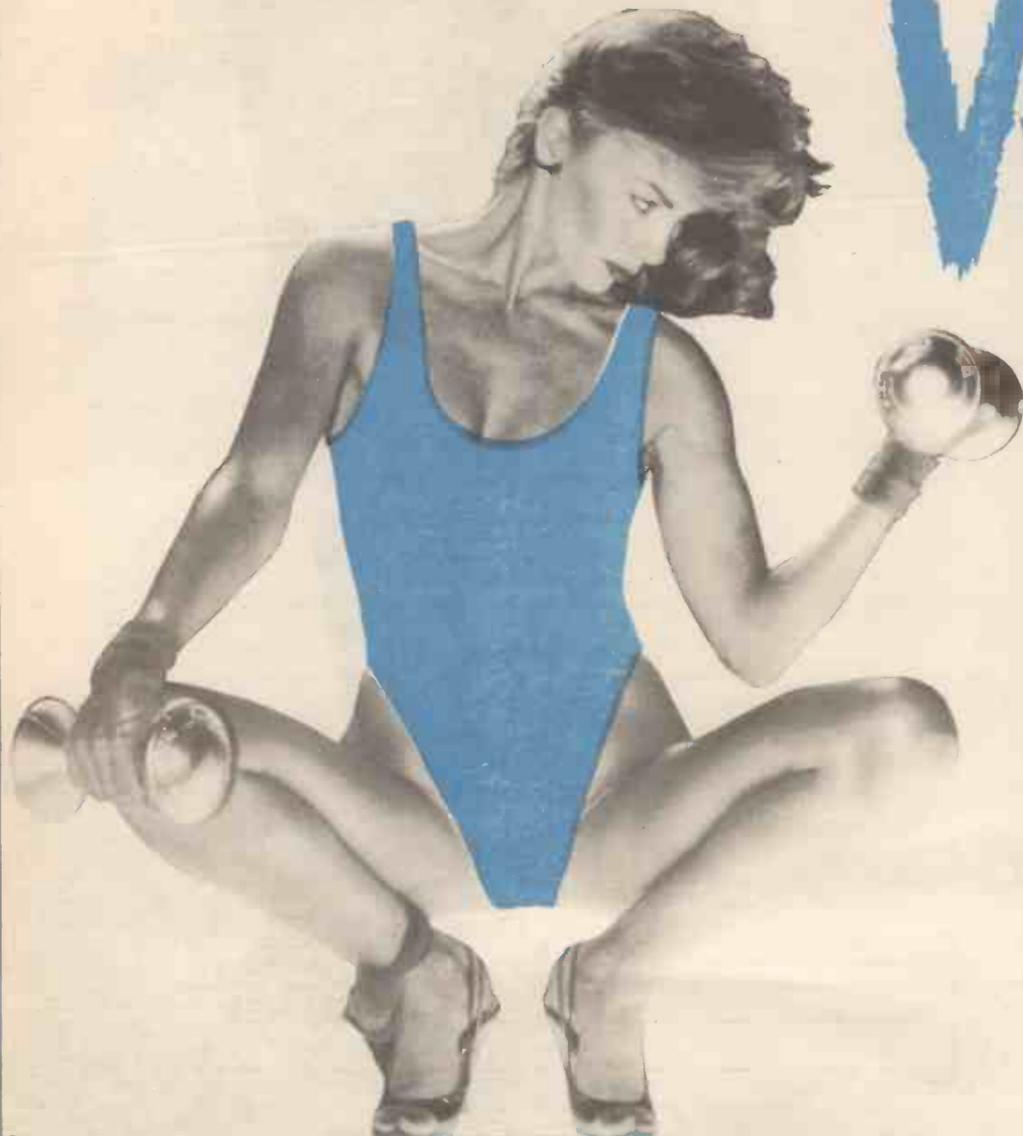
"It's angry music," says Keith, "but it's also realistic. It draws its images from reality."

For World Domination, that reality is of being young, British and shat upon, but their way out is this mad creation, the expression of their feelings in word and sound.

Do you ever scare yourselves?

"Yeah, I have once or twice," Keith admits. "Sometimes the noise just sounds like such a monster. It's just much, much bigger than us."

Like I said, there's an animal about to be unleashed.



WASTSP

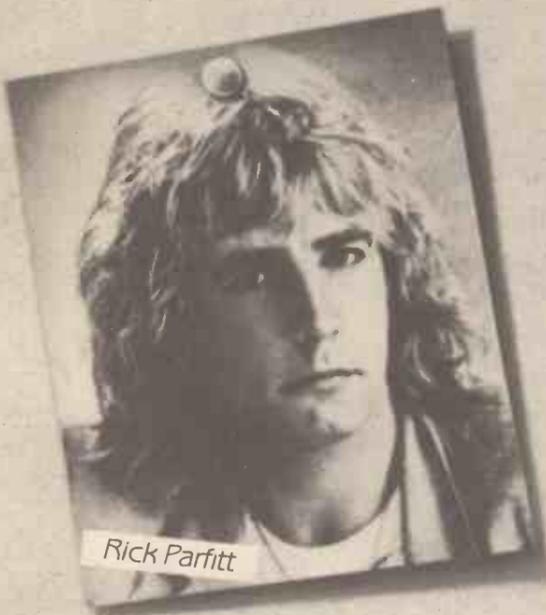
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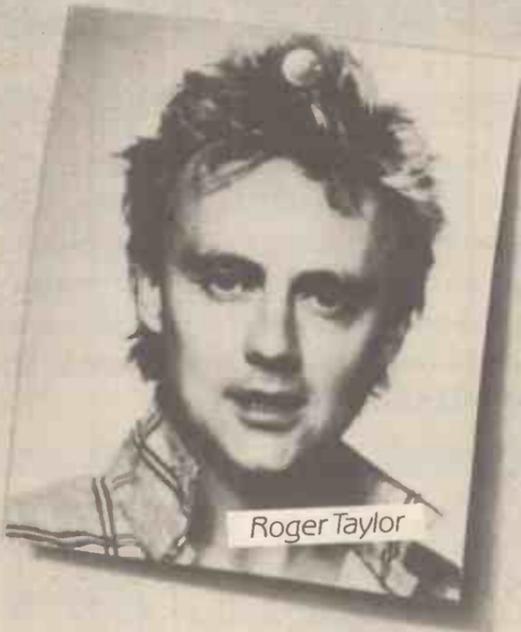
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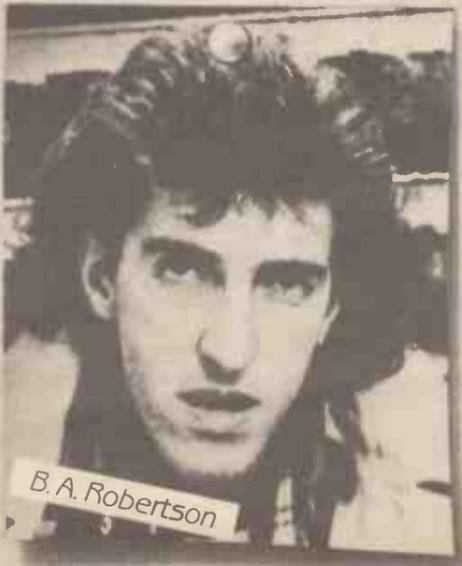
Rick Parfitt



Roger Taylor



Midge Ure



B. A. Robertson

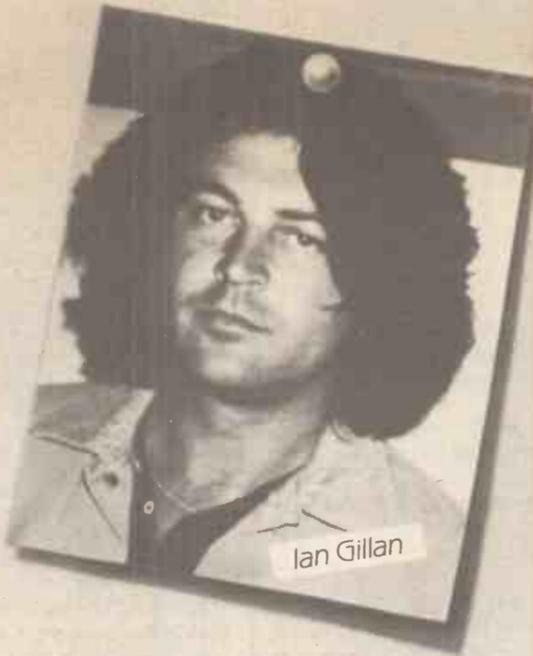
Meet a few of our past examiners.



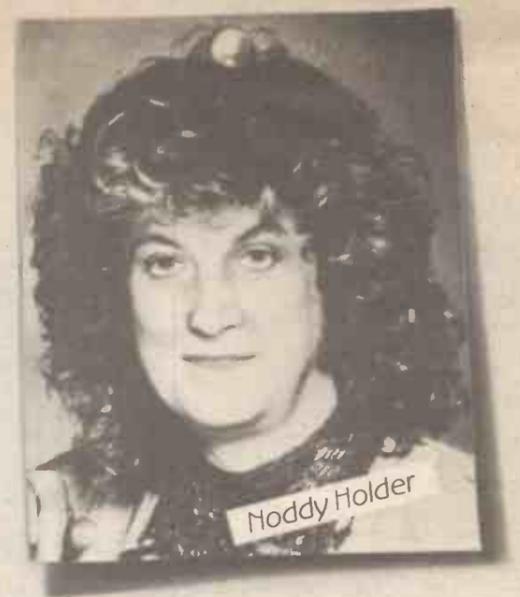
Joan Armatrading



Barbara Dickson



Ian Gillan



Hoddy Holder

At a final of the TSB Rock School Competition, it's the examiners who sit behind the desks making notes. You're up on stage playing them.

The seventh TSB Rock School Competition is about to start. So if you're between the ages of 13 and 19 and in a band at school, or think you can form one, then this is your chance to show your talent and musicianship.

And a chance to put yourself in line for a first prize worth £2,000 plus the opportunity of a recording session at the BBC's Maida Vale studios, and £1,000 worth of equipment for your school.

The other groups in the final will receive prizes totalling a further £2,000.

All you have to do to enter is put down on a cassette two tracks, one of which must be an original composition, and send your entry to us by 31st December 1986.

You could just find yourself playing in front of some very distinguished professors of rock at The Camden Palace next April.

For full details of how to enter TSB Rock School Competition 1987, simply send off the coupon, or call in to any TSB branch for details of rules and entry forms.

Post now to: TSB Rock School Competition, Trotman & Co Limited, FREEPOST, Richmond, Surrey TW10 5BR.

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IRON CURTAIN CALLS

... And as the setting sun casts a red glow over the Danube and IRON MAIDEN show the East a thing or two, it's time to get some details straight. Like what's the point of all these epics, who irritates who in the band and when will Steve Harris be retiring? PAUL ELLIOTT gets free medical insurance, MARTYN STRICKLAND shoots horses

A CHIP off the old bloc, Budapest in late summer is warm and relaxed.

It's a city of great beauty and peculiarly European serenity, a jumble of old and new architecture, squares, cobbled streets, fountains and ruins shouldering the misty and mirror-smooth river Danube.

And it was here, amidst the most open and Westernised atmosphere of all the Eastern bloc countries, that those 'five brave men', Iron Maiden, had set up shop for a day or two, in town to play one of a brief series of warm-up dates prior to a typically lengthy British tour. Some warm-up.

Thirty to forty thousand Hungarians, Czechs and suchlike poured into the MTK Football Stadium for what is obviously still a rare treat here - live rock, and quality stuff at that.

Needless to say, if the place had a roof it would've been taken clean off by the generous crowd and Maiden's familiar charged metal clobber.

A success, but then Maiden must've grown used to that by now. Humble East End schoolboy origins haven't been forgotten, they've simply been drastically dwarfed by the stature of the band, which, like manager Rod Smallwood's beer gut, has swelled to a breathtaking size.

Sometimes they must hardly believe their luck.

THIS YEAR, Hungary is enjoying a gorgeous Indian summer. Stinging sunshine, 80-degree heat, the sort of thing we British bask in at five-yearly intervals. As a result, my prized fruity Hawaiian-style boxers, packed in the hope of getting a bit of football in on the lads' day off, came in very handy (and on the subject of football, I'd like to take this opportunity to stress that the grossly exaggerated 'late result' on the back of the new LP sleeve, 'West Ham 7... Arsenal 3', is, like the rest of the artwork, pure pie-in-the-sky fantasy).

The day after our arrival, following a squinty morning photo shoot around the picturesque 'neo-gothic Fisherman's Wall' (it says here) at the rear of the hotel site (interruptions courtesy of inquisitive 'bloody foreigners' and Harry's farting), a sightseeing bus trip was made.

With the top deck noisily packed out by Maiden and support act Waysted and the toilet a physical impossibility, the surprisingly spacious kitchen in the bowels of the bus was the only feasible place for grabbing a few words with singer Bruce Dickinson as we shuddered through the city's crowded streets.

Had Harry (bassist Steve Harris) written anything for the new album 'Somewhere In Time' about which Bruce had thought, No, I simply can't sing this, it's too embarrassing/silly?

"Uh, we changed the odd line here and there. There was a line in 'Loneliness Of The Long Distance Runner' which went 'I must be so determined and egg myself on' which we changed to 'push myself on'. The word 'egg' just didn't quite fit. In the middle of this maelstrom of activity - egg!

"In general, if he comes up with a tongue-twister then we go with it. The only time I'd do something is if it got a bit *Spinal Tap*. It's a fine line.

"I don't mind singing stuff like that, because you can parody anything you want, no matter how serious or how good it is. Things like 'Alexander The Great', 'whose name struck fear into the hearts of men' - sing it like it is, y'know, a bit of the ol' Cecil B DeMille and all the rest of it."

Do you do your homework and research epics like 'Powerslave'?

"Not that much, to be honest with you. Most of the stuff on 'Powerslave' was a follow-on from a song I did on 'Piece Of Mind' called 'Revelations' and I did a lot of research for that.

"The idea of 'Revelations' was to tie together lots of imagery from different religious systems. The stuff I dug out on that song, about Egypt and the Osiris cult especially, I thought, Well, this is weird, it's like a dead ringer for Christ - the death and resurrection bit. And I went back and sussed out that virtually every religion has exactly the same thing going through it."

Are the epics metaphors or just narratives?

"Steve's are more narratives, although when he did 'Rime Of The Ancient Mariner' the whole song was, like the poem, metaphorical - Man against Nature, where God fits into it and all that. It came across in the song very well, I think.

"'Alexander The Great' is like a lot of Steve's songs, it has that sense of futility at the end. The last line is 'he died of fever in Babylon', after all that. It's the same thing in 'The Trooper', this (said grinning and in mock-dramatic tone) totally senseless waste of human life.

"Nevertheless, we always manage to get in a few massacres and carnage along the way - getting to the point."

Could it be argued that some lyrics have been quickly dashed off purely so that you've got something to shout?

"Er... like?"

Well, the odd throwaway track?

"No. I mean, we all have least favourite tracks on albums, but they're not throwaway tracks. That's why we don't have any spare tracks. We always do other people's songs for B-sides because by definition a B-side is a throwaway song."

So what relevance has 'Alexander The Great' beyond being just something for you to sing?

"Ahhh... you'll have to ask Harry that one. It's mainly a narrative, it's trying to dramatise a series of historical events so that people, if they use their imaginations, can visualise it. I actually find that enough.

"If that works, then there's no need for more justification. If there is something more than that's nice - if you're writing a big metaphorical song. But I think there comes a point where you can disappear up your own bum a bit by coming up with deep and hidden meanings to everything. You end up doing, like, retrospective hidden meanings - oh, wow, look at that, I didn't realise it had so many deep and hidden meanings even though I wrote it!"

Could you ever be justifiably accused of writing to order? Y'know, a neat conceptual epic just made for a flashy stagemusical?

"Personally, no. That's why I haven't written anything on the new album.

"When I started to write 'very heavy metal' things, I found I was thinking along those lines - y'know, I should do one of these. So I ended up writing things for bagpipes, folk

things, stuff like Jethro Tull.

"Ah well," he laughs, "bang go my royalties."

You'd agree that Maiden tend to be a bit 'Boy's Own'?

"Erm... on occasion in the past, yes. It's still there a little bit I s'pose. Not a bad thing. I mean, everybody wants to be Clint Eastwood for a day and if you can have a bit of that in your music, then fine. There's nothing wrong with it, it's there in all kinds of music.

"If you look at, y'know, 'serious classical composers', they've all got a bit of escapism and Clint Eastwood equivalent in their music.

"It's the same in movies, and if it's well done you can't knock it. If it's crassly done, and it's done without any style, or if it's overdone, then it becomes absurd.

"I mean, there's nothing new under the sun and there hasn't been for years, but then the audience dies every 70 years and a new bunch of people come up who've never heard it."

Exit Bruce.

I MENTIONED luck earlier, yet of course it isn't purely good fortune that's seen Maiden rake up a collection of over 60 gold and platinum albums from 17 countries.

At a time when old names from the vanguard of heavy rock are being blatantly milked for all they're worth - Purple, Sabbath, even Bad Company (minus Paul Rodgers, natch) - Maiden have risen above the wrinkled greed of their former idols with a sadly rare sense of fair play. Long albums, long tours in the smaller halls, quality spin-offs (books, videos, etc); all at reasonable prices.

And the quality of the records has never stopped at length. They've all been hard, spirited and unyielding, traditional though never merely carbon cop-outs.

'Somewhere In Time' is no exception, again clocking in a time of 50 minutes-plus and sweating with the kind of caustic energy not heard since 'Prowler'.

Back in the bus on our way to the gig, Harry plus guitarists Dave Murray and Adrian 'H' Smith reflect upon 'Somewhere' with due satisfaction.

Harry: "This time, having six months off like we did, we all had time to, like, recharge our batteries and we were really steamin' for it in the studio."

Won't the keyboards on the record come as a bit of a shock to the public?

Harry: "I don't think so. It's not overpowering, they're guitar synths, y'see. None of us in the band can play keyboards as such."

So it's a natural progression?

Harry: "Well, it's natural inasmuch as if synths had been around in that form three of four years ago we would've used 'em then. I mean, I had a bass synth for about two years but I hardly used it. It sounded like shit.

"These new synths are really suited to us. Just the kind of rich sound you need to colour the background without really swamping everything."

There's one track, 'Alexander The Great', (that's it again, folks) which reminds me of 'Farewell To Kings'-period Rush.

Harry: "Mmmm, not really. I like Rush, but I think it's got more of a Genesis feel to it, which maybe Rush lifted a bit themselves. Kinda like a 'Supper's Ready' sort of thing."

Harry: "We call it 'the jazz bit'."

Davey: "That's not to get confused with

'the dance bit'."

Harry: "That's in the middle of 'Sea Of Madness'."

Davey: "Yeah, there's this bit that you can dance to..."

Do you, then?

Harry: "Well, there was a joke at one time where I did say that I could maybe bop around like Sting or something - there's definitely a danceable feel to it.

"I haven't actually danced to it on stage, though."

I T'S BEEN seven years since you signed to EMI alone, a long time to have stuck with it. Surely there must've been times when quitting the band has crossed your minds?

Harry: "Nah, never." He smiles. "I can look you in the eye and say that.

"Er... do you mean in the early days and all that?"

Just at the low points.

"Well, I used to get pissed off about having to rehearse new people all the time."

That's been the worst bit of all?

"The only bit, really, but then, if a change is for the better then of course it's worth the trouble. I mean, some people in the band at certain times just weren't into it.

"Instead of being in, say, Budapest, they'd rather be in London down the pub somewhere. It's all very fine and I'm into that as well, but we're here to play on stage and we should go out and enjoy it."

But anyway, rightly or wrongly, Harry, Maiden has long been seen as your baby. Is that why you could never bear to leave, retire or whatever, and let others carry it on?

"Well, I'd like to think that if it all fell apart and we went our separate ways then it wouldn't still be Iron Maiden. I must admit, I wouldn't like to think of me leaving and Maiden carrying on, if that's what you mean.

"But then, I wouldn't leave anyway."

Davey: "The same with me. I mean, when it comes to the time..."

Harry: "We'll all leave."

I NOTICED a song on the new album called 'Loneliness Of The Long Distance Runner' - do you go in for a bit of the ol' jogging yourselves?

Harry: "Yeah. I don't like jogging actually, it's boring, but I do it just to keep fit. After all, none of us are getting any younger, and unless you keep yourself in shape it'll all turn to blubber in a few years."

Was 'Heaven Can Wait' inspired by that Warren Beatty film from a few years back?

Harry: "No, I haven't seen the film. Me 'n' H have talked about this before, where people have had experiences when someone, say, dies and for a couple of minutes on the operating table they transcend themselves, leave their body and see themselves on the bed. People have said they've seen a tunnel with lights at the end, people holding hands and beckoning 'em in and all that.

"It's basically a story about a bloke who does that, he sorta comes out of himself, sees himself on the bed, sees all the other business and says, F*** it, I'm not going, it's not my time.

"And when he goes back down in he's not sure whether he's died and been reborn, or whether he's just been dreaming."

Harry: "It's kinda like a bad hangover, really..."

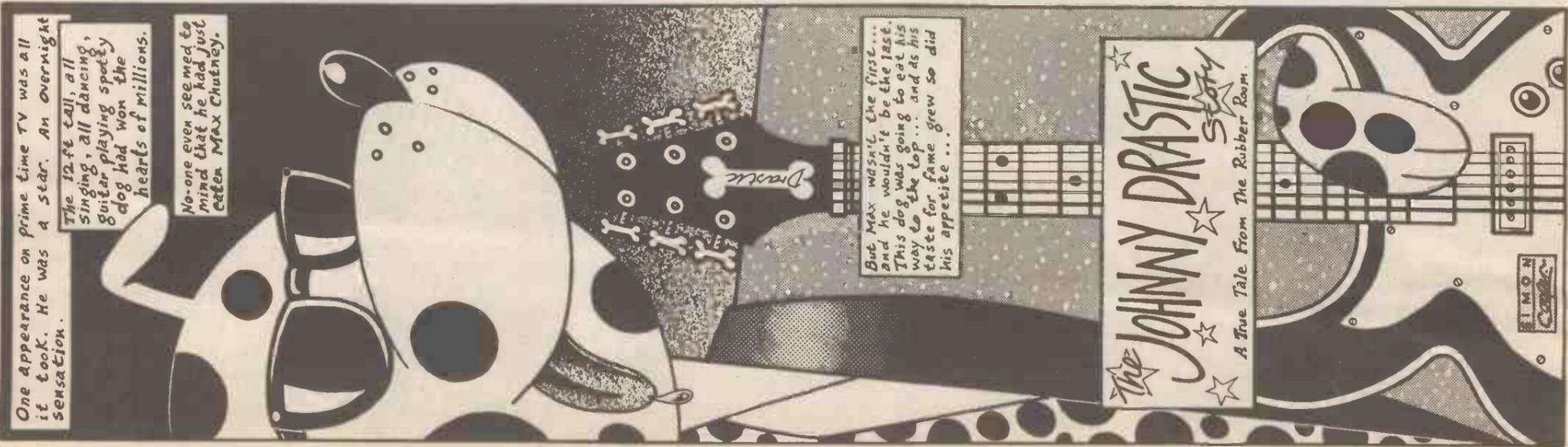


IRON MAIDEN: Only fools and horses

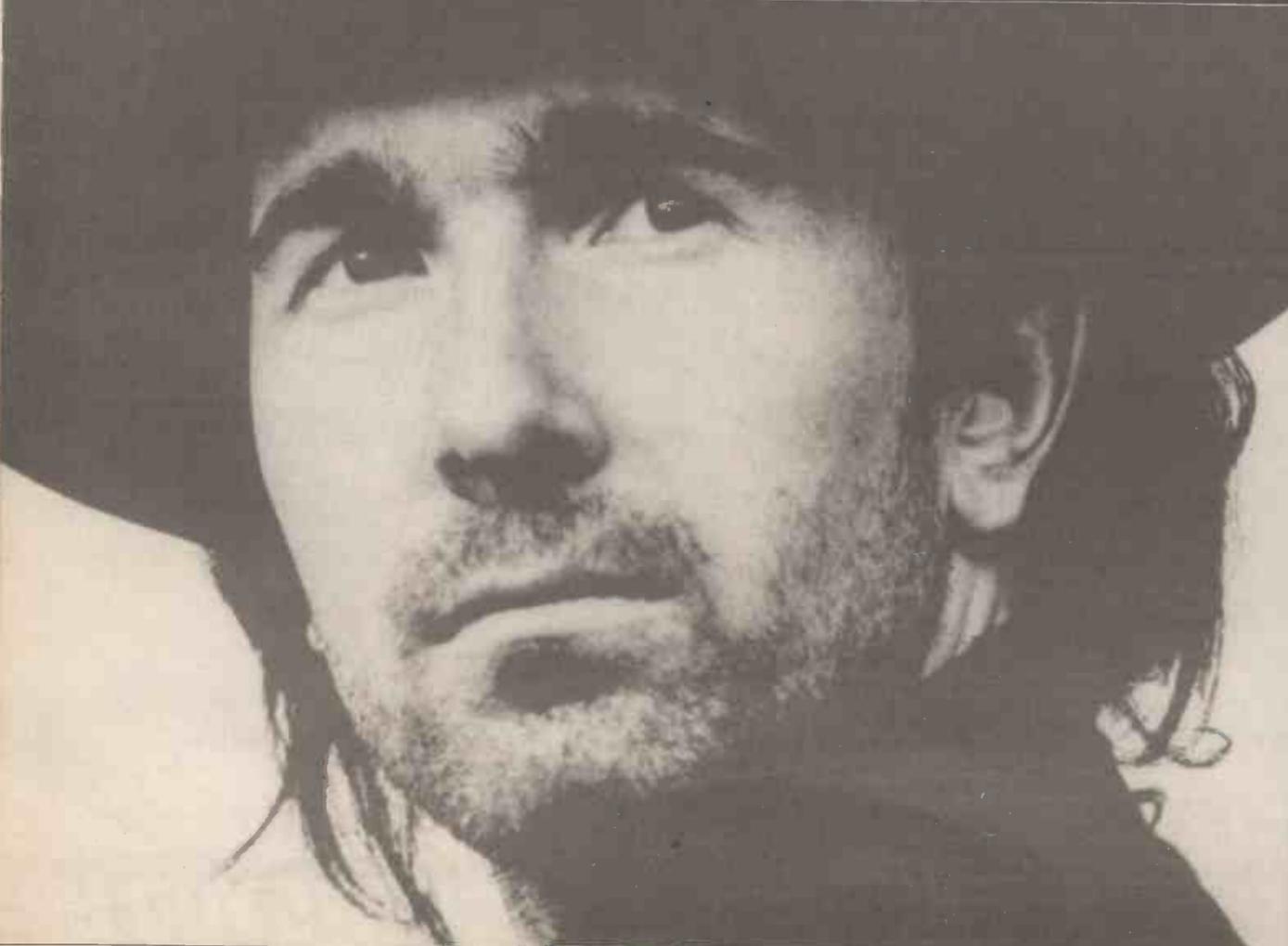
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HEROIN SCREWS YOU UP

S I N G L E S

Reviewed by
Roger Holland**THE RAILWAY CHILDREN**
'A Gentle Sound'

(Factory) Continuing the current penchant for The Teardrop Explodes, The Railway Children investigate His most saintly pop period. If only today's Julian Cope could make a record this fine. Wide-eyed innocence will always be fab, and therefore The Railway Children are fab. Wouldn't it be nice if they were original too?

THE WILD FLOWERS 'A Kind Of Kingdom'

(Chapter 22) And talking of The Lemon Drop Explodes, I have it on good authority that David Newton of that parish would hate for it to become too widely known that he was once a Flower. So forget you heard it.

