

SOUNDS

EXCLUSIVE
ZZ TOP
INTERVIEW
CENTRE PAGES

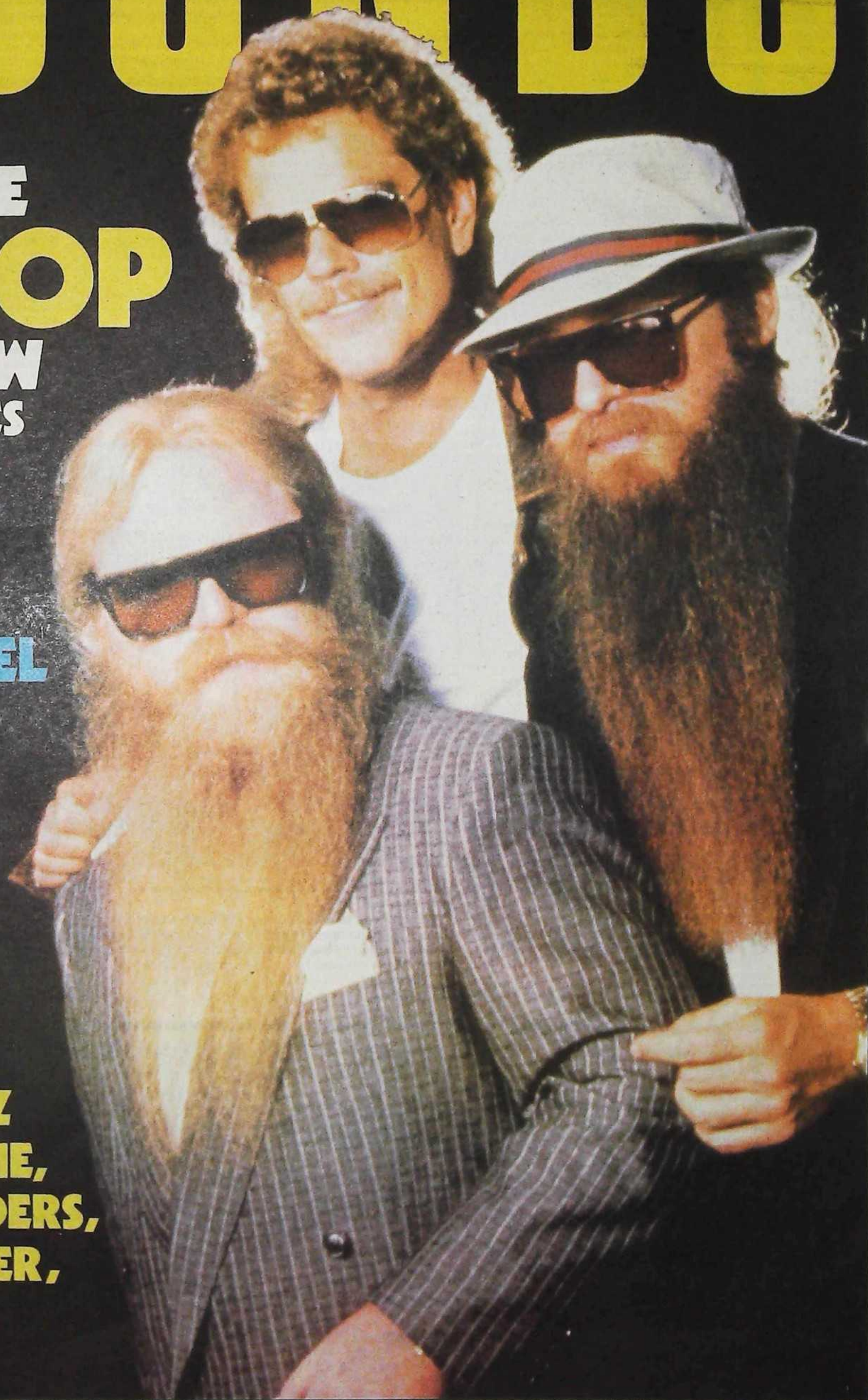
CRASS
OPEN UP

NEW MODEL
ARMY

ROBERT
CRAY

THE WISE
ACRES

ALBUM BLITZ
WITH FRANKIE,
THE PRETENDERS,
ALICE COOPER,
DIED PRETTY



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Wise up and get hip to **The Wise Acres**. **Jack Barron** has, and look where it's got him. On to **Page 20**, to be precise

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ZODIAC MINDWARP AND THE LOVE REACTION have landed the guest spot on the **Alice Cooper** tour next month.

The deal was sealed after **Alice** saw **Zodiac's** show with **Motorhead**. **Zodiac** says it is "an ambition fulfilled".

This would appear to scotch rumours, circulating last week, that **The Love Reaction** had "fired" **Zodiac**. Manager **David Balfe** told **Sounds** this week that all differences with the volatile and exuberant **Zodiac** had been made up and "the hatchet has been buried". He did not specify in whom.

BRUCE SPRINGSTEEN's five-album box set has now been set for **November 3** release by **CBS**.

ERIC CLAPTON plays three British gigs at the start of next year, following the release of his next album, 'August'.

With a band consisting of bassist **Nathan East** and keyboard player **Greg Phillinganes** - both of whom played with **Eric** on his summer tour - and former **Average White Band** drummer **Steve Ferrone** taking over from **Phil Collins**, he'll be playing **Manchester Apollo** **January 3** and **London's Royal Albert Hall** **6** and **7**.

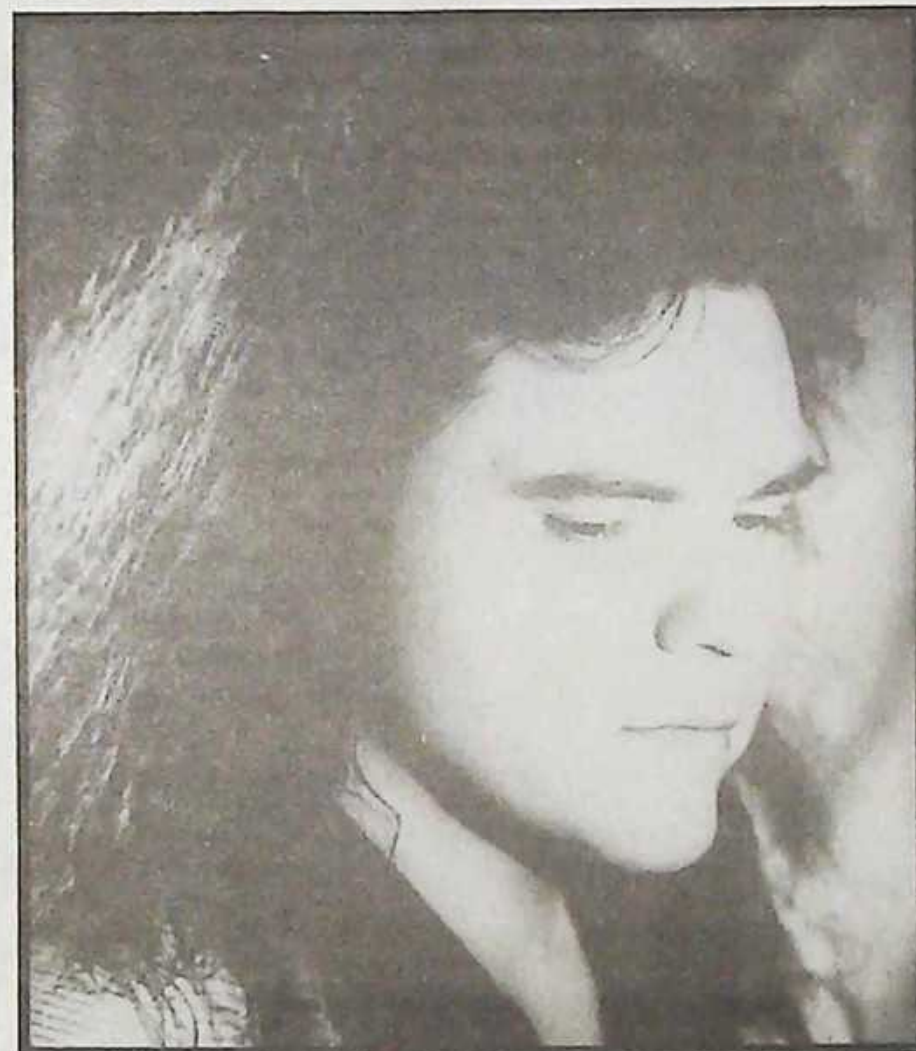
Manchester tickets are **£10** and **£8** and **London** tickets are **£12.50**, **£10.50** and **£8.50**.

Support band will be **The Big Town Playboys**, the **Birmingham R&B** combo, who've been specially invited by **Eric**.

THE DAMNED have added another **London** date to their tour - at **Hammersmith Palais** on **November 9**.

They also have the title track of their upcoming album - due at the end of **November** - released as a single by **MCA** on **November 3**. It's 'Anything', which they played at the finale of the **Liverpool Rock Around The Dock** TV show while throwing their equipment into the water.

The Meat And The Motion...



MEATLOAF lumbers back into view next February for an eleven-date tour.

He'll be playing two nights apiece at **Brighton Centre** **February 14-15**, **Birmingham NEC** **18-19**, **Edinburgh Playhouse** **21-22**, **Newcastle City Hall** **24-25**, **Bournemouth International Centre** **28** (one night only), **London Wembley Arena** **March 1-2**.

He has the title track of his 'Getting Away With Murder' album out as a single on **Arista** on **November 10**.

CRASH COURSE

Oakey says "Stand up" then **Oakey** says "Sit down", as **The Human League** set out on their first British tour for five years

THE HUMAN LEAGUE have confirmed their first British dates for five years, following the release of their 'Crash' album and 'Human' hit.

They start with a series of stand-up venues at **Crawley Leisure Centre** **November 26**.

Loughborough University **27**, **Carlisle Sands** **30**, **Glasgow Barrowlands** **December 1**, **Leeds University** **2**, **Norwich East Anglia University** **3**, **Margate Winter Gardens** **4**. All tickets are **£5**.

After Christmas, they'll be feeling brave enough to take on seated audiences at **Birmingham Odeon** **January 7**, **Poole Arts Centre** **8**, **Cardiff St Davids Hall** **9**, **St Austell Coliseum** **10**, **London Hammersmith Odeon** **12-13**, **Newcastle City Hall** **15**, **Liverpool Royal Court** **16**, **Manchester Apollo** **17**, **Nottingham Royal Centre** **18**, **Sheffield City Hall** **19**.

Tickets for these dates are **£6.50** and **£5.50** (£7 and **£6** at **Hammersmith**).

WIRE, who reunited for gigs last year, have now committed themselves to vinyl and release a four-track EP called 'Snakedrill' on **Mute** this month.

More recordings are planned, and there are some European dates in the pipeline but no plans for any British gigs at present.

And they continue unabated with their solo projects. **Colin Newman** has just released an album called 'Commercial Suicide' (reviewed on page 24) and **Graham Lewis' project**, **He Said**, has an album out on **Mute** this weekend called 'Hail', which features contributions from **Brian Eno** and **B C Gilbert** among others.

HURRAH! are the latest **Kitchenware** band to get a major distribution deal. Their new single, 'Sweet Sanity', out next week, will be handled by **Arista**.

The band have dates lined up at **Durham New College** **October 23**, **Burton Central Park** **24**, **Leicester Princess Charlotte** **25**, **Nottingham University** **26**, **Middlesex Polytechnic** **28**, **London University** **Union 29**, **Swansea University** **31**, **Croydon Underground** **November 1**, **Guildford Surrey University** **2**, **Canterbury Kent University** **3**, **London North Kensington Bay** **63 6**, **Kingston Polytechnic** **7**, **Treforest Polytechnic** **8**, **Manchester Boardwalk** **9**.

BEKI BONDAGE goes "On The Prowl" this week at the start of a lengthy tour that runs into **December**.

She and her **Bombshells**, who backed her on her summer tour, will be "playing loud music, wearing loud clothes and being loud mouths" at **Dudley JB's** **October 24**, **Manchester Owens Park University** **25**, **Bradford University** **27**, **London Shepherds Bush Wellington** **29**, **Oxford Polytechnic** **30**, **Canterbury Christchurch College** **31**, **London Marquee** **November 1**, **Keele University** **5**, **Wolverhampton Polytechnic** **7**, **Coventry Polytechnic** **8**, **Colchester Works** **13**, **Walthamstow Royal Standard** **14**, **Warrington Lion** **15**, **Rochdale Tiffany's** **20**, **Twickenham St Mary's College** **21**, **Telford Barons Club** **27**, **Harlesden Mean Fiddler** **December 3**, **Finsbury Park Sir George Robey** **4**. More dates will be added.

But there's no new single planned until next **February**.

ALIEN SEX FIEND come out of their anal regression phase (see their latest single) for their first gig this year - at **Hammersmith Klub Foot Halloween Ball** on **October 31**.

They'll be joined by **The Turnpike Cruisers** and **Saddle Whores** (made up of former members of **Sunglasses After Dark**) and tickets are **£4** in advance, **£4.50** on the door.

BIG AUDIO DYNAMITE have postponed the release of their 'No 10 Upping Street' album until **October 27**, because they've decided to have it direct metal mastered. This studio technique is the closest vinyl gets to a compact disc.

They'll be joined on their British tour by **Cerrone** and **Pure Sex** and **Pocket Rocket**.

ARMY

New Model Army and **Joolz** hurt in incident

NEW MODEL ARMY are considering taking out a private prosecution against **Edinburgh Coasters** after two members of the band and poet **Joolz** were hospitalised following a post-gig fracas last week.

The trouble started when a fan was forcibly ejected from the gig for "jumping on people" or "filling a plastic glass with water from an ice bucket" - depending on which side is

SOUNDS

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LIVE IN W. GERMANY, SUNDAY DECEMBER 14th
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Depart eve 12th Dec. Return am 15th Dec. [CDB]

DEEP PURPLE

LIVE IN PARIS, FEBRUARY 23rd
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Full day/eve in Paris. Depart pm 21st Feb. Return am 24th Feb. [DP]

ERIC CLAPTON

LIVE IN PARIS, SUNDAY JANUARY 18th
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Depart eve 16th Jan. Return am 19th Jan. or £169 inc: Concert ticket, return flight from Gatwick 2 nights 1st class hotel accommodation. Depart 17th Jan. Return 19th Jan. [ECP]

STATUS QUO

LIVE IN PARIS, NOVEMBER 6th
 £69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Depart eve 5th Nov. Return eve 7th Nov. [SOP]

EURYTHMICS

LIVE IN PARIS, NOVEMBER 25th
 £69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Full day/eve in Paris. Depart pm 23rd Nov. Return am 26th Nov. £159 INCLUDES: Concert ticket, 2 nights 1st class hotel & return flight from London to Paris. Depart 24th Nov. Return 26th Nov. [EP]

POGUES

LIVE IN BRUSSELS, SUNDAY NOVEMBER 30th
 £45 INCLUDES: Concert ticket, luxury coach from London, Cross Channel ferry. Depart eve 29th Nov. Return am 1st Dec. [PB]

NIK KERSHAW

LIVE IN DUSSELDORF, DECEMBER 13th
 £75 inc: Concert ticket, 1st Class Hotel, Luxury coach from London, Cross Channel Ferry. Depart eve 11th Dec. Return am 14th December. OR: LIVE IN BRUSSELS, DECEMBER 9th
 £49 inc: Concert ticket, luxury coach from London, Cross Channel Ferry. Depart eve 8th Dec. Return am 10th December. [NKB]

BON JOVI

LIVE IN PARIS, NOVEMBER 28th
 £69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 27th Nov. Return eve 29th November. or £49 includes: Concert ticket, luxury coach from London, Cross Channel Ferry. Depart eve 27th Nov. Return am 29th November. [BJH]

Send £20.00 deposit per person plus £7.50 each personal and concert cancellation insurance, made payable to M.G.P. to secure a place. Please indicate in the correct box the number of places required.

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 SOP ☐ BJS ☐
 EP ☐ \$167



CRASS HUMOUR: Penny Rimbaud and Joy show us their lighter side in Essex this week

Greg Freeman

CRASS COURSE

Exclusive! Crass reveal their plans for a final single and explain last two years of inactivity

CRASS release their last "formal" recording this month – a 12-inch single called '10 Notes On A Summer's Day' (available via the Cartel).

The track was written in the summer of 1984 – soon after they'd played what has proved to be their last gig together at a benefit for the South Wales miners – and recorded during 1985.

The band say they will "continue to make statements both individually and as a group, yet no longer feel obliged to be limited by the inward looking format of the 'band'."

Despite the fact that Crass have been virtually inactive as a band for the past two years, the line-up remains intact apart from the departure of guitarist Hari Nana shortly after their final gig.

They are now involved in developing their individual skills from film making to healing, although several of them

worked together on an album called 'Acts Of Love' containing 50 poems in a lyrical setting, which came out on Crass Records last year.

And earlier this year, they released a double album of their singles dating back to 1977, called 'Best Before 1984'.

They will continue to release records by other bands on Crass Records – the most recent being Irish group Hit Parade – and plan to become involved in book publishing.

For the full Crass lowdown, see feature on page 29.

CHRISTMAS SPIRIT

The good Doctor takes a short trip around the country dispensing Christmas cheer

DR & THE MEDICS have announced their Christmas house calls.

The band will round off a year that has seen them hit Number One with 'Spirit In The Sky'

and achieve another Top 30 hit with 'Burn', playing gigs at Newcastle Riverside December 18, Glasgow Queen Margaret Union 19, Doncaster Gaumont 20, London Hammersmith Palais 23, Folkestone Leas Cliffe Hall 27, Birmingham Powerhouse 28, Bristol Studio 29.

They've just finished recording a new single which will be out to coincide with the dates. And they'll be doing a little private practice in Japan before the British gigs.

MADNESS release their farewell single on October 27 called '(Waiting For) The Ghost Train', which also marks the brief return of Mike Barson, who is tinkling the ivories for the first time since 'One Better Day'.

The song was written by Suggs and the 12-inch features 'Seven Year Scratch', containing many of Madness' finer moments mixed by DJ Noel Watson.

Suggs, Karl, Chrissie Boy and Lee are reported to be getting another band together which they promise will not be Madness Mark II.

ROBERT CALVERT, who teamed up with Maximum Effect for his London concert at the beginning of this month, has extended the partnership for a British tour starting this week.

Maximum Effect were previously Inner City Unit until they split from Nik Turner and joined up with Calvert, making an interesting new sub-plot in the long running Hawkwind soap opera.

They'll be playing Sheffield University October 22, Manchester International 25, Brighton The Richmond 30, Newcastle Riverside November 2, Carlisle Stars And Stripes 3, Liverpool University 4, Leicester Princess Charlotte 6, Coventry General Wolfe 7, London Hammersmith Clarendon 14.

ANIMAL NIGHTLIFE return from Europe to play their first London dates in over a year at Ronnie Scott's on October 26 and November 2. They have a single due out in January.

BRILLIANT, who've only just released their 'Kiss The Lips Of Life' debut album on WEA, are in dispute with their record company, who've been granted a court injunction preventing the band from recording for any other company.

The band originally signed a one-year contract with WEA in June 1984 but this has been extended by two years.

At the end of a two-day hearing, Mr Justice Garland said that the contract between the band and the record company was a complex one "and the contentions of both sides could not be brushed aside as unlikely to succeed at a full trial".

He therefore granted a temporary injunction to WEA, but stressed it was a case for a speedy trial.

Unfortunately, the trial will take at least six months to come to court and there's some doubt as to whether Brilliant have the financial resources to stay together that long.

BOBBY McFERRIN, the one-man vocal jazz band, arrives for a London concert at The Royalty Theatre on October 29 as part of a European tour.