Actually, it's not too hard to believe. Take all those names you can't help but associate with the Lemons and add a taste of Lloyd Cole's accent, turn up the volume on their Bunnymen influences and stir in just a little more spice and you could so easily come up with The Wild Flowers. That said, this bunch aren't at all bad.

THE BOTANY 500 'Bully Beef' (Supreme International Editions)

Traditionally wacky Scottish pranksters make reference to kiddies comics in desperate attempt to catch the 'no sex please I'd rather have a knickerbockerglory' vote.

WORLD DOMINATION ENTERPRISES 'Catalogue Clothes' (Product Inc)

If I was in a band like this and some soft git told me I was in a 'shambling band', I'd ask him not to patronise me and then I'd kick seven shades of something or other out of the condescending scumbag.

The very last thing WDE do is shame. WDE are extreme. They churn, they grind, they batter you about the temples. They play their guitars with razor blades held in boxing gloves and cut you to ribbons. They dance on your grave with their laces tied together. I think they want to save the world, but they might just want to kill everybody in it. Either way, it makes a change from not having to take your clothes off.

FLOWERS FOR AGATHA 'Young Foolish Old And Stupid' (Leeds Independent Label)

LIL, the Leeds Independent Label,

sounds like a ridiculously self-importantly self-righteous sort of nonsense. And so do Flowers For Agatha. Their guitars lean one way, towards a passionately chiselled pop performance, while the singer would obviously be much more at home pushing up the daisies in Ian Curtis's grave.

THE MIGHTY JUNGLE BEASTS 'The Trumpeting Of Mighty Jungle Beasts'

(John Peel Is A Good Bloke Records) I do hope they haven't blown it with John Peel. Although he is undoubtedly a fine and fair fellow, he might feel unable to play a record which makes such a blatant appeal for his attention. Which would be a shame, because The Mighty Jungle Beasts deserve all the airplay they can get.

'The Price Of Health' is an exercise in common sense played out over a pumping little indie dance beat which scratches in a few lines of Thatcher foolishness. "That's the way the money goes, our hospital's are being closed. . . rationalise, re-organise, save money as the patient dies. . ."

Yup, 'The Price Of Health' is a political song. And so, perhaps, in its own way, is guitarist Mark's traipse through The Pointer Sisters' 'Slow Hand'. On the other hand, he might just like the tune.

THE ICICLE WORKS 'Who Do You Want For Your Love?' (Beggars Banquet)

A favourite cut from the forthcoming, but as yet untitled, Icicles album (thinks: My God, I must sound a proper pretentious show-off prat!).

'Who Do You Want For Your Love' walks upright upon a straightforward and slightly country rock rhythm (though nowhere near as hackneyed as 'Down To The River'). And as soon as it hears the bell it injects a breathtaking burst of pace and earnest attack. What more can you want from a mainstream pop song?

THE MOODISTS 'Take The Red Carpet Out Of Town'

(TIM) Now as far as I'm concerned Nick Cave is not, and has never been, Jesus Christ. And I rather doubt he ever will be. However, one Australian well worth his salt is David Graney.

The Moodists are one of those bands of whom it cannot be said they are like 'X' french-kissing 'Y', or 'A' sodomizing 'B', or whatever. Very much their own men and woman. The Moodists play long-standing rock traditions off against their own innate 'differences' and come up with something quite special. Something like this.

THE CHURCH 'Disenchanted'

(Parlophone) More Australians who aren't Jesus but who might benefit from a spot of crucifixion.

THE GREEN TELESCOPE 'Face In A Crowd' (Wump)

A record which cleaves religiously to the tradition of its choice. With every breath they take, The Green Telescope strive for that authentic Nuggets pulsebeat. Unfortunately, they wouldn't know a good song if it slapped them in the face.

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

The very best moment from those killer born men the Messiahs. Controlled aggression oozes out at the seams. Sinister, clean and positively deadly. Amazingly Clashy. All of rock 'n' roll is here.

IGGY POP 'Cry For Love' (A&M)

Iggy Pop once made the perfect record. 'Sick Of You', first crawled and then it destroyed, and I'd kill for a new copy. In that one song, Iggy Pop captured all the menace and all the desperation in the world. Consequently, everything he's done since has been nothing but a dilution of that one moment. 'Cry For Love' is Fulham to 'Sick Of You's' Liverpool.

THE RIGHT STUFF 'Simple'/'Inside Out' (Blue Yonder)

Passable early Echo. Breaking the back of something or other, and miles better than you know who.

THE MONKEES 'That Was Then, This Is Now'

(Arista) These people should not have done this. They should not have come back and ruined that teenage dream. If Amelia of Talulah Gosh ever hears this, it'll no doubt ruin her day. Bastards!

THE WISHING STONES 'Beat Girl' (Heat)

Contrived indie dross. Hear those guitars strum, dear reader, hear that limpid vocal droop in pale semblance of pop purity. Hear The Wishing Stones and throw up. Talentless, tasteless morons even worse than the latterday Weather Prophets and Servants, The Wishing Stones will get a deal with Creation any day now.

EVERYTHING BUT THE GIRL 'Don't Leave Me Behind' (blanco y negro)

As a prime time Marine Girls aficionado, I have, of course, detested Everything But The Girl as a matter of principle. Ben Watt, I hate your guts.

However, 'Baby The Stars Shine Bright' is a marvellous creation and this is the second or third best slice out of that rich and vibrant cake - although 'Come On Home' took the cherry!

VIRGIN PRUNES 'Don't Look Back' (Baby)

You know how at school people always wanted to be either Bolan or Bowie, well the Virgin Prunes were never ones to do things by half measures.

TWO SAINTS 'King Of NYC'/'Are You Living' (Euphoria)

A guitar that smokes 80 a day drags a been everywhere, done everything riff around town one last time. The seamy side of NYC goes belly up for Two Saints (Joe Mazzari and Simon Ritt,

SINGLE OF THE WEEK

THE SHOP ASSISTANTS 'I Don't Want To Be Friends With You' (Blue Guitar) At last! After a mediocre album from the long since peaked Mighty Lemon Drops Explodes, Blue Guitar, the label with all the balls in its court, has hit upon the right track. In more ways than two.

Iceberg pop for dullards was never the way to go. At times like these a nation needs that slightly less than Manchester United needs Ron Atkinson. No, what we need is bright and breezy pop. The Shangri-Las playing away with The Ramones, 'I Don't Want To Be Friends With You' is all that and more. While over on the flip side. . .

"Do you remember the day you saw me, you said you'd be waiting for me, you wouldn't change a thing about me, but now I hardly recognise myself. . ."

'Looking Back' is both solid and delightful. While 'All Day Long' is quite a different, delicate reading from the one I know and nearly loved. The Shop Assistants, like every good band of today, sing about love with a sense of self respect and realism.

'I Don't Want To Be Friends With You' kicks off with a strange switched-on sound borrowed from The Undertones, snatches at the most simplistic drum beat on the rack, and tears along a tightrope of pure pop guitar as if it was running for the last bus. "You leave me and I'll scratch your eyes out. . . but I don't want to be friends with you".

With no more than half an eye peeled and peering over their shoulder for this year's model, The Shop Assistants have reasserted their right to our respect. A chart bound sound and almost half as good as Talulah Gosh!

formerly The Daughters) and then they stick the blade in hard between the lower ribs. 'Are You Living' is an otherwise unrecorded Johnny Thunders song and if you didn't know so, you'd guess so. Two Saints are that sort of band.

DOC AND THE PODS 'Hard Times' (Ho Ho)

Whereas Doc And The Pods are this sort of band; pebbles, nuggets and amphetamines. A see through flexi disc of transparent genius.

THE WOODENTOPS 'Everyday Living' (Rough Trade)

There is no room for a middle ground in pop music. I saw The Woodentops live and I hated them. They sent me 'Giant' and I loved them. Removed from its setting 'Love Affair With Everyday Living' is trivial and forcibly jolly, and I hate The Woodentops again.

THE BIG MUSIC 'Cold Emotion' (RCA)

Loud and overwrought, not BIG.

EARL GRANT 'House Of Bamboo' (London)

Apparently, the smug jazz MacInnes set have been dosing out up to 60 greenies for this unexceptionable '50s biggy. So now they can save £58 and buy some over-priced sunglasses.

THE PRETENDERS 'Don't Get Me Wrong' (Real)

The Pretenders are back? So who cares? Chrissie Hynde's distinctive vocals have seen better days, and anyway she lost all my respect when I found out she could sleep with a jerk like Jim Kerr.

CARMEL 'Mercy' (London)

The Rita Tushingham of the serious soul set, Carmel comes and goes as she pleases, which is perhaps the problem. She has the talent but seems unable to choose the direction.

FINGERTIPS 'Billy' (Absolute)

RayBans and r'n'b. New town tears and salt

lake soul. British and better than Red.

COLENSO PARADE

'Fontana Eyes' (Fire) That early favourite 'Smokey Fingered Reminder' grown up, stepped up and given the treatment, 'Fontana Eyes' will not fit easily into your usual pigeonholes.

It's a late night, whiskey-sodden, matchstick-eyed classic. Part ballad, part religious experience. But where it's leading, nobody knows.

THE POLICE 'Don't Stand So Close To Me '86' (A&M)

The supergroup that died without telling its record company releases four new versions of its most arrogant hit singles. Some companies seem to think that the more copies of their record they send out, the better the review will be. Wrong!

The first 27 people who are tasteless enough to want this record and yet don't already have it can each have one of my copies and be welcome to it.

A CERTAIN RATIO

'Mickey Way The Candy Bar' (Factory) DANIELLE DAX 'Where The Flies Are' (Awesome) ELTON JOHN 'Heartache All Over The World' (Rocket)

STAN RIDGWAY 'The Big Heat' (IRS) PAUL

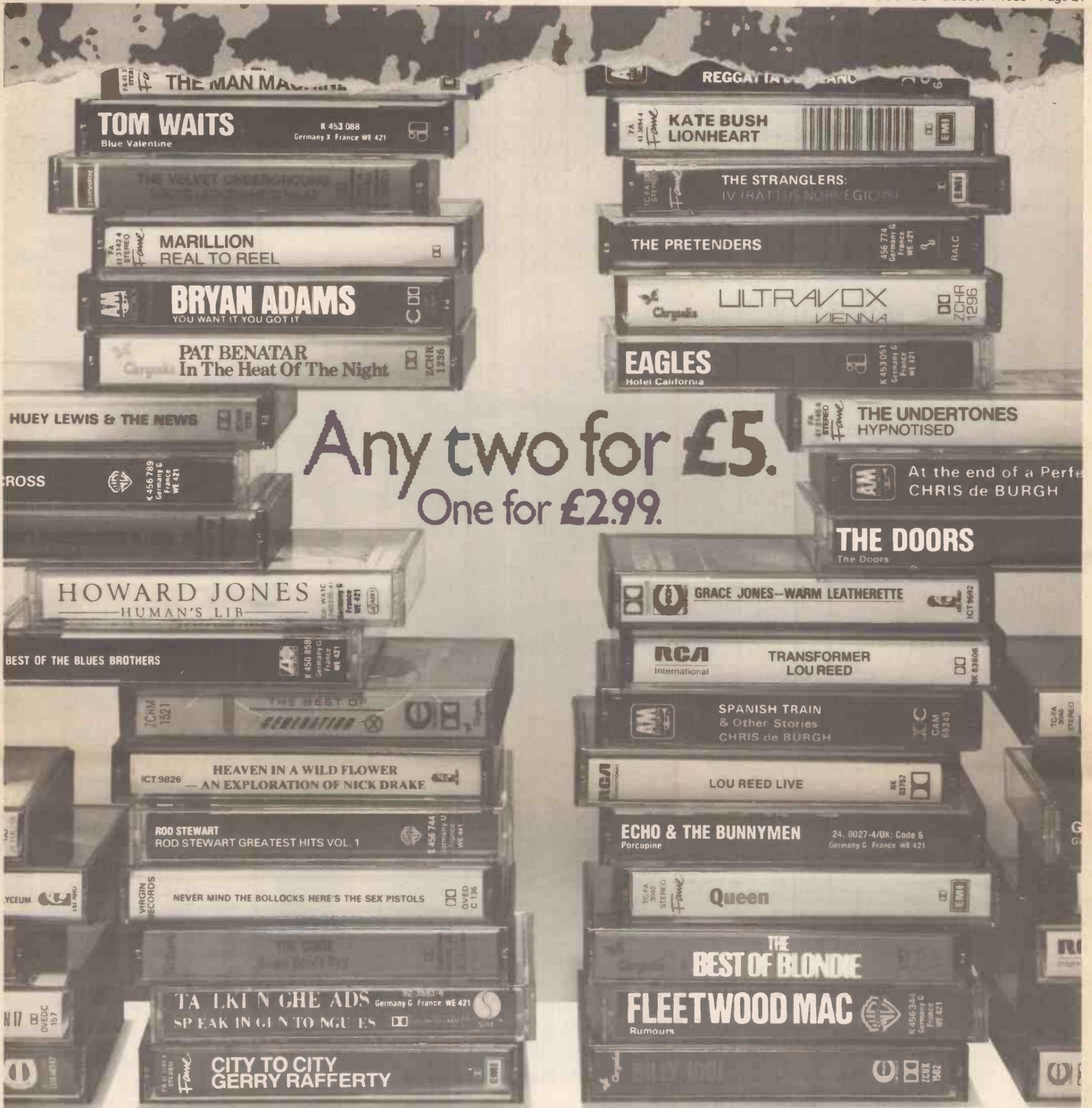
HARDCASTLE 'The Wizard' (Chrysalis) MARK

KNOPFLER 'Going Home' (Vertigo)

A brief selection from the massed ranks of Boring Old Farts. Of varying degrees of decrepitude and senility, but all equally tiresome and flatulent, these stains on the groins of the trousers of mankind are all overwhelmingly popular within their chosen spheres. Which only goes to show that there's one born every day.

FORCEFIELD 'Smoke On The Water' (President)

DON JOHNSON 'Heartbeat' (Epic) Now you must be joking. . .



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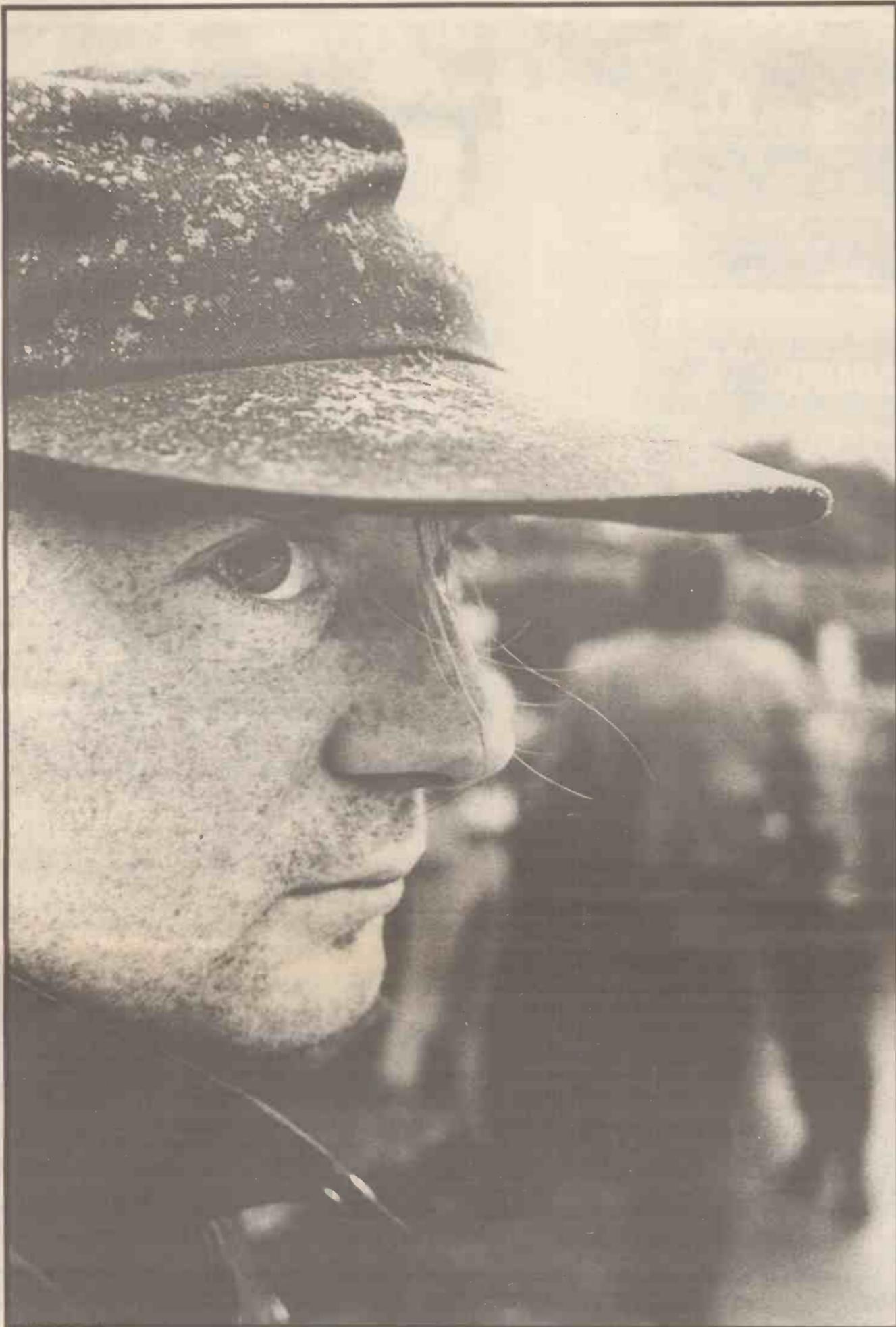


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HEAD OF Reuben

FIVE SECONDS OF DECISION ...

I BLINKED. This *can't* be happening.

I opened my eyes again – always a good idea when driving at speed down a motorway – and the huge black rock was still bouncing inexorably towards us like a minor coalface that'd escaped from the pit.

The rock smashed into our bonnet. God, this *is* happening, I thought. Hysterically.

My navigator was already beyond the pale, his previously marinated brain now close to seizure.

"Hell's teeth! We could have been stoned to death," he gasped five seconds later. "It's a sign from Head Of David. They know we're coming."

TO REALISE YOUR PURPOSE HERE ON EARTH ...

IT HAPPENED because you were coming here to talk to us," chuckled Reuben Burroughs when we relayed the tale of our M1 mishap. The small singer of Head Of David, who goes "Grrrr!" when you remind him he looks like Jasper Carrot's baby brother, paused to watch four girls argue in the cafe.

"Who the hell do you think you're looking at, you f***** bitch!"

"F*** off, will yer!"

"I will *not* f***** f*** off. You f*** off!"

The girls screamed asterisks at each other.

"That is typical behaviour for this town," explained Reuben of the fracas. "If anything, Head Of David are a reaction against that

A rock with HEAD OF DAVID written on it rolls down the slopes of darkest Dudley and bounces off JACK BARRON's bonnet. When he's recovered from the shock they tell him about their fear of shoe shops and their reputation for eating babies. EYE AND EYE snaps some skulls

KILLING
TO KE
SANITY
NEXT WEEK

BAD BREATH

mentality: the dull trendies who look like Brian Tilsley and Gail out of *Coronation Street*, people who are steeped in beer culture and bravado.

"So it's no wonder we aren't very popular around here. We haven't got a song called 'F*** Off!' but people still keep requesting it, heh-heh-heh," he continued.

Here for you is *there*, unless you live in the shadowhills of Dudley, with its zoo, castle and Littlewoods. In the restaurant of the latter we sipped tea, fingered the Formica, and considered the anthracite attack of Head Of David, the first British rock group to boulder me over since the Mary Chain last year.

"Our music is of torturous proportions," went on Reuben. "In my opinion nobody has reached the gross peak of sound that we have. What are we? Now, let's see, what shall we be today? Post-apocalypse-surf-metal, hah-hah-hah. Yeah, that sounds about right. We've torn the idea of metal asunder and killed it as it exists in the popular imagination."

Reuben's imagination doesn't operate in the popular *Kerrang!* terrain, however. The two most impressive heavy *mental* groups he has heard are Swans and The Birthday Party. HOD are often erroneously compared to the latter, though ironically enough I'm also told Mick Harvey admires the Dudley outfit's skin-shredding use of feedback.

"You know, I'd like to go to California to learn how to surf," smiled Reuben. "It could come in very handy around here. Dudley has got a canal, you see. Mind you, it's a con because it's filled in."

As could have happened to David Jones in The Monkees' film *Head*, from which the group have scalp-hunted their name, the sheer physical force of HOD's music is skin to having one's skull snapped off, painted black, and then thrown into the path of some hapless car driver who happens to be travelling up the M1.

"We're very socially aware," said Reuben. Of course.

FIVE MINUTES OF CAREFUL THOUGHT...

EVEN A cursory listen to their limited edition mini-LP 'Dogbreath', or the forthcoming album titled, with a nod towards Lydon, 'LP', will tell you that Head Of David are fixated by a bruised vein of primal rock which stretches as far back as The Stooges. Only, contrary chaps that they are, the band don't conform to the image of terminally wasted musicians on a one-way trip to a private hell.

"We don't drink alcohol," maintained Reuben from beneath the peak of a scruffy hat. "I have never been drunk."

"We do drink sometimes," contradicted drummer Sharp, a mop-topped family man. "Or I do. I seem to remember that last week I ended up in a state of intoxication with my trousers down and a piece of paper which was on fire stuck up my bottom."

This could be a joke.

"We don't eat meat, either," ventured bassist Dave Cochran, a quiet and retiring sometime anarcho-punk. It seems only Eric is a carnivore.

Eric Jurenovskis, the six foot three, soon-to-be guitar hero looked back at us with a shrug and thought about his Venom T-shirt. And what guitarists do you admire, Eric?

"Tony Iommi, Randy Rhoads, Eric Clapton in his Cream period... I just wanted to be him at one point," explained the Latvian limb of Head Of David.

"Somebody shut him up," pleaded Sharp.

Eric is as awesomely normal as his guitar pyrotechnics are abnormal. Does that make sense? In a surface way, Head Of David don't. They're a physical mismatch of people who can't use a public toilet if there is another urinator in the vicinity, fear going into shoe shops because people will see their socks, and don't play too many gigs because they're frightened to go and book a van.

"We have no excesses at all," boasted

Reuben, "except for our music. Our lives are full of traumas, such as I only eat baked potatoes and plain cheese sandwiches because other sorts of foods tend to get stuck on your chin, and that's terribly embarrassing. We're real wimps, yet we make this vast, impregnable noise which genuinely disturbs people. After one gig we played, a lad came to talk to us and we were shocked, because audiences usually keep their distance — normally at least 20 yards away from us — when we perform. Anyway, this lad was convinced we ate babies."

Don't babies' bones tend to get stuck in your teeth?

"Hah-hah-hah."

Head Of David are a guillotine upon which the group's members lay bare the necks of the obsessions which grip them as individuals in Dudley.

The blade falls.

TO ACHIEVE MAXIMUM EFFECT...

DUDLEY is a killing joke," reckoned Sharp of the blot on the grimy landscape which was once a master-cog in the wheel of change which turned into the Industrial Revolution. "And in comparison to us Killing Joke, who we used to love live, are the new Judas Priest."

"I know we sing a song about 'Shadow Hills California', but that's just a metaphor. Shadowhills is a terrain of the mind, it's psychologically Dudley," explained Reuben. "It's a place, a blinkered perception, that you enter once and never get out of. We're in one sense a parody of the Dudley mentality of conformity to beer, bars and brute culture which prevails around here. We also have a song called 'Newly Shaven Saint' — well, that refers to anybody trying to be an individual in the face of Dudley's herd instinct.

"When I walk around town I get laughed at

because of the way I look. That's disgusting. The place is full of white bastards with their bull terriers."

Oddly enough the band have a song called 'White Bastard' on 'Dogbreath', an album that at one point was going to be a live version of all the tunes on Suicide's debut LP. It derives from Sharp's next door neighbour telling him, "Don't worry, I won't sell my house to any black bastard." To which the drummer retorted, "Please do, I hate white bastards."

Prejudice, media misinformation, the genius of Jimi Hendrix, body piercings, the crutch of religion — all joyride on the burning sledgehammer of Head Of David's intensity.

"I guess you could say we're interested, like Swans, in the way peoples' lives are controlled. The paradox is even if you're aware of the physical and mental forces which control you, it's still virtually impossible to escape their effects," reasoned Reuben.

When Head Of David were recording 'Dogbreath' the singer became obsessed by numerology and the figure 23.

"I know it sounds stupid but it had a serious effect on my life. I was in a state of perpetual nervous breakdown. I saw the number 23 everywhere: the price of food in supermarkets, bus numbers, the amount of people killed in a plane crash and so on. Nowadays I only have nervous breakdowns on Thursdays, but then I felt totally dominated by the number 23. It was horrible."

What other obsessions should we get out in the open?

"Tattoos, America, guitar pedals and Roland catalogues, to name but a couple," smiled Reuben.

But you don't have any tattoos!

"That's precisely why we're obsessed with them. Every year we think about getting one but we don't," explained Sharp.

"To me, it's the mind behind the tattoo which is important. I mean, what kind of person is it that has a Doctor Marten boot tattooed on his cheek?" continued Reuben. "A tattoo is often a picture of something which so dominates someone's life that they feel it's necessary to have the thing punctured into their skin. It's another form of control and baffles me."

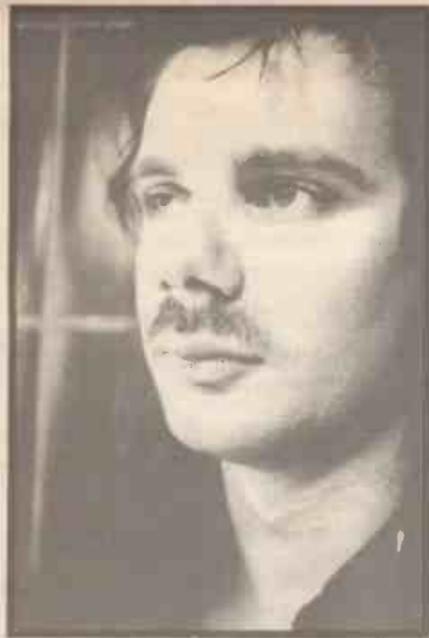
There's a lyric you have which goes "The flowers that we wear have shit on their petals", I mumbled as yet another argument broke out in Littlewoods' cafe.

"Yeah, it's about having no faith in The Summer Of Love," elaborated Reuben. "It's a nice idea and very relevant now, what with all the revivalists about, but I just don't think it's realistic. People around here don't have the ability to unite at all. The only time I've sensed people being united is on anti-apartheid and anti-nuclear demos. The notion of brotherhood and love is great but it isn't realistic in Dudley because it's violence that tends to govern peoples' lives."

"We've got this thing about what is real," chipped in Sharp. "Doctor And The Medics aren't Iron Butterfly and Princess isn't Aretha Franklin and Lloyd Cole isn't Lou Reed and so on."

"As people, we've got to have the *real* article, I'm afraid," concluded Reuben.

Head Of David are the real thing: a huge black rock poised to smash the shambolic scooters and anorak-bedecked Reliants of modern music off the road. The crash could be spectacular.



HEAD OF Eric



HEAD OF Dave



HEAD OF Sharp

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SHOP ASSISTANTS LAUNCH A COUNTER ATTACK

THE SHOP ASSISTANTS — finally the band they always wanted to be. And if, as **RON ROM** feels, that means they've grown up, the sound still bears the heart-fluttering, gut-churning essence of extravagant youth it always did. Scenes from the shop-floor by **GREG FREEMAN**

O HI! TO be young again! Just to have that overwhelming enthusiasm for anything that caused your heart to miss a beat.