The innovative singer, who uses his voice for bass, rhythms and melodies, anything he can hit for percussion and the audience as backing vocals, released an album on Blue Note earlier this year called 'Spontaneous Inventions'.

Although raised in jazz, McFerrin draws on classical, pop and soul as well as street sounds and animal noises and has branched out from clubs to perform in theatres and opera houses around the world.

Tickets for The Royalty Theatre concert are £7.50 and £6.50.

DAVID THOMAS plays a rare show at London University Union on October 30, accompanied by The Accordion Club and supported by Wolfgang Press and American band Live Skull.

Greetings, Comrade Bragg...



BILLY BRAGG "lifts" another single from his latest album before setting off on the second leg of his British tour next month.

The single is 'Greetings To The New Brunette' and the seven-inch features two new tracks on the flip while the 12-inch crams in four.

He returns from a Russian tour to play Portsmouth Guildhall November 3, Bristol Studio 4, Cardiff University 5, Aberdeen Capitol 7, Glasgow Barrowlands 8, Newcastle Mayfair 9, London Kilburn National Ballroom 12, Ipswich Gaumont 14, Norwich East Anglia University 15.

He'll be taking along his all-star cast of Ted Hawkins, Brendon Croker And The Five-O-Clock Shadows, Andy Kershaw and Wendy May.

LETTERS takes a break this week but is back with a bumper bundle on November 1.

IN BACKSTAGE RUCK

giving evidence.

During the ejection he received a two-inch gash to his face. He remained outside the club, bleeding badly, until, after representations from Joolz and New Model Army's manager, he was allowed back in and was cleaned up in the club manager's office.

That incident was the subject of a heated debate between Joolz, New Model Army, the club managing director and the club security staff, after the gig while the band were packing up.



JOOZ: frontal assault

The argument degenerated into a fight in which both sides accuse the other of brandishing bottles and other weapons and "spoiling for a fight".

But the fact is that Joolz, Slade, drummer Rob and

soundman Danny landed up in hospital afterwards, Joolz with a knee injury and badly scratched breasts, Slade with a scratched neck and concussion, Rob with concussion and Danny with a broken nose.

The police were called but took no action, despite being asked by the band to arrest everyone for affray. The band were particularly incensed that two bouncers who had apparently been instantly dismissed following the original ejection were present at the final showdown.

MORRISSEY was dragged off stage during The Smiths' concert at Newport Centre last Sunday. Although he wasn't seriously hurt, the show was curtailed, which provoked a riot.

The band were 40 minutes into their set when Morrissey was pulled off stage by a bunch of "unfriendly" fans. He fell on to the floor and received a black eye.

He was quickly pulled clear and taken back to the dressing room. Although he was stunned after the fall, he wanted to finish the show but was advised against it.

Sound engineer Grant Showbiz was hit by a bottle and had to go for stitches.

Morrissey was due to have a medical check-up at press time but it was expected that the rest of the tour would continue as scheduled.

MASSACRE THOSE BLUE SUEDE SHOES!!!

The New 7" & 4 Track 12" from The Dave Howard Singers!

Three hundred million fans can't be wrong. Hit the mic & rock on.

In 1973 he wrote the pop epic that rocked a nation and took America by storm. A haunting tribute to the ghost of James Dean resurrected with a laid-back, glam-groove, Buddy Holly twist. Probably best known for his sensitive portrayal of the fictional '60s pop star and leader of the Stray Cats, Jim MacLaine, in the films, *That'll Be The Day* and *Stardust*. "Basically," says David Essex, "I'm a pretty happy guy. But that doesn't mean I go around smiling all the time."



Three hundred million vigilantes can't be wrong. Kill that mic and rock on.

In 1986 he took the bubblegum soul exponent of rock 'n' roll, did two years for assaulting a police officer with a deadly weapon (his Acetone) but now he's traded it all in for a beatbox baby parole. This year's *Blue Jean, Baby Queen* is still making the scene. Jump, start your summertime blues and then jump up and down on your blue suede shoes. "Basically," says Dave Howard, "I'm a pretty violent guy. But that doesn't mean I go around killing people all the time."

HALLELUJAH!
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FUN AFTER ALL

DAVE HOWARD
ROCK ON!

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THE SING MARKET, a trio made up of Carrie Booth, ex-Thompson Twins and Monochrome Set, Andrew Bodnar (not shown), ex-bassist with Graham Parker, and Vicky, who describes herself as a "real artist", have a single out on the newly formed Dark Network label (through Backs) this week called 'The Sing Market'. It's for "people who wear black clothes".

CHRIS SPEDDING, veteran of a thousand guitar styles, and now based in America, has a new album called 'Enemy Within' released over here by New Rose this month.

('A'-POP), a rhythmic pop quintet, release their first single on Jungle this week called 'Art Of Persuasion'. The flip side has a cover of Lou Reed's 'Rock And Roll'.

L'AMOURDER, the Finnish band who are touring with New Model Army, have a mini-album out on Fun After All this week called 'Ritual'.

LIVING IN TEXAS release their third album on Chainsaw (through Red Rhino) next weekend called 'The Fastest Men Alive', produced by Martin Young of Colourbox.

THE GLASS BEAT GAME launch Influx Records this week with a single called 'Pleasure'. Influx have also signed Sideway Look, Who The Hell Does Jane Smith Think She Is, Karen Wicks and The Radio Satellites and are distributed through PRT.

LAND OF DISTRACTION, two brothers from Tottenham, have signed to Strike Back and have a single out this week called 'Distraction'.

ROOT BOY SLIM have an album called 'Don't Let This Happen To You' released on the newly formed Bedrock label (through Upright) and they've also picked up fellow American band Midnight Creepers whose 'Daytona Blues' album is also out this month.

WES MCGHEE, the British-born Tex Mex singer/songwriter, has his fifth album called 'Zacatecas' released this week by TCP (through Charly) and will be over for gigs next month.

CHRIS FARLOWE, the voice of British soul in the '60s, revives his fortunes with an album this week on Brand New (through DMS) called 'Born Again'.

CLAIR OBSCUR, the French band who are being encouraged by the Ministry Of Culture to export their Gallic rock music, release a 12-inch called 'Smurf In The Gulag' (which doesn't sound very French) on Cathexis (through Fast Forward) this week.

CHUMBAWAMBA take an alternative view of Live Aid with their new album called 'Pictures Of Starving Children Sell Records' on Agit-Pop (through Red Rhino) this month.

MAKIN' TIME, the Wolverhampton rhythm and soul band, have their second album called 'No Lumps Of Fat Or Gristle Guaranteed' out this week on their own Ready To Eat label (through Backs).

FOOLS DANCE, a Gatwick-based independent project featuring Simon Gallup and Gary Biddles, have a five-track 12-inch out on The Prism Lambs To The Slaughter this week called simply 'Fools Dance'.

AVIATOR, an American heavy rock supergroup for obscurists containing ex-members of Barnaby Bye, Wiggy Bits, Network and Ellen Shipley, have their self-titled debut album rush-released by RCA this week.

NIADEM'S GHOST, featuring former IQ vocalist Peter Nicholls, have their first album, 'In Sheltered Winds', available by post from Hibernation Records, 13 Maureen Avenue, Crumpsall, Manchester M8 6AR for £4.25 (cheques and postal orders payable to Niadem's Ghost).

THE SERVANTS put out their second single on Head (through Revolver) this month called 'The Sun, A Small Star'.

THE INSANE PICNIC, who've featured in several *Sounds* psychedelic charts over the last few years, have a 12-inch called 'Magistrates And Saints', out on their own Falling A label (through Revolver) this weekend.

EUROPE, a Swedish band who've already scored a Number One in Germany, Holland, Belgium and Japan with 'The Final Countdown', have the album of the same name released by Epic next weekend.

RECORD NEWS



LELU-LUS, who finally found fame on *The Archers*, release a single on Possum this week called 'Africa'.



FISH/TONY BANKS

SHORT CUT TO SOMEWHERE

7" and 12"
CB426
CB426-12

Virgin



BACKTRACKS

THE KOOBAS, an obscure Merseybeat band who were known for most of their career as The Kubas, have their only album retrieved from the darkest recesses of EMI's vaults by Bam-Caruso (through Making Waves), who've rechristened it 'Barricades'. Recorded just before they split in 1969, the album reveals a psychedelic flair that could have turned them into underground cult heroes if they'd hung around.

'**THE MAGIC TOUCH**' and 'Midnight Movers' are the two latest titles in Kent's Northern Soul series. Melba Moore's previously unissued 'The Magic Touch' heads a collection of '60s material on Gusto and Brunswick from Maxine Brown, The Shirelles, Chuck Jackson and Gene Chandler. 'Midnight Movers' plunders the Liberty catalogue for the same period, bringing us Billy Preston and The O'Jays.

THE MONKEES, three quarters of whom have just played a successful reunion tour of America without Mike Nesmith, have their original goodies wrapped up with three newly recorded songs on an album called 'Then And Now' on Arista. All the obvious hits are included, but others like 'Alternate Title' and 'DW Washburn' are missed out in favour of some early B-sides. And the new songs have some of the spirit but none of the magic.

JEAN CARNE, who started her singing career in jazz, and has returned there in recent years, adding an 'e' to her name in the process, has her "lost" soul years between 1975 and 1982 collected on a double album by Streetlife, called simply 'Jean Carne'. The tracks come from her four Philadelphia International albums (which weren't released over here) and her 'Trust Me' Motown album from 1982.

'**MOTOWN TRACKING**' is a 15-track compilation from DJ Ralph Tee of "genuine soul" tracks which trace Motown's stylistic changes over the past 15 years. It goes beyond the hits, and mixes star names such as Marvin Gaye, The Miracles and Eddie Kendricks with GC Cameron, Ozone, Jean Carne and Dennis Edwards.

Motown are also reissuing two more of their back-catalogue albums at mid-price - Marvin Gaye And Tammi Terrell's 'Easy' from 1969 (their third together after 'The Onion Song' and 'Good Lovin' Ain't Easy To Come By'), and 'Diana Ross Greatest Hits' from 1972, which was released less than three years after she'd left The Supremes.

TRAPEZE, the Wolverhampton trio who were formed in 1963 and went on to become Big In Texas until Glen Hughes was lured away to Deep Purple in 1973, have a collection of their best tracks - chosen by singer and guitarist Mel Galley - on Bandit called 'Way Back To The Bone'. It includes material from their 'Medusa' and 'You Are The Music' albums including their American hit, 'Coast To Coast'.

ANGELA BOFILL, whose three-and-a-half octave range has encompassed jazz, ballads, Latin soul and hip hop, has a 'Best Of' album out on Arista covering her last eight years during which she's worked with the likes of Narada Michael Walden, George Duke, Dave Grusin and Larry Rosen.

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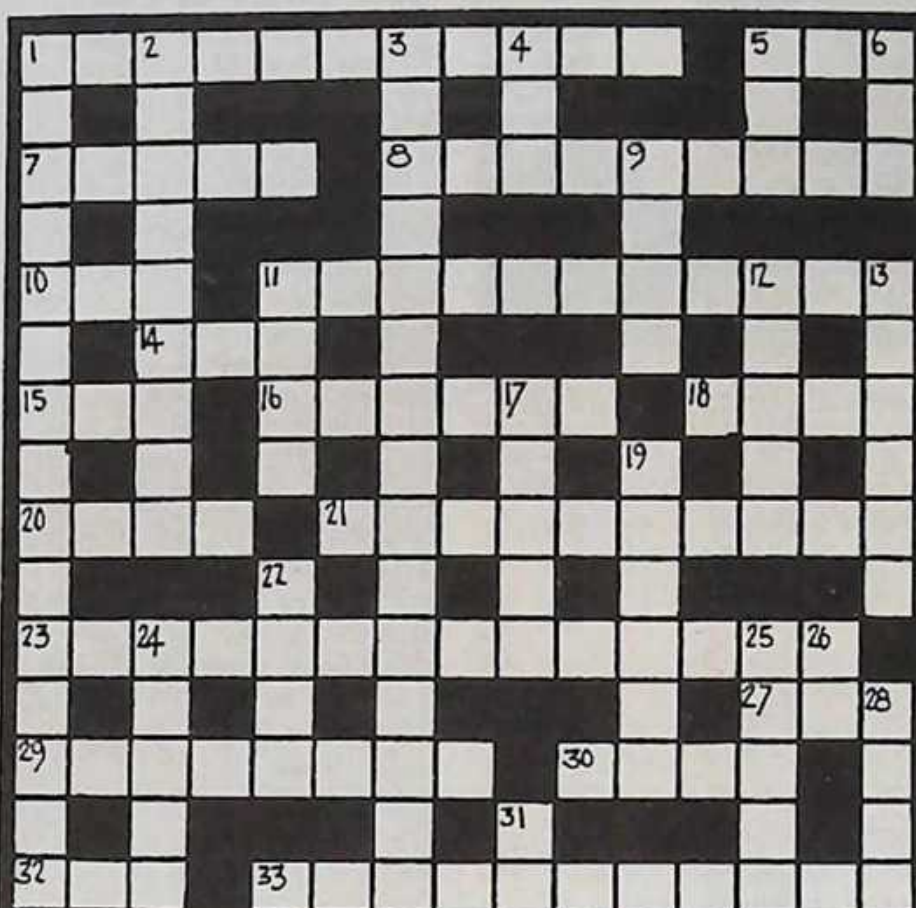
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GBH
CHAOS the Varukers

Saturday 25th October, 7.30pm. £4

XWORD

By Sue Buckley



SOLUTION

ACROSS

1. Fraternal New Order could be Masons! (11) 5. Blackfoot's country (3) 7. What Genesis misspelled in the Nursery (5) 8. They always have a sting in the tail (9) 10. A once trendy Pere (3) 11. Poor ole Magnum... tout seul encore (6,5) 14. Simon revealed her name (3) 15. He took the Tiger Mountain by strategy (3) 16. Strangled birds? (6) 18. Did Genesis tell her we're all crazy now? (4) 20. Shadowy Marvin (4) 21. Find Maggie T somewhere in time? (4,6) 23. Groove Rockin' reggae band (7,7) 27. Rod's legs... phew!... hardly! (3) 29. Bassist in rush (5,3) 30. Georgie's Muscle Shoals' label (4) 32. Do this and make it, advised the Stones (3) 33. Snowy W's quite open about his technique (3,2,6)

DOWN

1. P Smith's classic excuse (7,3,5) 2. ... but Pete S recognises 11 across problem (2,4,3) 3. ... however, Neil Y stated this to prove it's better to burn out than to merely fade away (4,5,6) 4. Mrs Lennon (3) 5. His eyes are evil (3) 6. They own a lonely heart (3) 9. Paul S's knew just the one trick (4) 11. Jon, rock's true aristocrat (4) 12. A funk'n' railroad (5) 13. Baccarach coupled 'em to boats and planes but Oz found 'em crazy (6) 17. She loved Sid (5) 19. The boss Vandella... my dear (6) 22. This Robert leads a true blues band (4) 24. Prendergrass's souful bear? (5) 25. A famous blue band (5) 26. How sad it was to see the Everly's love go bad (2) 28. Tubes for Peter's babes (4) 31. Diddle's tie? (2)

LAST WEEK'S ANSWERS

ACROSS

1. Bruce Hornsby 7. Gong 11. Drive 12. Eric Clapton 13. Uncle 16. KK 17. Kiss 19. SOS 20. Listen Like Thieves 23. Cool 24. Anderson 28. Go 29. Think For A Minute 33. North 34. Herman's 36. Races 38. War Pigs 39. UFO 41. Dickie Davies Eyes

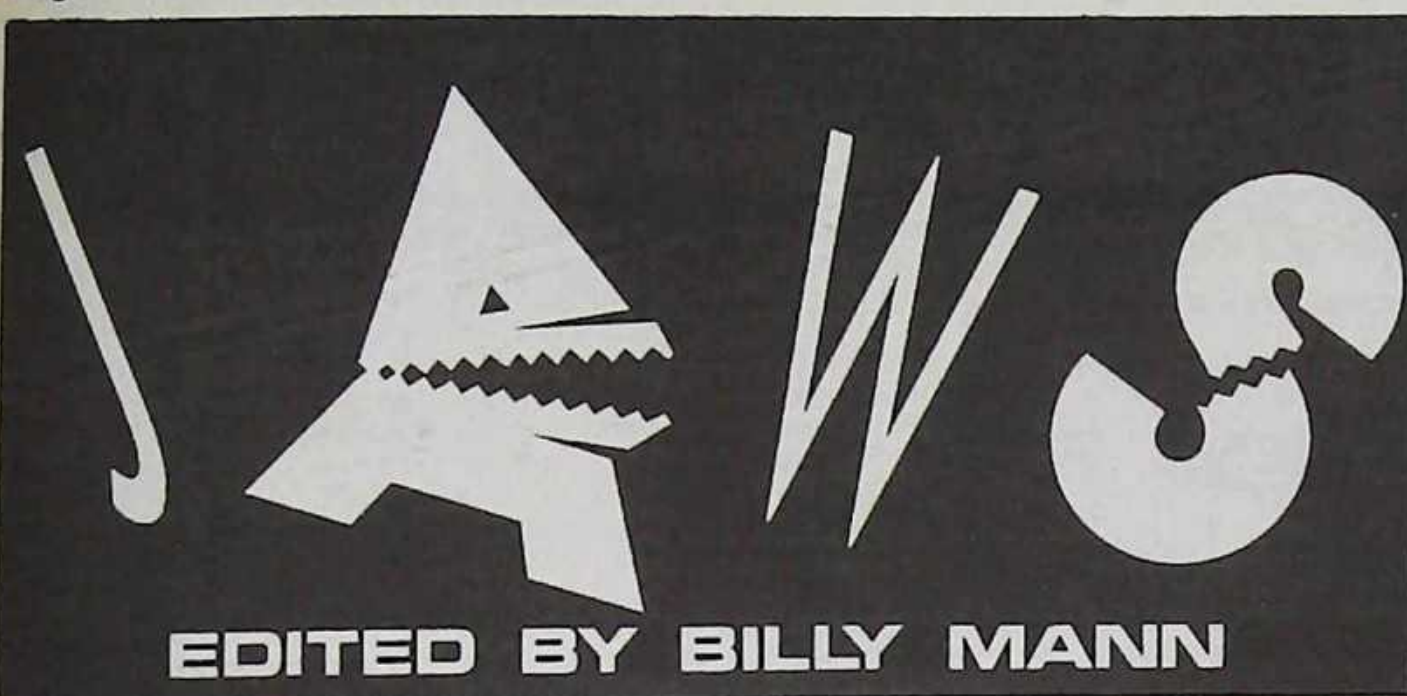
DOWN

1. Bad Publicity 2. Uli 3. Eye 4. Overkill 5. Nail 6. Back In The High Life 8. Oates 9. Genesis 10. La 14. Cosmo 15. Eden 18. Ships 21. Ken 22. Van 25. Boots 26. Skins 27. Borrowed 30. It 31. Asher 32. Erasure 35. Rosie 36. Road 37. Chic 40. Di

The secret's in the stripe.



Red Stripe Strong Lager.



Toupee Or Not Toupee?

Andy Hurt talks to The Wigs, a pisshead, a butcher, a nervous wreck, a bloke with trainers and a drummer with a dog



"LOOK CHAPS, let's all stare into the sky like The Bunnymen do"

THE WIGS began life in that hotbed of rhythm — Tesco's.

"We gazed across the frozen chickens," waxes guitarist Mick.

"Oh yeah," recalls singer Keith, "I was stacking shelves and he was in butchery. He had this stupid hat on."

Hardly high-cred origins, but then people like Jagger and Ray Davies started rocking at art school, so anything's possible.

The Wigs certainly aren't afraid of taking their game to the audience, Keith being one of the more visual frontmen to have

emerged from the latest crop of new bands.