In those days, it seemed as if there was no world outside the sanctuary of the schoolyard that merited any consideration, that there was no mountain impossible to climb and no conquest too hard to conquer.

Then, emotions like love, joy, sadness and despair were always clearly defined and these same emotions never depended upon awkward partnerships. There was never grey, just simple black and white. Love would hang on the lips of the girl/boy of your nocturnal dreams, and if they said yes then your heart would jump for joy and the embarrassed blushing would be replaced with a smile. If they said no, then the world would fall apart around you and you'd be thrown into a deep well of manic depression which would cause you to write awful bloody poetry.

If, worse still, the angel in your dreams said, Could we still be friends? then you really would feel like putting an end to it.

Sex was the great unknown and hadn't yet tainted or taunted you; it remained a fuzzy world of rumours and mystery. That first kiss was so clean, so innocent, so true that you really did think you had discovered love in its truest form. It had nothing to do with sex, which made you feel guilty about certain rushes of blood — and, besides, puberty meant new doubts on all sorts of things, and mother giving you funny looks about the unexplained stains on your bed sheets.

No, love was too pure then to be touched by sex.

The heart would always dance; in success and even in failure it would remain romantic without realising it, it would jump and collapse, it would climb and fall with exciting regularity. Whereas now it stands still for too much of the time.

Listening to The Shop Assistants brings all these simple but sadly missed virtues back home, because they are more than a breath of fresh air in a music industry bored with its own boredom. The Shop Assistants, through talent and a bit of luck, hold the essence of life itself. They demand affection and devotion, and they usually get it. Listening to The Shop Assistants is like falling in love again for the very first time. Their music kisses you. Maybe I'm just an old romantic. I hope I am.

WALK into Island studios where the Shoppies are putting the finishing touches to their dashing new single 'I Don't Wanna Be Friends With You' and to their forthcoming album. Dave is playing a computer game, Laura is winding up a Mickey Mouse toy car and then lets it loose on the floor and Sarah, looking jaded, is watching television. Alex has not arrived yet. When she does, everyone says Happy Birthday to her. It was her 21st or 31st birthday, depending on who you want to believe. Laura gives her a birthday present, the Mickey Mouse car, and there are giggles as Alex cuddles the car affectionately before warmly saying, "Ahh!"

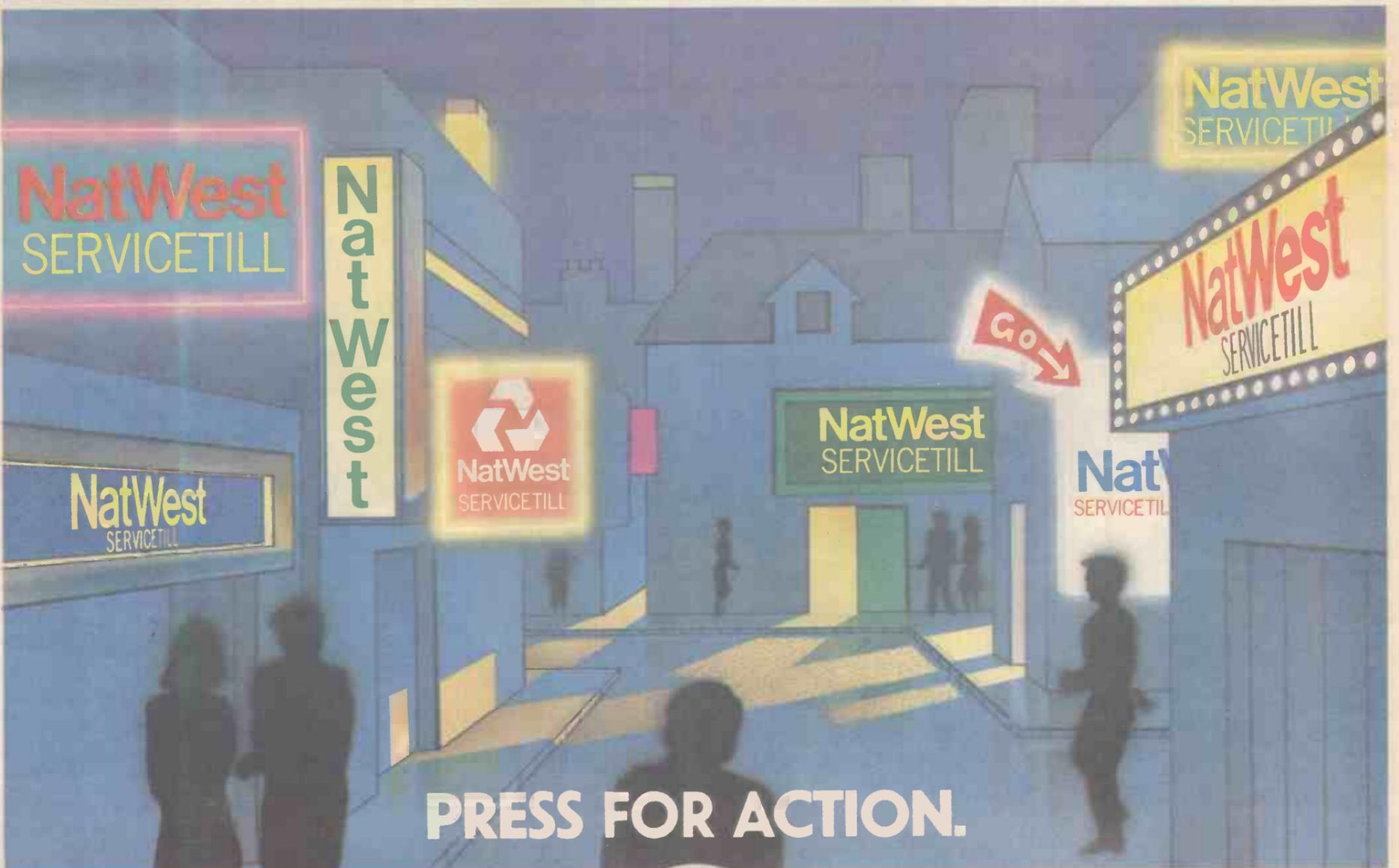
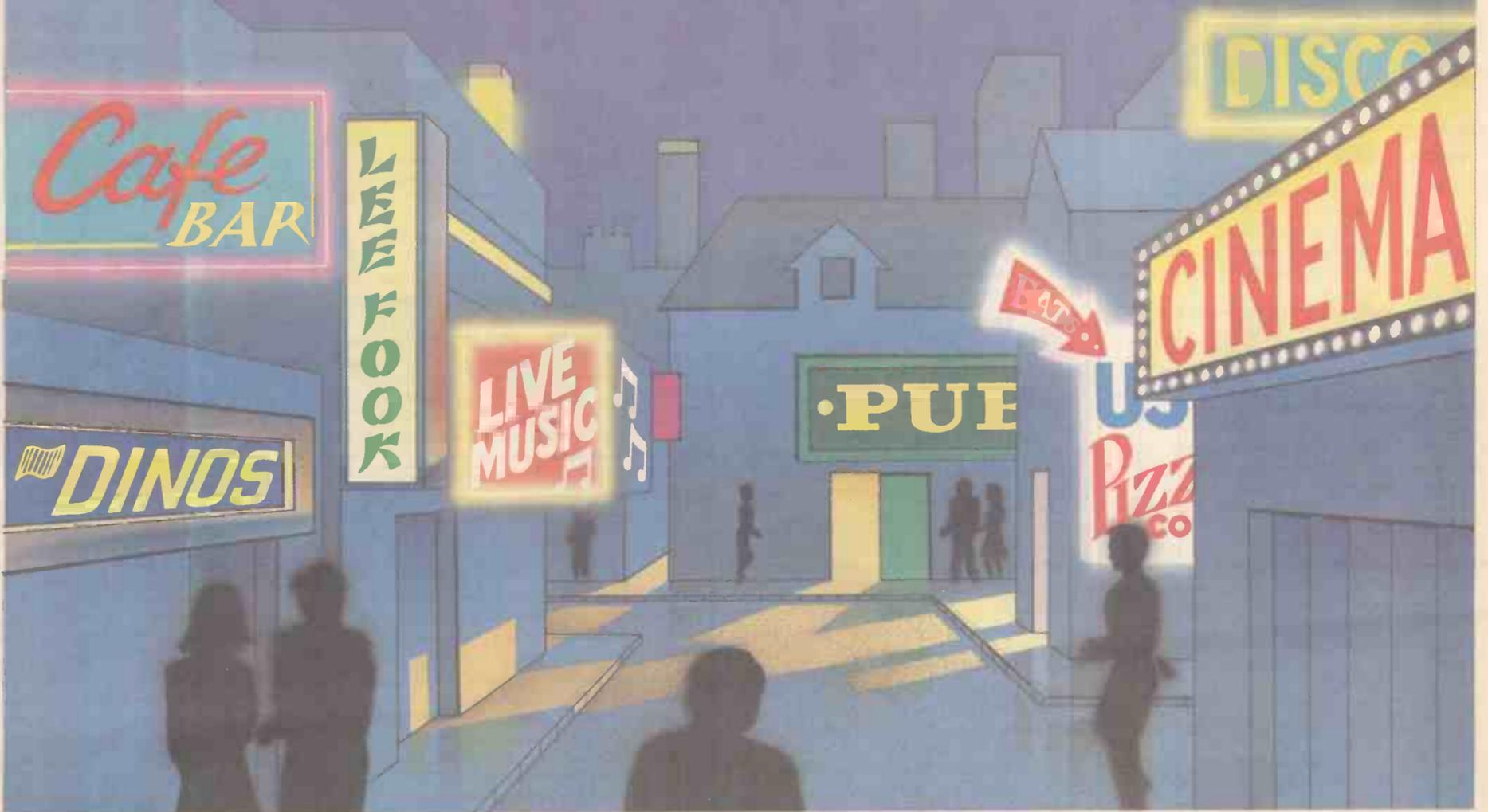
What did you want to be when you were young, Alex?

"When I was 14," she replies, "I wanted to be a pop star and nobody would believe me."

Sarah joins in, "I think I wanted to be a nurse."

CONTINUES PAGE 26

NEED YOUR CASH WHEN THE BANKS ARE SHUT?



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SHOP ASSISTANTS

FROM PAGE 24

I think every girl goes through a stage where they want to be a nurse."

Alex: "I think if you're a Catholic you want to be a nun. All religion is perverted like that."

Laura: "I couldn't decide what I wanted to be."

To me, it feels like your songs are looking back on youth with a sort of sadness.

Alex: "It's more about relationships, really." There's a lyric in 'Lookin' Back' that goes "Do you remember the day you saw me? You said you had been waiting for me", that seems particularly reflective.

Alex: "It's about somebody who meets someone they like for what they are and then simply goes about trying to change them. It's about a boy who meets a girl and tries to calm her down."

Sarah: "But you're a girl."

Alex blushes and replies, "It's not about me." I think it is.

So are you generally sad people? Your songs do border on that at times.

Alex: "No, we're generally really quite jolly people, it's just that if you've got an idea you go and make a record."

Sarah: "I mean, if you go write a happy song then you've usually got to be drunk." She laughs.

Dave: "There are millions of things to be happy about but it's not all candyfloss - I mean, we're hardly ramming all these grey ideas into people's heads."

Alex: "So much of pop music says everything is alright, go out and party and boogie down. Like Wham!, but Wham! are socially aware, and I think George is OK."

And is reflection really a regressive state of mind?

Sarah: "No, I don't think so, it's sometimes positive to look back. You can reflect and sit for ages and really enjoy yourself. When I re-read my diary that I used to write when I was 14, I can feel again how I felt then. The saddest thing about that, though, is you realise how much you've changed."

Growing up is never fun.

ALEX, LAURA and Sarah are the girls that, at school, you always wanted to get to know but were too frightened to try, and Dave was the loner. Together they have made The Shop Assistants into a band that can capture all the vitality of youth in one moment and all the tragic weariness of age in the next.

Their style is simple and direct. They explore the frontiers of pop romanticism, rejuvenating that old punk attitude with thrashing guitars and crashing chords that skip on the carcass of sterility. Alex's voice is full of pain, joy, fear and misty recollection. It tells you everything you wanted to feel and plays on the strings of broken hearts with a warming ease. Like Sandie Shaw before her, Alex knows how to flaunt with mystery, and romance with charm. This may be the reason Morrissey is such a fan. Alex is the girl you always wanted to run away with.

Like youth itself, The Shop Assistants have grown up from the playground of the independent scene where they released two outstanding singles, 'Safety Net' and 'All Day Long'. Both were in a class of their own and now with 'I Don't Wanna' The Shop Assistants are the band they always promised to be. I wonder if they are still excited about it all.

Alex: "Yes, we're still excited about it. Last year the independent scene was exciting to us, and playing gigs with the Mary Chain was always fun. Then we had all these toys to play with, and now we've got even bigger toys."

"Some people will listen to the new stuff, though, and say it's very smooth and competent but they've lost their charm. But for a lot of people it was getting very boring listening to us make mistakes and not live up to what we should have been. We want to break into the mainstream and still remain true to what we were before. This doesn't mean your music mustn't change, just that you don't allow yourself to be eaten up by all of it."

Dave: "One thing I'm afraid of is that if we become famous we may be drawn into the pop music world and not think about the things we should be thinking about."

Alex: "We're experiencing that already - y'know, everything I do is connected with this band. It wasn't until I met a friend I hadn't seen for ages that I realised we don't really matter that much. But you can find you're forgetting that there's a whole world outside."

About six months ago We've Got A Fuzzbox And We're Gonna Use It burst on to the scene, giggling and causing general mayhem that was funny at first and irritating afterwards. Were the Shopplles worried that Fuzzbox might take a bit of their limelight away?

Alex: "No - we're completely different! They make a great play of being little girls and that's something that we've said we're not."

Dave: "We always stress that we're a band."

Sarah: "It has nothing to do with what sex we are. I suppose any comparisons are because there are so few girls involved in the rock

business. But there's no reason why girls can't play instruments as well as men."

And is it really harder for you to be taken seriously?

Alex: "In a way. The ideal situation would be a music business where no one noticed you were a female group because it just didn't matter."

Why do you think people do notice?

Alex: "I think because the business is so male dominated and, unless you want to sing, there's very little room for women in it."

Does it annoy you that you've often been presented as giggling girls?

Sarah: "In a way, but I think it would be worse if we were considered to be completely humourless, because we're not."

You remind me of The Slits, in a way.

Sarah: "I think that's maybe because we are just normal people."

Alex: "But there's nothing as subversive as The Slits about us. We're the sort of girls you could take home to your mum. The only way we could be considered vaguely subversive is that we care. I think it's obvious that we do care about what we do and I think it's sad when that is deemed to be strange or threatening."

And there we finish. The Shop Assistants pack their bags, exchange jokes and attempt their hardest journey of all, a journey that will take them into the hard adult world of the charts, where the only subversion is the glorified violence of rap culture and the last scraps of teenage rebellion have disappeared under designer label bands. Will they survive?

Before they leave, Alex tells me, "Y'know, we've come to terms with these music business bastards. We know how to handle them."

One feels they will.

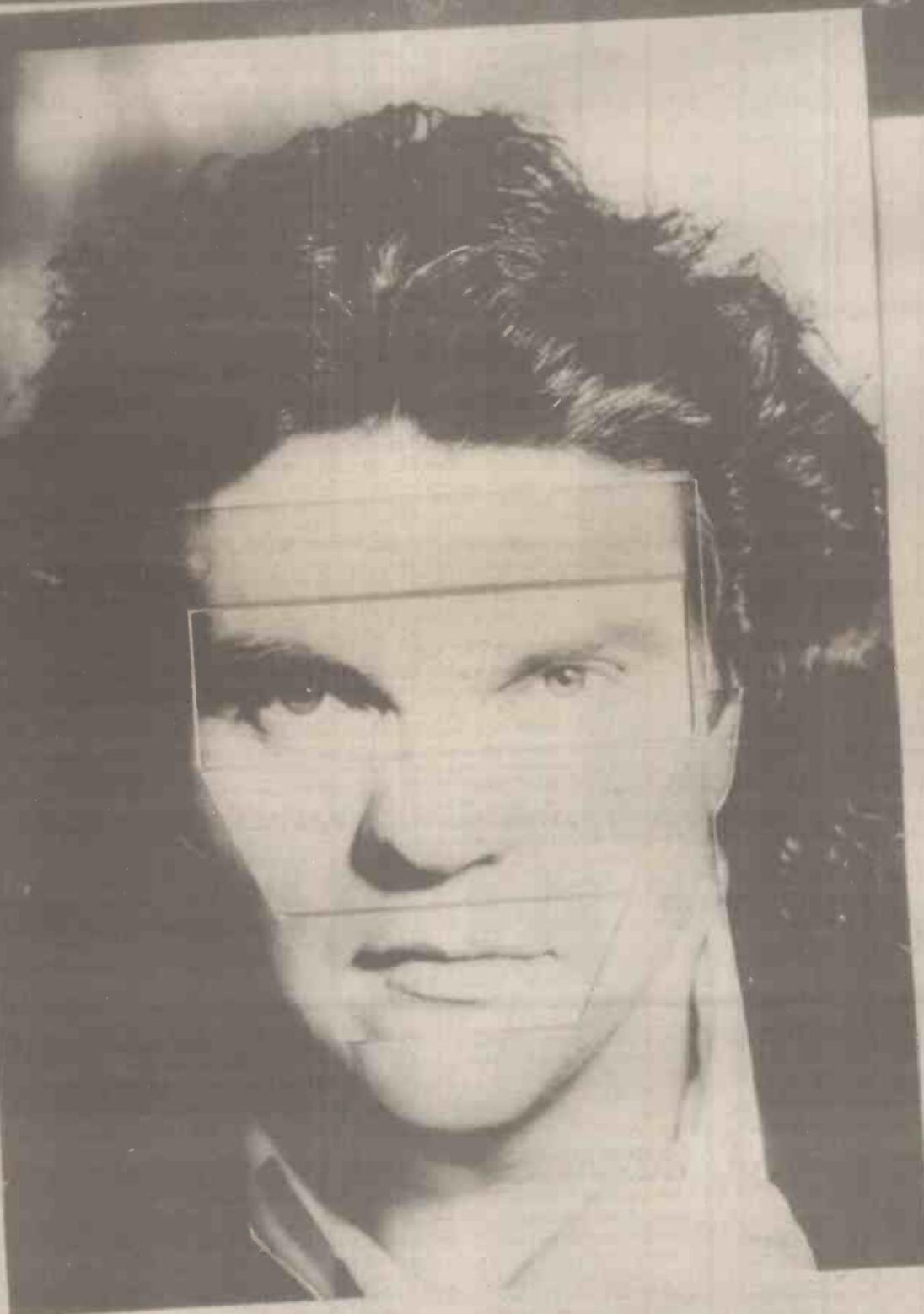


SHOP ASSISTANTS: Take it away!

meat loaf

BLIND BEFORE I STOP

ALBUM · CASSETTE · COMPACT DISC

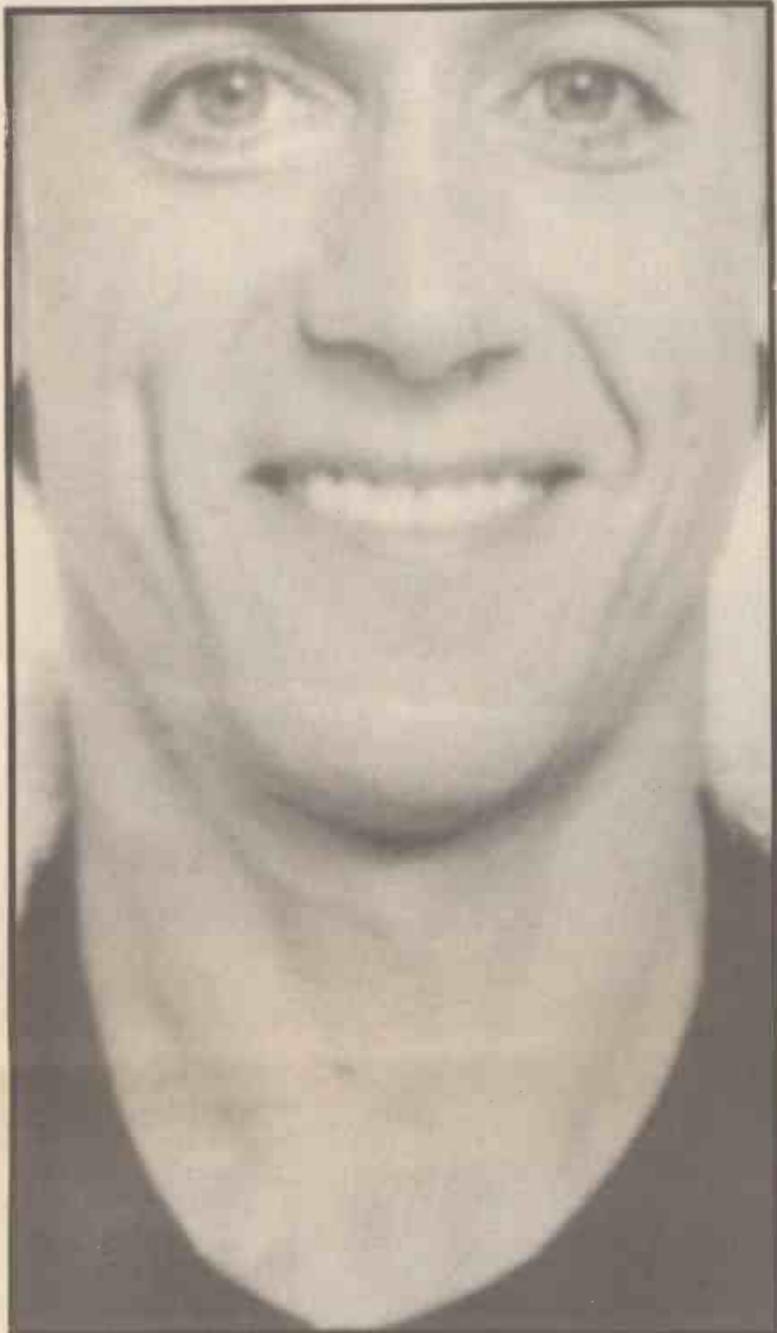


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BLAH BLAH'S black sheep, Iggy

IGGY POP 'Blah-Blah-Blah' (A&M AMA 5145)*****

THIS IS what you want to know. Has Iggy, the eternal vagabond returned to another shuddering masterpiece of heart-burn and blood-lust? Is 'Blah-Blah-Blah' another Bowie-bolstered pattern of perfection à la 'Lust For Life' or 'The Idiot'? Another of The Ig's occasional middlemost compromises, a 'Kill City' or a 'Zombie Birdhouse'? Or is it one of those rare Iggy casualties, something as wholly spent as 1980's 'Soldier'? Think of it this way. Iggy Pop is so close back to flaunting, flaming magnificence, the difference is not worth a tinker's cuss.

Side One limbers up strangely slowly, despite the opening salvo of 'Real Wild Child (Wild One)', one stomping piece of pristine Iggy Rock. Where 'Baby, It Can't Fail' is classically chilling Bowie-Pop, 'Fire Girl' ambles up a blind alley, carelessly overwrought but with the delicate lines, "I loved you when you lost your raincoat, I'll love you when you lose your fear" to salvage it. In effect though, that's the album's only notable flaw. When side two arrives, we find Iggy where he's at his best, playing the heroic underdog, the existential dreamer and schemer. This is where we find his wracked intensity climbing to 'Lust For Life' heights.

While 'Cry For Love' isn't Pop at his most uncompromisingly original, few could resist its victim's lament, its lame dog sorrow propped up by a pillar of ridiculously obvious driving rock. The title track itself is the one, the nagging, staccato riff recalling 'Some Weird Sin' and the most psyched-up Iggy. Of all the heat here, it's 'Blah-Blah-Blah' that sounds the most like an attack on music, in prime Pop fashion. Also, it is the one that reminds us that this is Bowie back at his scathing best. Iggy, the true saint in sin, lashes out like he hasn't done for almost a decade now, "we are the world, we are so huge, blah blah blah". Also, it hints at a send-up of Iggy Hero, "I'm from Detroit, blow the reveille, deatho knocko, that's little ol' me, glamorous me".

The Steve Jones assisted guitar overload of 'Winners And Losers' might not be the perfect close, but it begs the question, "which one am I?" Iggy's been wondering to himself for at least ten years now, since the outbursts began to get occasionally less assertive. These are Iggy's wanton instincts gathered up, back to his narcissistic, real gone best. These are ominous, boundless rhythms thundering outside your front door and, yup, Iggy Pop is back with a slam. Still, the last hero.

JONH WILDE

MIGHTY BLAH

THE BIG DISH

'Swimmer' (Virgin 2374)***

TONGUE-LASHINGS of melody, some flourishing narrative and quite some stealth, The Big Dish are finely carved. There's an agility to their pop that you can barely resist, can barely put down. The Big Dish's only handicap seems to be an inability to finally detonate. After all the wistful daydreaming and teasing they fill their music with, you wonder how they ultimately catapult themselves to our affections.

Take their peers, arguably The Commotions' epigrammatic sparkle, even The Waterboys' epic sweeps. In The Big Dish's ticklish scheme, there's plenty of the former's lyrical grace and chafed harmonies. There's less, admittedly of the latter's lusty, expansive rock volleys, but a touch of their tumult. In comparison, The Big Dish barely cut.

Steven Lindsay could make a believable wily wordsmith, considering his athletic abilities with the sound of language. These confessions

are aimed at the thoughtful for sure, spun around by The Big Dish in a palatable bustle. Somewhere though, they rarely dash beyond this sweet sleep, this breathing space. In this context, they almost excel but, stretched over eleven separate pieces, the context begins to look considerably footsore. Outside the quickly addictive 'Prospect Street', the mesmeric 'Big New Beginning', the husky hushed 'Jealous', The Big Dish start to look like a closed fist. 'The Loneliest Man In The World' aches all over with some of the most cloying sobs I've heard all year, but its emotional cannonade looks almost ridiculously out of place here, surrounded by too much fluff and too little fission. Too often, Lindsay's lovelorn vocabulary seems just like a passenger on Big Dish's spurts and jangles.

If anything, they bat on a similar sticky wicket to something like Prefab Sprout, with all the right guile and gumption, but no way to channel it to brilliance. The Big Dish might prove to be huge, but no great roar.

There's all the right curves and some of the right turns, but none of the real flesh. Just missed.

JONH WILDE

VOODOO CHILD 'Acid Tales And Mermaids'

(Aftermath AFT2)***1/2 ALICE IN Wonderland - the putrid niterie - has a lot to answer for. Serious trouser problems, the rebirth of the Kaftan, 'Spirit In The Sky', The Damned wrestling with their ego and, no doubt, several lorry loads of joss sticks. While it was probably 'wild' and 'crazy' on the night, on vinyl it all looks pasty.

Latest escapees are Voodoo Child who take the Hendrix revivalism to extremes as they not only sound like dead ringers for the man, they also look like the Experience and dress suitably badly. Oh yes, and their front person, Rickey, can actually play the guitar with his teeth as well as sing.

'Acid Tales...' is exactly how you'd imagine. All the songs ol' Jim would've written, it's like, er, he just didn't go away.

DAVE HENDERSON

NEW MODEL ARMY 'The Ghost Of Cain' (EMI EMC3516)****

IT'S BEEN a while since we've cringed under New Model Army's hard-bastard gypsy stare and dodged the bullet-hard hail of words.

There was never many laughs to be had with NMA. Life is hard and then you die, to coin a phrase, and the Bradford boys have made it clear they are never going to cop out on their knees.