And one of the more striking features (literally) of a Wigs gig is Keith's left eyebrow. Goes up and down like the clappers, it does.

"Yeah, it's very unusual," affirms a baffled Keith. "I don't know why I do that — it's probably nerves. I get very nervous, really nervous. I can't eat anything before I go on stage. I worry about the audience — will they turn up! It's a bit sad."

What about when you come off stage?

"I'm even more nervous! In fact, I'm a bit of a nervous wreck! I remember at the 100 Club I had to write down my address, but I was shaking so much I couldn't. I ought to get into the drugs scene, to calm me down..."

But there are other ways to come to terms with playing live; bassist Keith (yeah, another one) is a fully qualified doctor and obviously knows the most efficient way to counter nerves.

Keith (1): "Keith just gets pissed all the time! Pissed every gig. If he's not pissed, he doesn't play very well. In fact he's constantly pissed, so don't ever go to his hospital!"

Anyhow, the pisshead, the butcher, the nervous wreck, the bloke with the trainers and a drummer and his dog have a new record coming out soon. It is called 'Six O'Clock Shuffle' and it is dead good and it is on Media Burn records and tapes.

Have I written enough yet Dad?

KNUCKLE DUST

I ARRIVE at the City Limits 5th Birthday Party to the sound of 500 affluent liberals and upwardly mobile 'Nice' people screaming.

"AAAAAHHHH!" "WOOH!" "YEAH!" they yelled. Fred Perrys ruffling and Dr Martens scuffing, tiny needles of sweat piercing every excited forehead.

My keen investigative sense drove me straight past the shrieking auditorium and into the toilets. Fumbling for my vodka in the empty latrine, it once again occurred to me that the reporting of such occasions can be futile, totally irrelevant to the vast majority of the country, only serving to bumperboost the egos of those attending. I don't want to know what the rich are doing, and I'm not bothered about what the hip are wearing.

What is far more interesting to me is why half a thousand of London's top critics, media shift-workers, and party users were going banana apeshit over the appearance of a TV soap actress who plays the role of an everyday and currently neurotic northern housewife, when there are juicy sex bombs like Simply Red's Mick Hucknall on site?

The answer is obvious. Most (living) people find more enjoyment in the hip, grim romanticism of a good soap opera than the smooth croonings of a pimply ex-punk whose primary *raison d'être* is a record executive's desire to have a star in the *soul on the dole* mould that Wham! created.

Sue Johnston, *Brookside's* Sheila Grant, is a better actor than Mick Hucknall is pop star, that's why she received an award for Best TV Performer of 1985/86, and why she was kept busy all night decongesting a verbal jam of questions, congratulations, and alcoholic giggles. As for Hucknall, well the sticky little pot of knicker-pissing lust, sexuality, and fornication was left alone on the dancefloor to stew in his own ill-fitting suit.

And why am I writing reviews of ligs again? Because my girlfriend swapped her camera for a bottle of vodka and we are having to work hard to save up for another one.

JAMES BROWN



"BOBBY, HONEY, can we go now, please"

HE TOLD us earlier in the year what a hard time he had finding girlfriends, how unhappy he was in love.

But Bob Seger has now found the woman of his dreams. She is Annette Sinclair and he met her at a party at his old pal Don Henley's house in LA.

The two have been inseparable ever since, have become engaged, and intend to make honest persons of each other at the end of the current US tour. Well done Bob, you silly old fool.

Big Flame

James Brown looks at the demise of Manchester's

FRESH AIR at last? How the breeze blew stale. On a warm October evening in Manchester's Saturday Club, Big Flame thrashed their final 12 songs. A speedy dash through the finer art of industrial funk, trash jazz, and post hip hop invasion punk noise, and Manchester's favourite jazz f*** trio were gone.

For the band who once said, "We're working under a death sentence, one day we're going to split due to internal tension, or rather lack of it. Six singles

should see us out", the possibility became reality.

Naivety, enthusiasm, anger, and a dry mouth desire to play it FAST! pushed the band further and further into an industry that they so openly despised. Forget nibbling the hand that feeds you, Big Flame wanted to gnarl every last rotten knuckle of the music business, and yet at the same time be as popular as artistically possible without compromise.

It is with this continuing degree of confusion that the

EH UP! WE'RE

THEY'RE BACK! The Macc Lads are back, but don't panic because it doesn't look like they're going to be around for long. The once hysterically funny mock bigot'n'booze spunk rock happening is on its last legs. Cattle prod-wielding feminists can relax and go back to looking for their sense of humour and the rest of us should wear black.

You see, everybody's favourite loud-mouthed piss artist objectionable bastards have finally gone and done it. The Lads from Macc have finally sold out!

Alright, so the 12-inch version of their new single, 'Eh Up! We're The Macc Lads', might be vaguely offensive, but the soft, Babycham-swilling pansies have actually put out a curse-free seven-inch version in an attempt to win airplay and influence DJs. The lousy fairies!

NICKED CORTINA

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

THE SURFADELICS, a band that features regularly in *Nell Perry's* award winning *Gig Guide* found their new keyboards player whilst on a surfing holiday in Cornwall.

Lead singer Mark Lee, 827, spotted a man drowning and rescued him. The man turned out to be Rob Poyton, 946, one of the hottest keyboard players in the western hemisphere. He's now a SurfaDelic.

SOMETHING COMPLETELY RIDICULOUS

"Welcome to Introvia, the exciting new quiz game that tests the pop knowledge and memory of you and your friends..."

With all the insufferable smugness of a Breakfast Show DJ, an anonymous announcer introduces you and your Walkman to one of the most ridiculous wheezes of the year. There's only 50 odd shopping days to Christmas, and these people know it.

The rules are simple! Just listen to the Intros of 55 hits of 1985, score one point for every song title you can remember correctly and one point for the artist...

The worst round from *Pop Quiz* tarted up and offered for sale at a river a throw, Introvia has got to be the most ridiculous idea since the last time anybody in Norwich had one. These songs are so trivial that only a Mike Read or a Midge Ure would ever want to remember more than about three of them.

Somebody, somewhere, would like you to buy Introvia for an illiterate loved one at Christmas. Jaws recommends you buy them Lego instead. But for those of you who simply have to snap up every ludicrous scheme the 'trivia' machine throws at you, a hint. The first one is Madonna's 'Into The Groove'.

NICKED CORTINA



MOUNTAINEERING

THE CLOUDS will gather in the south by dawn and swirl through to all parts of the country by mid-day. They are fluffy clouds with blustering good tunes that dance on the square ethic of pop music. If we look into the formation gathering on the other side of the Atlantic, we can see that Hurricane Velvet Underground is strongly influencing the direction The Clouds will be taking.

The depression in the heart of the country will soon give away to The Clouds' rousing pop winds and cause quite a few transmission signals to be

severely impaired. If you intend going out for the weekend, you'd best take an umbrella and catch the downpour of fun these Clouds can produce. If you do get a chance to look up at The Clouds, you might make out images of The Monkees, The Jesus And Mary Chain and The Buzzcocks.

The outlook for the weekend is The Clouds spreading throughout the country with outbreaks of long, sunny intervals. The temperature will remain around boiling point and the air humid.

That's all from me. Have a good evening.

RON 'FISH' ROM

YOUNG UPSTART PUTS

It sounds like a cross between

Dave Henderson steps carefully across The Wishing Stones with ex-Loft personality and Leyton's fastest haircut Bill Prince. He discovers an accessible, interminably amorous and unassuming sound that deserves more ears.

BILL PRINCE'S collar is turned up. Ex-excessive scribe, ex-pop pundit, ex-bassist with The Loft, exclusive personality, Bill Prince is an intense but supremely humorous subject. He looks perturbed.

In artistic terms, Van Gogh would have marvelled at his sand-blasted physique and painted him in oils, while Phil Collins might have dismissed him as a less than pleasurable young upstart intent on stealing either his dignity or his emperor's clothes.

Prince, however, has none of these shortcomings. From his self-imposed hibernation, he's emerged with much talked about sideburns ("yeah, I suppose I did have a Bob Dylan fetish for a while"), an ability to play guitar ("well, I locked myself away and had

nothing to do but play the guitar for four hours a day"), and a string of songs that throw a completely new slant on the kind of pop mentality that all and everyone have been juggling with for some time.

How do I know all this? Well, I have Bill's debut 45 which he performs as part of The Wishing Stones. Called 'Beat Girl' (no, not the leatherette anthem you might at first suspect), the single surfaced a couple of weeks back on the Head label.

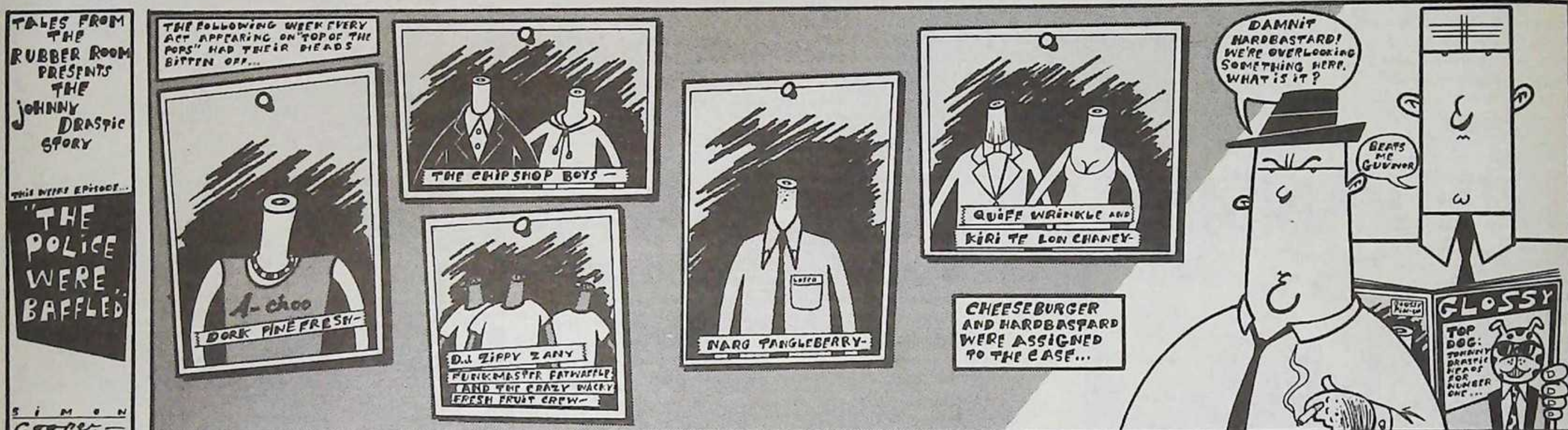
"I don't really think it's particularly indicative of what the group sounds like," says Bill, "but it is the most accessible thing we do."

Yes, Accessible. An interminably amorous and unassuming disc, with the kind of pop prowess that deserves more ears.

"I suppose if you want to

C A R T O O N S

Hot Pork Lunch (67)

cutting crew[©]

i've been in love before



the new 7" and 12" single from the forthcoming album, cassette and compact disc "broadcast" siren LP7 - C7 - CD7

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SIREN 29 SIREN 29-12



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NOVEMBER

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- 5 BIRMINGHAM UNIVERSITY
- 6 OXFORD POLYTECHNIC
- 7 STAFFORD NORTH STAFFORDSHIRE POLYTECHNIC
- 8 MANCHESTER UNIVERSITY
- 10 SWANSEA UNIVERSITY
- 11 BRISTOL POLYTECHNIC
- 12 BRIGHTON SUSSEX UNIVERSITY
- 13 CHIPPENHAM GOLDDIGGERS
- 14 UXBRIDGE BRUNEL UNIVERSITY
- 15 COLCHESTER ESSEX UNIVERSITY
- 16 NORWICH UNIVERSITY OF EAST ANGLIA
- 18 FOLKESTONE LEAS CLIFF HALL
- 19 TUNBRIDGE WELLS ASSEMBLY HALL THEATRE
- 20 COVENTRY LANCHESTER POLYTECHNIC
- 21 HATFIELD POLYTECHNIC
- 22 GUILDFORD SURREY UNIVERSITY
- 23 NOTTINGHAM UNIVERSITY
- 24 DURHAM UNIVERSITY
- 25 LEEDS POLYTECHNIC
- 27 BLACKBURN KING GEORGES HALL
- 28 NEWCASTLE POLYTECHNIC
- 29 SUNDERLAND POLYTECHNIC
- 30 REDCAR THE REDCAR BOWL

DECEMBER

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THE PRETENDERS



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SCANNERS

EDITED BY TONY MITCHELL

SUCK (A MULTINATIONAL)

(Instant Video)
FOLLOWING THE eccentricities of this Brighton multi-visual co-op is entertaining to say the least. Their first foray into the flickering world of video-music collisions, *Auto-Edit*, reaped reasonable praise, and *Suck* seems set to follow suit.

Featuring the shaky super-8 holiday snaps of The Shop Assistants, the excesses of Einstürzende Neubauten plus formidable diversions from Red Lorry, Yellow Lorry, A Primary Industry, Laibach, Gangway (a whole 34 seconds, just) and more, it's a stimulating hour-long showcase that only momentarily lapses into self-indulgence and the slim ideas zone.

With a mini-album revealing less than half the story (and featuring less than half the acts), it's quite obvious that this instant entertainment is much more desirable in vision-plus format. Whimsical messages, however, sometimes fall thin and artistic tangents don't always succeed for the *Suck* sect, but what the hell, it's only showbusiness.

DAVE HENDERSON

MAINLINE PICTURES are staging a *Blues Brothers* party on October 31 at London's The Screen On Baker Street. It's a third anniversary bash, features raffles, prizes, a special cake and the inevitable visual diversions, and it kicks off at 11pm. Be there, or Belushi!

MISSIONARY PERDITION

SHANGHAI SURPRISE

(Handmade Films)

MADONNA IS dead. Now perhaps you'll believe me.

Rarely in the history of popular film can there have been a leading couple so devoid of nerve or telepathy. The only time they're in any danger of sparking is the one (adolescent) bed scene, after which Mrs Penn switches from prim detached missionary to tearful passionate woman-in-love.

Actually, she changes her mind about what character she's playing from minute to minute, but by the halfway stage you're either giggling or snoring and accept this as part of the bad joke.

Sean, for his "part", acts macho as follows: crass dress sense, chewing with nothing in his mouth, dry fatalist asides, throwing a ball in a straight line. What really grates is his inability to be implicit. If this man is so cool, how come he needs to say "I don't mind" when she says "Sorry"? And why does he need to hold up a fluorescent placard reading "I am delivering an enigmatic line here" when he says "You're never lonely with a pair of silk stockings"?

The two stumble around the streets of Shanghai in 1937 in pursuit of opium. Richard Griffiths plays a twit. He's a natural. They meet a lot of oriental doublecrossers, Sean gets tortured for a night of sin with an empress, Maddy gets to raise her eyebrows (intelligent) and squeal (emotional), and of course all the baddies ultimately get blown away, via "humour" (biff sock pow).

The storyline is impenetrable, through ramshackle editing; the photography murky. George Harrison's joss-stick music curls dippily in for the odd 30 seconds. *Shanghai Surprise* is an unmitigated still-born piglet.

Worst of all, there have been comparisons to Monroe and Brando. That's blasphemy. May the Penns rot in Hell for selling a generation a cheap and tawdry vision of romance.

CHRIS ROBERTS

OLIVIA NEWTON-JOHN
Soul Kiss Video Singles

(Polygram)

THE LINE between soap and pop blurs as glamorous Olivia gets to act out her mature Madonna fantasies thanks to an army of airbrush artists, hair and make-up stylists and a few jars of depilatory cream.

It's harmless, flaccid rubbish until you start listening to the interviews between the songs and realise that she actually means it. Yes, the Californian wet dream has flushed her clean round the bend. Next stop *Lifestyles Of The Rich And Famous*.

HUGH FIELDER



THE PENNS playing Spot The Junk



Graphic novelist **Frank Miller** (above) envisages an apocalyptic future with Batman and Superman battling each other for supremacy. **Mr Spencer** draws some comparisons

HERE'S A revolution going on in the world of comic art and literature, with Frank Miller right there at the forefront.

Everything's been turned on its head: Superman's a government agent, Batman's a bastard. Robin's a girl and the Joker's twisting his own neck 'til it snaps, just for the crack.

This is all a bit disconcerting, almost unpleasant in fact, and that's exactly why it's taken off with such a loud bang. Folks are having their cuddlesome memories flung back at them with gleeful contempt, and they're loving every moment.

It's as if comics have been all Bash! Biff! Boff! with zero social awareness for too long, it's like the adults (but not the grown-ups) have snatched their mags back off the kids, upgrading them with thinly-veiled political comment and parodies, turning them into a fresh and totally credible literary form for the '80s. A form to be reckoned with.

Until now, these changes have remained unnoticed outside of comic book circles, but two new stories in particular, Alan Moore and Dave Gibbons' *Watchmen* – a mesmerising vision of cynical superheroes and big city squalor – along with Frank Miller's *The Dark Knight*, are at last bringing the

THE
MENTHEY
COULDN'T

HANG

how green is the valley
the new album, cassette & c.d.
featuring the single
"Shirt of Blue"



MCA RECORDS

A MILLER'S TALE

form to the attention of a potentially limitless audience.

The Miller tale is perhaps the most jarring of the two, in that it portrays familiar characters in less than glamorous, often unsavoury and frequently violent situations.

In *The Dark Knight*, Bruce Wayne is an embittered man in his 50s, haunted by a world torn asunder by crime but at the same time unable to hit back, having been retired now from his Batman duties for a full decade.

Of course, he finally gives way under pressure, dusts off the old costume and sets about cleansing the streets of Gotham City, wreaking havoc and scaring the pants off the authorities.

In a flash, Wayne's vigilante character is a wanted man, and having wiped out God knows how many police officers in his bid to avoid capture, The Batman finally faces the establishment's most fearsome weapon – a sell out/turncoat Superman.

Only occasionally is it funny, and even then the jokes are sick, verging on vile; in fact, it's all something of a nightmare – dark, brutal and sad.

Frank Miller, dreamer of this dark dream, a gentle 29-year-old from Los Angeles, sits toying with his long but tastefully styled hair, and muses on the past.

"The interesting thing is that if you dig back to before the Second World War, to the first Batman and Superman stories, you'll find the most fascinating material, and an outlaw vigilante Batman – who is a very frightening character – plus a Superman who's the epitome of the populist folk hero.

"Back then, Superman wasn't the Republican he's since become – he's The Common Man, the real common man's power manifested in one guy.



The Dark Knight at grips with the beast within him.



Practicing foot to head therapy.



Dark Knight: more than just a social drinker?

THE BATMAN's world turned upside down by Frank Miller

Most people think he emerged out of the war, but he was born straight out of the depression.

"During the war he became reinterpreted as a patriotic symbol of a very warlike America. Before then he would fly into a scene – actually he only jumped, he didn't fly quite so well then – and he'd drag generals of opposing armies to the front of a battlefield so they'd have to face the bullets; he'd even defend workers against corrupt employers. He was a rebel, and so was Batman."

A goldmine of information, is Frank. He talks about comics with the same earnest devotion others reserve for train-spotting or football, and yet he's not in the least bit ashamed of his passion.

How long, then, has it been socially acceptable for adults to be seen reading comics?

"Since about five and a half minutes ago," he smiles, like I've just mentioned something truly wonderful. "I really think it's just starting to happen, and it's kinda strange. We're going through a really good time, an exciting time."

There must still be those who'd rather be seen dead than be caught whipping out a DC or a Marvel comic in public.

"That's true here, clearly, and also in America, but it doesn't seem to be the case in Europe and I know it's not in Japan. They sell more comics there than in the rest of the world combined, and they consider them as just another story form, like novels or movies.

"They've gone absolutely berserk over comics in Japan; there are comics for little kids, for adults, and I mean there are even fishing comics! I couldn't believe it, I was actually flipping through 200 pages of somebody catching a big fish.

"It's unfortunate that comics did to themselves what they did in America," he continues, "because they really castrated themselves for a long time. They said, We're nothing but kid's stuff, please don't notice us, sorry we're even here, y'know? But recently that's changed, for a whole buncha reasons. A

lot of it's to do with the publishers finally realising they can make money off the stuff that's worth publishing."

When you've completed a comic, do you come away elated?

"No, I come away exhausted, depressed, and sick to death of it..." he laughs reassuringly. "But it's really good to see that people like *The Dark Knight* book in particular, and in a year or two, I'm gonna be able to sit back and enjoy it myself, but right now I'm too wrapped up in the whole thing."

With the first two instalments of *The Dark Knight* already out of print and parts three and four becoming increasingly hard to obtain, collectors are having to fork out unearthly sums of money to get hold of Miller's highly esteemed and desirably packaged creations.

Which is something he disapproves of as much as the suggestion that his vision of the future is apocalyptic.

"I think *The Dark Knight* is very hopeful. It's a pretty lousy world we live in, and I think that has to be addressed. I think we're in terrible shape, but I do have very good thoughts about our species and a lot of hope for it. But it'd be crazy to start saying, No problem, there'll never be a nuclear war, we're all gonna be fine..."

"The one word that's been banded around since Ronald Reagan got elected is Defeatism. Defeatism is now slapped on to any statement that isn't rosy, so if you say that people are starving to death somewhere, it's considered defeatist even if it's true.

"Rather than take the Reaganite approach, I really think it's better for people to realise just how awful things are, and take it from there."

All four instalments of *The Dark Knight* are due to reappear in a single package early next year, the American version of which should be available on import within the next couple of months.

For the time being, if you hurry, parts three and four are still obtainable at £2.00 a throw from Forbidden Planet, 23 Denmark Street, London WC2H 8NA (Telephone 01-836 4197 for details).

THE SINGLE SENSATION OF '86



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**ALL FORMATS FEATURE ORIGINAL SINGLE VERSIONS
OF 747/& THE BAND PLAYED ON**



ROBERT CRAY, blues brother number one, has found a bigger pool to splash about in. Will success be the ruin or the making of him? PAUL ELLIOTT tries to imagine his favourite blues buster on *Top Of The Pops*. PETER ANDERSON shutters to think.



"I think our audience response is coming from younger people right now. We might've lost a lot of the blues purists but, for me, I say it's time for people to open up their ears"

STEVIE RAY Vaughan can't be 'The coolest guy in the universe', not with Robert Cray around.

It's all a question of attitude.

The grease-fingered Vaughan, in spite of his great records and still greater talent, slings out more guitar solos in his live show than all but the most blues-hardened palates can digest. He appears to have forgotten all about simplicity, subtlety and economy.

Conversely, Georgia-born Cray has been quoted thus: "Anybody who takes a 20 minute guitar solo should be shot."

It's not hard to work out where the fun's likely to be, is it?

Cray is the easiest of people to get on with. Jet-lagged and with a couple of lunch-time pints in him, he's relaxed with a ready, infectious sub-Eddie Murphy chuckle. In fact, he's as open and unpretentious as his music.

We meet in the London offices of Phonogram, to whom he recently signed following the two-album deal with Brentford indie label Demon, when his reputation in this country was first established. No longer on a roster with the likes of Johnny Copeland and Clarence 'Gatemouth' Brown, the amiable Cray is now in the company of Dire Straits, Tears For Fears and Bon Jovi.

There's no two ways about it: the whole deal is bound to look like a cash-minded career move. What else *could* it be?

His first album for Phonogram is 'Strong Persuader', full of simple, brassy swing and cool blues inflexions. It's been rather obviously labelled as a bow to commercialism - right down to the use of horns. Robert?

"Well, we've had horns on every album we've put out," he justifies.

Using them in a stronger way has been something that you've longed to do, right?

"Yeah. We got the Memphis Horns on this record, and that's always been a big dream of mine. They were in LA when we were recording, and we thought, Let's get 'em. It turned out to be a lot of fun."

Doesn't a horn section make your sound less intimate though?

"No, not really. I've always dug horns, and I think for this record they were used in the right places."

Clearly, you're at a crossroads in your career.

NEW MODEL ARMY get their marching orders from RON ROM

THERE WAS a band who rose from the ashes of punk rock who were steeped in traditional ideas, rich in sincerity and loaded with passion.

They conveyed their energy to other people as well, managing to motivate and mould those who shared the same frustrated bitterness into a collective family that would pull together and fight against the tide of urban sterility.

This band filled people with belief.

Now the band has become blind in hatred and toothless through continual whining.

Why does no one like this band anymore?

Slade: "Because we are what we are. When we first appeared everybody loved us because we were something new, but now here we are some two and a half years later and we are exactly the same. We still believe in the same things, we still play the same music and we still have the same attitude. So

therefore we are yesterday's news."

I thought it was because you've been saying the same things for two and half years, more than anything else.

Slade: "I think every writer has his theme, and I suppose I do have an obsession with law and order. At what point do people leave it to the police and where do they begin to take over themselves?"

That's very dodgy territory.

Slade: "Yes, it's very dodgy territory and I think I'm the only person prepared to tackle it. Y'see at some point people have to take responsibility."

Rob: "The way you look at it is, you treat everybody the way you'd like to be treated yourself. It just applies to everything. I mean, if your brother or sister was being pushed drugs you'd want to kill the bastard pushing them drugs, wouldn't you?"

THERE WAS a band who managed to avoid the obvious traps of rebel rock music. Their sound was strident and powerful. It was filled with determination, sincerity and

STRONG LANGUAGE

having just signed to a major label. Have you felt any pressure to write more commercially, or is that just the way it's turned out?

"No, we were picked up by the record company for what we do; which might seem strange, but that's how they wanted us, and that's the only reason we went along with it."

"I mean, we started by playing covers, anything from Elmore James to James Brown, so this is a natural progression for us, a combination of all that stuff. The Cray Band really hasn't changed from those early days."

ANOTHER THING that hasn't changed is the slant of your lyrics — people still suffering at the hands of a "no good woman", or vice versa.

What surprises me is that despite having virtually disowned the throwaway 'So Many Women, So Little Time' from the 'Bad Influence' LP, you've now included a line on 'Strong Persuader' which describes a woman as "just another notch on my guitar".

Why lay yourself open to more criticism?

"Well, I'm always worried that I'm gonna get in trouble with feminists," he laughs. "But I don't mean to cause any trouble with people like that. I wanna be able to say what I feel in a song. And I think with that new song, and the line 'just another notch...', if you just take it for what it is people understand it. 'Cos she hung out with me and that's what happened.'"

Isn't there anything apart from your love life that inspires you?

"Just women," he smiles. "That's part of the, uh, blues and rhythm 'n' blues tradition, I guess. That's where I get my inspiration from — women."

Do you see yourself as part of the great American blues tradition, then?

"Y'know, I really don't think of it that way. We do a combination of R&B and blues. I just like to think of it as Cray Band music."

You've been hailed in the past as "the future of the blues"... is that still in your mind when you come to write and record?

"No, not at all. I don't like to think of it; that's too much pressure."

Do you think you've been able to win over the old, stubborn hardcore blues audience, or has your support come from a younger, more mainstream rock source?

"I think our audience response is coming from younger people right now. We might've lost a lot of the blues purists but, for me, I say it's time for people to open up their ears. If you listen to just one kind of music you're cheating yourself."

"There was a time when nobody could tell me that there was anything better than the blues; which was a crazy attitude to have, 'cos before that I was listening to Ray Charles, Miles Davis, Jimi Hendrix and Eric Clapton."

It must be satisfying, having admired Clapton's playing for years, to have him covering one of your songs, 'Bad Influence', on his new LP.

"I tell ya, that put a big smile on my face."

HOW DO videos figure in your plans? Can you do without them or are you happy to do them?

"There's been talk about the Cray Band doing videos, and I think the only way that we could possibly come off doing one would be to have a video of us playing live."

"I mean, a lot of the tunes we do tell real good stories, but in a video it would seem so contrived. The stories are so laid out that you really don't need a video to tell what's happening."

"You don't need to see me walking up an alley on the song 'Porch Light', 'cos the song already tells you that. The picture's already painted on the album."

If a single took off soon and you were offered a slot to mime on *Top Of The Pops* would you do it?

"Go on *Top Of The Pops* and mime? Sure I would, yeah. I want people to see the Cray Band."

Doesn't that contradict the blues ethic of being a live form of music?

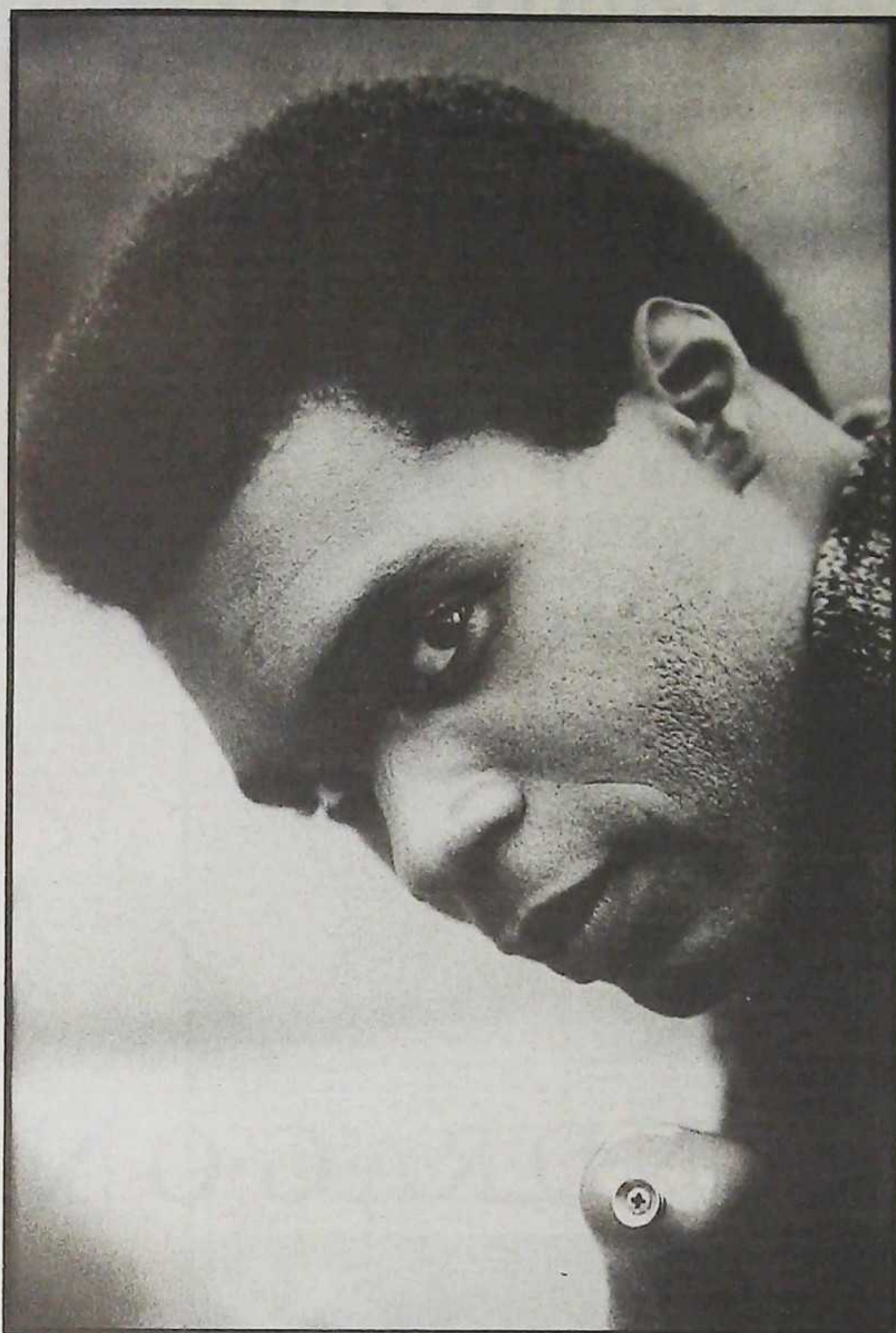
"Well, no. If we're on a programme just to do one or two songs, I don't see nothin' wrong with that. I'm sure that anybody else, given the opportunity, would think about it."

GRANTED, HIS music is hardly a shock to the system, yet Cray still has the guts to stick his neck out and take the initiative. And if the lazy blues reactionaries can't handle it, so what?

And, working on the notion that all publicity is good publicity, he's even taken a second film role (to add to his *Animal House* appearance) in the forthcoming Taylor Hackford flick, *Chuck Berry: Hail Hail Rock 'N' Roll*.

Cray is more likely than any of his contemporaries to take blues to the masses simply because he refuses to stick his head into purist sands. It'll take more than unsalted traditionalism to haul the blues back out from the sweat 'n' grime of the clubs and on to a wider public stage.

Thank God somebody's realised.



ROBERT CRAY: horns of plenty

DESERTING THE CAUSE?

resilience. Blazing guitars would fight every battle, each lyric would echo each small-town prejudice and it would always be warm with hope and optimism.

Now there is only a band so predictable that they've become mundane and tedious.

Why have you become so repetitive and uninteresting?

"What do you think repeats itself?" Slade barks.

Well... The way you persistently attack the usual working-class stereotypes, how you remain pessimistically bleak, and the way

you moan and moan but do little to suggest any positive solutions. All you do is build a wall of negativity that you and a few of your self-righteous disciples can bang their heads against. Not only is it very daft but it is also annoying and pathetic.

Silence. Pause. And more silence.

Slade: "I suppose it's not music as escapism, which I suppose is one of the functions of music. Escapism is wrong. I call us a folk group. We give you the news. What's happening this week and what's happening next week."

Tell me, why do you act like you know so much but give so few answers?

Slade denies this. "There's a solution in 'The Hunt'. Kick the f*** out of bastard drug pushers. There's an answer to the drug problem."

Wonderful.

On the surface Slade's arguments sound so solid. Treat everybody like you'd be treated yourself and beat the f*** out of those who stray from being good into being bad. There's no grey area. The common question of survival never comes into it. But what happens when it's your brother

who is the drug pusher, your son who is the pimp and your daughter who resorts to prostitution to feed two hungry kids? Do you still beat the f*** out of them?

What gives you the divine right to make judgement? No one has that right.

Slade, annoyed? "Why? I can say what I want. What gives you the divine right to print a slag-off of New Model Army in *Sounds*?"

You don't solve anything beating up people who stray from your wonderfully maintained, pompous morality.

Slade: "You do actually. You'd be surprised what you solve."

I change the subject. Banging my head against a brick wall isn't one of my favourite pastimes.

Have you ever taken drugs?

Slade: "Yeah, I've taken speed and acid but never heroin. We've never taken speed before we've gone on stage. I think people who take a lot of drugs are boring and useless, and those who take hard drugs end up dead."

You don't seem to have much faith in humanity, Slade.

"Oh, I do. There are pockets of resistance all over the country."

THE WORST aspect of New Model Army is that they make me feel guilty for being weak and ignorant. The sad fact is that, like the punk bands they followed, they are too prepared to cater to their audience's demands and have refused to try and stretch them further. All music must provoke, and when it stops provoking and becomes another closeted institution running alongside an even larger, denser institution, it's as useless and redundant as the mentality it set out to replace.

Why have you allowed New Model Army to become another boring old rock band?

Rob: "You are entitled to your opinion. We don't feel like that. You can't change for change's sake. We are what we are. You can take it or piss-off, basically."

I'm just leaving.

There was a band once... but all there is now is New Model Army.



NMA: A band on the run

the mighty lemon drops

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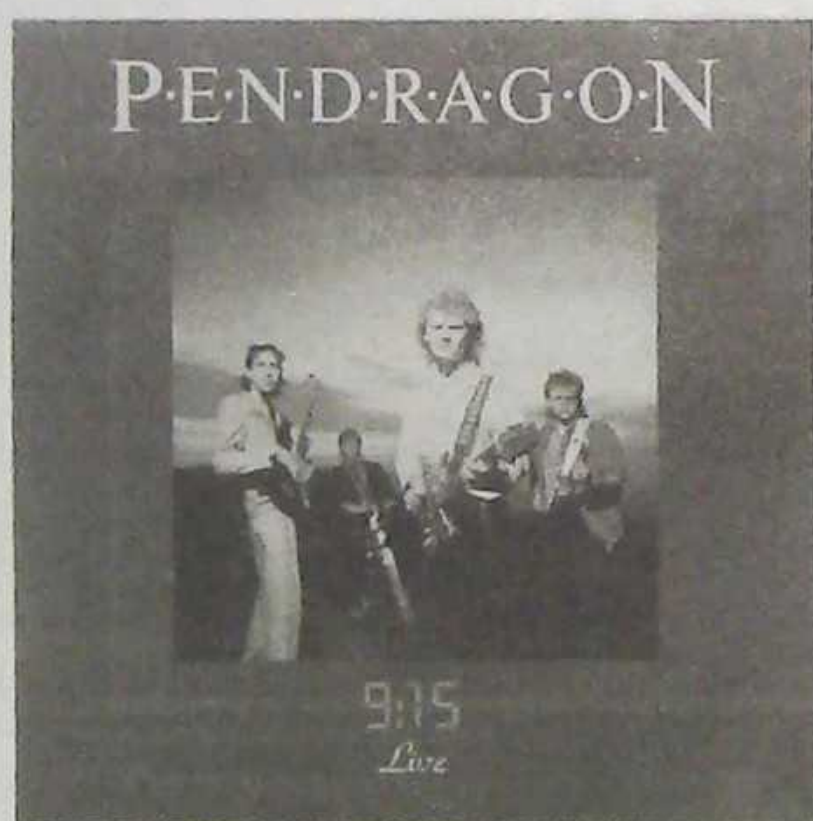
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EDITED BY BARRY LAZELL

HAWK'

EYED, AGAIN

The Hawkwind
holes, plugged



HUW LLOYD-LANGTON: "wot me?"

FEEDBACK TO the UK Hawkwind discography which we ran recently was, as I anticipated, hefty, and eliminated virtually every gap and query which remained.

One of the acknowledged experts on the band, Brian Tawn of Hawkwind Feedback (29, Cordon Street, Wisbech, Cambs PE13 2LW) sent me a detailed set of comments and additions on each of the three weekly segments as they appeared, so I'll start by reproducing these, as Brian has covered virtually every angle. Obviously, a lot of his info overlaps with what other readers have also sent in - I'll namecheck all the other guys (and lady) before the end of the feature.

Firstly, Brian's comments on the singles listing:

"There are a couple of 7-inch singles missing, the equivalents of 12-inch releases which you did list:

"Flickknife 7 FLEP 104 'Night Of The Hawks'/'Green Finned Demon' (pic sleeve) Jan 1984
"Flickknife FLS 032 'Needle Gun'/'Arioch' (pic sleeve) Nov 1985

"Also, the original 7-inch release of 'Silver Machine' in 1972 had a pic sleeve, which you didn't indicate, while the follow-up 'Urban Guerilla' didn't (except on overseas issues).

"The RCA version of 'Silver Machine' in August 1982 had a picture disc, but it was a 7-inch, and not 12-inch as shown. The most recent issues of 'Silver Machine', on Samurai in May of this year, had 'Magnum' on the flipside of the 7-inch disc, and the additional track 'Angels Of Death' on the 12-incher. Both of these were in pic sleeves, but were not picture discs. Just to add confusion, though, there

was a shaped pic disc of 'Silver Machine'/'Magnum' which incorporated the 7-inch pressing of the single into a larger (approx 12-inch) shaped piece of vinyl.