They haven't changed, more deeply entrenched if anything, and life in an English town is still the same, in all its grimy, tiring desperation. 'The Ghost Of Cain' comes nearer to matching NMA's live performance, which has always been an electric thrill, and I reckon a few ghosts are being exorcised here too.

Plaintively told tales like 'Lights Go Out' or 'Heroes' are bitter - sweet gems, and although there may be no instant classic like 'Vengeance', their constant, uncluttered honesty and care is a rare thing. The love NMA have for their city, their country and their history is self-evident, and the ultimate folk-punks know all about our generation - the one that "harvested everything, planted nothing".

'The Ghost Of Cain' steers clear of self pity, and while NMA may have the reputation as a 'message band' (yuk) there's no preaching, no tablets from on high, just people and places and steely, gritty hope. Rough diamonds.

NEIL PERRY

INCA BABIES 'This Train Is Bound For Glory' (Black Lagoon Records INCLP 010)*

THE IGNORANT shit who sent this album in for review complains that this is actually the second copy he's sent and wants to know why the first one wasn't reviewed. Well, in this office we have a policy of positive commissioning which means, roughly speaking, that as far as possible we try to farm out records to people who might have something positive or constructive to say about them.

Unfortunately, nobody here thinks very much of your lousy album. However, in accordance with our policy, here is one positive and constructive suggestion: why don't you kneb off and give us all a break.

The Inca Babies' attempted alternative crawling Cramps splatter boogie complete with

loose Beat lyrics is about as inspiring as a soggy kebab and about as exciting as Arsenal, and I like it about as much as I like your tone, boy.
ROGER HOLLAND

THE BHUNDU BOYS 'Shabini' (DiscAfrique AFRI LP02)****

THESE THINGS we stumble upon: WOMAD 1986, a warm afternoon. Under the big top five Zimbabweans spin straw hats and sunglasses, zestfully igniting firecrackers under the feet of the audience, whose faces quicken into smiles of delight as the salacious syncopation of The Bhundu Boys takes hold.

These fandangos we laugh at: unbelievably, this far down the line there are dilettantes who maintain and build the myth that there is some sort of generic African music... as if there is a tonal and rhythmic commonality between, say, the delicate kora of Jali Nyama Suso, the hunted drive of Super Etoile De Dakar's mabalax and the sophisticated sheen guitars of Franco. Strangers acting like fools in paradise.

These words we crush: the development of the multi-faceted forms of Bright Continent sounds is a direct outgrowth of the modern adaption of different tribal keynotes and identity-beats. The Bhundu Boys travel the undulating pathway of the Shona, so beloved of Thomas Mapfumo, but they are never afraid to stray into the harmonic undergrowth. The beat is burnished by drum and bass hooks upon which hang sentiments of joy, spirituality, sorrow and regret. These are not the textures of the emperor's new clothes but they are threaded with spital perfection.

This music we dance to: the thorn-tree voice of Biggie Tembo, the fire-fly fretting of Rise Kagana and the startled ostrich-lope bass of David Mankaba who chase their songs dizzy. The Bhundu Boys are not sandmen flogging their ideas like cheap souvenirs to foreign tourists. They are masters of their craft.

These parables we understand: 'Shabini' translates as, "a drinking den - you only have friends while you have money". Anyone who has entered such a realm, whether in Harare or Hackney, will instinctively know how we stumble out of this review: with empty pockets but fever in our hearts.

JACK BARRON

PSYCHO KILLER

ROBYN HITCHCOCK & THE EGYPTIANS 'Elements Of Light' (Glass Fish Records MOIST 3)****

OH, I can hear them from here, this Hitchcock's one of those cranky cultish types, let's see what Wilde can make of his latest dip into the moonstruck puddles...

Hitchcock's Soft Boys are a small smudge at the far corner of Legend of course, erratic and deluded in their day, they set this man's solo career off to a greatly unbalanced start and that's where the man has rumbled and rambled since. After a crateful of Hitchcock releases between 1980 and 1985, Captain Sensible collaborations and suchlike, he's disappeared for the optional loony artist hibernation period of 18 months and ambled back with these latest despatches from bedlam.

'Elements Of Light' places the Hitchcock question neatly in the spotlight. Yup, there's all the usual scatty traits, some of the irregular psycho-pop he's not famous for, all the megalomania and misfit ravings. All well and good, but where the hell is Hitchcock leaning? Does he care and should we care? God only knows, probably not, very possibly, respectively.

Someone who has all the discretion and nerve to start a side of a record with a line like, "It's a Raymond Chandler evening, at the end of someone's day, I'm standing in my pocket, I'm slowly turning grey", must have genius dripping out of his ears you're thinking. Well yeah. Then he can turn around and pop the bubble with a thought as fuddled as, "He'll never make love to a loaf of bread, unless of course he found one in his bed". The latter is what that other wayward poet Saint Julian finds garish in Hitchcock, what he feels is contrived, Pythonesque screwball stuff. Cope is probably right, but Robyn Hitchcock's dizzy, dazzling capacity is always close at hand.

On the waning 'Airscape', for example, he bristles near to his best, exhibiting Stipe-like degrees of mood and muddled logic. All over 'Elements Of Light' in fact, he emerges less rusted and seemingly more lucid than he's been for years. After 1985's rather faint 'Fegmania!', this looms large and, get this, perfectly lop-sided. Hitchcock's professional jerkiness can grow grinding, but this stays the right side of hysterical. Crack-brained convincing in fact.

JONH WILDE

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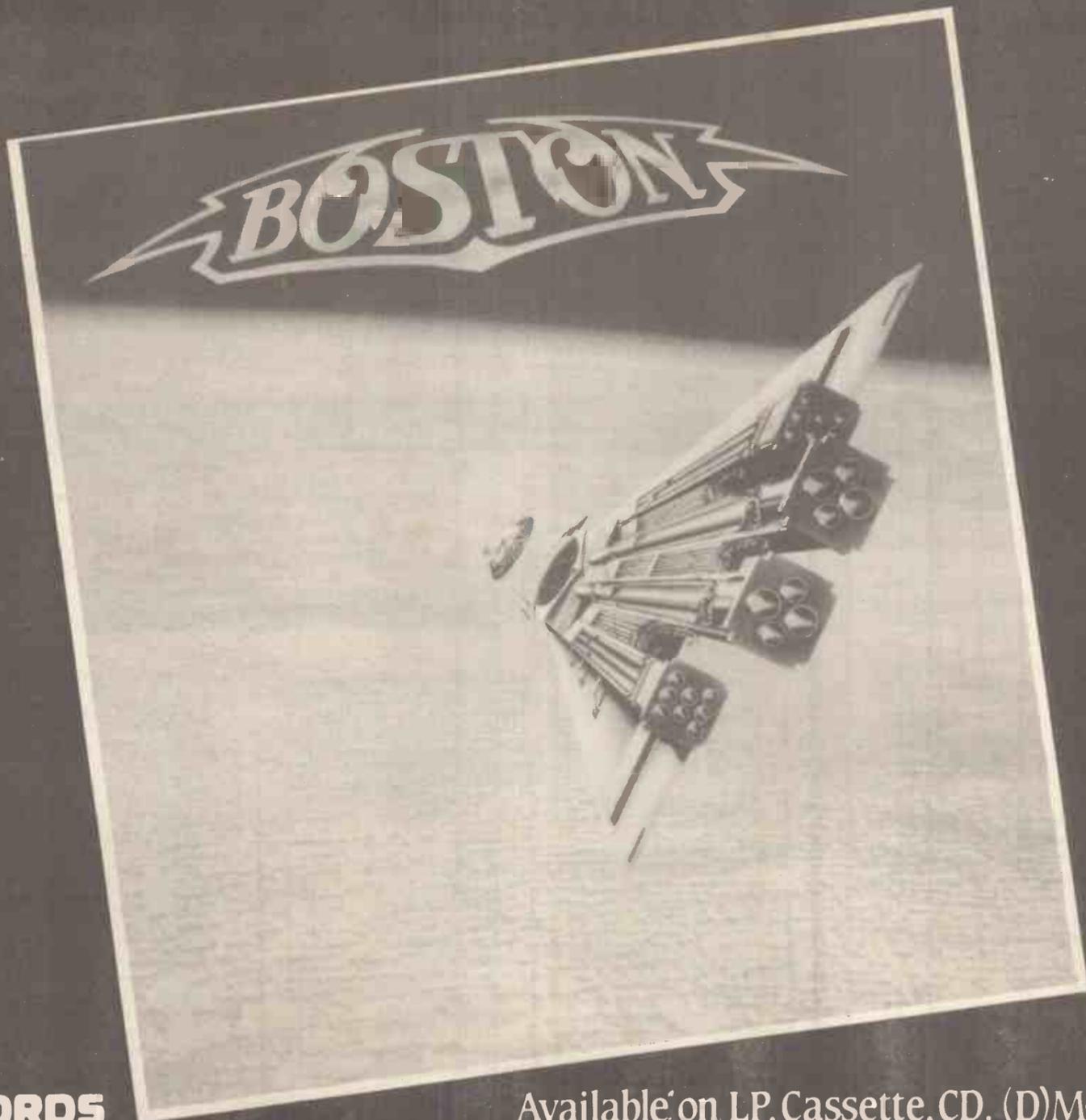
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RUBY TURNER
'Women Hold Up Half The Sky' (Jive Records HIP 36)***

GRINN'S FAIRYTALES part 960... It's after midnight. The noodles are becoming doodles on the stove but you need soul food as well. You reach for the debut album by Ruby Turner and dim the lights. You lower the stylus arm and KKKRRRRZZUP! it misses the record completely because you can't see what the hell you're doing.

You turn up the lights and - *voilà!* - you're immediately being offered a sensual invitation. Ruby is paddling 'The Staple Singers' (?) 'If You're Ready (Come Go With Me)' up the love canal into your heart. But - gah! - what is that arrangement? The instrumental textures here would fail to meet each other if they lived in a shoe. And - kag! - catch that soap powder production. In the wash, however, among the smalls there is one big certainty: Ruby Turner has one of the great deep soul voices.

That much is evident from her far-sighted version of Chickenshock's 'I'd Rather Go Blind' and Alice Cooper's 'Only Women Bleed' against which the originals on this record fumble and stumble.

So you look at the cover and dig the idea that 'Women Hold Up Half The Sky' - unless of course they're ticklish and you kiss their armpits in which case a little piece of heaven falls on you - and still that singing lures you onto reefs of emotion. A voice belonging to a physically overblessed woman, though that didn't hurt Bessie Smith at all.

What might hinder Ruby though is the fact that she's unfashionably a British-based soul funkateer in an era when black Americana is all the rage. Still, Billy Ocean - who produced 'If You're Ready' - managed to cross the transatlantic pond quite nicely.

ZZZZSCHUP! You wake up. The record has finished and the Noodles have turned into Robert De Niro in *Once Upon A Time In America* where the year is 1987, Ruby Turner is a megastar, and your review is late.

JACK BARRON

ORCHESTRAL MANOEUVRES IN THE DARK 'The Pacific Age' (Virgin V2398)**

OMD SCURRY, all over again, into unshapely heaps, more anaemic wisps of sugarcoated sense. It's not that 'The Pacific Age' is particularly low, merely just another OMD wobble in the

ongoing series. There's people who would call this soul music in a fatally warped way, but it's soul music for people who think shouting with a loud conviction is all that's needed. Soul music is for and by lovers and lunatics, everyone knows that.

Not that OMD are incapable of the rustle of silk and the beat of the heart, because there's always been 'Souvenir' and 'Enola Gay' and the occasional flicker. 'The Pacific Age' boasts few such huge delights, which is predictable by now, but we know that already. '(Forever) Live And Die' is a rare scintilla of pleasure here, one of their glassy pale blue ballads that is full of flashy surface play, but makes a delicious noise. Mostly though, we hear the usual trail of glossy, digital manoeuvring, it hardly makes a damn of a difference.

When they drag Dr Martin Luther King into the party during 'Southern', it just sounds too like *something to do*. King sounds like he'd rather be at home with his feet up, dipping into a good paperback potboiler. The great man must be turning in his grave wondering what he did to deserve the attentions of all this rosey pop.

At the end of it, just another OMD LP. You feel kind of sorry for it, just wishing they had a mere hint of playfulness, the slightest touch of absurdity in their souls. For now, it's another perfunctory offering, slick and slobbery, just a bunch of bored (sounding) professionals really.

JOHN WILDE

THREE COLORS 'Three Colors' (Making Waves SPIN 304) ***3/4

LIFTED FROM the Soul Selects catalogue in the States, Three Colors' debut album provides the kind of American pop that Miles Copeland would commit robbery for. Groovy, semi-sparkling dance music that flows painlessly over a drum beat that's just right. If the climate's correct, this kind of mindless positiveness will be bellowing from a thousand halls of residence; a tour will secure their future and, in a year, Three Colors will have a crossover hit single.

On the other hand, I get the distinct impression that this wistful bag of tunes is destined to end up in the cheap bins, marked "released at the wrong time". Still, the clever ones will already have their copies.

Three Colors aren't hammering at the doors of rock 'n' roll immortality. They've gone around the side and snuck in with the laundry.

DAVE HENDERSON

CURLY WURLIES



THE FALL, going round the bend

THE FALL 'Bend Sinister' (Beggars Banquet BEGA 75)****

THE PAGE is empty and the leaves are dropping in the darkling wordydraping wood of The Fall as autumn closes in and with it comes the chill blast of another album of Smithsongs. An album which, so rumour goes, might well be their last. Ridder, joker or candlestickmaker, will 'Bend Sinister' see you around the corner till Christmas? Well some of it will.

The Page rips in half to divert your attention to the relative importance of The Fall in the scheme of things right now and what it hears on this record is the band's most eclectic and accessible work yet. It winces in instances, like 'Terry Waite Sez', when Smithisms become poison marshmallow pies, but dances on puppydogs' tails when the (magnificent) musicians plug their instruments into psychedelick scuffles searching for highs in the lows of the '80s-'90s.

The Page, not a relative of Yellow or Jimmy, knows this much: The Fall are often, these days, erroneously put in the dock for the charge of remaining musically static. 'Bend Sinister', with its soundtracks slithering through a garden of unearthly delights, throws the dock into the bay and drowns the judges in their own rhetoric. Here the Smiths vent their spleens with the aid of a severely mangled '60s sensibility right down to a corny cover version of The Other Half's 'Mr. Pharmacist' (no free prescriptions for figuring out what this

song is about). Maybe this is the logical conclusion of the influence of Brix.

The Page, who would never serve royalty, first met Brix three years ago and since then by hook or by crook he thinks she has turned The Fall from an enclosed cult into a public phenomenon. It's not simply that she has added an element of glamour to the band's dour Northern commentary, Brix has fundamentally shifted The Fallsoundscape with pop devices. This is no bad thing and on 1984's 'The Wonderful And Frightening...' set the sonic symbiosis was complete. Denseness was unfurled but the lyrical inscrutability and overwhelming musical *instinct* of The Fall remained intact.

The Page, who tomorrow will be a wrapping for chips, feels that on 'Bend Sinister' the essential mystery of Mark's language games has been solved in the name of commercial acceptance. Smith - "Around my way the people still do say, Ridder!" - has become The Joker. Demonstrating he has no chips on his shoulders, Mark takes two glorious but trivial pop-shots at the vain style growths of 'Shoulder Pads' and lets rip a rap on the cultural imperialism of America. But is it enough?

The Page, now full of words about The Fall, decides to enjoy 'Bend Sinister' because, when it does spark fully, it burns the rest of pop to ashes, but the lights on the Smith's Christmas tree are flickering. We'll see.

JACK BARRON

GIRLSCHOOL**'Nightmare At Maple Cross'** (GWR Records

GWLP 2)***1/2

FITTINGLY ENOUGH GWLP 1

was the monumental 'Orgasmatron'. Girlschool are still following Motorhead around. Still looking to prove that girls can play it just as fast and just as loud. Still

trying too hard.

Where Lemmy's idea of a gimmick is to tear the sleeves of his T-shirt or punch out a hostile firework chucking idiot, Girlschool can't help but heave in the kitchen sink in their attempts to hold your attention. So that even if we can allow the mock horror show intro to this album on

'All Day All Night' (and of course we can) the tactic has nonetheless become rather tiresome by the time we reach 'Danger Sign', the third track in and positively the worst ever attempt to introduce a bit of a giggle into heavy metal. If this is really Girlschool's idea of a good time then I really wouldn't

care to spend a month or so in a tour bus with them, Gil's bum notwithstanding.

I mean, two of these women have been in this band for something like seven years yet they still feel the need to shriek, "Don't need no teacher to tell me what to do", when frankly they patently do if that's their idea of English grammar.

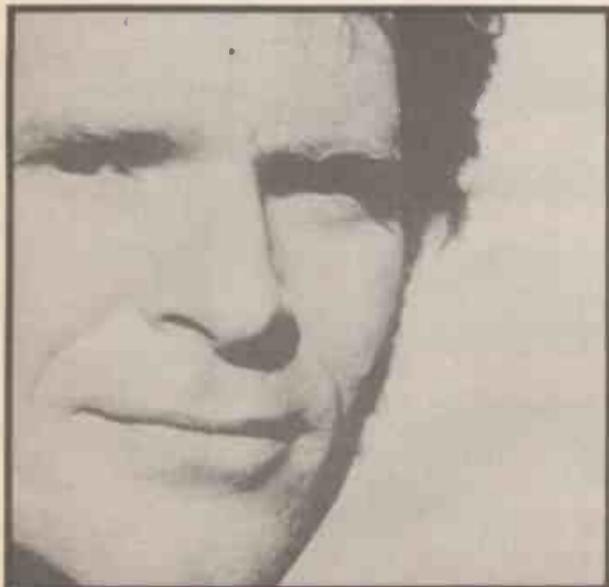
And furthermore, while Kim and the girls sound just as shrill as Brian Connolly once did, they have preferred to borrow from Gary Glitter ('Never Too Late') and from T Rex ('You Got Me') and to reveal hitherto unsuspected depths of crass stupidity in covering Mud's 'Tiger Feet' where every right-thinking band would have gone for 'Metal Guru'. Where 'Race With The Devil' was inspired and cataclysmic and 'Tush' was excusable if obvious, 'Tiger Feet' is almost the final nail in the Girlschool coffin.

However, the very fact that this band wouldn't know a decent song if it blew up in their faces and that they have no sense of human decency or subtlety whatsoever is, curiously, their greatest strength. 'Nightmare At Maple Cross' might not be a patch on 'Demolition' but there are some fine snatches of mindless churning boogie here, and Girlschool have still got more bollocks than most of the men in heavy metal put together.

EDWIN POUNCEY

ROGER HOLLAND

RETURN OF THE LIVING DEAD



JOHN FOGERTY: ol' zombie eyes

JOHN FOGERTY 'Eye Of The Zombie'

(Warner Brothers 925 449-1)*****

HERE'S ONE mountain lion that's going to split some fat cat's skull clean to the jawbone. This thing bounces the furniture around the room and kicks your butt back into enjoying records all over again. Let's take all this artsy fartsy, music inna box, 'new pop' pap and stick it under this wobbly piano leg for a while, 'Eye Of The Zombie' is the kinda record that gets jealous easily, it wants all your attention.

John Fogerty's got all of mine for keeps and, likely as not, he'll have you under his hoodoo spell by the time the needle nudges the label on this, his third and finest solo album. 'Zombie' shifts slightly left of 'Centre-field' to occasionally look at the corrosion that's been building up under the hood of that seemingly immaculate all-American illusion mobile.

Not that Fogerty's soapbox is as much a platform as, say, Jackson Browne's, neither does he simply stand up and holler out his anger. He makes his point and drives it home with a muscle that's solid rock.

'Violence Is Golden' is the kinda pun that would make our bronzed Ed groan with im-

patience, but it's one hell of a rocker and tougher sounding than that slob Rambo any day of the week. Fogerty pokes a stick through modern America's snugly fitting suit of armour and draws blood, just enough to prove that Reaganville isn't as invulnerable as it makes out.

Let it be said, however (just in case the board of the PMRC are reading this), Fogerty's an American eagle in a country populated by sparrow hawks. He's out to exorcise the spooks in his own backyard but his real object is to ghostbust the whole planet. 'Eye Of The Zombie' has got a lot of warning signs hung through it but hope and good times ahead, ringing out like a million church bells, are in there too.

What he doesn't say with words, he says through his guitar and the pulse beat that squeezes your adrenalin up to tickle your spine. This zombie's out to getcha for sure and when it does it's going straight after your heart.

If your's hasn't been thrown to a pack of pop mongrels then give it to this proud beast. Gladly.

L I V E S



LEMMY: A Samantha Fox fan of the long haired spotty variety

Greg Freeman

'HEADACHE

MOTORHEAD Hammersmith Odeon

LEMMY IS displaying biting wit up there.

"Hands up anyone here who's ever been raped!" One thousand hairy male arms reach for the sky. Motorhead are dead by the way, that was just the last rattle. Anyway, we laugh all the way through, but it's like walking around the zoo where someone's slipped acid in the morning's feed, or it's like the death of Motorhead at long last. Here, they're a gross parody, sluggish and sloppy, but not in a good way. When 'Overkill', 'Motorhead' or 'Ace Of Spades' spill out amongst all the later hoof clatter, you suddenly remember what made their pissed oblivion so becoming at one point. Now, they slosh around like seasick in a bucket, still brilliantly ugly, but the fire's quickly going out here.

All around me, horrible fat youths, unshapely troglodytes, try to detach their heads from their shoulders and the Odeon becomes a blizzard of smelly dandruff. With all the conviction of a half-warmed fish, Lemmy growls and snarls and it's enormously funny but his newish troops can't make it, they miscarry any of the muscle and might that was Motorhead. On the tube, going and coming, spotty outlaws wave their willies at pensioners and play air guitars. The Lemmy Army must now

sense the nearness of defeat. Throughout this beery slump, I'm surprised just how hard he has to work his audience... "cummon Hammersmith, louder, I said f***ing LOUDER." Motorhead are dead.

Was I alone then in expecting more than a burnt-out candle? Well, enough of the faithful were out in force to ensure a respectable riposte, but it was just well-drilled, the whole shebang. Nothing much more than that. Spend two numbers giggling at Lemmy's physical ruin and his laddish bravado, then the next hour thinking how numb, blubbery and smugly patronised the whole affair is. Trying to camp it up as much as I could, I stuck two rolls of Andrex in each ear and watched a menopause grow in front of me.

In the toilets later, some primeval type is looking me up and down, wondering how my sharp haircut fits into this.

"Wot der ya reckern then mate, better than ever this lot?" "Look mate," I confide, "it's a bit bleeding loud and useless isn't it."

He looks at me with all the reflex of a phone-kiosk. "Pardon."

It sounds like a flaky old joke but then so are Motorhead by now. Slow death.

JONH WILDE

THE PSYCHEDELIC FURS

New York Pier 84

ALWAYS AND suddenly The Psychedelic Furs move forward, tripping past all constrictions that get in their way. They move around us, tripping over the possibilities we set before us as youth. Their perception of the world they would later join had nothing to do with limitations.

From their fairyland vantage point, they could easily fabricate their awkward dreams while watching and smirking over former compatriots, tumbling only too smoothly into shiny success.

The Psychedelic Furs always laugh last.

Now, here, the Furs appear where the Hudson River comes together with heaven and the sky is taking on light. For a minute, so moving in his simple intimacy, Richard Butler the storyteller is direct and severe. His language, an understatement of emotion, so gripping, tripping all over us and getting away. For a moment, so self-contained in movement and graceful abandon - offering up glimpses and teasing around the edge.

Slowly it comes on. These easy slices of life, love and strain, are presented with such concentrated vigour and exceeding clutter, in the shape of beautiful organised noise: 'Heaven', 'Sleep Comes Down', 'Sister Europe'. The Psychedelic Furs are not patrons of the obvious - they never look backwards to calculate the space: 'Alice's House', 'President Gas', 'Into You Like A Train'.

We heard some singles, but nobody's perfect. Besides, the Furs showed us some great singles.

How many years on, and beyond belief. Beneath harboured expectations and idealistic whim, the Furs are beyond comparison. Beyond their former selves. Beyond the most perfect wishes. Not sleeker, as some... nor polished nor proud. Not easier, simpler, silkier, safe. Just scratchier, stickier, sturdier. They reach for the senses and twist them upside down, returning them when ready to their very own place.

And you can't help but smirk as you witness wayward complacency battle, spiral and drown.

VALERIE ROSNER

ROD STEWART Wembley Arena

THE MOTTO for today is, Never have a narrow outlook on life. Forget the, I'm a modern rocker and only like this, not that type of music, stance and be prepared to be amazed by one of the veterans of the biz.

I admit I'd taken my knitting, just in case, I own up to being tempted to sell my £12.50 ticket to a slobbering

tout for a paltry £2.50, and I confess that I wished for another bottle of Thunderbird, just in case you understand. But quelle surprise, while Rod clones of yesteryear had been dying out, the real Rod had been well and truly revived.

The show opened with theme tunes from *Match Of The Day* and *The Archers*. Then there he was to screams of "yeah" and "Rodney" and "oh my God he looked at me" from the bouncing bosoms of lusting lassies. Oh yes, Rod and his bum know how to perform. There was the mike-swinging, the pelvic thrust and the infamous strut. Then there were the songs, hits I'd never really appreciated before like; 'Hot Legs', 'D'ya Think I'm Sexy', 'Sailing', 'Tonight's The Night' and songs from his new album 'Every Beat Of My Heart'.

This was real entertainment. Rod Stewart has had over two decades of practice but hasn't let it become a chore. Sure he's a pro. He changed attire several times, he tested the specially re-inforced gusset of his trousers by leaping on the catwalk and up the speakers. And his audience were with him all the way crying, screaming, waving and practically toppling from the balconies to be near him. Rod's a turn-on, a romantic, an expert and responsible for tonight's baby boom. But it was over all too soon, 'We'll Meet Again' sang Rodney and troupe and his followers couldn't wait, nor could I.

STAN

STAN RIDGWAY Marquee

IT MAY be the obvious thing to do, to call Mr Stanard Ridgway 'Stan The Man', especially if you're looking to score a nice little trip to America, but, in the interests of truth and all the nonsense that that entails, I think we'd better refer to him as Stan The Boring Bastard.

Certainly 'Camouflage' was a fine single, a relatively deserving hit single, but even so that never to be repeated novelty was little more than a thin slice of, say, Kenny Rogers strained through the eye of the needle of artificial hip and smeared lavishly with the in vogue mythology of The War America Didn't Lose Really, Honest Mac. The only difference is that Kenny Rogers writes better songs.

Nothing Stan The Boring Bastard has ever done - and yes I am including the big booming sound of prime time 'Mexican Radio' - has ever attracted or demanded any sort of real involvement, either emotionally or out of

STAGE

dancing days



the debut single
on seven and twelve inch



STAGE TOUR

September

25 BATH MOLES CLUB

30 LONDON ROCK GARDEN

October

1 READING UNIVERSITY

2 LONDON UNIVERSITY COLLEGE

3 LONDON GOLDSMITHS

4 LONDON THAMES POLYTECHNIC

| | |
|---------------|-------------------|
| 8 BRIGHTON | SUSSEX UNIVERSITY |
| 9 HATFIELD | POLYTECHNIC |
| 10 SALFORD | UNIVERSITY BALL |
| 11 COVENTRY | POLYTECHNIC |
| 13 LEICESTER | UNIVERSITY |
| 15 LONDON | DINGWALLS |
| 16 OXFORD | POLYTECHNIC |
| 18 GUILDFORD | SURREY UNIVERSITY |
| 21 MANCHESTER | UNIVERSITY |
| 22 PORTSMOUTH | POLYTECHNIC |
| 24 LONDON | CHELSEA COLLEGE |

You know, I hadn't knitted one stitch, I wasn't drunk and yet... by gum I bloody enjoyed myself. I began a letter on the tube home... Dear Mother, I've become the daughter you always wanted...