"The various reissues of 'Silver Machine'/'Seven By Seven' on United Artists used two slightly different mixes of 'Silver Machine', while 'Seven By Seven' was a studio version on some pressings (including the 1972 original), and a live version lifted from 'Space Ritual' on others. The combinations used were various - too many to be worth listing.

"Moving on to the album part of the discography, the original 'Doremi Fasol Latido' and 'Space Ritual' albums in 1972 and 1973 both had special printed inner sleeves, as did 'Quark, Strangeness And Charm' on Charisma. The UA album 'Hall Of The Mountain Grill' has subsequently been issued for a third time at mid-price as Fame FA 41 31331.

"The Charisma album 'Hawklords - 25 Years On' had a printed sleeve, which you didn't mention, but not a booklet. Sometimes the tour booklet (a small black and white one) is now sold with the album as part of it, but this was not a genuine part of the original release.

"On compact discs, the one which you mentioned, 'Chronicle Of The Black Sword', is in fact the second Hawkwind album to appear on CD. It was beaten by 'Anthology Vol 1' on Samurai CD 038, which was released in June.

"A couple of recent items weren't mentioned. 'Hawkfan 12' (Hawkfan HWFB 2), also released in June this year, is a compilation album which includes some Hawkwind material not available on vinyl elsewhere. Other acts on it include Michael Moorcock and Underground Zero, while the package also includes a poster, insert sheet, sticker, and printed carrier bag! There is also the Samurai 'Anthology' box set, to which you do refer. This is a September 1986 mail order release (via me), which will also eventually be available in the shops, either late this year or early next. The box does indeed also contain a history/discography booklet.

"Two which don't strictly fit into your discography because it's of UK releases, but which are probably worth mentioning because they have come into the country as imports, and you'll certainly have people telling you about them, are 'Hawkwind' (Victoria VLP 38, from 1983), and 'Welcome To The Future' (Mausoleum SKULL 83103, from 1985). The first was a Spanish double album which compiled assorted Flickknife Hawkwind tracks, while the second was merely a European issue of the Dojo album 'Live '70/'73', though it has become widely available here.

"Finally, some additions to the part of the discography which covered spin-offs and individual members, starting with Robert Calvert. He had two further singles:

"Wake Up Records WUR 5 'Cricket Star' (one-sided green picture flexi-disc) 1979

"Flickknife FLS 204 'Lord Of The Hornets'/'The Greenfly And The Rose' 1980

"He has also had another album released this year: 'Test-Tube Conceived', on Demi Monde DMLP 1010. Not released, however, was the Flickknife reissue of 'Lucky Left And The Longships' - this was considered, but it never happened. The only Calvert album reissued was a US revival of 'Captain Lockheed And The Starfighters' on the Import label (IMP 1011).

TO BE CONTINUED

MEMORY

Sunday October 26

- 1961 Bob Dylan was signed to a CBS recording contract by producer John Hammond.
1965 The Beatles received MBEs from The Queen at Buckingham Palace.
1978 The Police played the first of four nights at Boston's Rat Club, on their first-ever (and very low-key) US Tour.

Monday October 27

- 1958 Birthday of Simon Le Bon, in Bushey, Herts.
1975 Bruce Springsteen's picture appeared simultaneously on the covers of both America's leading news magazines Time and Newsweek, to the delight of CBS and severe embarrassment of both mags.
1980 Death of Steve Peregrine Took, Marc Bolan's percussionist partner in Tyrannosaurus Rex, aged 31, in London.
1982 Sir Michael Havers, the Attorney General, in answer to a question in Parliament, announced that Crass' anti-Maggie single 'How Does It Feel To Be The Mother Of 1000 Dead?' did not constitute an offence under the Obscene Publications Act.

Tuesday October 28

- 1941 Birthday of Hank Marvin of The Shadows, in Newcastle-Upon-Tyne.
1957 Birthday of Stephen Morris of New Order, in Manchester.
1972 The United States Council For World Affairs announced the adoption of The Who's 'Join Together' as its official theme.

Wednesday October 29

- 1944 Birthday of Denny Laine (Brian Haines), aboard a boat off the Channel Islands.
1946 Birthday of Peter Green, the blues guitarist who founded Fleetwood Mac, in Bethnal Green, London.
1954 Birthday of Stephen Luscombe of Blancmange.
1962 Birthday of Randy Jackson of the Jacksons, in Gary, Indiana.
1971 Death of Duane Allman of the Allman Brothers Band, aged 24, in a motorcycle crash just outside his home town of Macon, Georgia.
1983 Pink Floyd's 'Dark Side Of The Moon' album achieved a new longevity record in the American LP charts, when it racked up 491 consecutive weeks on Billboard's Top 200.
1984 Death of Wells Kelly, Meat Loaf's drummer, aged 35, in London.

Thursday October 30

- 1939 Birthday of Grace Slick, singer with Jefferson Airplane today, in Chicago.
1967 Brian Jones of The Rolling Stones was sentenced to nine months in jail for marijuana possession by London magistrates, and sent to Wormwood Scrubs pending appeal. He was bailed the following day.
1970 Jim Morrison of The Doors was sentenced to six months imprisonment and fined \$500 by a Miami judge, having been found guilty the previous month of 'lewd and lascivious behaviour' when he exposed himself on stage in the city. Morrison was to die before his appeal against the sentence was heard.
1982 Paul Weller announced that The Jam would be splitting at the end of 1982 whilst still at their peak of popularity, to avoid becoming 'obsolete'.

Friday October 31

- 1961 Birthday of Larry Mullen of U2, in Dublin.
1963 Birthday of Johnny Marr of The Smiths.
1965 Birthday of Annabella Lwin, formerly lead singer of Bow Wow Wow, in Rangoon, Burma.
1968 The MCS recorded their anthem and debut album 'Kick Out The Jams', live at the Grande Ballroom, Detroit.
1982 Peter Gabriel's life, world, music and philosophy were the subjects of London Weekend TV's The South Bank Show.

Saturday November 1

- 1962 The Beatles began their final 14-day stint in Hamburg, prior to coming home to become superstars. This was their only trip there with Ringo Starr on drums in place of Pete Best.
1969 The new line-up of The Faces, with Rod Stewart as lead singer, signed a record deal with Warner Bros.
1971 Duane Allman's funeral service was held at the Memorial Chapel in Macon, Georgia, attended by brother Gregg, Dr John, producer Jerry Wexler, Delaney Bramlett, and the remainder of the Allman Brothers Band.



Good rockin' from....



ZZ TOP

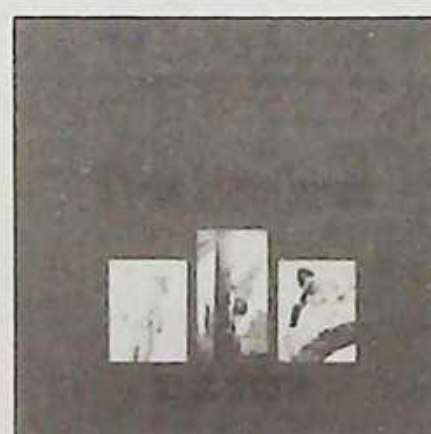
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Backdoor Love Affair



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Francine
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Tres Hombres
Waitin' For The Bus
Jesus Just Left Chicago
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Blue Jean Blues
Heard It On The X
Tush



Tejas
El Diablo
Asleep In The Desert



The Best Of ZZ Top
Tush
La Grange
Jesus Just Left Chicago



Deguello
I Thank You
A Fool For Your Stockings
Cheap Sunglasses



El Loco
Tube Snake Boogie
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Reviewed by Neil Perry

JOHN FOGERTY 'Eye Of The Zombie' (WEA) By virtue of its quirkiness, its frantic rock chant aura, John Fogerty's wired voice and the wonderful "Huh!" noise that punctuates the whole affair, this song makes Single Of The Week number two.

If you don't know, John Fogerty was the main man behind Creedence Clearwater Revival during '68-'71. No, they don't mean anything to me either. I was still getting beaten up in the primary school playground at the time, but perhaps you have to be around for as long as that to come up with something as diverse as 'Eye Of The Zombie'.

As solid as a Hammerhead shark, as tight as a maniac's grip and generally pretty strange all over. Inspired, for sure.

THE SOUND ASLEEP 'I'm Cold Outside' (Vinyl Solution)

The debut vinyl release from this Brighton band, a record that has to be considered Single Of The Week number three. Intricate but hard, a warm blanket of a melody is constructed with the weirdest of twists and turns. 'I'm Cold Outside' can be fragile when you least expect it, and yet runs out on waves of scorched solos.

It's shaky, certainly, but it's charming and addictive and brilliant too. Play it ten, 20, 30 times and it always gets better. Buy it and restore your faith.

THE VERY THINGS 'This Is Motortown' (DCL)

"Don't step off the pavement... this is MOOOOTERTOWN!" I've always liked the theory that all the best songs are about cars or trains, and this just proves it. I hope The Very Things have read JG Ballard's *Crash* or *Atrocity Exhibition* because 'This Is Motortown' is the perfect cousin to those visions of chrome, concrete and glass.

Anyone who saw the band's film for their song, 'The Bushes Scream While My Daddy Prunes', can realise the potential. Night-time, screeching tyres, a black Sedan, all coming over on the whiplash back-beat and tetchy guitars, into top gear in no time at all. "Won't you hop inside my car?"

RUN-DMC 'King Of Rock' (Fourth & Broadway)

More big-bollocked beat-box mayhem from the New York bruisers. Not as accessible as 'Walk This Way', and without the added rock 'n' roll dirt of Aerosmith, 'King Of Rock' is still untouched by anybody when it comes to this sort of noise. The constant MC bragging is beginning to grate, but anyone who can sing "Won't stop rockin' till I retire" gets my vote.

KRAFTWERK 'Musique Non Stop' (EMI)

I'm sure I can hear a synthesised voice intoning 'boring' all the way through this. Thanks for the hint, but I'd have got there in the end. A lesson in self-



Cray, heading for number one?

Douglas Cape

parody, 'Musique Non Stop' is so minimalist that the grooves are almost empty. Conviction, or Art, some might call it. I call it taking the P...

LONE JUSTICE 'Shelter' (Geffen)

Just the right side of slush-rock to be convincing, the phased and lazy 'Shelter' flows along gracefully under Maria McKee's candle-lit crooning. Slight country undertones save it from sinking into a unromantic sludge, like The Pretenders taking on Dolly Parton.

DURAN DURAN 'Notorious' (EMI)

Admit it boys, making records is no longer a major part of your lives, or even necessary. Propelled by the weakest of funk licks, 'Notorious' is a horrible little item, crawling pathetically along like a dog with its back legs shot away. Duran Duran don't care anymore; Duran Duran don't matter anymore. That they bothered to make another record astounds me. But here they are, as much a part of our lives as 3-2-1- or *The Sun* or Jimmy Tarbuck. Useless. Witness the death of a slug, people.

LOUDNESS 'Let It Go' (Atlantic)

Now, while the idea of a Japanese HM band seems to be a constant source of amusement to many (well, they're so cultured and genteel, the Japanese. I mean, *heavy meta?*), this is actually a better effort than many of their UK counterparts. Their credibility could have done with a better boost than the recent support slot with kings of Mickey Mouse metal, Saxon, but 'Let It Go' could equal Bon Jovi's chart success with a wing and a prayer.

VARIOUS ARTISTS

'Profane 9' (Rouska) A 10-inch EP boasting four bands, four reasons to part with your money. Son Of Sam offer up 'God Save The King', a David

Byrne gone electro rap, the straightest thing here.

Heads On Sticks show off with 'A Place To Wait', rolling reverberation with lightning forks of feedback and clouds of activity buffeting each other in the background.

WMTID score with 'Nine Years', a terrific, fully-tuned engine rollercoasting along, crushing all in its path. Vicious percussion, rampant six-string long shots and bone-crushing force leave you hanging. What was that?

Dustdevils go for more stylish banging around in the rock arena with 'False Dawn', which isn't to deny them their verve and charm. You really ought to buy this record.

ST CHÉ 'Be My...' (Siren)

This record came supplied with three Durex, which immediately puts a rather sordid slant on what is supposed to be a savage love song. An inoffensive (unfortunately) slinky funk thing, 'Be My...' never really gets it up and is only saved from sinking into a lustless mire by a horny bass line.

THE LARKS 'All Or Nothing Girl' (Exaltation)

Ridiculously bouncy chunk of brassy pop, produced by Vic Maile who also produced Motorhead, who couldn't be further from this little ditty. Three and a half minutes of chaotic, cuddly capers, it's all a bit of a bash and a laugh for one and a half plays and then it gets very tiring, like a friendly drunk at a party telling you you've got to get up and dance or you won't enjoy it.

COLIN NEWMAN 'Feigned Hearing' (Crammed Discs)

A drone of keyboard squiggles from the former Wire man, eccentrically interesting but ultimately a piece of nothingness, a whiff of whimsy.

PETER GABRIEL AND KATE BUSH 'Don't Give Up' (Virgin)

Possibly the least vital moment from Gabriel's 'So' album, a warm

dollop of syrup that sees Gabriel playing despair while Bush represents hope. 'Don't Give Up' could easily be a Phil Collins sorrow-drowning exercise, but at least it's sung by two of the best voices in the universe.

Buy for the special mix of 'In Your Eyes' (also from 'So'), which is very beautiful and completely and utterly superb, or 'This Is The Picture', where Laurie Anderson gets a look in.

MAGNUM 'Midnight (You Won't Be Sleeping)' (Polydor)

Stirring but stolid medium-paced anthem, with some gritty sax and a driving beat balancing the scales against some real bland-out lyrics, all lovers and tears and being with each other all night. The person meets person subject has been covered in better ways.

PRINCE 'Anotherloverholenyohead' (Paisley Park)

Jeez, did you see what he did with his microphone on that TV show the other night? Watching Prince, erm, *perform* is probably the best sex education you'll ever get. None of these silly diagrams of how rabbits do it, oh no, the man is the business when it comes to unsubtlety. 'Anotherloverholenyohead' (crazy title, crazy guy) will make you gyrate with muscles you never knew you had.

MY BLOODY VALENTINE 'The New Record By My Bloody Valentine' (Kaleidoscope)

Goody, some noisy sods. When they play live My Bloody Valentine headbang, but no one ever takes the mickey, because with them it's seen as hip. Anyway, not their fault. 'The New Record...' is four songs of distinctive crashing and trashing, white noise bolstering an almost ridiculously pleasant vocal. On this week's page of big bank balances, 'We're So Beautiful' rubs against a pleasure point desperate for satisfaction.

SINGLE OF THE WEEK

THE ROBERT CRAY BAND 'I Guess I Showed Her' (Mercury)

Tell me where the blues is happening, and I'll be there. Sucker for it, you see, always will be. And the attraction is, it keeps breaking new ground, like The Robert Cray Band. 'I Guess I Showed Her' is funky and spunky, one big super-smooth groove of milk and honey.

Cray, like Stevie Ray Vaughan, is proving that the time is right for a new breed of bluesmen. Another ten years, and there won't be any blues 'legends' left. Cray is laying the foundations for his own legendary lifetime and this song, from his forthcoming album, should set the seal.

Cray doesn't show off, he economises in a tightly knit framework and makes every tiny curve and bend of the strings count.

Of course, there's R&B and soul in there too; who *does* play straight down-the-line blues anymore? Needless to say the lessons of Muddy Waters, Howlin' Wolf, Buddy Guy and Albert Collins have been absorbed way back and this is the result, a walkin', talkin' shining example of a band with a definite idea of what's going down.

Cause a *real* revolution, and make this number one.

THE FUZZTONES 'Bad News Travels Fast' (ABC)

So-so fuzzy rock, not quite the burst of teenage sex and outrage that the cover promises it will be. Their first release in the UK since last year's 'Lysergic Emanations' LP, and it seems the leathery, be-denied naughty, druggy sexy world of The Fuzztones is a whole lot more convincing live.

ANDY WHITE 'Reality Row/Rembrandt Hat' (Decca)

Crystal-clear folk from the man who always seems to be on *Whistle Test*. People's hero? Anarcho-political poet? Songwriters are really very rare, I mean *real* songwriters, and the man with the accent broader than the Irish Sea should be encouraged at all times.

JERMAINE STEWART 'Jody' (10 Records)

Far superior to the nauseating 'We Don't Have To Take Our Clothes Off (But It Helps)', which means it won't do as well no doubt. What else is there to say about a super glossy commercial dance-floor international best-seller? He has an amazing chin.

BMX BANDITS 'The Cat From Outer Space' (53rd & 3rd)

Can't see it myself. This is a discordant burble, a childish exercise in being odd. Supposedly part of a new *something*, 'The Cat...' fades out on a scream of wild feedback, as if the whole song's been exciting. Features two live tracks, one of which sounds like Chas 'N' Dave with a Yamaha organ. Quite abysmal.

THE NEON JUDGEMENT 'Awful Day' (Play It Again Sam)

Grandiose, glorious, doom, doom and more doom, pile it on chaps. Only to be listened to in a seedy Berlin nightclub. The voice comes straight from the Andrew Eldritch Deep Throat method, while the drums and synths thunder and moan. I think The Neon Judgement want to put their tongues in your cheeks.

SMILEY CULTURE 'Mr Kidnapper' (Polydor)

Motormouth makes the evil kiddy kidnapper the subject of this little number, which reads more like a public information film than a rap. Standard amusing wordiness and nondescript reggae.

BRUCE HORNSBY AND THE RANGE 'Every Little Kiss' (RCA)

Sophisticated and smooth, this runs and glides along without a care in the world, upful but very melloooow. It's very classy, and I don't really like it, but that's not the point is it?

JANET JACKSON 'Control' (A&M)

I begin to have a sneaking admiration for Janet after the rumour sneaked out that the rest of the clan were *not* happy with her hard-headed, *un-Christian* attitude towards love and romance, ie 'Nasty' and 'What Have You Done For Me Lately'. This isn't as electric as those two, but the video's good. And you'll be happy to know she is now repenting her sins, and will appear on our screens on Christmas Day.

THE UNDERNEATH 'The Imp Of The Perverse' (él)

Completely potty. Bunch of loonies. Actually, The Underneath is mostly Karl Blake of Shock Headed Peters, who's always had a healthy obsession with Black Sabbath. On the B-side we get a kind of Sabs on 45, with wacko versions of 'NIB' and 'Paranoid', while the A-side features a nutty stomp called 'Fire' and an insane 'Have I The Right?'. This record is strangely admirable. Makes Madness look like librarians.

BOB GELDOF 'This Is The World Calling' (Mercury)

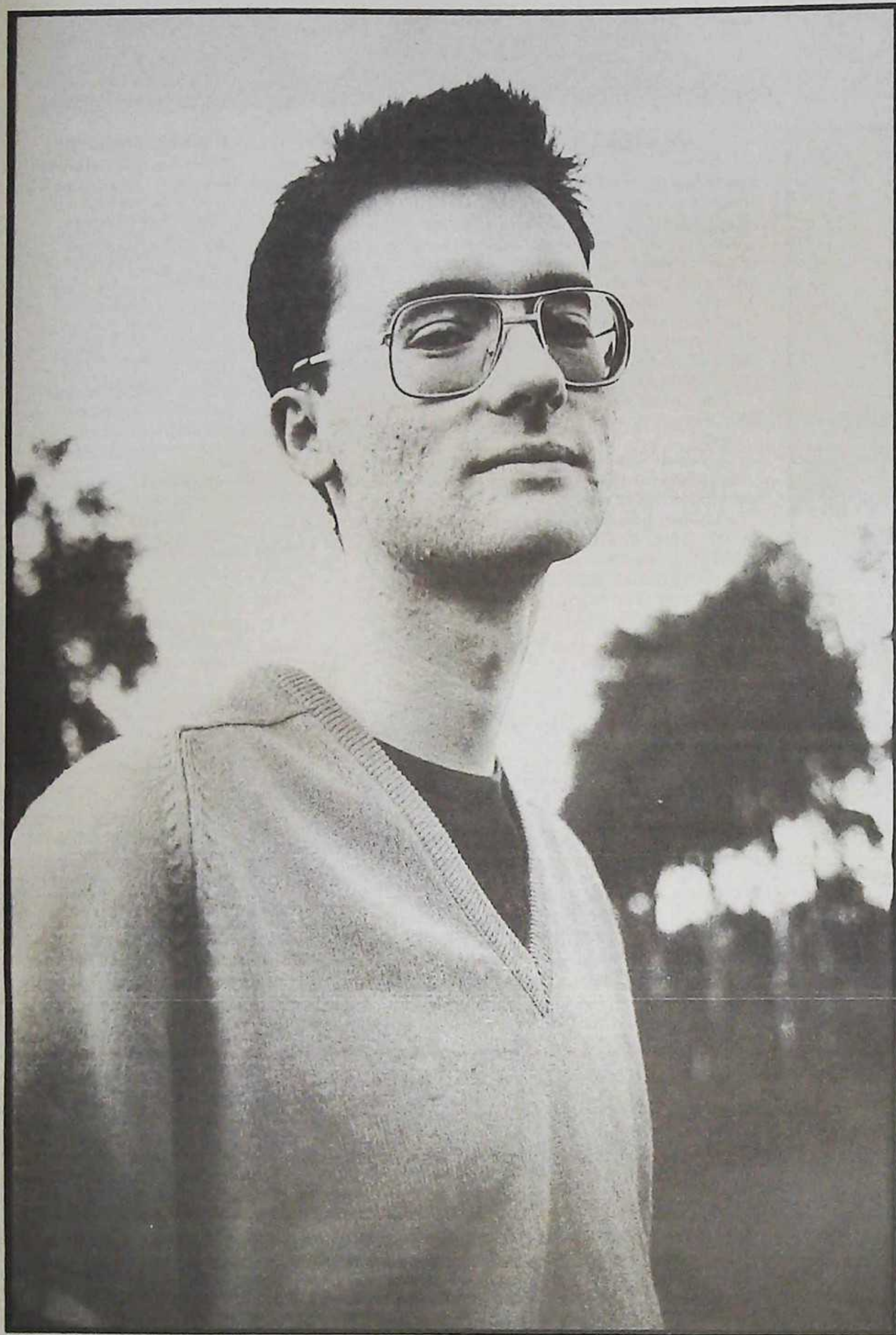
Oh Bob, big-hearted Bobby G. Where are you headed, my son? Actually this is not quite the slice of sickly awfulness I thought it might well be, but add on a chorus of 50 voices and it could well be another Band Aid single. Geldof can out-Bowie Bowie in the vocal department when he feels like it, and... you know, I'm listening to it for the fifth time and it's getting better. Very slowly.

SLAB! 'Mars On Ice' (Ink)

A gathering storm of low-down smouldering funk-fuzz, this is experimental and artistic and all those other horrid sounding tags without being *stupid*. Horns there, heavy guitar here, and pretty damn sexy all over. A Slab! is what it is, and intensity is not beyond them. Slab! will burst into flames *soon*. Get heavier and I'll love you for ever.

SPARKS 'Music That You Can Dance To' (Consolidated Allied Records)

Ah, I remember Sparks - "This town ain't big enough for the both of us!" There was the one who looked like a pop star who danced and sang, and the headcase who closely resembled Adolf Hitler who sat behind the keyboards and looked like he wanted to extract your teeth with a pair of pliers. Which would probably be more pleasurable than listening to this overlong splurge of disco fodder again.



More than two speeds and more tunes than many of their rivals . . . THE WISE ACRES have found a fresh plot to work on and are currently digging up all manner of musical treasures. JACK BARRON looks over their shoulder, turns on his lie detector and asks them to confess. EYE AND EYE takes a pasture postcard

One day, and it could be tomorrow,
The Wise Acres' time will come.

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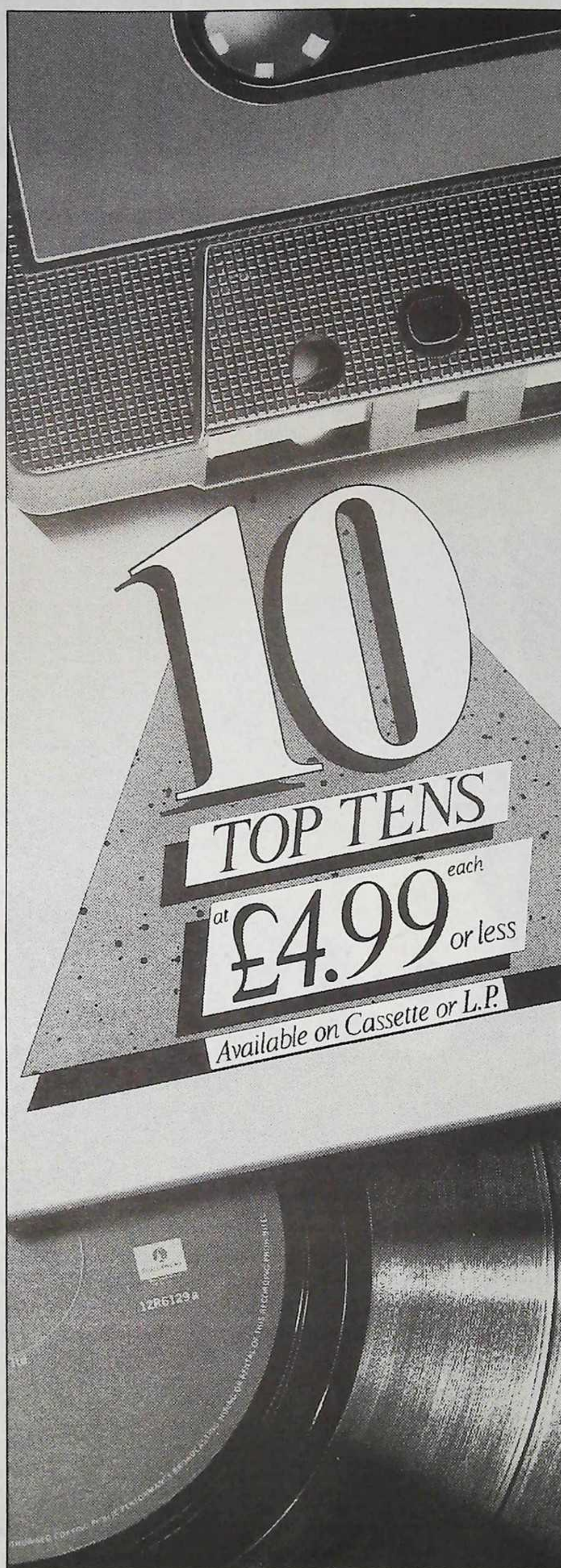
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UNDER

Will The Real ZZ Top Ever

Just before playing their current British shows, ZZ Top decided to park their car in Europe and step out to look at their surroundings. JANE SIMON caught up with them in Paris, dragged them onto their hotel roof and tried to discover the faces behind the fuzz. KASS takes the stage

TERRORISTS? NO problem.

Billy, Frank and Dusty check out of their hotel rooms on the Champs Elysees – too obvious – and into the equally expensive but less exposed Royal Monceau around the corner.

The French take an even more casual stance on security, despite facing a better chance, statistically, of being blown to smithereens than winning their lottery. It is quite possible for four bedraggled foreigners carrying decidedly suspect baggage to wander in to the Royal Monceau and plonk themselves in the midst of its chandeliered splendour while the staff ignore them and go about their greater business of being aloof.

The night before, we four had also strolled, unchallenged, into the backstage area of the Palais des Sports, an unprepossessing little 15,000 seater of concrete, steel and glass that looked as though it would go up with a very satisfying bang.

The solitary security guard manning the barrier would have discovered, if he'd bothered to ask, that not only didn't I have a backstage pass, I didn't have a ticket either, and come to think of it, my passport wasn't valid.

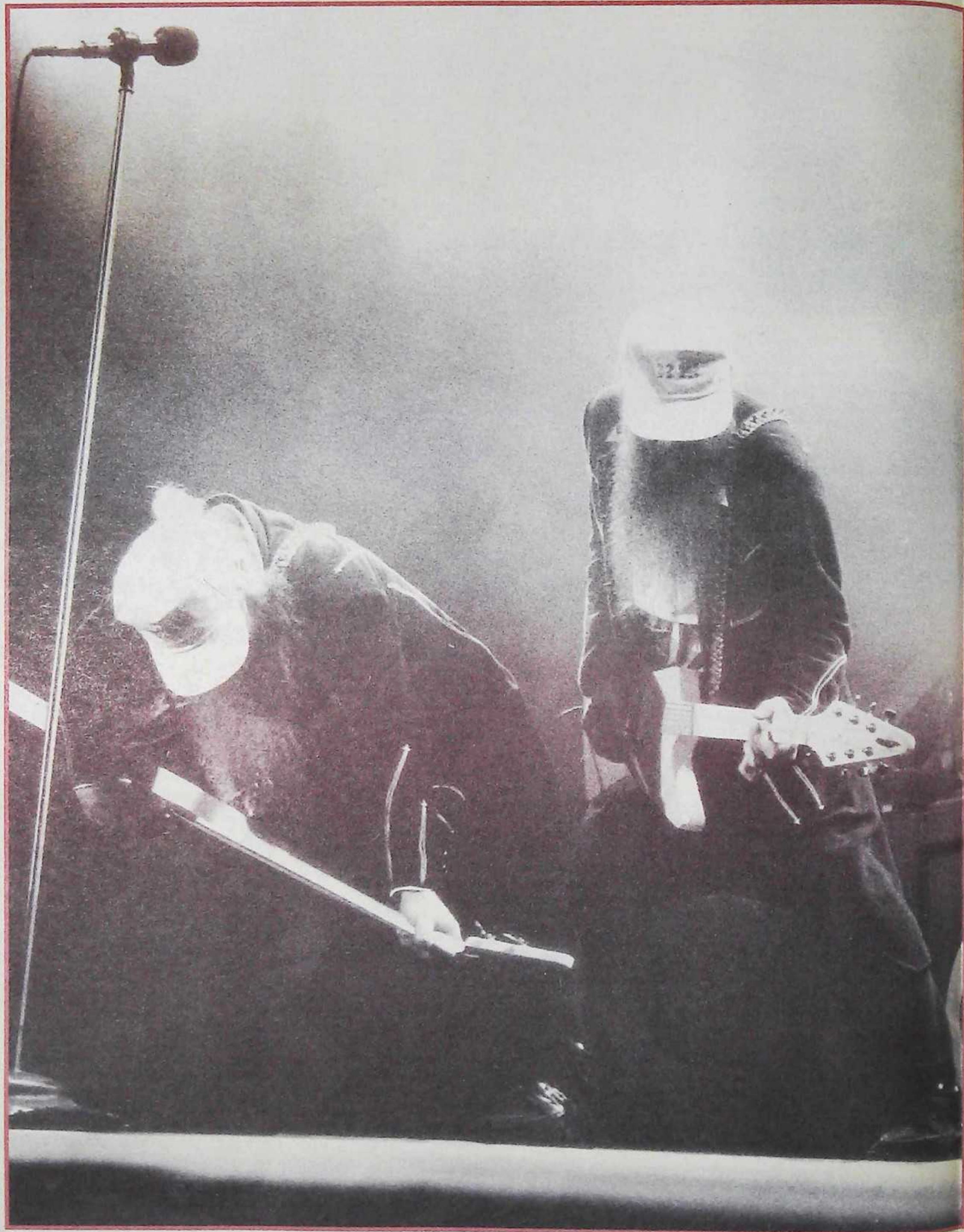
But maybe I have an honest face.

In the auditorium 15,000 fans and, no doubt, the odd Sudanese taking a night off from urban warfare to check out ZZ Top, are making impatient noises in French. Why ZZ Top are taking so long no one knows. It's not as if they have to shave or anything. But ZZ Top aren't scared of angry mobs either.

They're certainly scared of something, but what that is, I can only guess at.

LET'S EXAMINE the evidence. Since the release of 'Afterburner' ZZ Top have been on the run. Maybe you prefer to call it on the road, but what normal person lives out of a suitcase for over a year when he doesn't even need the money?

Since they began this life on the lam, ZZ Top as a favourite source of good time bull-shitting interviews has also dried up. These days they prefer the escape clause of the press conference, thus avoiding one-to-one confrontation. Those interviews they do give – like this one – are 15 minutes long, if you're lucky, of Billy, Frank and Dusty joshing each other in their private



ZZ Top: keeping a low profile

Top-speak, tossing out glib one-liners. And just when you think you might be getting somewhere, some gofer comes in and tells you time's up.

Well, hell, you got your interview didn't you? What did you expect? A sensible conversation? Don't forget, these boys haven't seen a real person in 12 months.

Sometimes though, none of this matters. Like when Billy, Frank and Dusty get up on that stage in the Palais des Sports and the bonds that bind them together start to flow

like a three way current and you stand there in some sort of dumb awe and wonder how those puny little strings got so damn fat all of a sudden. And if someone suggested to you at that moment that ZZ Top were anything less than Godlike, you'd separate their teeth from their gums without a moment's hesitation.

That's when you think, maybe it doesn't matter that they can't tell you why it works. That's when you think interviews are pretty stupid anyway. So what if Billy, Frank and

Dusty hide behind their jokes, and their beards, and their lasers, and their managers, and their cheap sunglasses, and their security guards, and their money, and their reputation, and their schedule, and their baseball caps?

So what if you're not sure if they really exist behind all that? So what if the real ZZ Top won't stand up?

But when they've dragged you all the way over to Paris to interview them, the least they can do is get out of bed.

COVER

er Come Clean (Shaven)?

"Our beards are like medieval chest plates that people wore to protect themselves when they went into battle" — Billy Gibbons

TWO WHOLE hours before I have to get on a plane and fly home again, I meet ZZ Top on the roof of their hotel. It's the only place we can find daylight in which to take photos without actually going outside, where Billy, Frank and Dusty would, of course, run the risk of coming into contact with some real people, God forbid.

Billy, Frank and Dusty are never rude, however. They don't need to be. They have people to do that for them; men who are paid to appear at regular intervals and say "five more minutes" leaving Billy, Frank and Dusty free to carry right on being perfect southern gentlemen.

When we get back on the ground, I kick off with Why? Why are you pushing yourselves so hard?

Billy: "I have no idea. We asked whether other bands did it like this and they said yes, so we thought if it's good enough for them it's good enough for us."

Is it getting to you yet?

"It has put us in a state of mind which is equal to the chemically oriented '60s."

Does that mean you're totally spaced out by the whole thing?

Frank: "It means we're blithering idiots."

At the beginning of the 'Sleeping Bag' video, the old woman begins a bedtime story about the three little pigs, and the three bears, the three blind mice, three wise men, three musketeers, three stooges — is there something magical about three?

Billy: "It's compact. You only have two other people to deal with. Musically, personally..."

Dusty: "Financially."

Frank: "Fi-nancially?"

Dusty: "It just came out that way."

Which three are you?

"The three wise asses!"

Why is that? Why do you clown around all the time and act so mysterious, making up all these stories?

"You mean we lie a lot?"

I didn't say that. I only met you half an hour ago. How do I know what the truth is?

"The truth is: ZZ Top is the truth," Frank pronounces solemnly and then chokes on a peanut. The Lord also works in mysterious ways, it seems.

Do you think interviews have presented the truth about ZZ Top?

"As far as they can," says Billy. "And I think you're right. A lot of it has to do with what we've managed to come up with. I've read a number of interviews that are just as confounding to me. It must be our delivery."

"It's pretty confounding to us too, to sit and listen to some of the answers you give," Frank tells him.

Are you afraid of the truth? Do you think if you didn't make things up people would say, Oh, that ZZ Top, they turned out to be pretty boring after all?

"Well, I don't know," says Dusty. "I never thought about that. I don't know which truth you're talking about."

"Give us an example," says Frank.

Well, how old are you, for instance?

Dusty: "That's none of your business."

"Plenny seven. No, he's plenny-seven. I'm plenny-six," says Frank.

He looks more like Ian Botham with each passing minute. I laugh politely.

UNFORTUNATELY, FRANK and Dusty are both surprised to learn of David Sinclair's new ZZ Top biography.

Billy has seen it, but says he only looked at the pictures. As for the American biography Sinclair constantly refers to in which Deborah Frost slings some well-aimed Rio Grande mud in their direction, only Dusty will admit, gruffly, that he's "just glanced at it".

I take the hint and change the subject.

What happened to the girls in the videos?

Frank: "Billy had a falling out with them."

Billy: "No, they got famous and started getting lots of other work."

Frank: "They blew Billy out!"

"Now there's the truth," says Dusty.

Were those three girls your alter egos? If you were women, are they the kind of women you'd want to be?

Billy: "That's right. That's exactly right."

Whose idea was that?

Frank: "It was mine. My idea. All of it was mine."

Billy: "We asked the director to scare up three pretty girls he felt would go along with the Texas image, and there were a number of models he knew so he got their portfolios and we were asked to judge them. And before we could answer, he said, Good! Because this is who's going to be in the video. But we were happy, because, I suppose, if there's such a thing as female alter egos, they're as close to what we were doing at the time to anybody you could find."

Those videos were so neat. The way you gave these ordinary, oppressed little people the key to the dream machine, complete with fairy godmothers to kick the shit out of the opposition...

"Fairy tales can come true, it can happen to you," croons Frank.

Dusty: "Heck, it was pretty basic. Just a regular story about rescuing somebody, or something like that."

Billy: "Just your basic disappearing human beings..."

HAVING DISPENSED with the girls, and with the car taking a backseat these days, ZZ Top have inexplicably gone all Egyptian on us.

The stage is dominated by a massive head of Tutankamun that shoots lasers from its sunglasses, and for 'Velcro Fly' they take it upon themselves to walk like an Egyptian.

Sorry, maybe I'm being particularly obtuse here, but I really can't see the connection.

"Ah, do you have any of the photos of Egypt handy," Billy asks Dusty, as if he carries his holiday snaps on a chain round his neck or something. "Well, we just wanted to go and do what everybody does when they go to Egypt."

"See the pyramids, hang out by the sphinx, ride a camel," Dusty explains.

"We're all fans of the interest by the scientific community to explain the pyramids and when we got there, it was so overwhelmingly different from what we expected, it became thoroughly ingrained in us. I suppose our inclusion of Egyptology was just as curious as our going there in the first place."

"We found the dance to 'Velcro Fly'

written out in hieroglyphics, thousands of years old," Dusty insists.

I see, so the Egyptians invented Velcro.

"No, they invented flies!"

I had assumed, mistakenly it seems, that 'Velcro Fly' was their solution to Erica Jong's quest for the Zipless F*** which titillated America in the late '70s. When I mention this, they go all goggle-eyed and choke into their orange juice.

"Velcro seemed to be a real up to the minute technological deal. I'm big on Velcro — it makes such a great sound," explains Billy, inviting me to listen up close to his trainer flaps opening and closing.

"Actually, there was concern among some group back in the states who thought that kids would grow up not knowing how to tie their shoelaces because of the Velcro straps."

The Buckle Majority strikes again. Coincidentally, Chanel's Paris boutique has just reported that customers are stealing the solid gold buttons off their customised 501s. The Velcro Fly could also keep the crime rate down.

Do you think that lasers are really compatible with numbers like "Tube Snake Boogie"? Some people would have ditched the old when they brought in the new. It almost seems like two bands up there now.