KEZ OWEN

THE TRIFFIDS Kentish Town Town And Country Club

ONE THING'S for certain, The Triffids are not Metallica; their hair isn't long and glamorous, they're nowhere near as dishy, they're far too sensible (embarrassingly so, in fact), and by no stretch of the imagination can they be described as 'heavy metal'.

That's the problem with The Triffs - no sweat under the armpits, no aggression, no balls. They go on and hit us with all the dynamic pow-pow-pow spiel of the group in the pub downstairs: "OK now, drink up there Arthur... Right then, this next number we're about to perform was a big hit for Eric Clapton many years ago, it's a Bob Marley tune, one we think you'll all enjoy, it's called 'I Shot The Sheriff' and it goes, something, like this..."

If there were redneck bars in Australia, The Triffids would surely be a resident band, churning out a stream of standards accompanied by the friendly clunk of glasses and the hum of good conversation. Every so often a customer might swivel his stool to take a look, but only during the Men At Work

medley and 'Tie A Yellow Ribbon'.

The Triffids drift by, a breeze of sound, the type of innocuous jingle-jangle you often hear whilst queueing for lager but rarely find otherwise rational people drooling over.

Being rational about it, there must be something splendid about this group for them to be able to generate so much favourable publicity. But their every move is so utterly inconsequential, watery rock-pop with uninspiring boy-girl harmonies, the occasional promise of a blistering guitar solo, and then... nothing.

Think positive: The Triffids hint at psychedelia, they possess a useful bassist and a couple of nice shirts.

Go for it! They're like Prefab Sprout with loud bits.

MR SPENCER

THE ROSE OF AVALANCHE/FIELDS OF THE NEPHILIM

Camden Palace

THEY DON'T talk between songs and as far as I can see that's because they've got nothing to say. Mind you, on a night when the atmospheric composition of the Camden Palace is 50 parts dry ice to one part air there's not a lot of anything to see of Fields Of The Nephilim. Oh the noise chimes like a cracked bell of doom OK, but this bunch of fake Clint Eastwoods are 100 per cent pose and nought per cent proof. Occasionally their guitars soar like The Cult, a moonbeam shard of pop glinting in the murk of their rhythms but the man Carl McCoy will insist on opening his mouth and singing. Not only does he lack any of the preying stage sensuality of Ian Astbury, he sounds like a bloody horse-whipped elephant lamenting the death of his mother. Yeah they buzz by like an overweight fly on its way down to a sticky end, the regurgitation of a 1,000 mindless clichés. But at least you could hear them throwing up.

That could not be said of The Rose Of Avalanche. What did we do? Well I looked at Robin as they threw 'Too Many Castles' straight down the chute and both our shoulders and eyebrows raised upwards. This was not the Rose I plucked six months ago in my bed of flowers. That one turned vinyl grooves into vital moves; the rock that said, "Ride baby, right through my heart". And it was a rock 'n' roll heart. But down here in the smoke those guitars sound like six rubber bands on a soapbox. What was going on? By the time they finished 'Velveteen' there was a semblance of Rose knowledge peeping through the gloom, Phil Morris in his red silk gift wrap throwing twin arms up to grab the spirit of it but still the elusive bugger evaded him. The inexperience of only



CAMEO'S LARRY Blackmon: "What was that Neil, we're not loud enough..?"

Greg Freeman

CAMEO

Hammersmith Odeon

WAS HE? Wasn't he? When Larry Blackmon strutted on stage for the first number there was an audible murmur of disappointment as we realised; he's wearing trousers.

So imagine the relief when the big tease appeared under the spotlight for the second song. The silk pants had gone, and there it was, huge, red and glistening between his thighs. The codpiece.

Cameo are clever. They are a throbbing sex machine, a wacky dance troupe, a bunch of outrageous show-offs, all this and more (except they weren't LOUD enough). One shake of the Blackmon pelvis produced hysterical whoops from guys

and gals alike, and Cameo's regimented jerks and jigs are inspired - arms and legs sprouting weirdly, torsos contorting, quirky chaotic entertainment.

With eleven albums behind them, I felt a little foolish only recognising the chart hits from the past year, but that's not the point: Cameo have a type of sound that is popular without being puerile, simple soul, pugnacious machismo and innocent smiley fun all in a single minute.

For an encore we got a motoring 'Word Up', and Larry flexed his shiny muscles and thrust his crazy Cameo codpiece into the faces of the front rows for the last time. And you know, I never knew there was so much in it.

NEIL PERRY

OFFISH

mere curiosity. His songs may be sketches for movie scripts or something, as flocks of apologists with visas for the Americas will no doubt leap to testify, but his music is flat and frankly tedious, his singing uninspired and the content is seldom more than halfway there anyway. Only the relentless 'Drive She Said' really works.

It's frightening, but I rather suspect that the people who care about Stan Ridgway are probably the same poor lost souls who even now light candles in the chapel for Tom (Another Boring Bastard) Waits. The sort of people who cannot comprehend that it isn't enough just to be a misfit, that you've got to have that special inspiration, the force which drives the fuse through your art. If Stan Ridgway really does write his songs with screenplays in mind then may I suggest that he title his live album 'Much Ado About Nothing'.

ROGER HOLLAND

THE CODFATHER

25 gigs was leaving them stranded on the rock of rages and despite the potent potential of a new song like 'Always There' this evening's sorrows remained drowned in the mush of half-baked, half-cut noise. The Rose should bloom soon and when it does you'll know about it; rock colours always shine the brightest, just look at history.

RICKY KILDARE

THE CHESTERFIELDS/ AND SO TO BED

Timebox Kentish Town
WHAT IS the world coming to? The cult of the feeble, as lionised in the current issue

of I-Spy (the street-wise bible), has found its logical embodiment in the utterly spastic And So To Bed, a band with the charisma of five pots of natural yoghurt (low fat). Three razorcut ninnies bending necks to admire their fretwork does not constitute a performance as far as I'm concerned, and as for the singer...

This pansy-chic prune resembles your average school boffin with the laminated sick note for games ("Crispin has a rather delicate constitution that is unsuited to the rough and tumble of team sports"). All in all a pity,

as this shower have a number of good songs, but for now they are merely the Brilliant Corners reserve team; if this is entertainment, I'm a dutchman. Hartelyk Gefeliciteerd! Only joking...

At least The Chesterfields make an effort. A curious foursome: the drummer's fine, the bassist's a slob, and then there are the two guitar boys - one in a CIA hitman's body, the other residing in a Willie Carson custom frame. Carson has the lead voice, and a surprisingly strong one at that, with a whammy bar on his larynx to match the one on his Telecaster, mildly

akin to the vocal style of the drummer fellow from Blyth Power.

There's a fair amount of eye contact, save for when tricky guitar runs are called for, when it's all hands on neck and eyes down for a full 30 seconds. OK, so they are a loosely poppy guitar band, but they have more guts than is currently fashionable and so they nestle near the top of the musical tree in their field, alongside the likes of The Jack Rubies and the aforeplugged Brilliant Corners.

Quite acceptable.

ANDY HURT

I DON'T WANNA BE FRIENDS WITH YOU...



INFO

Riot

EDITED BY BARRY LAZELL

SHOWING SOME MERCY

The slipped discs of THE SISTERS OF MERCY

NO SOONER did I report the request by **Richie Peterson** of Wimbledon for a **Sisters Of Mercy** discography, in *Sounds* (August 30), than several readers leapt to the offensive to fire detailed Sisters release listings at me. What follows is basically a combination of the efforts of **Giles Duffield** from near Dudley, West Midlands, 'PW' of New Cross, London, **Richard Farrell** of Chester, and **Miak Mynov Information**, who seems to live closely over my shoulder whenever an offbeat discog of this kind is called for!

One aspect of the Sisters Of Mercy vinyl history which rather sets it apart from that of most bands is that bootlegs far outnumber the comparatively short list of official releases. Although this column doesn't give much house room to boots in general, here is obviously one of the most solidly bootlegged British recording acts of the 1980s, and this huge proliferation of illegal vinyl can hardly be overlooked, despite the very ephemeral nature of most of the bootlegged items. However, we start with official releases, and the following were the Sisters Of Mercy singles:

Merciful Release MR 7 'The Damage Done'/'Watch' (7-inch in pic sleeve)
Now deleted, this can sell today for anything between £15 and £35. According to Miak, the original has recently been bootlegged in a fold-out sleeve on the **Primary Productions** label.

CNT Records CNT 002 'Body Electric'/'Adrenochrome' (7-inch in pic sleeve)
Also deleted, and bootlegged in a multicoloured vinyl pressing. Original sells for between £15 and £25.

Merciful Release MR 015 'Alice'/'Floorshow' (7-inch)
This had three different sleeves in varying colours - gold & white is deleted, but the record can still be found in gold & white, and gold, black & white. It was also issued shortly afterwards on 12-inch, but with the new catalogue number **MR 021**, and with two extra tracks - 'Phantom' and '1969' - to make it up to an EP.

Merciful Release MR 019 'Anaconda'/'Phantom' (7-inch in pic sleeve)
Merciful Release MR 023 'The Reptile House EP' (12-inch only in pic sleeve)
Tracks: 'Kiss The Carpet'/'Lights'/'Valentine'/'Fix'/'Burn'
First pressing of this contained a lyric sheet.

Merciful Release MR 027 'Temple Of Love'/'Heartland' (7-inch in pic sleeve)
This was also issued on 12-inch as **MRX 027**, again in pic sleeve. It had an extended version of 'Temple Of Love', and the additional B-side track 'Gimme Shelter'.

At this point, the Sisters and the Merciful Release label switched from independent status to being marketed through WEA, and subsequent releases all carried WEA's international catalogue numbers bracketed as well as 'MR' series numbers:

Merciful Release MR 029 (249363-7) 'Body And Soul'/'Train' (7-inch in pic sleeve)
This was also on 12-inch as **MR 029T** (249362-0), with two extra tracks - 'Body Electric' (a 24-track remix of the original 16-track recording) and 'Afterhours'.

Merciful Release MR 033 (24924517) 'Walk Away'/'Poison Door' (7-inch in pic sleeve)
Also on 12-inch as **MR 033T** (249245-0), in pic sleeve, with extra track 'On The Wire'. The first pressing of the 12-inch also contained a free flexi-disc with a six-minute 'amphetamix' version of 'Train' (the B-side of 'Body And Soul'), now retitled 'Long Train'. The 12-inch-plus flexi combination can now sell for up to £8.

Merciful Release MR 335 (249118-7) 'No Time To Cry'/'Blood Money' (7-inch in pic sleeve)
Also on 12-inch as **MR 335T** (249117-0), in pic sleeve, with the extra track 'Bury Me Deep'. Giles

notes that the 12-inch sleeve came variously in matt and glossy finish versions, while Miak makes the point that all the WEA-period picture sleeves were limited editions, since they disappeared after the first runs were exhausted. The earlier records had pic sleeves throughout their careers.

The band also had one album on Merciful Release through WEA:

MR 337L (240616-1) 'First And Last And Always' (initial quantity in gatefold sleeve)
A semi-official album release, though only pressed in a very limited edition of 600 copies and thus rarer than some of the bootlegs, was the double album 'Live In Detmold', pressed variously in blue and multicoloured vinyl.

The Abstract label compilation album 'They Shall Not Pass' contained one Sisters Of Mercy track, 'Body Electric', while a final 'official' release was the well-imported US Elektra 12-incher by the band coupling 'Walk Away'/'Black Planet'.

On now to stuff of scunter legality. As well as the already-mentioned bootleg revivals of the Sisters' first two singles, there have been a handful of other 7-inch pressings, as follows:

'Floorshow'/'Adrenochrome'/'Lights'/'Teachers'
This was recorded in 1981 and had originally been due for official release at the time of 'The Damage Done', but failed to materialise. The track 'Teachers' does not appear anywhere else. The boot was a numbered limited edition of 500 copies.

'And You Won't Make Me Jealous' (EP)
This was the band's session for the John Peel show on Radio One. Tracks: 'Poison Door'/'No Time To Cry'/'Walk Away'/'Emma'
'Jensen Session '83' (EP)
Similarly, this was the BBC session for the Kid Jensen show. Tracks: 'Heartland'/'Burn'/'Jolene'/'Valentine'

'Nightmares' (7-inch single)
Recorded live in Norwich, this coupled 'Adrenochrome'/'Jolene'
One final 7-inch boot was an American limited edition of 1,000 copies of 'Sister Ray', recorded live at New York Danceteria in April 1984. B-side was 'Gimmie Gimmie Gimmie'.

And the bootleg albums go on for ever...
'Halloween In Arkham' (live in Brixton, plus the Peel session)
'Live At Brixton Ace'
'Possession' (live at the Paradiso Club, Amsterdam. Single and double album versions)
'York Festival' (live)
'Cryptic Flowers' (live at Bremen Schlachthof, West Germany)
'In The Dark Night' (live in Florence)
'Sisters Of Mercy' (live at the Lyceum, London)
'Tune In... Turn Off... Burn Out' (live at Leeds University)

'Blood Money' (live at the Royal Albert Hall)
'No Time To Cry' (live at Stockholm. Single and double album versions)
'Disguised In Black' (live at Tiffany's, Newcastle. Double album)
'Heaven's Door' (double album)
'We're All Aware Of That' (live in Rome. Pic disc)

'Fan Club LP' (double album)
'Armageddon Outtakes' (numbered limited edition of 250)
'Psychedelic Sessions' (As above. Single and double album versions of this)
'Brothers And Sisters' (as above)
'I Can't Wait To Meet My Deadly Friends' (1983/4 studio cuts from Bremen)
'Through The Years' (3-LP boxed set, featuring live concerts from Berlin Loft and Brighton Top Rank)

'Time To Cry' (live at the Lyceum, London. Double album)
'Dancers' Reward' (Peel session on one side; remainder of tracks by the March Violets)



SISTERS OF Mercy: bad blood on the tracks



Sunday October 5

- 1943 Birthday of **Steve Miller**, in Dallas, Texas.
1948 Birthday of **Brian Connolly** of **Sweet**, in Heston, Middx.
1950 Birthday of **'Fast' Eddie Clarke**, of **Fastway** and formerly **Motorhead**, in Twickenham.
1954 Birthday of **Bob Geldof**, in Dun Laoghaire, Ireland.
1957 Birthday of **Lee (El Tommo) Thompson** of **Madness**, in London.
1977 **Steve Hackett** left **Genesis** to go solo.

Monday October 6

- 1960 Birthday of **Richard Jobson**, of **Armoury Show** and **The Skids**, in Scotland.
1971 **Rod Stewart** achieved the rare distinction of having simultaneous number one albums and singles in both Britain and America, with 'Every Picture Tells A Story' and 'Maggie May' respectively.
1980 A Dublin court sentenced **John Lydon** to three months jail after finding him guilty of assaulting a barman. Discharged from custody on £100 bail pending appeal, he was later acquitted.

Tuesday October 7

- 1945 Birthday of **Kevin Godley**, of **Godley & Creme**, in Manchester.
1966 Death of **Johnny Kidd**, and **Johnny Kidd And The Pirates** of 'Shakin' All Over' fame, in a car crash in Lancashire.
1975 **John Lennon** won his battle in the US Appeal Court against the deportation order which



LENNON: HAPPY birthday!

had been brought against him four years earlier by the Immigration Department.

Wednesday October 8

- 1948 Birthday of **Johnny Ramone (John Cummings)**, in Long Island, New York.
1950 Birthday of **Robert 'Kool' Bell** of **Kool And The Gang**, in Youngstown, Ohio.
1976 **The Sex Pistols** signed their first recording contract, with EMI. It was, of course, to be short-lived (but profitable).
1976 Britain's first ILR commercial radio station, London's talk/news outlet **LBC**, came onto the air.
1980 **Bob Marley** collapsed onstage in Pittsburgh, and was rushed to hospital in New York, where rumours that he had cancer soon proliferated.

Thursday October 9

- 1940 Birthday of **John Lennon**, in

- Liverpool.
1944 Birthday of **John Entwistle** of **The Who**, in Chiswick, London.
1948 Birthday of **Jackson Browne**, in Heidelberg, Germany.
1970 **The Rolling Stones** appointed broker **Prince Rupert Lowenstein** as their financial advisor.
1973 **Elvis and Priscilla Presley** were divorced after six years of marriage, in Santa Monica, California.
1975 Birthday of **Sean Ono Lennon**, son of **John** and **Yoko**, in New York.

Friday October 10

- 1953 Birthday of **Midge Ure**, in Cambuslang, Glasgow.
1955 Birthday of **David Lee Roth**, in Bloomington, Indiana.
1959 Birthday of **Julian Cope**, in South Wales.
1961 Birthday of **Martin Kemp** of **Spandau Ballet**, in Islington, London.
1978 The 'Be Stiff' tour took to the road with a date at Bristol University. On the bill were **Lene Lovich**, **Mickey Jupp**, **Rachel Sweet**, **Jona Lewie** and **Wreckless Eric**.

- 1979 Los Angeles did it again. This time, it was officially declared to be 'Fleetwood Mac Day' there. Wonder if everyone was expected to wear one!

Saturday October 11

- 1949 Birthday of **Darryl Hall**, in Pottstown, Pennsylvania.
1963 **The Beatles**' 'She Loves You' passed the one million sales mark in Britain.
1969 Bluesman **Muddy Waters** was seriously injured in a car crash outside Chicago.
1970 **Taste** split up, and lead guitarist **Rory Gallagher** went solo.
1979 **Jethro Tull's Ian Anderson** was hit in the eye by a rose thrown by a fan at a Madison Square Garden, New York, concert. The injury caused by the thorn forced Tull to cancel two subsequent dates.

SHOP ASSISTANTS

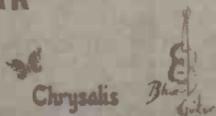
NEW SINGLE

'I DON'T WANNA BE FRIENDS WITH YOU'

7" & 12"

OUT NOW ON BLUE GUITAR

7" - AZUR2/12" - AZURX2



ON TOUR

- October 1: COASTERS EDINBURGH - Leukemia Benefit
October 3: ULU
October 4-6: DIENZE, BELGIUM FUTURAMA
October 7: READING MAJESTIC
October 9: KINGSTON POLY
October 10: BRUNEL UNIVERSITY
October 11: BRIGHTON POLY
October 15: LEEDS WAREHOUSE
October 17: ABERDEEN VENUE
October 18: GLASGOW Q M U
October 20: NEWCASTLE RIVERSIDE
October 21: SHEFFIELD LIMIT
October 22: BRADFORD UNIVERSITY
October 23: LIVERPOOL UNIVERSITY
October 24: TRENT POLY, NOTTINGHAM
October 25: ESSEX UNIVERSITY, COLCHESTER
October 26: DEPTFORD ALBANY EMPIRE
October 27: BIRMINGHAM UNIVERSITY
October 29: PETERBOROUGH TROPICANA
October 30: MANCHESTER UNIVERSITY
October 31: WARWICK UNIVERSITY
November 1st: LEICESTER, PRINCESS CHARLOTTE



LETTERS

IGNORE THE BARRON

I'VE READ *Sounds* for four years and because of the recent return to a balance between alternative and hard rock, shall continue to do so. Thanks especially to Roger Holland for an excellent Donington review. A sheer indication of how much better *Sounds* is than *Kerrang!* can be measured by the fact that in the week you printed the readers' feedback to the review in the *Letters* page, *Kerrang!* print a very limp, turgid review, three weeks after the event.

Concerning the Reading Festival - I don't blame Jack Barron for his treatment of the event. If I reviewed Reggae Sunsplash I would react in a similar way. The blame lies with whoever sent the poor soul there in the first place. For anyone who wasn't there and maybe put off going in the future, ignore everything he said. The Reading Festival is very enjoyable and you won't get ripped off left right and centre. - **Tim Verdon, Newark, Notts**

THE METAL DEBATE

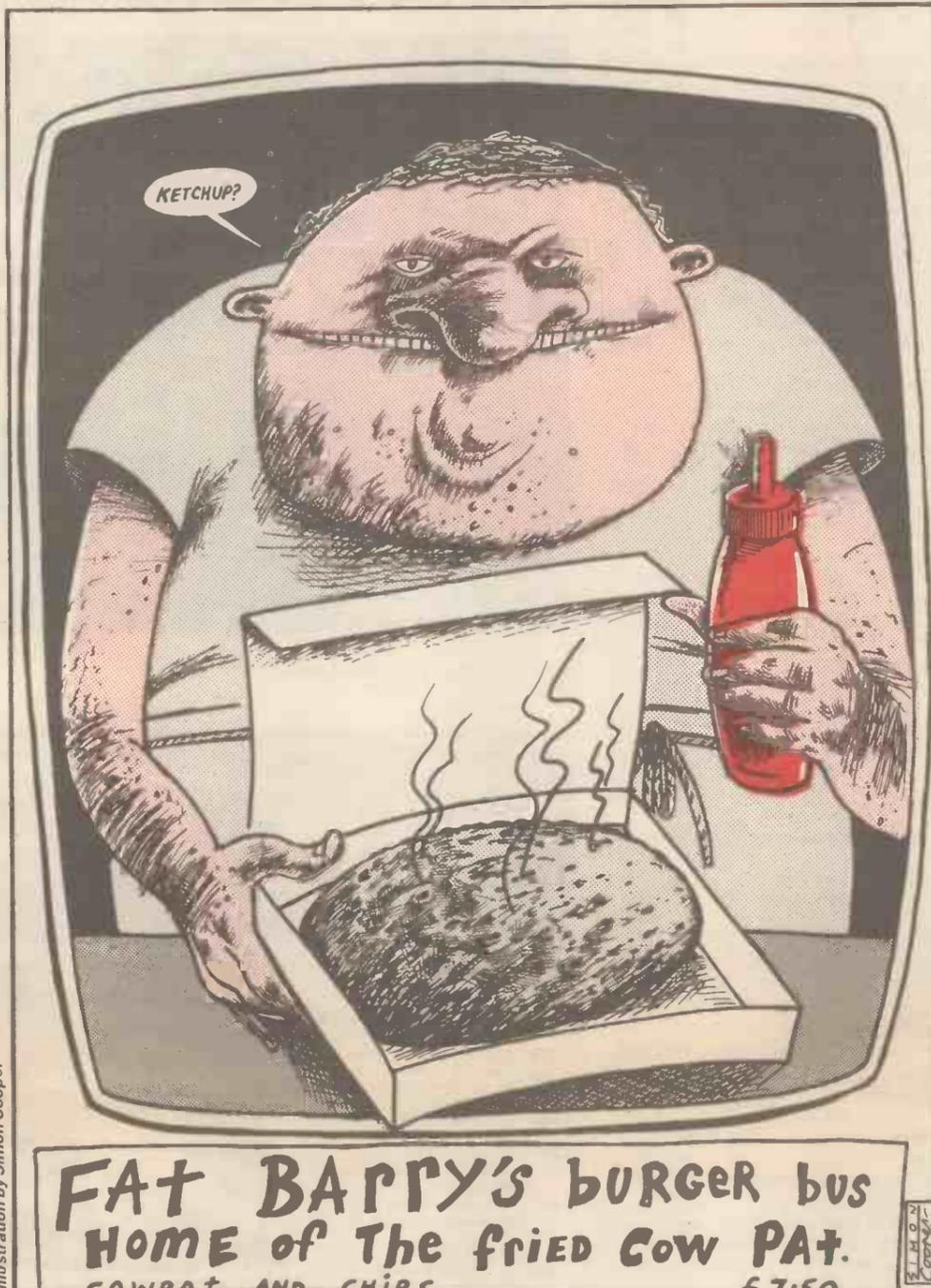
CONCERNING NICHOLA Pell's letter in *Sounds* (13.9.86), I just had to put pen to paper. Has Nichola Pell had some terrible experience with a long haired person? She refers more than once to these "nasty, untalented heavy metal bands". Saying that because these bands and their fans have long hair they must be hippies, is hilarious to say the least. All trendies take note, especially Duran Duran.

Her stupidity and ignorance of heavy metal is unforgivable. And then to say that heavy metal is given a fair, unbiased review by *Sounds'* so-called music journalists, in particular Chris Double (*Who's he? - Ed*), is the biggest laugh of all. I'll ignore her pathetic and ridiculous remarks on Wham!, as nobody can be that stupid, even with her eleven O-Levels.

I can only suggest that Nichola Pell and Chris Double get together, as they seem to be well matched to each other, in their stupidity and their musical tastes. Nichola Pell seems well qualified to become a typical biased, big-headed, short-sighted *Sounds* journalist. - **Fergal Doherty, Derry, N. Ireland**

I'M WRITING in response to Nichola Pell's rather uninformed and sarcastic letter supporting the acts who appeared at Castle Donington.

Why must it be that every time an inflamed 'metal' fan protests about the attitudes of music critics towards that type of music that Depeche Mode get pulled down into the dirt with such pathetic flab as Durex Durex, Wham!, A-ha, etc? I must confess to being rather annoyed by Nichola's closing comments



SUMMER'S OVER and hopefully too another year of pop concerts and rock festivals. And this is a letter to all the suckers who went, the promoters who collected the cash, the hamburger merchants who sold fried cow pats and ESPECIALLY TO THE EGOMANIACAL POP STARS who perpetuate this savage form of rip-offery.

I haven't been to an open air concert or festival for more than three years - I refused then, after seeing David Bowie at Milton Keynes (plus the fact he was so terrible) to subject myself any further to the gross indignity expected of the masses. It's about time someone put an end to this out-dated practice. . . just because their target market is mostly young and inexperienced in the ways of capitalist consumerism, these pop stars, promoters and hamburger merchants are getting away with the biggest con in live music.

I know several people who recently spent up to £30 each (tickets, train fares and refreshments) and were rewarded with nothing but a giant second-rate TV screen, had to pee in the bushes and had to spend half the night trying to get home again.

I sincerely believe that outdoor concerts are just an exercise in egotism for the groups that play them. I'm sure Freddy

and would like to know just what it is about Depeche Mode that is so unoriginal? How many bands can be named that embrace the same approach as they do? They certainly aren't wimps either, 30 seconds of 'Black Celebration' or 'Master And Servant' at full volume would probably be enough to send

Nichola screaming from the room with bleeding ears. Also, how come the Sisters Of Mercy could take the heavy guitar ethic and produce incredibly original, beautiful music, when bands like AC/DC, Iron Maiden, Scorpions have all started to sound depressingly similar? One last thing, I'm not a

12-year-old female who thinks that 'Blue Monday' and 'Life In Tokyo' were New Order and Japan's only singles, or that The Cure started in 1984. I am a 19-year-old bloke still reeling from the brilliance of David Sylvian's 'Gone To Earth' and The Sisterhood's 'Gift'. - **David Ash**

Mercury loves boasting to his other pop star mates that his band can pull a crowd of 150,000 (or whatever the figure is). Pop and rock stars should be made to work for their bloody money. (Well, they spend most of their time holidaying, so why not make them work for it?)

Instead of one or two mass get togethers for the poor ripped-off faithful, why don't they spend two or three weeks at a venue, say like the Town And Country Club or the Hammy Odeon? Everyone interested would then have a fair chance to see them and would not have to a) travel miles, b) buy rotten hamburgers, c) see their idols projected to them via a TV screen and d) spend hours trying to get home.

Maybe these cossetted idols would find a three week stretch at the Odeon too taxing. I mean, they might just have to work up a bit of a sweat. Plus they might have to do without the extra 12 weeks in Barbados. Well, all I can say is f*** them. I put them where they are by buying their records, I demand a decent reward.