"I can see it now," says Frank. "The Two Band Theory. It's gonna be big. Tell me, do we do too much of the new, or too much of the old or what? We've had one guy tell us that we highlighted the technopop side of the two band theory and he liked that, and the next guy said he was glad we were doing so much of the old material, and it was the same show. It just depends through whose eyes you see it."

"I don't see those things pulling against each other in any way. It's fun bouncing back and forth the way the set is arranged. I mean, it seems a lot of fun to do 'Sleeping Bag' and then do 'Waiting On The Bus' and 'Jesus Just Left Chicago'."

Most reviews commented that the title 'Afterburner' reflected the technological advancement of your music. Was that true?

"Look, things aren't really that deep,"

says Dusty, shuffling about.

So there's less to you than meets the eye? "More or less."

DO YOU think you use your beards as security blankets? It's such a shy thing to do, covering your faces with hair and dark glasses and peaked caps, especially the way that Billy and Dusty look identical.

"Yeah, I'm a pretty shy person," agrees Billy. "My favourite comparison is that our beards are like medieval chest plates that people wore to protect themselves when they went into battle. The funny thing is, it's become such a trademark that we can't even walk the streets, so I don't know if it's serving its purpose."

Is that what you use Bill Ham for as well? To build walls around you?

"We all build walls."

At this point Frank decides to turn the tables by pointing at the brooches on my jacket. "Do you like birds, or something?" he asks.

Yeah, I tell him. This one's Isis — she's

Egyptian. They're French parachutists' wings, and that one's an eagle.

"Is there something deep in that?" he says, winding me up to see how I like it.

Yeah, there is. Don't you have flying dreams?

"I had one last night, as a matter of fact," Billy says. "This is really weird, a recurring one. It's a bi-plane that has psychedelic patterns painted on its wings and there's a pilot flying the plane, but I'm laying on the upper wing and it leaves the edge of this island and it goes out over water and it's just great. It's fun. It goes and goes."

How long have you been having that one?

"Maybe ten years. Same plane, same take off point, the works. I forget about it from time to time, but it's there."

He hasn't had his dream analysed or anything, but I'm sure if he looked down one night, he'd see Dusty lying on the bottom wing, and if he turned around, the pilot would be steering with a pair of drum sticks...

I CALL a halt there, so that no minder gets the satisfaction of blowing the whistle on me. But just before he goes I ask Billy about the time he spent in Paris before ZZ Top's re-appearance working with Artiste Contemporaine, a group of avant-garde musicians.

"When one is caught up in any kind of artistic movement, you think you've just unfolded the answers to the universe. Those people were just kind of a fun sideline. It all took place during that three year disappearing act that we pulled off from '76 to '79 and it gave me a chance to surround myself with the kind of individuals and the kind of input that would provide something totally different from the regimen of doing a proper tour."

"Musically, I don't think it was unrewarding because it was that relaxation that allowed us to come back into the studio and try some things that we hadn't done in ten years. When we got back together, we went back into the studio and found ourselves playing as a band, rather than locked up in some private booth across the room. The benefits were evident immediately because the engineer walked in and started waving his hands and said, Don't touch a thing, it sounds great — we're gonna make a record like this!"

Was it necessary for you to disappear?

"Well, we had reached a point where making records was so much by the book, and on the advice of producers and engineers, and I think it unfolded a great thing for us. Certainly the success of 'Eliminator' proved that and, if nothing else, just getting the opportunity to feel that freedom again was wonderful."

"I think it did a lot of good, because what you saw last night is the same thing — this kind of synchronous motion that signifies the ZZ Top live visuals. It's a real spirit of togetherness and that kind of broke its way out of that freedom that we had found by getting away from the structure, structure, structure, so it's really a composition of opposites. Here we are acting, exactly alike, but we're doing it from this base of freedom, you know?"

"We can do anything we want."

A L B U M S

RATINGS BUYBLAG ...HEAR ..FLOG •DUMP



THE LIVER bods, Holly and Paul

MERSEY BLEAT

FRANKIE GOES TO HOLLYWOOD 'Liverpool' (Zang Tuum Tumb ZTTIQ 8)*1/2

FRANKIE GOES To Hollywood, their trainers, their handlers and everybody else connected with this slab of unexceptional plastic elevator muzak should be made to eat every copy pressed and every sleeve printed. 'Liverpool' indeed!

Holly Johnson has about as much to do with either the reality or even the dream of Liverpool as Paul Morley has to do with the neighbouring city of Manchester. And the Frankies' album of the city is so slight, so insignificant, so very bland that it should have been called 'Milton Keynes', or maybe even 'Telford'.

A record with a title like 'Liverpool' should make broad and sweeping statements. It should hit hard and fast and dirty and low. Never mind the implications of that title, a record named for the city of 'Liverpool' should scream with anguish, attack with pure hatred and kick like a bad-tempered mule on a bad acid trip. It should also charm you, make love to you and cease you up with the odd one liner.

However, Frankie Goes To Hollywood's 'Liverpool' makes only one valid statement. Within a cocoon of gleaming bright technology (Frankie Goes To Croydon?) and amidst a plethora of evidence that the three 'lads' are now capable of playing in

Yes, the second Frankie LP quietly underlines all the flaws which reared their heads on the first.

On 'Welcome To The Pleasure Dome' there were at least two top notch pop eruptions in 'Relax' and 'Two Tribes', and a halfway decent giggle in 'Born To Run'. But on 'Liverpool' there is only 'Rage Hard', a weak kneed trembler born out of despair, and a whole load of up beat proficiency and clumsy lyricism. And so, bereft of those sparks of inspirational brilliance which once more than compensated for all the obvious weaknesses, all we have left are all those obvious weaknesses.

The pumping signature from 'Warriors Of The Wasteland' apart (and even that title speaks volumes about the quality of the imagination at work), there is not one worthwhile hookline here, although somebody has thrown in every kitchen sink in the street in an attempt to make you think otherwise. And with nothing to distract you from the Frankies' quite puerile Jennings Of The Third Form lyrics and ideas in action, you can only wonder that these jokers ever summoned up the nerve to attempt a comeback.

'Liverpool', according to FGTH, is a weak joke without a punchline. Don't believe them.

ROGER HOLLAND

HOWARD JONES 'One To One' (WEA WX68)**

GONE ARE the awfully imaginative hairstyles, the punk meets street theatre coiffure. Gone are those daringly offbeat baggy jumper and boiler suit combinations from the C&A 1983 'New Waves' range.

Having abandoned some of his endearingly gauche trademarks, H is looking a little less silly these days. But just because High Wycombe's arch humanist has thrown off his old clothes, the ones he 'thought were a bit of a statement, a bit of a risk, doesn't mean that he's lost his heart. That's still beating passionately and it's clear that he still wants to know us well and that things can get a lot better.

This Arif Mardin production, which features a lengthy list of musicians (Nile Rodgers lends a hand and Howard's brother plays bass), may be a long way from the "one man band ideal" of his first album, but Howard has not changed where it counts. He's still got his chum Jed

dressing up in masks and throwing off his chains, he's still knocking out infuriatingly catchy synth motifs and he's still spouting the blindingly obvious.

On 'Good Luck, Bad Luck', he warns us that we are all conditioned, but on 'Where Are We Going?', he gives us a way out. What you have to do is ask the ultimate rhetorical question and "refuse to be clones or work in someone's scheme". Yes, in Howard's ideal world, no one will do a YTS.

Howard still wants to be loved ('Will You Still Be There'), still has a lot of love to give ('You Know I Love You') but realises that it's not all that easy ('The Balance Of Love') and that understanding is what we need ('Step Into These Shoes'). Howard is still a very, very nice person with his heart in all the right places (ie everywhere). So nice in fact that even at your most cynical, you don't really like telling him that 'One To One' is an appallingly trite confection of soap commercial ditties and

harmless open heart philosophy. Nice one, H.

ROY WILKINSON

VOLCANO SUNS 'All Night Lotus Party'

(Homestead Records HMS070)****

THERE IS more here than first meets the ears.

What one eventually discovers, is gold, gloriously hot and rattling around inside one's skull like some claustrophobic scorpion eating its own tail. Rock's Last Supper, as cooked by Boston's Volcano Suns tastes fine.

'All Night Lotus Party' is the second album by this offshoot of the late Mission Of Burma. And for all its surface bursts of ferocity, it's imbued with delightful lyrical and euphonious subtleties.

The trio - who're given spine-snap by the bass of Jeff Weingand, stamina and elocution via the drums and vocals of Peter Prescott, and a nervous breakdown courtesy of Jon Williams' schizoid guitar - operate in the

territory of jetstream harmony pop navigated by Hüsker Dü that is too often termed 'hardcore'.

Sorry to be a pedant but this band deserve more than lazy labelling. Their nearest reference point might be Hüsker Dü but, not having the instrumental guile of Moul and co, the Suns settle for penning superior songs. These lyrically explore small town mentality on 'Dot On The Map', ("The kind of place where sparks can never fly") even smaller minds are twisted on 'Village Idiot', while the lure of big bank balances rustles restlessly on 'Sounds Like Bucks'.

But what singles out Volcano Suns is not only their vivid words but also their abrupt changes of pace. One moment you're pushed down a drainpipe of splintered glass guitar feedback, the next you're being assaulted by a cracked rockabilly.

Let Volcano Suns blow the top off your prejudices - not with a whimper but with a bang.

JACK BARRON

BOSTON 'Third Stage' (MCA MCG 6017)**

LESS THAN a feeling, more a brainwave that got strung out, wrung out and distorted by an obsessive quest for perfection.

This is the album that took Tom Scholz six years to make. And he even makes a virtue of it, proclaiming that it was all done without synthesisers - they probably weren't invented when he started.

Six years of overdubs have produced an overblown concept of perfectly produced pomposity, ironically sounding more contrived and mechanical than synthesisers can. Just occasionally Scholz's sublime guitar rises above the layers of pristine, pointless sound to echo the band's decade-old triumphs with a searing solo or a few classic riffs.

But apart from a couple of tracks which are knee deep in the hoopla, the rest is stuck up to its armpits in sticky, grandiose illusions. You cannot make sparks in a vacuum.

HUGH FIELDER

THE JASMINE MINKS

'Sunset' (Creation Records CRE LP 013)***1/2

THAT WAS the year that was. And this is the sound of the year that was. Its thumping drums keeping perfect time with the sound of young footsteps clattering down the northbound platform of the Chalk Farm tube station. Its guitars, first jangling with the misplaced optimism of Saturday night and then clawing with all the 'I Want My Knickerbocker Glory And I Want It Now!' impatience of the broken-hearted waifs in the back bar.

This is the sound of an era which has been supplanted by the new wave. This is The Jasmine Minks.

And this is their 'Sunset'. Compiled by none other than Alan McGee in an attempt to reflect the two faces of the band that never made it, as they move into phase two with a new line up and attempt a fresh start. 'Work For Nothing' snaps like a good un, bites the ankle of the Tory MP of its choice, and growls... just a little. But more usually The Jasmine Minks withdraw into idle contemplation and gentle

probing questions.

'Cold Heart', exceptionally, was the song which really could have been. Two vocals played off against each other and a guitar solo of emphatic and profound beauty in a three quarter paced three minutes of simple pop pleasure. The revenge of The Jasmine Minks.

"I'd like to write songs about flowers and holding hands... but the world's no place for a romantic today..."

'Cold Heart' and 'World's No Place' are two songs far beyond the capacity of bands like The Soup Dragons. But unfortunately, it seems that The Jasmine Minks, like The Pastels and the TV Personalities, may have been just a little bit ahead of their time.

ROGER HOLLAND

COLIN NEWMAN
'Commercial Suicide'
(Crammed Discs CRAM 045)*****

OF ALL the class of '77, Colin Newman was the only one I ever came close to worshipping. Wrongly or rightly I always took him for the main man behind Wire, if only because of the sneered vocals and wildly off the wall lyrics that seemed to be so much a part of his own persona. And now, nine years and a discography as long as yer arm later, 'Commercial Suicide'. Autobiographical or two fingers to the business?

Well, we'll reserve judgement on that one just for now but what is certain is that, as a 40 minute morsel from the three course lunch of his career, this record is as tasty a bite as you could wish for.

I guess that the obvious thing to say is that 'Commercial Suicide' shows Newman to have mellowed with age. Oh, the words that collide inside your brain are still there, their meanings shattering into a thousand splintered thoughts, but the music is less overtly tense than any of his other solo LPs. Instead, a solemn, brooding atmosphere permeates, like the sound of a secular, 21st century church, built as a monument to the frail emotions of the human species.

There are glinting raindrops of notes falling around the frozen beats that carry the

IDOL RICHES



BILLY DISPLAYS that legendary whiplash smile

ASHES TO ASHES

songs along. His voice is far less exaggerated here, even tending towards the British eccentricity of Syd Barrett, tinged with a cute fragility, breathy and a lot calmer.

'Commercial Suicide' explores the intricacies of those spider webs we call relationships and gently slips into your head, lodging itself somewhere behind one of the frontal lobes. Once there, it spreads a warm, glowing knowledge throughout the rest of your body.

'Commercial Suicide'? I certainly hope not!

RICKY KILDARE

SOMO SOMO 'Paris' (Stern's Music STERNS 1014)****

FAN FAN, the Zairean master of mellifluous and sensual soukous guitar, and his ever-changing Somo Somo band were once dubbed "African pub rock" by some dipstick. And in a sense it's geographically true: the one-time chief picker of Franco's phenomenal OK Jazz could be seen performing in your local if you lived in Shepherd's Bush a couple of years back. The thing is, even when Somo Somo were essentially a British pick-up group of Africanophiles, the melodious grace of Fan Fan was paramount, as indeed it is on his latest album.

In a sense the fate of Fan Fan mirrors The Sun Wave's fortunes in Britain. When he came over here it seemed as though the sounds of Africa were about to become international currency. King Sunny Ade, Fela, Manu Dibango, Ebenezer Obey and myriad others were the cool names to drink in the hot summer of 1984. Everything looked set to go and in a sense it did: early gigs by the likes of Youssou N'Dour were unforgettable experiences. Now, in 1986, it seems like so little was achieved.

Anyway... though the public's interest might have switched to this or that, the sons of the Sun Wave have simply kept going their own sweet way. 'Paris' - which was recorded in the same city - is proof of that. Featuring some of the slinkiest Francophone soukous exponents extant, this four-track tropical treat of horns exclaiming "happy!", guitars in sharp-suited formation,

PAUL YOUNG 'Between Two Fires' (CBS 4501501)***
PAUL YOUNG'S the sort who wins by default. Of course, you'd rather hear him than Rod Stewart or Tony Hadley. But what emotions does he engage? Young's only strong suit is the gruff ballad, where he can play the silent sap who gets left behind. He seemed to invent that air of puzzled, blundering loneliness. It comes up a couple of times on 'Between Two Fires', while the rest counts through his deck of surly bulldog poses, sung in the usual able seaman voice.

It's a pity that someone who began as a decent interpretive singer now decides to fill his records with original songs that nobody else would want to cover. 'Wonderland' and 'War-games' are the only songs Young hasn't concocted with his band; the rest are memorable in the way that some things remind you of other things. Actually, the record comes on like a British bloke's 'What's Going On', with Young's downturned mouth chewing over all sorts of bad-old-modern-world musings.

Hugh Padgham has effected a shrewd compromise in the studio. The record sounds very played, beefy with rock drums and guitar, but there's a modern patina that shines over any coarseness. It's a growing-up sort of LP, as if 'Every Time You Go Away' was silly adolescent stuff and we all had to get on to bigger and more significant things.

One song is called 'Prisoner Of Conscience' - phew! I prefer the bluff loner to the pop statesman. It will look a little old-fashioned when it's parked in the Top Ten: one rock singer and his band, Sunday lunch, home service.

RICHARD COOK



PAUL YOUNG: hot stuff

percussion like monsoon rain on a tin roof and voices drenched in exotic hormones is thumpet times better than Somo Somo's eponymous effort of 1984.

There's no denying that these works bow to the trad soukous song formula of having a middle eight, double-paced instrumental section, but everything is executed with such élan that one just bends with the saltfruit beat. So, Fan Fan will never be Michael Jackson but he has made a very enjoyable record and that's more than enough to be getting on with. If you see him down your local, buy him a drink for me.

JACK BARRON

DR FEELGOOD 'Brilleaux' (Stiff Records SEEZ 65)***

IT'S FUNNY how times change. It seems like only yesterday that every brash young pop punk pretender would tear the heart out of some classic hit or other, but here we have Dr Feelgood taking on The Undertones' 'You Got My Number',

slashing the seats and pissing on the stairs. And it isn't funny, it's kinda sad.

But then, although this is a band called Dr Feelgood, this isn't *The Feelgoods*! It's taken an awful lot of time and a great many line-up changes to complete the long period of

transition, but it's finally happened. There can no longer be any pretence that this is the same band that recorded gems such as 'Down By The Jetty', 'Stupidity' or even 'A Case Of The Shakes'.

As the album title suggests, this is just good ole Lee

Brilleaux and a rather anonymous selection of sidemen. So although 'Brilleaux' cuts a functional rhythm 'n' booze dash, it just doesn't compare with the magnificence of the Dr Feelgood legend.

ROGER HOLLAND

HYNDE QUARTERED



CHRISSIE HYNDE as Max Wall

THE PRETENDERS 'Get Close' (WEA Records WX 64)***

JUST LIKE nectar poured over old scars, one of rock's most distinctive vocalists, Chrissie Hynde, comes out of hibernation with a miasma of sentimentality, cynicism and self-soul-flagellation in unequal doses. Lost as it is in a limbo of 'pleasant' textures, and because rarely has the song as a confessional sounded so painless, 'Get Close' is destined to be a mammoth seller. But that can't mask the fact that it comes over as very long in the tusk.

With fellow musicians dying in unfortunate circumstances and her own personal life undergoing dramatic changes in the past few years, one can hardly accuse Chrissie Hynde or her group of being predictable. And true to form, 'Get Close' is hosted by a new Pretenders line-up. Bassist TM Stevens and ex-Haircut 100 drummer Blair Cunningham are now in the Hynde gang. And so?

Well, what with a dish of funk on the side and a dash of reggae, even the music on this fourth Pretenders effort has undergone a subtle shift (a result of the Simple Minds connection?). In fact, the only constant is the gloriously drawling voice of Mrs Kerr which scrapes like scuffed boots on the sidewalk of experience. Yet why is 'Get Close' just so damn mediocre? Even when she initially pretended to climb on the boil-infested neck of punk way back then, Chrissie was always more a trad rock rebel with a fringe. The term 'sassy', so outdated now, could have been invented for her gutsy renditions of songs like 'Brass In Pocket' and 'Kid'.

The rub is, there are simply no compositions of that calibre on 'Get Close', discounting Jimi Hendrix's 'Room Full Of Mirrors', which is covered in a slavishly redundant way that never cracks it, and Meg Keene's arcane 'Hymn To Her'. The rest of the album is a bag of glad and sad rags - mostly the latter.

Being a mature woman, Chrissie's reflections on ageing and motherhood should in theory be her strongest suit. But where she touches on the subject, like with 'Chill Factor', she never convinces, though her performance on this song is far superior to the mawkish sentimentality of 'I Remember You' or the slush that infests 'Light Of The Moon'.

Ironically enough, the only occasion Hynde really hits the mark is with the cutting 'How Much Did You Get For Your Soul'. The line "You're gonna make it rich/ As long as some poor bastard in Africa is lying in a ditch" might well refer to a certain act on Live Aid.

Are there any worthwhile conclusions to be drawn? 'My Baby' hides a clue. "If there's a method to writing a song/ How come I'm getting it wrong," implores Hynde. Well dear lady, from title to terminal you are peddling us the inert poetry of the mundane mostly. 'Get Close' never really does. It will have to settle for being awarded platinum instead.