So until these egomaniacs change their revolting habits, there will be one less open air concert goer. I'll stick to the clubs and pubs and even the sweaty Palais.

I hope other fans will do the same - Sue Sin, London NW6

PRO SPORT

AS A regular *Sounds* reader, I'd like to congratulate you on your free EP and the two American Sport magazines. Personally, I regard them as a bonus to what is an excellent music paper (and getting better all the time, tho' I thought putting Julian Cope on the cover was a bit iffy).

The EP I found very enjoyable, not least of all because it introduced me to the music of Brian Spence as well as giving me an all-time Velvet Underground classic. I must admit that I thought the Sport magazines would be full of boring and baffling technical jargon, but instead they gave me an exciting and colourful guide to all the American games now becoming popular in England.

There will be those who complain that sport has nothing to do with music, but anybody on the terraces every Saturday knows that isn't the case. Thankfully, *Sounds* has the nerve to cover subjects not usually found in the music press. Keep up the good work! - **Doug Embleton, Darlington**

UNSPORTING

YES, I know your readers ask this question every time you give away the Colour Mags, but why do they nearly always have to be about something other than music? Is *Sounds* trying to be a hip youth culture paper with its sudden interest in American Sport, particularly football? We know it's the latest craze that Channel 4 are pushing, not to mention the good old *Daily Mirror*, but does *Sounds* have to jump on the bandwagon?

As a music fan I'd much prefer to read about the bands and artists who make it, rather than 200lb tubs of lard crushing one another's bones and being paid a fortune for the privilege.

Keep sport in the back pages of the dailies and not on the front of *Sounds!* - **Jimmy Kingswood, Welling**

SHORT-SIGHTED?

COULD YOU tell me why some of the print in *Jaws* is getting so small I need a magnifying glass to read it? Is this Billy Mann bloke a bi-focussed dwarf? - **Four-Eyes, Worksop**

DRUG AID

ON SATURDAY September 13, Shropshire 'Drug Help' Support Group held a one hour charity anti-drug concert at Telford Ice Rink. We had 14 groups headlined by New Model Army. It was the first event of its type ever held in Shropshire and the first ever staged by our group.

I'm writing on behalf of our group to thank all those who attended and gave their time and services free, but also to thank the fans who came along. We made a

small profit on the day, helped by a £173 bucket collection at the end of the night. This was a very impressive sum considering the large number of young people who hitched long distances with very little money.

Prior to the gig the police, amongst others, had expressed severe misgivings about us holding an event of this type - especially with a number of 'alternative' and 'independent' bands appearing. We're glad to say that the whole 12 hours was a hugely successful trouble-free occasion.

So again, thanks to all who came - the groups, helpers, stage crew, New Model Army management, but especially the fans. You made it a brilliant day. See you next year! - **Anne Collins, Chairman Shropshire 'Drug Help' Support Group**

SWEET BITES

I FEEL moved to write because I find myself in an extraordinary (musical) situation. Confession: I've been to see a band four times and they have a single in the Top 10.

The band in question is It Bites and I'd be very chuffed if one of your more adventurous scribes cared to zip along and talk to them as I'd love to know what their influences are (diverse, I'd imagine) and also something about their roots and future plans.

They are an exciting, inventive rock band (yes, rock!) of the highest calibre. And just to show I'm not ashamed to love a band some headbangers wouldn't pee on if they were alight, I'll put my full name! - **Hilary Dunsdon, Twickenham**

A WILDE PRAT

MAY I please jump on the 'Jonh Wilde Is A Prat' bandwagon? His review of The Chameleons' 'Strange Times' LP was crap. To describe The Chameleons as making "the most ordinary records in the world" suggests that Mr Wilde has never heard U2, Simple Minds, The Cult, or even recent Cocteau Twins records.

The Chameleons debut LP 'Script Of The Bridge' is probably the best record ever made. For me, every song on it "ranks higher than the holy writ". The Chameleons and the Bunnymen are the only groups of their ilk who have avoided the trap of making every LP worse than the one before. Christ knows how bad the next U2, Cult or Waterboys album will be.

'Strange Times' is indispensable, file it alongside 'Liberty Belle', 'Born Sandy Devotional', 'The Blind Leading The Naked', 'Giant' and 'Boat To Bolivia' as a great album of the last year. - **Andy, Cockerhouth**

Write to *Letters*, *Sounds*, Greater London House, Hampstead Road, London NW1.

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| 27 MALVERN Winter Gardens 06845 3377 | DECEMBER | JANUARY |
| 28 MILTON KEYNES Bletchley Leisure Centre 0908 77251 | 1 WREXHAM Plas Madoc 0978 821600 | 2 BIRMINGHAM Odeon 021 643 2040 |
| 29 LEEDS University 0532 455570 | 3 HULL City Hall 0482 29908 | 3 LONDON Hammersmith Odeon 01-741 8989, 01-439 3371, 01-748 4081 |
| 30 STOKE Victoria Hall 0782 24641 | 4 LINCOLN Ritz 0522 37127 | |
| | 5 CAMBRIDGE Corn Exchange 0223 357851 | |
| | 6 SHEFFIELD City Hall 0742 735295/6 | |
| | 7 HARROGATE Centre 0423 64433 | |

DON'T DELAY PICK UP YOUR Windfall HOLIDAY VOUCHER

To celebrate the long awaited release of LINDISFARNE'S SUPERB NEW ALBUM, Dance Your Life Away, each two people attending any of the LINDISFARNE SHOWS can exchange a DANCE YOUR LIFE AWAY Voucher for a WINDFALL VISA on the night of the show. Simply call in to your local record store and pick up a DANCE YOUR LIFE AWAY Voucher. Vouchers are also included in the packaging when you buy LINDISFARNE'S NEW SINGLE "SHINE ON", or their New Album "DANCE YOUR LIFE AWAY". With your WINDFALL VISA you have 200 hotels to choose from for your 3 DAY FREE HOTEL ACCOMMODATION. Full details with your LINDISFARNE tickets or from your record store.

DANCE YOUR LIFE AWAY
 The Superb New Album from LINDISFARNE, AVAILABLE NOW ON LP (LINDLP 1), CASSETTE (LINDC 1) and COMPACT DISC (LINDCD 1)
 The New Single SHINE ON (LIND 1) IS OUT NOW.
 Distributed by RCA/Ariola Ltd.
 DON'T DELAY... BOOK NOW... IT'S GOING TO BE A GREAT CHRISTMAS

D.N.A. ENTERTAINMENTS Presents at
LEEDS WAREHOUSE

WEATHER PROPHETS + SUPPORT TUESDAY 7th OCTOBER
 Doors: 9.00pm Tickets: £3/£3.50

TUESDAY 14th OCTOBER THRESHING DOVES & DEAD VAYNES
 Doors: 9.00pm Tickets: £3.00

SHOP ASSISTANTS + SUPPORT WEDNESDAY 15th OCTOBER
 Doors: 9.00pm Tickets: £3.50

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.)

MANCHESTER

| | |
|--|---|
| INTERNATIONAL 47 ANSON ROAD...MCR 14 | INTERNATIONAL 2 2/10 PLYMOUTH GROVE...MCR 13 |
| Fri Oct 3 Tks 2.50/3.50 LOVE AND ROCKETS | Wed Oct 15 Tks 4.50 NICK CAVE AND THE BAD SEEDS |
| Sat Oct 4 Tks 3.00/3.50 WORLD PARTY | Wed Oct 22 Tks 4.00 NEW MODEL ARMY |
| Tues Oct 7 Tks 3.00/3.50 ROBYN HITCHCOCK & THE EGYPTIANS | TICKETS FROM CLUBS OR PICCADILLY RECORDS |
| Thurs Oct 9 Tks 4.00/5.00 ROGER McGUINN | |
| Sat Oct 11 Tks 4.50/5.00 TOM ROBINSON | |

The LARKS

PLUS SPECIAL GUESTS
marquee
SUN. 5th OCT.
 New 7&12 inch single out next week

THE 100 CLUB
 100 OXFORD STREET, W.1.
 Tuesday 7th October
 "RETURN BY POPULAR DEMAND"
FRENZY THE PHAROHS
 Thursday 9th October
THE GROUNDHOGS
 Tuesday 14th October
CHAT SHOW + CRAZY HEAD

MORE ADS ON PAGE 41

HARVEY GOLDSMITH ENTERTAINMENTS BY ARRANGEMENT WITH TOM & WORLD SERVICE PRESENTS
NEW MODEL ARMY
 PLUS SPECIAL GUESTS
L AMOURDER

| | | | |
|---------|---------|-----------------------|-------|
| OCTOBER | WEDS 8 | CHIPPENHAM GOLDIGGERS | £4.00 |
| | THURS 9 | COVENTRY POLYTECHNIC | £3.50 |
| | SAT 11 | LIVERPOOL ROYAL COURT | £4.00 |
| | SUN 12 | BIRMINGHAM POWERHOUSE | £4.00 |
| | MON 13 | NOTTINGHAM ROCK CITY | £3.50 |
| | TUES 14 | EDINBURGH COASTERS | £4.00 |
| | WEDS 15 | BRADFORD UNIVERSITY | £4.00 |
| | FRI 17 | ESSEX UNIVERSITY | £3.75 |
| | SAT 18 | TOWN AND COUNTRY CLUB | £4.75 |
| | SUN 19 | BRIGHTON COASTERS | £4.00 |
| | MON 20 | CARDIFF UNIVERSITY | £3.75 |
| | TUES 21 | PLYMOUTH WOODS | £4.00 |
| | WEDS 22 | MANCHESTER SLOSKYS | £4.00 |

TICKETS AVAILABLE FROM BOX OFFICE AND LOCAL AGENTS
 NEW ALBUM 'THE GHOST OF CAIN' OUT ON EMI RECORDS

MCP presents
ORCHESTRAL MANOEUVRES IN THE DARK
 THE PACIFIC AGE INTERNATIONAL TOUR
 Plus special Guests

HAMMERSMITH ODEON THEATRE
 WED./THURS. 29th/30th OCTOBER 7.30 pm
 Tickets: £6.50 £5.50 Available from B/O Tel: 01-748 4081
 LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen

Outlaw Presents
A PROBE PLUS EXTRAVAGANZA

HALF MAN HALF BISCUIT
 Gone To Earth
 Jegsy Dodd & The Sons of Harry Cross
 Walking Seeds

THE ELECTRIC BALLROOM
 WED. 15th OCTOBER 7.30pm
ALL TICKETS £4.50
 from box office and usual agents

THE ESCAPE CLUB

TOUR DATES
OCTOBER

| | |
|------|----------------------------------|
| 3rd | Stars & Stripes, Carlisle |
| 4th | Newcastle Polytechnic |
| 5th | Salford University |
| 7th | Bristol Polytechnic |
| 8th | Exeter University |
| 9th | Pink Toothbrush, Rayleigh, Essex |
| 10th | St Mary's College, Twickenham |
| 11th | Kings College, Kensington |
| 14th | Kent University, Canterbury |
| 15th | Marquee Club, London |
| 18th | Derwent College, York University |

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.

TEXAS BLUES guitar maestro **Stevie Ray Vaughan** plays his first British gig for two years at London's **Hammersmith Palais (Thursday)** before returning for more in a few weeks, while **Iron Maiden** set out on the UK leg of their 97th world tour at **Oxford (Friday), St Austell (Saturday)** and **Cardiff (Monday, Tuesday)**.

Post-apocalypse surf metal types **Head Of David** hit **Brighton (Thursday)**, and **The Shamen** play **Glasgow (Thursday, Friday)** **Coventry (Saturday)** **London (Sunday, supporting Psychic TV), Bradford (Monday)** and **Birmingham (Tuesday)**.

WEDNESDAY

1

BIRMINGHAM Megas Wine Bar (021-236 3016) Alicia
BLACKBURN King George's Hall (582582) The Tygers Of Pan Tang
BRIGHTON Old Vic (24744) Iron In The Soul
BRISTOL Tropic Club (49875) Huw Lloyd Langton
CROYDON Cartoon (01-688 4500) The Barflies
EDINBURGH Chamber Street University (031-667 1011) The Shamen
EDINBURGH Coasters (031-228 3252) The Shop Assistants
EDINBURGH Jailhouse (031-557 3073) K-Ding Ding Ding
GRAVESEND Pier Hotel A Thousand Autumns/The Legendary/John Black And Neil Ondrums/Hectors House
Huddersfield Polytechnic (38156) John Otway
HULL Adelphi Club (48216) The Escape Club
KENDALL Arts Centre (25133) Raider
LEEDS Adam And Eves (456724) Onslaught/Mayhem
LEEDS Merion Street Coconut Grove (455718) Gigs Whigham
LEEDS Warehouse (468287) Love And Rockets
LEICESTER Princess Charlotte (553956) Terry And Gerry
LIMERICK Savoy The Damned
LINCOLN Theatre Royal (25555) Harvey And The Wallbangers
LONDON Bancroft Road Queen Mary College (01-980 4811) Courtney Pine
LONDON Camberwell Green Father Red Cap (01-703 9208) The Cocomo Singers/The Steve Waller Band (Benefit For Child Tracheotomy Victims)
LONDON Camden Dublin Castle (01-485 1773) The Boogie Brothers Blues Band
LONDON City Of London Polytechnic The Wigs
LONDON Ealing College Of HE Skint Video/Mark Miwurdz/John Moloney
LONDON East London Polytechnic My Bloody Valentine
LONDON Finsbury Park Sir George Robey (01-263 4581) The Shrubs/Miaow/The Turncoats
LONDON Fulham High Street Kings Head (01-736 1413) TJ And The Dukes
LONDON Fulham Palace Road Greyhound (01-385 0526) Voyeur
LONDON Fulham Swan (01-385 1840) Dirty Moves
LONDON Hammersmith Clarendon (01-748 2471) Gatecrash Havoc
LONDON Hammersmith Odeon (01-748 4081) Jackson Browne
LONDON Hoxton Square Bass Clef (01-729 2476) Weller-spring Quartet/Dill Katz Tina
LONDON Kentish Town Bull And Gate (01-485 5358) Tiny Town/Wastelands/Call Dr Bunny/Ruben Kinkaid/My Baby's Arm
LONDON King's Cross New Merlins Cave 3 Action/The Self/Pink Noise/Shrine
LONDON Leytonstone High Road Plough And Harrow Vital Signs
LONDON North London Polytechnic Big Flame
LONDON Oval Cricketers (01-735 3059) The Rage/The Daggermen
LONDON Oval New Camberwell Road Union Tavern Anton/Children On Stun/Gin Blossoms/Margin Of Sanity/Raw Ho
LONDON Palmers Green The Fox (01-886 9674) Tredegar/Mr Thrud
LONDON Putney Half Moon (01-788 2387) Bob Kerr's Whoopie Band
LONDON Putney Zeeta's (01-785 2101) Avanti
LONDON South Bank Queen Elizabeth Hall (01-928 3191) Robert Calvert's Krankschaft
LONDON Wardour Street Marquee (01-437 6603) Statetrooper/She
MANCHESTER University (061 273 5111) The Larks
MANCHESTER Whitworth Street Hacienda (061 236 5051) Trouble Funk
NEWCASTLE University (091 232 8402) The Mighty Lemon Drops/Pop Will Eat Itself
NOTTINGHAM The Garage (501251) The Dynamics/The Jammin-ites/GAB/DA Banana Poet
NOTTINGHAM Royal Concert Hall (472328) Magnum/FM
OCKHAM Hautboy Ob Jay Da
PORTSMOUTH King's Blackbox The Dark Ravens Of Dance
READING Paradise Club (56847) Instigators/Deatonators/Shrapnel
ROMFORD North Street Precinct (01-597 6181) 13th Reunion
SHOEBURYNESSE The Warehouse The Shakers
SOUTHAMPTON Joiners Arms (25612) Haze
STOCKTON Dovecot Arts Centre (611625) Roy Harper

THURSDAY

2

ABERDEEN Ritzy (21135) The Daintees
ASHINGTON Bubbles Wine Bar Skidmarks
BIRMINGHAM The Glory Hole The Surf Drums
BIRMINGHAM Queensway Island Sensateria Ju Ju Men
BIRMINGHAM Tower Ballroom (021-454 0107) New Order/Happy Mondays
BRADFORD Manningham Lane Royal Standard 1 In 12 Club (727898) Half-Crazed Mess/The Food Scientists
BRIGHTON King's Road Arches Zap Club (775987) Head Of David/The Unbelievables
BRISTOL Tropic Club (49875) Pop Will Eat Itself
CORBY St Brendan's Club Haze
CORK Sir Henry The Damned
COVENTRY Lanchester Polytechnic (21167) The Larks
CROYDON Cartoon (01-688 4500) Bad Influence
CROYDON High Street Underground (01-760 0833) Captain Sensible/Raw-Hb
DERBY Sadler's Gate The Old Bell Hero

DURHAM New College The Escape Club
EASTBOURNE Oscar's Iron In The Soul
EPSOM Playhouse (40392) Harvey And The Wallbangers
GLASGOW Daddy Warbucks The Mighty Lemon Drops
GLASGOW Queen Margaret Union (041-339 9784) The Shamen
GLENROTHES Suzie Q's Chasara
HARTLEPOOL Hart Lane Nursery Rock Club (223168) Give The Boys A Holiday
HATFIELD Polytechnic (68343) Rent Party/Blubbery Hellbellies/Podomovsky/The Gentle Banana People
HENLEY ON THAMES Five Horseshoes (574881) XCess
HIGH WYCOMBE London Road Nags Head (21758) School For Scandal
ILKESTON The Concorde Just Blue
KING'S LYNN Eagle Sittin' Pretty
LEEDS The Cambrian Martin Howard
LEEDS Cosmo Club Raider
LEICESTER Highfield Workshop Hondo
LEICESTER Princess Charlotte (553956) The DT's
LEYLAND Fox Lane Cricket Club Section C
LIVERPOOL Playhouse The Housemartins
LONDON Bancroft Road Queen Mary College (01-980 4811) The Potato Five/The Uninvited
LONDON Brixton Fridge (01-326 5100) Eve's Revenge/The Deltones/The A-Class Girls (Women Only)
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Dublin Castle (01-485 1773) Swinging The Blues
LONDON Camden Lock Dingwalls (01-267 4967) Blast The Music/Dimension Of Miracles/Partisan
LONDON Charing Cross Road Godfathers (01-240 6908) Tony Qunta (lunch)
LONDON Covent Garden Rock Garden (01-240 3961) The Barflies
LONDON Dean Street Gossips Howlin' Wif And The VeeJays
LONDON Finchley Road Ye Olde Swiss Cottage The Boogie Brothers Blues Band
LONDON Finsbury Park Sir George Robey (01-263 4581) Len Bright Combo
LONDON Fulham High Street King's Head (01-736 1413) The Vulcans
LONDON Greenwich Tunnel Club (01-858 0895) Street Legal
LONDON Hammersmith Clarendon (01-748 2471) The London Losers
LONDON Hammersmith Odeon (01-748 4081) Christy Moore
LONDON Hammersmith Palais (01-748 2812) Stevie Ray Vaughan And Double Trouble/Electric Bluebirds
LONDON Holloway Road The Victoria (01-603 1952) Irish Mist
LONDON Hoxton Square Bass Clef (01-729 2476) Geoff Castle's Star People/Simon Purcell Trio
LONDON Kentish Town Town And Country Club (01-267 3334) The Railway Children
LONDON Lee Green Old Tiger's Head (01-851 6373) The Dispossessed/Menticide/The Whores Of Babylon
LONDON Malden Road Gypsy Queen Phil Minton And Roger Turner
LONDON Manor Park Ruskin Arms Full Moon
LONDON Oval Cricketers (01-735 3059) The Droog
LONDON Oval New Camberwell Road Union Tavern And So To Bed/The Worry Dolls/The Mousehounds/The Stir/The Epitaph/Sperm Wads
LONDON Portobello Acliam Road Bay 63 (01-960 4590) Bogshed/Thirst/The Bambi Siam
LONDON Putney Half Moon (01-788 2387) Altar Ego
LONDON Putney Zeetas (01-785 2101) Hey Day
LONDON Shepherd's Bush Green Wellington The Wigs
LONDON Wardour Street Marquee (01-437 6603) Fields Of The Nephilim
MANCHESTER Oxford Road Polytechnic (061-273 1162) It Bites/5TA/Tuesday Blue
MANCHESTER University (061-273 5111) Sandie Shaw/Terry And Gerry/Salvation Sunday/Frank Sidebottom
MANCHESTER Venue An Alien Heat
NEWCASTLE Melbourne Street Riverside (614386) Love And Rockets
NEWPORT Stowhill Labour Club The Instigators/The Deatonators
NOTTINGHAM Mardi Gras (862368) Laughing Mothers/Shadowland
NOTTINGHAM St James Street Mint Bar The Dinosaurs
OXFORD Jericho Tavern (54502) Eric's Syncopated Dance Band/Opus Fluke
PAISLEY Hunter Street College Of Technology (041-889 9940) Run Rig/The Sheep Worriers
PETERBOROUGH Norfolk Inn KGB
PORT TALBOT Raffles Club Dangerous Games
ROCHDALE Tiffs (31069) UK Subs/The Victims
SCARBOROUGH Salsbury Northwinds
SHEFFIELD City Hall (735295) Magnum/FM
SHEFFIELD Hallamshire Hotel Cosa Nostra
SHEFFIELD Psalter Lane Polytechnic (760621) How Blue Wonders
SOUTHSEA Basin's Dance Hall (824728) Empti Fish/Abnormally Square
STIRLING University (3171) The Big Dish
STOCKTON Dovecot Arts Centre (611625) Frontier
WARRINGTON The Mersey The Adams Family
WEST BROMWICH Coach And Horses (021-588 2136) Watch With Mother
WOLVERHAMPTON Polytechnic Dudley Site (28521) Skint Video/Mark Miwurdz/John Moloney
WOLVERHAMPTON Scruples (53754) Ghostdance/Children On Stun

FRIDAY

3

BIRKENHEAD Town Hall Assembly Rooms (051-647 9650) Robin Williamson
BIRMINGHAM Mermaid (021-772 0217) Contras/Many Masters/This Year
BLACKBURN King George's Hall (582582) The Icicle Works
BRADFORD Manningham Lane Royal Standard (727898) Lemonoid/Ninety Second Dance/Steel Flags
BRIGHTON Belvedere Iron In The Soul
BRIGHTON King's Road Arches Zap Club (775987) Curiosity Killed The Cat
BRIGHTON Pavilion (682127) Psychic TV
BRISTOL Tropic Club (49875) Pauline Black And The Supernaturals
BRISTOL Western Star Domino Club Unity Station
BURTON ON TRENT Central Park (63265) World Party
CARLISLE Stars And Stripes (46361) The Escape Club
CHATHAM St George Hotel The Bellboys/Perfect Strangers
CHELMSFORD Essex Institute Chancellor Hall (265848) The Larks
CLEETHORPES Pier Hotel Raider
CROYDON Cartoon (01-688 4500) The Fingertips
DAGENHAM Longbridge Road The Robin Hood Malicieux Garde
DERBY Alvaston James Wyatt Just Blue
DUDLEY Oakham Wheatsheaf Goats Don't Shave
EASTBOURNE Golden Lion The Price
EDINBURGH Hoochie Coochie (031-229 7069) The Mighty Lemon Drops
EDINBURGH University (031-667 1011) The Big Dish
ELLSMERE PORT Ellesmere Arms (051-339 3044) Hydra
EPSOM Ewell Bourne Hall The Trudy/The Baxters/The Kytes
FOLKESTONE Bottoms Red Letter Day
GLASGOW Art School The Shamen
GLASGOW Rooftops Strangers And Brothers
HASTINGS Carlisle (420193) Parisienne Blonde
HOUNSLOW Lampton Road Civic Centre The Blues Burglars/Wolfie Witcher/Bryce Portius
HULL Adelphi (48216) The Janitors/The LA's/The Girlfriends
KESSINGLAND High Street King's Head (740252) Sittin' Pretty
LAWSHALL Community Centre The Rhubarb Tarts
LEATHERHEAD Fetcham Riverside Club (37571) Fields Of The Nephilim
LEEDS Bodington Hall Arena
LIVERPOOL Wilson Bar Hammerfist
LONDON Acton High Street Bumbles (01-992 3308) Butch Minds The Baby
LONDON Bancroft Road Queen Mary College (01-980 4811) Rory McLeod/The Pyrotechnics
LONDON Borough Road South Bank Polytechnic (01-261 1525) Buddy Curtess And The Grasshoppers/Shook Up/My Brilliant Career
LONDON Brixton Fridge (01-326 5100) Theatre Of The Third Dimension/Boys A-Go-Go

LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller
LONDON Camden Dublin Castle (01-485 1773) Doc K's Blues Band
LONDON Camden Lock Dingwalls (01-267 4967) Johnny Allan/The Balham Alligators
LONDON Charing Cross Road Godfathers (01-240 6908) Tony Qunta (Lunch)
LONDON Deptford High Street Crypt The Surfadelics
LONDON East Ham Town Hall Terry Whittle Quartet With Barbara Jay
LONDON Finchley Road Cafe Europa Tony Qunta
LONDON Finsbury Park Sir George Robey (01-263 4581) The Boogie Brothers Blues Band
LONDON Fulham High Street King's Head (01-736 1413) Southern Movers/City Giants
LONDON Greenwich Tunnel Club (01-858 0895) Daniel Takes A Train/Sex With Strangers/Simon Thomas Band
LONDON Hammersmith Clarendon (01-748 2471) My Bloody Valentine
LONDON Hammersmith Odeon (01-748 4081) Jackson Browne
LONDON Holloway Road Lord Nelson Three Hours Past Midnight
LONDON Hoxton Square Bass Clef (01-729 2476) Sambatucada/Les Six
LONDON Kensington Imperial College (01-589 5111) Menticide/Hondo
LONDON Kentish Town Town And Country Club (01-267 3334) Roger McGuinn/Helen And The Horns/The Panic Brothers
LONDON King's Cross New Merlins Cave Jump The Gun
LONDON Limes Grove Lewisham Labour Club (01-852 3921) The Forest Hillbillies
LONDON Malet Street University Of London Union The Shop Assistants/Pop Will Eat Itself/The Bodines/The Wild Flowers
LONDON New Cross Road Royal Albert (01-692 1530) Juice On The Loose
LONDON Oval Cricketers (01-735 3059) The Jets
LONDON Palmers Green The Fox (01-886 9674) Tredegar/Full Moon
LONDON Portobello Acliam Road Bay 63 (01-960 4590) African Connexion
LONDON Putney Half Moon (01-788 2387) The Pirates
LONDON Putney Zeetas (01-785 2101) My Brilliant Career
MALVERN Winter Gardens (2700) New Order/Happy Mondays
MANCHESTER Anson Road International (061-224 5050) Love And Rockets/Spacemen 3
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Patrik Fitzgerald (Animal Rights Benefit)
MANCHESTER Slossky's The Housemartins
MANCHESTER University (061-273 5111) Skint Video/Mark Miwurdz/John Moloney
MELBOURN Rock Club (61010) Mournblade
NARBERTH Bridge End Inn The Dynamics
NEWCASTLE City Hall (320007) Magnum/FM
NEWCASTLE University (328402) The Daintees
NORBURY Silver Dollar Firewater
NOTTINGHAM Shakespeare Street Trent Polytechnic Byron House (476725) Ghostdance/Salvation
NOTTINGHAM University (51311) Splash!
OXFORD Apollo (44549) Iron Maiden/Paul Samson's Empire
PAISLEY Hunter Street College Of Technology (041-889 9940) Big George And The Business
PEEBLES Cross Keys (20748) Bobbin' John
RETFORD Porterhouse (704981) Psycho Surgeons/Happiness Ad/Harlequin
SALISBURY Fisherton Arms Vagabond
STAFFORD Earl Street College Of FE (44644) The Toy Dolls
UXBRIDGE Brunel University (39125) Erasure/The Gathering
WAKEFIELD Bretton Hall College How Blue Wonders
WEST BROMWICH Coach And Horses (021-588 2136) Vardis
WEST BROMWICH The Globe The Strawberry Thieves
WICKHAM Black Horse Haze

SATURDAY

4

ABERDEEN The Venue (22255) The Mighty Lemon Drops
AYLESBURY The Wellhead Inn (622733) The Wild Flowers
BANBURY Stadium (66035) Chicken Shack/Hooker Band
BARNET High Street Old Bull Arts Centre (01-449 0048) The Jiving Lindy Hoppers
BELFAST Ulster Hall The Damned
BIRKENHEAD Stairways (051-647 6544) The Tygers Of Pan Tang
BRADFORD Manningham Lane Royal Standard (727898) Lord Crucifier/Primitive
BRIGHTON King's Road Arches Zap Club (775987) Challenger/Overdrive (Lunch)
BRISTOL Tropic Club (49875) The Inca Babies/Big Ed And His Rocking Rattlesnakes
BURTON ON TRENT Central Park (63265) Onslaught
COLCHESTER Essex University (863211) Restless/The Jazz Butcher
COVENTRY Hand And Heart (618037) The Instigators/The Deatonators/Decadence Within
COVENTRY Lanchester Polytechnic (21167) The Shamen
CROYDON Cartoon (01-688 4500) No Spring Chicken (Lunch) Little Sister (Eve)
DIDCOT Northbourne Centre What's The Fish
DITCHLING The North Star Karen D'Ache
DURSLEY Uley Prema (860703) Alex Kolowski/Katie Duck/Alex Maguire
GLASGOW Barrowlands (041-552 4601) Magnum/FM
GLASGOW Queen Margaret Union (041-339 9784) The Big Dish
GRAVESEND Prince Of Wales Now Or Never
HADDENHAM Village Hall The Albion Band/R Cajun And The Zydeco Brothers
HIGH WYCOMBE London Road Nags Head (21758) Caddyshack/The Directors
HIGHAM FERRERS Band Club Haze
Huddersfield Polytechnic (38156) Skint/Video/Mark Miwurdz/John Moloney
KIRKALDY St Clair Tavern Trident
LIVERPOOL Bootle Sullivan's Wine Bar Persia
LONDON Acton High Street Bumbles The Dilberrys
LONDON Acton High Street George And Dragon (01-992 1932) Irish Mist
LONDON Bolsover Street Polytechnic Of Central London Big Flame
LONDON Brixton Fridge (01-326 5100) Dance Exchange/Bolo Bolo
LONDON Camberwell Green Father Red Cap (01-703 9208) Nicky Moore
LONDON Camden Dublin Castle (01-485 1773) Dave Kelly Band
LONDON Camden Lock Dingwalls (01-267 4967) Meantime/The Fingertips
LONDON Charing Cross Road Astoria Theatre (01-734 4287) Love And Rockets/Spacemen 3
LONDON Finchley Road Cafe Europa Tony Qunta
LONDON Finsbury Park Sir George Robey (01-263 4581) Alien Sex Fiend
LONDON Fulham High Street King's Head (01-736 1413) The Boogie Brothers Blues Band
LONDON Fulham Palace Road Greyhound (01-385 0526) The Neurotics/Menticide
LONDON Greenwich Tunnel Club (01-858 0895) Steve Gibbons Band/Yamajak/Shang-Hai
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Swinging The Blues
LONDON Hammersmith Odeon (01-748 4081) Jackson Browne
LONDON Hounslow Staines Road Lord Palmerston Active Conspiracy/Atavistic/Jeeves Takes A Thrashing/Axe Grinder
LONDON Hoxton Square Bass Clef (01-729 2476) Dudu Pukwana's Zila
LONDON Islington Upper Street Guttersnipes The Astronauts
LONDON Kentish Town Town And Country Club (01-267 3334) New Order
LONDON King's Cross New Merlins Cave Fe Fi Fo
LONDON Liverpool Road Pied Bull (01-837 3218) Bouncing Czechs
LONDON London School Of Economics (01-405 7686) Harvey And The Wallbangers
LONDON New Cross Road Royal Albert (01-692 1530) Luddy Samm's Deliverers
LONDON Oval Cricketers (01-735 3059) Ted Hawkins/Brendan Croker And The Five O'Clock Shadows
LONDON Putney Half Moon (01-788 2387) Hank Wangford
LONDON South Kensington Queen Elizabeth College Two People
LONDON Tufnell Park Tavern JCM Jazzband
LONDON Wardour Street Marquee (01-437 6603) Chariot/Elixir
LONDON Woolwich Thames Polytechnic (01-317 8687) Zoot And The Roots/The Forest Hillbillies/Kit Packham's Sudden Jump Band

S H I F T

LUTON Switch Club (38825) The Laughing Mothers
 MANCHESTER Anson Road International (061-224 5050) World Party
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Pastels/Too Much Texas/That Ted
 MANCHESTER Oxford Road Polytechnic (061-273 1162) Amazulu/Hang The Dance
 MANCHESTER University (061-273 5111) The Icicle Works
 NEWCASTLE Melbourne Street Riverside (614386) TV Slaves
 NEWCASTLE Old Eldon Square Head In Hands/The Jaywalkers/Spook And The Ghouls/Honest Johns/Toxic Kangaroo Babies (Anti Apartheid - 11.00am start)
 NEWCASTLE Polytechnic (328761) The Daintees/The Escape Club
 NEWHAM Pic Tennants Firewater
 NORTH WEMBLEY East Lane The Flag K-State/3 Go Fishing With Norman
 OXFORD Jericho Tavern (54502) Euphoria/Tank Top Terry And The Terrapins
 OXFORD Polytechnic (68789) The Larks
 PAISLEY Hunter Street College Of Technology (041-889 9940) Tom McEwan
 PRESTON Guildhall (21721) Saxon/Loudness
 PRESTON Wrea Green Institute Rosa Rugosa
 READING Paradise Club (56847) The Magic Mushroom Band/Military Surplus/Primitive Song
 SEVENOAKS Stag Theatre Maxine Daniels
 SHEFFIELD Leadmill (754500) The Weather Prophets
 SHEFFIELD University (24076) The Housemartins
 SOUTHSEA Basins Dance Hall (824728) Juice On The Loose
 ST AUSTELL Cornwall Coliseum (4004) Iron Maiden/Paul Samson's Empire
 STOCKTON Dovecot Arts Centre (611625) Joe Walker Band
 STOKE ON TRENT Henley Berryhill British Legion Just Blue
 WARRINGTON Lion Hotel (30047) Mournblade/Raider
 WEST BROMWICH Coach And Horses (021-588 2136) Huw Lloyd Langton
 WHITLAND Dolwyn The Dynamics
 WOODLEY Bulmershe College Erasure/The Gathering
 YATELY Yately Centre Vagabond
 YORK Spotted Cow Arena

(Lunch) Manic Depressive's Disco (Eve)
 LONDON Frith Street Ronnie Scott's (01-439 0747) The Durutti Column
 LONDON Fulham High Street King's Head (01-736 1413) John Otway
 LONDON Hammersmith Odeon (01-748 4081) Jackson Browne
 LONDON Hammersmith Palais (01-748 2812) Steel Pulse
 LONDON Hoxton Square Bass Clef (01-729 2476) Guildhall Big Band (Lunch)
 Norma Winstone (Eve)
 LONDON Kentish Town Town And Country Club (01-267 3334) Psychic TV/Primal Scream/Shock Headed Peters/The Shamen
 LONDON Lee Green Old Tiger's Head (01-851 6373) Three Hours Past Midnight
 LONDON Liverpool Road Pied Bull (01-837 3218) Toot Sweet (Lunch) Mervyn Africa/Kaap Finale (Eve)
 LONDON Oxford Street 100 Club (01-636 0933) John Otway/School For Scandal/Paul Linn
 LONDON Stockwell The Plough Swinging The Blues
 LONDON Theobald's Road The Yorkshire Grey (01-405 2519) The Georgia Jazzband
 LONDON Wardour Street Marquee (01-437 6603) The Larks
 LONDON Wood Green Brabham Road TU Centre Kevin McAleer/John Sparkes/Hank Wangford
 LUDLOW Starline (3355) Big Town Playboys
 MANCHESTER University (061-273 5111) The Escape Club
 MANCHESTER Spreadeagle Mournblade
 MIDDLESBROUGH Teeside Polytechnic (245589) The Big Dish
 NEWCASTLE Mayfair (323109) The Housemartins
 NEWCASTLE Polytechnic (328761) Skint Video/Mark Miwurdz/John Moloney
 NEWCASTLE Melbourne Street Riverside (614386) The Instigators/The Detonators
 NEWHAM Pic Tennants Firewater
 NORTHAMPTON Old Five Bells Radio Activity
 NOTTINGHAM Westdale Tavern Splash!
 OXFORD Cornmarket Street The Dolly (244761) Joshua
 SCARBOROUGH Theatre In The Round Arena
 SHEFFIELD Leadmill (754500) 1/5 Of Heaven (Lunch)
 SOUTHSEA King's Theatre Harvey And The Wallbangers
 WEST BROMWICH Coach And Horses (021-5882136) Local Hero/Silent Witness

LONDON Putney Zeetas (01-785 2101) The Dubious Brothers
 MANCHESTER University (061-273 5111) The Daintees
 MIDDLESBROUGH Teeside Polytechnic (245589) Skint Video/Mark Miwurdz/John Moloney
 OXFORD Cornmarket Street The Dolly (244761) Jackie Lynton
 PRESTON Guildhall (21721) Magnum/FM
 SOUTHEND Victoria Avenue Reids Rebel
 SWINDON The Bowl TV Slaves
 WEST BROMWICH Coach And Horses (021-588 2136) World Service

TUESDAY 7

BIRMINGHAM Burberries (021-643 1500) Pig Bros/Mighty Mighty/The Shamen
 BRADFORD St George's Hall (752000) Magnum/FM
 BRIGHTON King's Road Arches Zap Club (775987) Swimming In Sand
 BRISTOL Polytechnic (656261) The Escape Club
 BRISTOL University (735035) The Glee Club
 CARDIFF St David's Hall (426111) Iron Maiden/Paul Samson's Empire
 CROYDON Cartoon (01-688 4500) Swinging The Blues
 DUDLEY JB's (53597) 8 Out From The Side/The Ride/Shadowfull
 HATFIELD Polytechnic Balls Park (68343) Zoot And The Roots/Marshall Triumph/The Gentle Banana People
 LEEDS Adam And Eves (456724) The Instigators/The Detonators
 LEICESTER Polytechnic (555576) Skint Video/Mark Miwurdz/John Moloney
 LEICESTER Princess Charlotte (553956) Elle
 LEICESTER University (556282) The Damned/Blue In Heaven
 LONDON Bancroft Road Queen Mary College (01-980 4811) The Wild Flowers/Armada
 LONDON Camden Dublin Castle (01-485 1773) The Aces Of Rhythm
 LONDON Camden Lock Dingwalls (01-267 4967) The Screaming Marionettes/Masque
 LONDON City Of London Polytechnic Hondo
 LONDON Clerkenwell Road Turnmills (01-250 3409) Tony Qunta
 LONDON Finsbury Park Sir George Robey (01-263 4581) Call A Doctor
 LONDON Fulham High Street King's Head (01-736 1413) Alter Ego
 LONDON Greenwich Tunnel Club (01-858 0895) Vlad The Impaler/Critical Mass/Double Zero
 LONDON Hoxton Square Bass Clef (01-729 2476) Geno Washington And The Ram Jam Stars/Terry Davis
 LONDON Kentish Town Bull And Gate (01-485 5358) Toussants/The Price/The Group/The Instinks/Naked Room
 LONDON Kentish Town Town And Country Club (01-267 3334) It Bites/5TA
 LONDON King's Cross York Way Where Are We Save Us
 LONDON Oval New Camberwell Road Union Tavern Crazyhead/Idiot Strength/The Wickermen
 LONDON Putney Zeetas (01-785 2101) Avanti
 MANCHESTER University (061-273 5111) The Snakes Of Shake/Victor Brox (The Cellar) Dave Lunt
 MANCHESTER Withington Mulberry's 1/5 Of Heaven
 NEWCASTLE Bridge Hotel Jumpin' And Hot Blues Club Hokum Hotshots Big Band
 NOTTINGHAM Russell's Bar That Sucker Punch
 PAISLEY Hunter Street College Of Technology (041-889 9940) Comedy Of Errors
 READING Majestic The Shop Assistants/The Desperados/The Hearthrobs
 SHEFFIELD Leadmill (754500) Psychic TV
 SHEFFIELD University (24076) R Cajun And The Zydeco Brothers
 STOCKTON Dovecot Arts Centre (611625) World Radio
 SURBITON The Southampton (01-399 6107) The Georgia Jazzband
 UXBRIDGE Brunel University (39125) Working Week

SUNDAY 5

BRENTWOOD Monkee Maxine Daniels/Pizza Express All Stars
 CORBY Juicy Lucy's The Laughing Mothers
 CROYDON Cartoon (01-688 4500) Answers On A Postcard (Lunch)
 CUMBERNAULD Theatre Strangers And Brothers
 DUBLIN SFX The Damned
 DUNDEE Dance Factory (26836) The Mighty Lemon Drops
 EDINBURGH Playhouse (031-557 2590) Magnum/FM
 FARNHAM Maltings Oyster Band/Maggie Holland And Dave Parry
 HULL Tower Ballroom (228110) Peter And The Test Tube Babies/The Macc Lads
 LEEDS The Cambrian Factory
 LEICESTER Polytechnic (555576) It Bites/5TA
 LONDON Brixton Old White Horse (01-274 5537) My Bloody Valentine/A Strange Desire/The Sperm Wails
 LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller, (Lunch) English Rogues (Eve)
 LONDON Camden Dublin Castle (01-485 1773) Steve Gibbons Band
 LONDON Camden Lock Dingwalls (01-267 4967) NW 10/The Patrol/Flare Up/The Dafodils/Esperit Des Corps
 LONDON Charing Cross Road Astoria Theatre (01-734 4287) Love And Rockets
 LONDON Charing Cross Road Wispers Maria Arakie
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends

MONDAY 6

BOURNEMOUTH Benedicts The Blood Spattered Lab Coats Of Your Mind
 BRADFORD University (33466) The Shamen
 BRIGHTON The Old Vic (24749) Karen D'Ache
 BRISTOL Mecca The Icicle Works
 CARDIFF St David's Hall (426111) Iron Maiden/Paul Samson's Empire
 CROYDON Cartoon (01-688 4500) 3 Man Island
 DORKING Pilgrim Ob Jay Da
 EASTBOURNE Congress Theatre (25252) Harvey And The Wallbangers
 HUDDERSFIELD Polytechnic (38156) The Mighty Lemon Drops
 LEICESTER University (556282) Frank Sidebottom
 LONDON Camden Dublin Castle (01-485 1773) Howlin' Wilf And The Vee Jays
 LONDON Camden Lock Dingwalls (01-267 4967) The Rhythmaires
 LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist
 LONDON Fulham High Street King's Head (01-736 1413) The Brian Spence Band
 LONDON Fulham Palace Road Greyhound (01-385 0526) Iron In The Soul
 LONDON Kensington Gore Royal Albert Hall (01-589 8212) New Order
 LONDON Kentish Town Bull And Gate (01-485 5358) Voice Of The Beehive/The Locomotives/The Wicker Man/The Sperm Whales/The Young Gods
 LONDON Liverpool Road Pied Bull (01-837 3218) No No No/Blau Reider/HQ

NEIL AXMINSTER'S FAST FUTURES
 At ADAM & EVE'S
 72 CENTRAL ROAD LEEDS LS2 4SD
 WED 8: DINGSLAUGHT + LORD CRUCIFIXER
 WED 15: THE INSTIGATORS + from USA
 WED 22: THE DETONATORS
 WED 29: YEAR JAZZ + HAPPY MONDAYS + ON STUN
 WED 5: BRILLIANT CORNERS + THE SHAMEN
 WED 12: KEEP + ABIE ROSE
 WED 19: TOXIC REASONS + GINGER JOHN
 WED 26: UK SUBS + THE INSANE
 WED 3: SACRILEGE + supports
 COMING: Dave Howard Singers + snrubs
 NEW CONTACT: NEIL: 0422 70670

TERRAPLANE

| | | |
|--------|--------------------|-----------------|
| OCT 6 | Shelleys | Stoke |
| OCT 9 | Tiffs | Rochdale |
| OCT 10 | Venue | Glasgow |
| OCT 11 | Stairways | Birkenhead |
| OCT 23 | Halleys | Bideford |
| OCT 25 | Central Park | Burton On Trent |
| OCT 30 | Marquee | London |
| OCT 31 | Marquee | |
| NOV 1 | Warwick University | |

MORE ADS ON PAGES 38 & 39

TUNNEL

IN THE MITRE TUNNEL AVE GREENWICH SE10
 01-858 0837/0895
 Nearest tube: Bromley-by-Bow, then 108 Bus.
 Nearest BR: Westcombe Park, then 108 Bus.
 Buses: 177 or 180 then 108 Bus.
 Motorists: we're just off the A102 (A) Tunnel Approach.
 Thursday 2nd October
X.Y.Z. + STREET LEGAL + BORDEAUX
 (Rock!!! Heavyish) - £2.00
 Friday 3rd October
DANIEL TAKES A TRAIN + SEX WITH STRANGERS
 + **BEATBOX** (This is Jazz/Pop!!!) £2.50
 Saturday 4th October
STEVE GIBBONS BAND
 + SPECIAL GUEST APPEARANCE BY **BRIAN SPENCE + CROSSTALK**
 + **YAMAJAK + SHANG-HIA** (Rock!!!)
 £3.00 - £4.00 after 10.30pm
 + concessions. Doors open 8pm-2am
 Tuesday 7th October
DOUBLE ZERO + VLAD THE IMPALER
 (Rock!!!) - £1.50
 Drinks at near-rough pub prices. Hot food always available. Doors open 8-12pm Sat-Fri, 8-2am Sat.
 COMING SOON:
EDDIE AND THE HOT RODS, FRANK CHICKENS
 Bands send demos to Simon at above address.

Freddie Mc Gregor

At **the TOWN & COUNTRY CLUB**
SATURDAY 8pm
11th OCT 1986
 TICKETS £ 6-00 B.O. 2.67/3334
 RHYTHM RECORD, DADDY COOL, ROUGH TRADE, DUB VENDER, & USUAL BOOKING AGENTS

NEED FOLDER

LATE NITE MUSIC VENUE
 OPEN 7 NIGHTS
 9pm-2am
 28a High Street, Harlesden NW10
 Tel: 01-961 5490
 WED 1st, THURS 2nd & FRI 3rd
THE A-Z OF C&W
 A series for Channel 4 presented by HANK WANGFORD
 and Special Guest Stars - Phone 961 5490 for details
 SAT 4th OCT Adm: £4.00
RADICAL SHEIKS
 SUN 5th OCT Adm: £3.00
LEE FARDON + THE UNDERWORLD
 MON 6th OCT Adm: £2.50
THE CORN DOLLIES + THE PAIN FAMINE + THE BEST WAY TO WALK
 WED 8th OCT Adm: £2.50
CAST OF 1000'S, UNDER ICE, DOG TOWN RHYTHM
 THURS 9th OCT Adm: £3.00
THE FOUNTAINHEAD
 FRI 10th OCT Adm: £4.00
LIGHT A BIG FIRE + BABY GO BOOM
 SAT 11th OCT Adm: £5.00
DIVINE
 THURS 16th OCT Adm: £5.00
SANDIE SHAW
 FRI 17th & SAT 18th OCT Adm: £5.00
KATRINA AND THE WAVES
 SAT 25th & SUN 26th -
ERASURE
 VINCE CLARKE ANDY BELL
 WED 29th + THURS 30th - from USA
JIMMY SMITH TRIO
 FRI 31st - PETER CASE

CHARIOT

Special Guests
ELIXIR
 at the
MARQUEE
 Saturday 4th October
 Doors open 7pm Adm: £3.50

THE CRYPT PRESENTS PSYCHEDELIC STONED OUT OF YOUR MIND TOUR

Sat 18 Oct
 Featuring **MAGIC MUSHROOM BAND 7-12** Doors open 6.30
 Guests **OZRIC TENTACLES**
PHONEY AMERICAN ACCENT £4.50
STEEL BILL & BUFFALOWS
 SOUNDS: - WIZ & SUZIE CREAMCHEESE
 FARNBOROUGH RECREATION CENTRE - FARNBOROUGH, HANTS GU14 7LA
 Phone 0252 515991/2

Sat 25 Oct
 Featuring **OZRIC TENTACLES + MAGIC MUSHROOM BAND** 7-12 Doors open 6.30
 Guests **VOODOO CHILD** £4.50
FREAKS OF SCIENCE
 SOUNDS: - WIZ & SUZIE CREAMCHEESE
 THE ANGEL CENTRE - TONBRIDGE, KENT Phone 0732 859966
 Tickets: Angel Centre Box Office, Musicroom, Tonbridge 357479 - Long Player, Tunbridge Wells 39273 - Long Player, Maidstone 57869. Full details of ALL DAYER next week - Postal applications to Crypt Promotions, The Crypt, St Pauls Church, Deptford SE8. - POs only - SAE. State clearly which concert you require.

LIVE AT THE DOLLY GIGS FOR OCTOBER

| | | |
|-------------|------------------------|------------|
| Sunday 5th | JOSHUA | Adm: 50p |
| Monday 6th | JACKIE LYNTON | Adm: £2.00 |
| Sunday 12th | THE FLEX | Adm: 50p |
| Monday 13th | DOCTORS CHILDREN | Adm: £1.00 |
| Sunday 19th | CHARMED LIFE | Adm: 50p |
| Monday 20th | DUMPY'S RUSTY NUTS | Adm: £2.00 |
| Sunday 26th | CHARLIE MOUSE | Adm: 50p |
| Monday 27th | BRUCE FOXTON'S 100 MEN | Adm: £2.00 |

THE DOLLY
 CORNMARKE STREET • OXFORD • 0865 244761

ELIXIR

THE MARQUEE
 SATURDAY 4th OCTOBER
 Please Be There Early!

CHART

UK 50 SINGLES

- 1 1 DON'T LEAVE ME THIS WAY The Communards London
- 2 2 WORD UP Cameo Club
- 3 8 RAIN OR SHINE Five Star Tent
- 4 6 THORN IN MY SIDE Eurythmics RCA
- 5 5 WALK THIS WAY Run DMC London
- 6 4 WE DON'T HAVE TO... Jermaine Stewart 10
- 7 10 SWEET FREEDOM Michael McDonald MCA
- 8 — TRUE BLUE Madonna Sire
- 9 12 RUMORS Timex Social Club Cooltempo
- 10 17 (FOREVER) LIVE AND DIE Orchestral Manoeuvres In The Dark Virgin
- 11 9 GLORY OF LOVE Peter Cetera Warner Brothers
- 12 3 (I JUST) DIED IN YOUR ARMS Cutting Crew Siren
- 13 14 LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk & Jessie Saunders London
- 14 18 STUCK WITH YOU Huey Lewis And The News Chrysalis
- 15 19 ONE GREAT THING Big Country Mercury
- 16 20 ALWAYS THERE Marti Webb With The Simon May Orchestra BBC
- 17 7 RAGE HARD Frankie Goes To Hollywood ZTT
- 18 — I'VE BEEN LOSING YOU A-ha Warner Brothers
- 19 46 YOU CAN CALL ME AL Paul Simon Warner Brothers
- 20 25 MONTEGO BAY Amazulu Island
- 21 32 WHO WANTS TO LIVE FOREVER Queen EMI
- 22 27 SLOW DOWN Loose Ends Virgin
- 23 28 STATE OF THE NATION New Order Factory
- 24 22 IN TOO DEEP Genesis Charisma
- 25 11 HOLIDAY RAP MC Miker 'G' & Deejay Sven Debut
- 26 13 PRETTY IN PINK Psychedelic Furs CBS
- 27 37 SAME OLD STORY Ultravox Chrysalis
- 28 15 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 29 26 BRAND NEW LOVER Dead Or Alive Epic
- 30 39 TRUE COLORS Cyndi Lauper Portrait
- 31 44 ALL I WANT TO DO UB40 DEP International
- 32 — WONDERLAND Paul Young CBS
- 33 16 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 34 36 DREAMER BB & Q Band Cooltempo
- 35 — SUBURBIA Pet Shop Boys Parlophone
- 36 23 BROTHER LOUIE Modern Talking RCA
- 37 21 HUMAN Human League Virgin
- 38 — ALL I WANT Howard Jones WEA
- 39 — IN THE ARMY NOW Status Quo Vertigo
- 40 24 ROCK 'N' ROLL MERCENARIES Meat Loaf With John Parr Arista
- 41 40 NO MORE TEARS Hollywood Beyond WEA
- 42 49 FATAL HESITATION Chris De Burgh A&M
- 43 — BE A LOVER Billy Idol Chrysalis
- 44 — NEW THING FROM LONDON Sharpe & Numan Numa
- 45 30 THE LADY IN RED Chris De Burgh A&M
- 46 — WORLD SHUT YOUR MOUTH Julian Cope Island
- 47 — VELCRO FLY ZZ Top Warner Brothers
- 48 38 SO MACHO/CRUISING Sinitta Fanfare
- 49 — THE PEEL SESSION Strange Fruit Strange Fruit
- 50 45 WALK LIKE AN EGYPTIAN Bangles CBS

UK 50 ALBUMS

- 1 5 SILK AND STEEL Five Star Tent
- 2 2 GRACELAND Paul Simon Warner Brothers
- 3 1 NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 4 4 REVENGE Eurythmics RCA
- 5 7 TRUE BLUE Madonna Sire
- 6 8 TRUE STORIES Talking Heads EMI
- 7 3 BREAK EVERY RULE Tina Turner Capitol
- 8 10 FORE Huey Lewis And The News Chrysalis
- 9 12 COMMUNARDS The Communards London
- 10 6 CRASH Human League Virgin
- 11 11 DANCING ON THE CEILING Lionel Richie Motown
- 12 14 A KIND OF MAGIC Queen EMI
- 13 15 INTO THE LIGHT Chris De Burgh A&M
- 14 21 INVISIBLE TOUCH Genesis Charisma
- 15 17 BLOOD AND CHOCOLATE Elvis Costello And The Attractions Imp/Demon
- 16 9 SLIPPERY WHEN WET Bon Jovi Vertigo
- 17 16 BROTHERS IN ARMS Dire Straits Vertigo
- 18 13 THE WAY IT IS Bruce Hornsby And The Range RCA
- 19 20 PICTURE BOOK Simply Red Elektra
- 20 25 CONTROL Janet Jackson A&M
- 21 19 THE FINAL Wham! Epic
- 22 — TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 23 23 WHILE THE CITY SLEEPS George Benson Warner Brothers
- 24 18 PRESS TO PLAY Paul McCartney Parlophone
- 25 31 HUNTING HIGH AND LOW A-ha Warner Brothers
- 26 24 THE HEAT IS ON Various Portrait
- 27 29 IN THE ARMY NOW Status Quo Vertigo
- 28 33 WHITNEY HOUSTON Whitney Houston Arista
- 29 27 RIPTIDE Robert Palmer Island
- 30 28 RENDEZVOUS Jean Michel Jarre Dreyfus
- 31 22 BREAKING AWAY Jaki Graham EMI
- 32 38 RAT IN THE KITCHEN UB40 DEP International
- 33 42 ROCK THE NATION Saxon EMI
- 34 39 STREET LIFE Bryan Ferry And Roxy Music EG
- 35 26 PARADE Prince And The Revolution Paisley Park
- 36 34 QUEEN'S GREATEST HITS Queen EMI
- 37 44 THE SEER Big Country Mercury
- 38 32 'BABY THE STARS SHINE BRIGHT Everything But The Girl blanco y negro
- 39 35 SO Peter Gabriel Charisma
- 40 37 RAISING HELL Run DMC London
- 41 30 THE BRIDGE Billy Joel CBS
- 42 36 BACK IN THE HIGH LIFE Steve Winwood Island
- 43 48 NO JACKET REQUIRED Phil Collins Virgin
- 44 50 THE PAVAROTTI COLLECTION Luciano Pavarotti Stylus
- 45 40 STANDING ON A BEACH The Cure Fiction
- 46 — ALCHEMY Dire Straits Vertigo
- 47 45 ONCE UPON A TIME Simple Minds Virgin
- 48 49 THE QUEEN IS DEAD The Smiths Rough Trade
- 49 43 GONE TO EARTH David Sylvian Virgin
- 50 — VIGILANTE Magnum Polydor

Compiled by MRIB



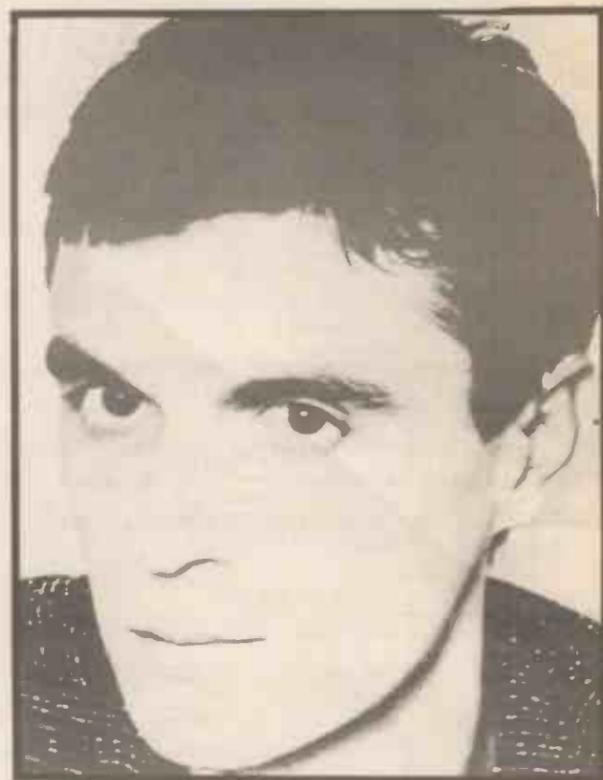
MIGHTY DIAMONDS do their Frank Spencer impressions

- 9 MY COMMANDING WIFE Mikey General Raging Lion
- 10 BE MY LADY Peter Honeygail Street Vibes

ALBUMS

- 1 ROUGH AND RUGGED Shinehead African Love
- 2 HOLD TIGHT Dennis Brown Live And Learn
- 3 FIVE THE HARD WAY Various Artists Jammys
- 4 IF YOU'RE LOOKING FOR TROUBLE Mighty Diamonds Live And Learn
- 5 CAN'T TAKE THE PRESSURE Pinchers Blue Mountain
- 6 ALL IN THE SAME BOAT Freddie McGregor RAS
- 7 ROCK ME ROCK ME Johnny Osbourne Top Rank
- 8 PIRATE Ini Kamoze Island
- 9 GREETINGS Half Pint Power House
- 10 WORRIES AND PROBLEMS Various Artists Positive Musik

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



TALKING HEADS David Byrne: "Let me tell you a story..."

SOUNDS TRACKS

- Glyn Brown
LET'S GO SWIMMING Arthur Russell Rough Trade splash
COME HERE MY LOVE This Mortal Coil 4AD
FALLING, BUT TRUSTING La La La Human Steps When you want to, run
- Edwin Pouncey
LEE HARVEY WAS A FRIEND OF MINE Homer Henderson And The Dalworthington Garden Boys Mule Nose 45
BEND SINISTER The Fall Beggars Banquet LP that's truly brill
TALES OF MYSTERY AND HORROR Edgar Allan Poe read by Christopher Lee Listen For Pleasure cassette pack
- Richard Cook
THE SWAN OF TUONELA Sibelius/Karajan DGG
MAN STOP FIGHT A DANCE Junior Brammer Powerhouse
J MOOD Wynton Marsalis CBS
- Blind Lemon Wilde
LET'S GO SWIMMING Arthur Russell Rough Trade polka 45
BETTY BLUE SOUNDTRACK Gabriel Yared Virgin 33
ARIEL ATLAS Always e!'s next flutter
- Neil Perry
METALLICA Edinburgh Playhouse Seen and not believed
CHESSBOARDS Killing Joke Soon come Virgin LP cut
CRAZYHEAD Crazyhead Well 'ard yummy demo
- Resurrection Roberts
CRY FOR LOVE Iggy Pop A&M new classic
HUMAN SEX La La La Human Steps Trance
MOTHER OF PEARL Roxy Music Better than Proust

SILLY AMERICAN FOOTBALLERS NAMES

- 1 TUNCH ILKIN Tackle Pittsburg Steelers
- 2 VYTO KAB Tight End New York Giants
- 3 BOOMER ESIASON Quarterback Cincinnati Bengals
- 4 STUMP MITCHELL Running Back St Louis Cardinals
- 5 NIKO NOGA Linebacker St Louis Cardinals
- 6 MANU TUIASOPO Nose Tackle San Francisco 49ers
- 7 KANI KAUAAHI Centre Seattle Seahawks
- 8 LOUIS LIPPS Wide Receiver Pittsburg Steelers
- 9 AUGUST CURLEY Linebacker Detroit Lions
- 10 BEN UTT Guard Indianapolis Colts

- Most appropriately named player
11 CHUCK LONG Quarterback Detroit Lions

Compiled by the New England Patriots Offensive Line (Clacton Branch)

REGGAE TENS

PRE-RELEASE

- 1 NO PUPPY LOVE Tiger Kings Crown
- 2 RAGAMUFFIN YEAR Junior Delgado Message
- 3 FIRE FIRE Johnny Osbourne Jammys
- 4 TEN TO ONE Al Campbell Jammys
- 5 ALESHA Frankie Paul Power House
- 6 MIAMI VICE Junior Brammer Boom Squad
- 7 CRYING TIME Coco Tea Jammys
- 8 TOWN GIRL Charlie Chaplin Power House
- 9 NO PROBLEM Peter Metro Power House
- 10 GO FIND YOURSELF A FOOL Winston Francis Wambesi

DISCO

- 1 MAN SHORTAGE Lovindeer TSOJ
- 2 BORN FREE Winsome Fine Style
- 3 WHAT THE HELL Echo Minott Jammys
- 4 SHUB IN Frankie Paul Pioneer International
- 5 MAGIC FEELINGS Michael Gordon Fine Style
- 6 CRAZY Andrew Paul Digikal
- 7 OPEN THE DOOR Ken Booth Blue Mountain
- 8 AFRICA Axeman Fashion

A T T A C K

HOT METAL 60

SINGLES

- 1 1 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 2 2 WASTED YEARS Iron Maiden EMI
- 3 3 ROCK 'N' ROLL MERCENARIES Meat Loaf Arista
- 4 4 YOU SHOOK ME ALL NIGHT LONG AC/DC Atlantic
- 5 5 GONNA GET CLOSE TO YOU Queensrÿche EMI America
- 6 17 JUMP IN THE FIRE Metallica Music For Nations
- 7 6 WAITING FOR THE NIGHT Saxon Parlophone
- 8 7 YANKEE ROSE David Lee Roth Warner Brothers
- 9 11 THE ULTIMATE SIN Ozzy Osbourne Epic
- 10 8 AMERICAN GIRLS FM Portrait
- 11 9 RED SKY Status Quo Vertigo
- 12 12 WILD CHILD WASP Capitol
- 13 10 THE WILD AND THE YOUNG Quiet Riot Epic
- 14 14 DREAMS Van Halen Warner Brothers
- 15 13 SUMMERTIME GIRLS Y&T A&M
- 16 16 LONELY NIGHT Magnum Polydor
- 17 — WE'RE DOING ALRIGHT Van Stephenson MCA
- 18 15 TAKE A LOOK Twelfth Night Virgin
- 19 18 MAD LOCUST RISING Agent Steel Music For Nations
- 20 19 MAD HOUSE Anthrax Island



SAXON: the return of the magnificent... six

ALBUMS

- 1 1 SLIPPERY WHEN WET Bon Jovi Vertigo
- 2 — ROCK THE NATION Saxon Parlophone
- 3 4 INDISCREET FM Portrait
- 4 2 IN THE ARMY NOW Status Quo Vertigo
- 5 3 VINNIE VINCENT'S INVASION Vinnie Vincent Chrysalis
- 6 4 TRUE AS STEEL Warlock Vertigo
- 7 9 MASTER OF PUPPETS Metallica Music For Nations
- 8 8 SPREADING THE DISEASE Anthrax Music For Nations
- 9 5 NIGHT SONGS Cinderella Mercury
- 10 10 RIDE THE LIGHTNING Metallica Music For Nations
- 11 7 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 12 27 7800° FAHRENHEIT Bon Jovi Vertigo
- 13 29 BON JOVI Bon Jovi Vertigo
- 14 16 KILL 'EM ALL Metallica Music For Nations
- 15 — SPORT OF KINGS Triumph MCA
- 16 23 RATT Ratt Atlantic
- 17 22 SILK AND STEEL Giuffria MCA
- 18 19 5150 Van Halen Warner Brothers
- 19 28 POWERSLAVE Iron Maiden EMI
- 20 24 THE NUMBER OF THE BEAST Iron Maiden EMI
- 21 20 GTR GTR Arista
- 22 25 AFTERBURNER ZZ Top Warner Brothers
- 23 11 ORGASMATRON Motorhead GWR
- 24 12 LIVE AFTER DEATH Iron Maiden EMI
- 25 18 QR II Quiet Riot Epic
- 26 17 THE ULTIMATE SIN Ozzy Osbourne Epic
- 27 26 THRILL OF A LIFETIME King Kobra FM/Revolver
- 28 14 RAGE FOR ORDER Queensrÿche EMI America
- 29 15 INTERMISSION Dio Vertigo
- 30 13 WHO MADE WHO AC/DC Atlantic

IMPORTS

- 1 1 TRILOGY Yngwie Malmsteen Polydor
- 2 — PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
- 3 — THE DOCTOR Cheap Trick Epic
- 4 — ULTIMATE LIVE Ozzy Osbourne Epic
- 5 — ROCK FOR THE KING Barren Cross Starsong
- 6 — ORDER TO KILL At War New Renaissance
- 7 — HELL AWAITS Slayer Metal Blade
- 8 — NIGHTMARE AT MAPLE CROSS Girlschool Roadrunner
- 9 — MENACE TO SOCIETY Lizzy Borden Metal Blade
- 10 9 METALIZED Sword Aquarius

Compiled by Spotlight Research



STIFF LITTLE FINGERS squeeze into a photo booth

INDIE ALBUMS

- 1 — BLOOD AND CHOCOLATE Elvis Costello And The Attractions Imp/Demon
- 2 1 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 3 2 KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 4 7 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 5 3 THE QUEEN IS DEAD The Smiths Rough Trade
- 6 4 WATCH YOUR STEP Ted Hawkins Gull
- 7 5 LONDON O HULL 4 The Housemartins Go! Discs
- 8 — EXPRESS Love And Rockets Beggars Banquet
- 9 — HOLY MONEY Swans Some Bizzare
- 10 6 HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction Food
- 11 14 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 12 — IDLE GOSSIP Toy Dolls Volume
- 13 11 SACRED HEART HOTEL The Stars Of Heaven Rough Trade
- 14 8 GIANT The Woodentops Rough Trade
- 15 20 IN SICKNESS AND IN HEALTH Demented Are Go ID
- 16 10 GIFT The Sisterhood Merciful Release
- 17 16 CLOCKWORK TOY Frenzy ID
- 18 15 THROWING MUSES Throwing Muses 4AD
- 19 9 VICTORIALAND Cocteau Twins 4AD
- 20 17 THUNDERHEAD The Janitors Intape
- 21 13 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 22 23 BEST BEFORE 1984 Crass Crass
- 23 12 STEP ON IT Bogshed Help Yourself
- 24 18 WALKING THE GHOST BACK HOME The Bible Backs
- 25 19 BLACK CELEBRATION Depeche Mode Mute
- 26 26 UNCARVED BLOCK Flux One Little Indian
- 27 22 MANIC POP THRILL That Petrol Emotion Demon
- 28 21 MAJOR MALFUNCTION Keith LeBlanc World
- 29 24 RUM SODOMY AND THE LASH The Pogues Stiff
- 30 28 BORN SANDY DEVOTIONAL The Triffids Hot

Compiled by Spotlight Research

TRAIN CRASH

- 1 HEAR MY TRAIN A-COMIN' Jimi Hendrix
- 2 HOT RAILS TO HELL Blue Oyster Cult
- 3 THE CRASH ELO
- 4 JUMP Van Halen
- 5 TRAIN, TRAIN UFO
- 6 SMASH IT UP The Damned
- 7 PICK UP THE PIECES AWB
- 8 OUT IN THE FIELDS Moore/Lynott
- 9 RIDIN' WITH THE DRIVER Motorhead
- 10 CRAZY TRAIN Ozzy Osbourne

Compiled by The Fat Controller

BRINKS MATT GOLD ROBBERY

- 1 WE'RE GOING AWAY FOR A VERY LONG TIME Heaven 17
- 2 TWELVE GOLD BARS Status Quo
- 3 GOING UNDERGROUND The Jam
- 4 WATCHING THE DETECTIVES Elvis Costello
- 5 HOLIDAYS IN THE SUN The Sex Pistols
- 6 LOVE OVER GOLD Dire Straits

INDIE SINGLES

- 1 — STATE OF THE NATION New Order Factory
- 2 — THE PEEL SESSION New Order Strange Fruit
- 3 17 WONDERFUL LIFE Black Ugly Man
- 4 — THE PEEL SESSION The Damned Strange Fruit
- 5 6 ROMAN P/GOOD VIBRATIONS Psychic TV Temple
- 6 9 SUNARISE The Godfathers Corporate Image
- 7 3 DRUGS/COME HERE MY LOVE This Mortal Coil 4AD
- 8 8 PANIC The Smiths Rough Trade
- 9 2 MR PHARMACIST The Fall Beggars Banquet
- 10 — THE PEEL SESSION Stiff Little Fingers Strange Fruit
- 11 10 RUNAWAY Luis Cardenas Consolidated Allied
- 12 5 A SCREW Swans Some Bizzare/K.422
- 13 11 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 14 — WAKING UP IN THE SUN The Adult Net Beggars Banquet
- 15 1 A QUESTION OF TIME Depeche Mode Mute
- 16 14 BLUE MONDAY New Order Factory
- 17 4 TOKYO STORM WARNING (PART 1) Elvis Costello Imp/Demon
- 18 — RAIN OF CRYSTAL SPIRES Felt Creation
- 19 24 SERPENTS KISS The Mission Chapter 22
- 20 7 SURF CITY The Meteors Anagram
- 21 18 YIN AND YANG (THE FLOWERPOT MAN) Love And Rockets Beggars Banquet
- 22 21 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 23 16 JESUS IS DEAD The Exploited Rough Justice
- 24 — BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 25 28 HEART FULL OF SOUL Ghost Dance Karbon
- 26 15 WILD CHILD Zodiac Mindwarp & The Love Reaction Food
- 27 25 I'M SNIFFING WITH YOU HOO Pop Will Eat Itself Desperate
- 28 34 I'M ON FIRE Guana Batz ID
- 29 23 THIS BOY CAN WAIT The Wedding Present Reception
- 30 27 POWER Fields Of The Nephilim Situation Two
- 31 22 BOOKS ON THE BONFIRE The Bolshoi Beggars Banquet
- 32 26 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 33 13 HEARD IT ALL The Bodines Creation
- 34 32 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) The Leather Nun Wire
- 35 — GENTLE SOUND The Railway Children Factory
- 36 — THOUGHTS OF YOU 23 Skidoo Illuminated
- 37 — THE PEEL SESSION The Screaming Blue Messiahs Strange Fruit
- 38 41 BETTER DEAD THAN WED Class War Mortarhate
- 39 12 THIS MEANS WAR The Beloved Flim Flam
- 40 30 TAKE THE SKINHEADS BOWLING Camper Van Beethoven Rough Trade
- 41 46 CRYSTAL CRESCENT Primal Scream Creation
- 42 — THE PEEL SESSION Sudden Sway Strange Fruit
- 43 29 THE LAST BULLET IN THE GUN Terry And Gerry Intape
- 44 19 HAPPY HOUR The Housemartins Go! Discs
- 45 35 WHOLE WIDE WORLD The Soup Dragons Subway
- 46 37 UNDERSTANDING JANE The Icicle Works Beggars Banquet
- 47 48 I SEE RED Frenzy ID
- 48 31 IMAGES OF FIRE Fatal Charm Native
- 49 43 MORNING SIR Bogshed Help Yourself
- 50 39 BABY'S ON FIRE The Creepers Intape

AUNTY NORA

- 1 OOH HASN'T HE GROWN
- 2 DOESN'T HE LOOK LIKE HIS DAD
- 3 LAST TIME I SAW HIM HE WAS THIS HIGH
- 4 HE'S TOO OLD TO GIVE HIS AUNTY NORA A KISS
- 5 THERE'S NOTHING LIKE A NICE CUP OF TEA
- 6 IT'S NICE ISN'T IT
- 7 ISN'T THE WEATHER TERRIBLE
- 8 (10p SHOVED IN HAND) NO, TAKE IT, BUY YOURSELF SOME SWEETS
- 9 50 BUSES HAVE GONE THAT WAY, NOT ONE'S GONE THIS WAY
- 10 IT'S ALL SPACE MACHINES NOWADAYS

Compiled by A Nephew, Crustville, Heswall

Compiled by Bobby Rock and Tony Roll, The Silly Billy, London SE9

IN - T E C H

ROAD TO ROLAND



TOMMY SNYDER (above), who stole the honours for demonstration skills at this year's British Music Fair with his one-man shows for Roland, is returning to this country for a series of nationwide Roland clinics later this year.

The Roland Roadshow will also feature regulars Mark Wood and Robbie Burns, plus Micky Moody, James Hallawell and a host of the latest hi-tech gear including the new GM70/GK1 Guitar-to-MIDI system, DEP-5 Multi-Effects Processor and G77 Fretless Bass Controller. TOA are supplying the PA and crew.

Dates are Newcastle Crest Hotel November

10, Edinburgh Liberty's 11, Manchester A1 Music 12, Birmingham Edgbaston Portland Club 13 and London Bloomsbury The Logan Hall 14. At the end of the tour is a masterclass featuring Snyder and Francis Seriau, at Ronnie Scott's Club on November 15 at 3pm.

Admission for this clinic is £5; admission to all other shows is £3 (£1 to MU members and the unwaged) and tickets will be available only on the door.

More information from Roland (UK) Ltd, Great West Trading Estate, 983 Great West Road, Brentford, Middx TW8 & DN (01-568 4578).

A WEEKEND for two at an exclusive hotel is the first prize in Hohner's Easy Keys competition.

All you have to do is ask your local Hohner dealer to demonstrate the Hohner PK 150 keyboard to you, and the information you'll get should enable you to answer the five simple questions on the entry form that you can also get from your dealer or direct from Hohner.

Every entry form validated by a dealer will entitle the sender to a free gift - a copy of the first ever musical instrument to be played in space!

More information from M Hohner Ltd, 39-45 Coldharbour Lane, London SE5 9NR.

THE 1986 Synthesizer Tape Contest, sponsored by Roland and Synsound, is now open to entry from individuals and groups, amateur or professional, using the sound applications of computers and synthesisers.

Prizes include three polyphonic synths, seven rhythm units, a selection of synthesiser-related books, records and tapes, and the chance to appear on 'The Winners' Pieces' compilation tape.

Entries, in any style, must be on standard cassette and not longer than 5 minutes' duration. Closing date is October 31 1986.

More information from Synsound (Dept STC), The Sound House, PO Box 37b, East Molesey, Surrey KT8 9JB (01-577 5818).



AKG ACOUSTICS are offering free holiday breaks to purchasers of certain microphones and hi-fi headphones this autumn.

Buyers will be offered a choice of two days' free accommodation for two people at a choice of over 400 hotels in the UK, France, Belgium, Spain, Germany, Holland and Luxembourg.

Products carrying the offer are easily identified in your local retailer's by the Breakaway stickers, and include the D300 series of microphones and the K240 and K340 headphones, all of which have had glowing press reviews.

Each individual purchase qualifies for a holiday voucher, and the offer is open until January 31.

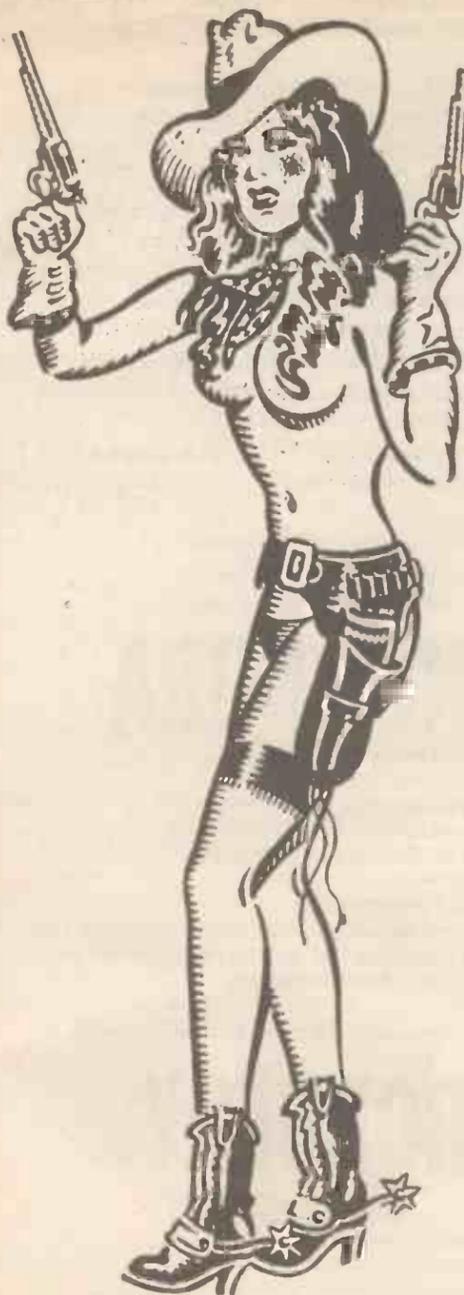
Meanwhile, the company has introduced a new microphone for performers who've normally got their hands full on stage.

It's the C410 - seen above being tested by UB40's Jimmy Brown - a high quality condenser mic with a spec tailored to vocal use and, at 25.4gm, a weight which makes it comfortable to wear for long periods.

The head boom and mic are made from non-reflective matt black flexible plastics. The mic is designed to operate at about two inches from the user's mouth and carries an easily detachable windscreen which acts as an effective 'pop' shield.

Tech spec for this pre-polarised condenser transducer design includes frequency range of 20-20,000Hz, 300ohm impedance and 9-52 volt phantom power requirement. Price is around £155.

More information from AKG Acoustics Ltd, Vienna Court, Catteshall Wharf, Catteshall Lane, Godalming, Surrey GU7 1JG (04868 25702).



STIKKK 'EM UP, PARDNER

Raise those tremblin' hands to the sky - cos this issue we're gonna be comin' at ya with twin guns blazin'!

Issue 130 sees the start of *Kerrang!*'s awesome Autumn promotion. Remember those giant FREE posters we gave away in late '85? Well this year we're doing something daringly different (but terrifically tempting all the same!) in the form of a sensational FREE 'Legends Of Rock' Stikka Book plus FREE Stikkas!

The way it works is this: *Kerrang!* 130 will come your way in a clear plastic, heat sealed bag. Rip the thing open and you'll discover not only a big 56 page issue of *Kerrang!* but also a FREE 20 page Stikka Book plus your first selection of FREE full colour Stikkas.

You'll get Stikka shots of members of such bands as Ratt, Judas Priest, Bon Jovi, Accept, Warlock and ZZ Top, plus you'll also get Stikka-style versions of all the groups' logos!

Slap 'em into your FREE Stikka Book and hang in there... cos the following two issues of *Kerrang!* (numbers 131 and 132) will also contain FREE Stikkas, to enable you to complete your Stikka Book. The Stikka Book will also contain biographies of each band featured (18 in all), written by Malcolm Dome!

So get STUKK in with *Kerrang!* 130, on sale October 2.

It's gonna be our TACKIEST issue ever!

FERNANDES PRICE CUTS

New distributor chops 25 per cent off old SRPs

FERNANDES GUITARS, the Japanese-made range of top quality vintage replicas and contemporary originals, is now available through a new British distributor who has promised lower retail prices than ever before.

PBT Distribution is run by Pete Tulett, the man who launched Aria guitars in this country and then went on to introduce Alligator amplification – both lines renowned for their value for money.

Tulett had originally negotiated distribution rights for the Fernandes line with European distributor Werner Reinhardt, only to discover that another UK distributor had done a separate deal direct with the Japanese manufacturer. After a management split in this company, however, the half that was left with Fernandes apparently found that the

problems of distributing the line were insurmountable.

So Pete has come back into the picture as sole UK distributor, and is now offering reductions of up to 25 per cent on previous Fernandes price tags. Examples are the RST40 guitar at £264 (previous SRP £341), the FR120 guitar (Revolver model) at £725 (previously £972) and the Revolver bass with carbon graphite neck and FGI technology low impedance pick-ups at £725 (previously £937).

Every Fernandes arriving in the UK will be checked and set up by Nick Odell, a guitar maker and repairer with 18 years' experience who's in charge of PBT's quality control department.

More information from PBT Distribution Company, 1 Paradise Road, Downham Market, Norfolk PE38 9HS (0366 384740).



DOD FX35: instant bass-note generator

US SIGNAL processor people DOD have announced several new toys to get the saliva glands working.

The Pitchrider 7000 MkII is said to be an improved version of IVL's Pitchrider 7000, incorporating software updates and accessories. This is a pitch-to-MIDI device for guitars, allowing the control of other MIDI devices such as synthesizers, drum machines and sequencers.

A thoughtful feature of DOD's update is a mounting system for the hexaphonic pick-up which does not involve damaging the guitar. Tool-free, they call it. All functions of the 19-inch rackmount converter unit can be controlled by the optional MFS remote footswitch, which connects to the mothership via 40 feet of cable.

Three other new products from DOD are the PDS2020 Multi Play DDL with full two-second delay capacity, the FX35 Octopus Signal Processor which generates one-octave-drop tones for instant bass lines, and the PDS1002 DDL, a two-second-delay update on their one-second PDS1000, which it replaces.

More information from Rhino Distribution, Springhead Enterprise Park, Springhead Road, Northfleet, Kent DA11 8BN (0474 323202).

WEST END music store FD&H reopened in September after a major refurbishment. The shop now has an ultra-modern look to suit the many hi-tech lines stocked, and we are assured that there have

also been several changes in staff since FD&H first opened their doors in 1876.

For a chance to inspect the improvements yourself, drop in at 138-140 Charing Cross Road, London WC2 0LD (!).

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Tony Mitchell, Deputy Editor, Sounds, Greater London House, Hampstead Road, London NW1 7QZ.

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*Source: Target Group Index 1985

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