JACK BARRON

THE STUPIDS 'Retard Picnic' (Cor Records GURT15)****

THERE'S A beautiful, smouldering bomb-fire of white noise burning in the dark woods of The Stupids' 'Retard Picnic'. The fire crackles violently with tiny internal explosions, and little flames reach for the sky, fuelled by a wall of hardcore noise.

Screaming melodies plead from the heart of the fire as they desperately try to wriggle out from the ashes of rock. Meanwhile, whipping drums melt the guitars that have been thrown into the fire by The Stupids, the wicked magicians mixing this heart-pounding potion of chainsaw hardcore.

Like earlier Hüsker Dü spells, The Stupids dig into the mysteries of throttling white noise. Their songs strangle the last breath out of the corpse of punk and the heart of rock. This demolition derby of skateboarding tunes displays the humour and the adventure so sadly missing in English hardcore.

'Killed By A Cripple' and 'Violent Nun' are a couple of my favourites. But most importantly, 'Retard Picnic' demonstrates great poignancy when pining guitars are left to castrate the final silence lurking behind the album's ceaseless barrage.

Before we know it, the fire fades and dies and we are left to grow cold again.

RON ROM

EARL KLUGH 'Life Stories' (Warner Brothers 925 478-1)***1/3

IT'S AN established fact that most Americans can't pronounce their own names. This poor bloke who was christened Klugh is rumoured to pronounce his name *Kloog*. However, I have a theory that Earl's surname is in fact pronounced *Cluff*, and that he is none other than the Nottingham Forest manager in elaborate disguise.

And yet Earl is a serious jazz musician. And all this errant frippery is but mere bravado aimed at disguising my admiration for his music.

'Life Stories' is taking things a bit far though, with the noble guitar picker making John Williams sound like Jimi Hendrix, real Billy Blando stuff. This is better than BBC2 test card accompaniment, more like a pleasing filler for the remnants of commercial breaks in late Channel 4 B-movies.

ANDY HURT

BILLY IDOL 'Whiplash Smile' (Chrysalis CDL 1514)****

WILLIAM BROAD: the everyday tale of a simple lad who took a failed career, some bleached locks and a dodgy lip, and set off in search of success. America got a bit of punk heritage and William got rich.

Trouble was, no one took him seriously over here; seems that camp showmanship and respect don't go together. The Americans, however, just lapped it up. His years in exile have fuelled his overt indulgences and he's created a mutant cliché rocker. William Broad has become Billy Idol.

The leather-clad peroxide snarl would be history now, were it not for a series of great chunks of celluloid sexism, hung on metal hangers. The boy was designed for MTV. 'White Wedding', 'Dancing With Myself' and 'Eyes Without A Face' happened to be brilliant records, which kinda gave the story a neat twist.

'Whiplash Smile' is the next episode, his first proper album since '84's 'Rebel Yell', if you don't include last year's compilation 'Vital Idol'. It grinds the same axe as the early affairs, taking snippets from his best moments and rearranging them in familiar guises. 'World's Forgotten Boy' (no relation) has a cocksure driving beat chewed up by rampant guitars, while Idol's voice flirts with a whisper before turning nasty. The new single, 'To Be A Lover', is a sweet bit of bar-room boogie dripping in Elvis-isms.

For such a fragile beast, he still strives to be the convincing hard man. Macho rock tinged with subtlety and the occasional lament, like 'Sweet Sixteen'. Idol's created an irresistible caricature with a sound to match. His voice just yearns to be loved, and every time he tries to get tough, as in 'Man For All Seasons', you can't help but smile. Nobody could conceivably take it seriously, except maybe Billy.

Much of the man's magic lies in the visual fantasies bestowed on his music, so the album's only half the story; imagination, for the time being, provides the rest.

'Whiplash Smile' is an arrogant, confident collection of meat-eating rock that sways not with the passage of time or transient whims, but which moves majestically down a well-worn path that leads to the end of the rainbow, the path that made Idol rich.

He now seems to scorn the country that deserted him, but he'll always have a friend in me. There's too many saccharine sheep and too few performers these days.

KEVIN MURPHY

BORE CONSTRICTOR



ALICE COOPER (left): go on, Jason, squeeze...

THE VERLAINES 'Hallelujah All The Way Home'

(Flying Nun FN040)****½
TOM VERLAINE, of course, was the man who put the TV in Television, but the name derives from Paul Verlaine, a 19th century French Symbolist poet who, his dirty limericks aside, is usually remembered for killing his chum Rimbaud. And for my money, New Zealand's Verlaines are honouring the original rather than the spasmodically brilliant televisionary. Certainly they snatch your breath away with their own originality.

This is not the sort of music you can readily pigeonhole, although if you twisted my arm I'd opt for a more mature, more world-weary, more talented Bodines crossbred with Richard Thompson and The Fall. This is the sort of music you should simply wonder at!

The strands of countless influences and compulsions are weaved together into just one cloth. It's not an immediately obviously high street fashion, but still it's the sort of look that lasts. The traditional rock infrastructure of drums, guitars and self-pity is subtly subverted by the infiltration of all kinds of seriously classical instruments and made majestic by a width of wit and vision you don't discover every day.

Sometimes The Verlaines employ restraint and build their climaxes slowly. And then again, sometimes they tear the roof off a passing sucker. The Verlaines talk dirty and joke wistfully and they don't feel like they belong. And it is their sense of isolation, their anger and the occasional off-beat beauty in their expression of these emotions which makes them a sensation to be savoured.

ROGER HOLLAND

BLACK 'N' BLUE 'Nasty Nasty'

(Geffen 924 111-1)****
I USED to think that Black 'N' Blue were just a bunch of booze-headed bozos. I was right, too. But since when has stupidity been a hindrance to good rock 'n' roll? Never, and it's vital to this stuff.

As soon as one of the boys coughed up a sticky one and spat it out over a bump-started riff, one of those gut feelings told me that this wouldn't be a particularly

tasteful affair. Good job, too. After fairly inauspicious beginnings, Black 'N' Blue have suddenly cracked it. California metal's rarely had it so good. Drunken but not drooping, cocky but classy, this is the record that LA (ie lard ass) rockers like Mötley Crüe and Rough Cutt would love to make, but aren't man enough to come up with.

And with a supporting cast that includes Rockin' Ron Keel and (gasp!) Peter 'Acutely Embarrassing Solo Album' Criss, how could they go wrong?

'Best In The West', featuring the above celebs, scores highest on the clappometer, though the rest aren't far behind, especially the astonishingly composed 'I'll Be There For You'. Gene Simmons produces, natch.

They may not be as irresistibly flamboyant as Dave Lee Roth (who is, dahling?) but if it's trashy toons you want, these boys'll sure as hell kick yer ass. Black 'n' blue.

PAUL ELLIOTT

THE DELMONAS 'The Delmonas 51'

(Empire SYF 95)****½
NOW WE are five: up to five records (singles included) and down to five members, a falling-out reducing the singing girlfriends from a trio to a duo.

The two remaining girls act like a cupful of Comfort on the scratchy, itchy raw material provided by Thee Mighty Caesars, the in-house backing band. And while '51' hardly represents the pinnacle of high-fidelity recording techniques, in comparison with the sound quality generally favoured by the Caesars of Chatham, this is the height of sophistication.

But then this lot were always more interested in a good tune than flashy effects, and this selection of songs is possibly their best to date. I think it may well be a compliment to Mr Prolific himself, Billy Childish, to suggest that his compositions are on a par with the chosen cover versions, the big giveaway being a penchant for daft titles and, especially, for ludicrous girls' names. This time around, how about 'Black Ludella' or 'Delmona (The Temptress Of Love)'?

The songs tend towards the extremes of go-go Caesarbeat ('Why Don't You Smile Now'

and 'Jealousy') and slower, ballads ('Heard About Him' and 'When I Want You'). The twin vocals sound just about right, with an engaging tendency towards the occasional stray note. A happy record.

ANDY HURT

LOUIS PHILIPPE 'Appointment With Venus'

(el Records ACME 5)****
MUSIC THAT reminds me of missing the last train, shivering at the station with her all night, talking about the Trevor Howard film, getting the milk train home at 5.30, then two hours of bedroom sighs before she ambles off to work.

Louis Philippe, él's master chef, invents the word 'seducteur' and charms our socks off. After two warm-up singles – just some adequate late-night snooze – he finally throws himself utterly into él's remarkable spirit of invention. On this record, during a song called 'Heaven Is Above My Head', he sings the line "Come to my boudoir and I'll show you the meaning of 'snog' for ever" in French. The debut from Louis plunders that post-coital abandon with a hefty dollop of French dressing.

In his spare time, Louis, born the same day as Colin Blunstone of The Zombies, collects stamps, practices tennis, drinks wine and shoots woodcocks with a crossbow. The irrepressible Mike Alway at él HQ describes him as their Trojan Horse, their Joan Of Arc, their Martin 'The Ghost' Peters. These songs, driven not detached, possess a haunting timbre but are full of snags. Louis sets off on his quixotic voyages with passion, thankfully more Scott Walker than Charles Aznavour.

Deathly pale ballads with a glowing cinematic feel, Louis veers from 'When I'm An Astronaut' (rippling sarky satire) to 'Angelica My Love' (crushing lovelorn visions), the chanteur blessed with a voice that could make bridges collapse and empires crumble. Come 1987, the world will be divided into two camps, those that like Louis Philippe and those with car-exhausts for ears. In short, the man says "What we dream we become", and he could be right, you know.

JONH WILDE

ALICE COOPER 'Constrictor' (MCA MCF 3341)**

SNAKES ALIVE! The cover, boasting the return of Alice Cooper, promises a real Killer is going to uncurl and hiss in our ears... The printed lyrics tease a grin out of us before we've even heard the thing, with Ramones-esque exploitation smeared everywhere. This should be good, we gurgle, but as the needle digs in deep the truth blows up in our faces.

Excuse the pun, but this record is a real boa. The 'Love It To Death' make-up that's smeared all around Alice's chops covers a sham; the real Alice is pounding his head against a padded wall somewhere.

This Alice is a clone. For starters, the real Alice would never have surrounded himself with such a witless bunch of nobodies. Yer typical Face reader's idea of what a heavy metal band sounds like. The hard rock equivalent of elevator music, laughably old fashioned, a hopeless stereotype of the genre. The real Alice would never have let the dictates of fashion intrude on his perfectly warped vision, in the way that his clone has allowed things to slide. Only occasionally does the Alice Cooper we long for flicker into view through the dense smokescreen this record puts up in order to woo airplay.

'Give It Up' gets both stars for having a good lyric in the true Alice vein, a regular Crypt Keeper thumbs down that's aimed straight for the eyes of all normal folks everywhere: "Just when you got it made/And all your bills are paid/You stumble and fall into your grave/Too bad..." Too bad the rest of 'Constrictor' failed to ignite with the same sort of mania present on this song. As the guitar goes gargling in the dark again, my impatience returns to reign supreme.

The real Alice suggests that it might not be a bad thing if an 'accident' happens when that guillotine blade comes crashing down onstage at Wembley. Chuckling at the thought, I find to my horror that I'm agreeing with him.

EDWIN POUNCEY

FAUST 'Return Of A Legend: Munc And Elsewhere'

(Recommended RR 25)****
WOLF! WOLF! No one ever takes me seriously – that's the drawback of taking the piss out of everyone. Most music these days is OK to while away a stray hour or two, but very little merits serious consideration. Faust do, honest they do, the most radical and innovative group of the '70s by a street... sorry, strasse, Can included.

Their relative obscurity can be attributed wholly to their Howard Hughes avoidance of individual identity. In the anonymity stakes, Faust beat The Residents to the punch by several years.

Anyway, sod references to bands being important. Faust piss all over the lot of them, and their crappiest of material would demand five stars at the very least (I'm doing my best to be objective here).

So, an album of unreleased material. Gasp! To put 'Munc And Elsewhere' into context would take years, so I won't even attempt the impossible. Faust devotees will buy the record as a matter of course, and rather than recommending newcomers to pick up a copy I suggest they buy the lot.

Chronologically, this

selection slots in between their Polydor and Virgin periods. The opening track, 'Munc/Yesterday', anticipates 'Krautrock' from the fourth album, building on monotony, an elusive art that Faust had thoroughly sussed. 'Munc/Other' verges on Can; 'We Are The Hallo Men' is a rap over backwards tape. And 'Baby' is an absolute classic, perfectly illustrating the lifeblood sense of humour so characteristic of this, er, important group.

ANDY HURT

RIO 'Sex Crimes' (Music For Nations MFN 65)***½

THERE'S A bare-breasted woman on the LP's cover. And Rio mainstays Steve Rodford and Jon Neil are a pair of tits for agreeing to such a sleeve. I don't care what their reasons are, the effect it'll have will be the same regardless: all but the most thick-skinned of women will be miffed, and only a dork with a brain the size of a peanut wouldn't be embarrassed to pick it up.

Sex as a weapon? It'll backfire on Rio, and that's unfortunate. Unfortunate because, as 'I Don't Wanna Be The Fool' from their '85 debut 'Borderland' illustrated, they do have their moments. There are a number of them on 'Sex Crimes'.

As the cover suggests, this is an altogether more tough, brash and feisty record than 'Borderland', crisp at the edges and less prone to dreamy (dreary?) Americana. That said, 'Atlantic Radio' (about as subtle as FM, lads) flutters its eyelashes prettily and unashamedly at the export market.

The overall feel, though, is snappy, rocking, even thunderous, if a little clockwork in places – songs ticking over just to mark time ('Guilty' being just that). It's good, but is it good enough?

I hate to sound so dismissive about a band who have it in them to become semi-legendary at the very least, but Rio have brought it upon themselves by indulging in stock slobbering sexism. I only hope that this one, er, boob, won't be enough to put everybody off.

PAUL ELLIOTT

RIC OCASEK 'This Side Of Paradise'

(Geffen Records 924 098-1)**
ISN'T IT funny how all these rich old men, widely respected for their ability to shape moments of engaging and individual pop brilliance, still feel the need to prove something.

Usually they want to convince themselves of something, and too often their unremitting self-indulgence takes the form of a solo career which attempts things it should not. Sting comes to mind, and Mick Jagger might if he had ever done anything halfway decent. I guess it's that something they call the male menopause.

Such solo projects can normally be relied on for a couple of good belly laughs at least as the rich and the ridiculous reveal their innermost ambitions. To be a serious jazz head or something. However, Ric Ocasek, the head Car, has quite modest ambitions, he just wants to be Talking Heads before they went doolally.

And so 'This Side Of Paradise' is neither more nor less than a map of some sparse and flat modernist pop terrain lying halfway between 'My Best Friend's Girl' and the Martian that lives inside David Byrne's brain.

ROGER HOLLAND

RICHARD THOMPSON 'Daring Adventures'

(Polydor POLD 5202)****½
WHEN I was a wee laddie, the main source of musical entertainment on TV seemed to be a couple of Scottish folkies called Robin Hall and Jimmy McGregor, best remembered for their



THE MEN enjoy the pleasant view outside the Sounds office...

DEAD GOOD

legendary 'Football Crazy, Football Mad'. But they were also responsible for the mighty opus 'Donald, Where's Ye Troosers', and although I never thought this song would provide inspiration for one of the more refined talents of the last two decades, Richard Thompson's ditty 'Baby Talk' is a deadringer for the jocular Jocks' classic.

For a man seemingly so impervious to outside influences, 'Daring Adventures' is bursting at the seams with them, a meaty Stilton shot through with rich veins of various injected cultures. With Knopfler having successfully adopted/adapted the Thompson guitar style, Dicky boy speeds up the cashing in of those IOUs, moving ever nearer to Dire Straits' dollar bill sound.

The voice continues to mutate, though, and on 'Jennie' (one of his better ballads of recent years), he is Gordon Lightfoot. On the writing front, the old subconscious has taken hold, 'How Will I Ever Be Simple Again' bearing a clear resemblance to the Aussie classic 'And The Band Played Waltzing Matilda'.

So, lots of fun for Thompson spotters, but there are plenty of moments of pure authenticity from a man who is permanently heartbroken ('Long Dead Love', 'Lover's Lane' and 'Nearly In Love' hint at a preoccupation). A nearly very good record, which will probably improve with age. I think we're back to the Stilton again. . .

ANDY HURT



DIED PRETTY: in the pink

VARIOUS ARTISTS

'Tuatara' (Flying Nun FN 45)****

AH, SO, now we've sucked Australia dry – drank their lager, danced to their music, eaten their Mighty White bread – New Zealand's slight variation on rock-encrusted pop is being laid bare for a prying eye or two to cast their attention over.

The Flying Nun label is operating in the UK from a shed near you and the sound of chanting eccentrics is hammering at the door. New Zealand, nuclear free and full to the brim with bustling, harmonious pop music.

There are 13 takes here, 12 moments of distinct charm and a vaguely similar sound (they probably all use the same amps). The standard is high and the names are just as silly as any new English hope. Get your listening tackle around The Clean, or The Chills who tripped out cordially on Creation some time back. Then there's The

Bats who trod our shores looking for a live show quite recently, The Great Unwashed who aren't the same group as the other Great Unwashed and, of course, The Verlaines.

But best till last, and The Tall Dwarfs make sounds that deserve a slab of your, er, undivided. Get to it, this nation needs attention.

DAVE HENDERSON

LINDA RONDSTADT

'For Sentimental Reasons' (Asylum Records 960 474-1)****

QUITE CLEARLY, Linda Rondstadt is carrying a torch of her own. Not too far removed from Carly Simon's 'Torch', 'For Sentimental Reasons' is a reawakening of some classic songs, mostly of the torch variety, and it marks a collaboration between Rondstadt and the late great Nelson Riddle and his orchestra.

Indeed this is the last record Riddle – the genius

behind gems as eternal as Sinatra's 'I've Got You Under My Skin' and Judy Garland's 'Zing! Went The Strings Of My Heart' – ever worked upon, and so I'm very glad to be able to report that the talented but fickle Yank superstar has not let him down.

Of course, with songs like Hoagy Carmichael's 'I Get Along Without You Very Well' (coincidentally one of the songs attempted by Carly Simon), the Gershwins' 'But Not For Me' and three from Lorenz Hart and Richard Rodgers ('Bewitched', 'Bothered And Bewildered', 'My Funny Valentine' and 'Little Girl Blue'), and with arrangements as timelessly beautiful as Riddle's, even Danielle Dax might have been expected to turn in a fairly decent performance. But still it has to be said that Linda Rondstadt sings out of her skin in this her very public love affair with this staggeringly grand material.

'For Sentimental Reasons' might not be quite as hip as The Shop Assistants or Swans, but if you smuggle it home inside your anorak you might just get a very pleasant surprise.

ROGER HOLLAND

SOVIET FRANCE

'Misfits, Loony Tunes And Squalid Criminals' (Red Rhino REDLP67)****

'Gesture, Signal, Threat' (Red Rhino REDLP67 A)****

THE LEGEND of Soviet France is the antithesis of rock 'n' roll tradition. Here, three people from the far north make music that's different. To the horror of accepted values, they do not do interviews, they do not play live, they do not appear on TVam.

Soviet France do, however, sell healthy quantities of their releases to hungry consumers as far afield as the Californian wastelands and the European battlefields. In England, in Britain, they are just one more weirdo bunch with a daft name.

To say that they piss all

over Neubauten is the kind of low level rock jibe that doesn't suit. But it's true. They also make Throbbing Gristle and their myriad copyists sound as bland and unconvincing as time has made them.

Soviet France paint pictures without brush or canvas, they write books without words, and are totally straight in a world where surrealism is just another everyday yawn.

These two releases are an education. The first two parts of a seven piece collection (the former being an LP, the latter a cassette of out-takes), these delights are just a progression in their lives which are littered with albums clothed in metal, wood, tissue and clay. An evolution of sorts.

Arty? Pretentious? Maybe, but ultimately rewarding and one of the few outfits in this country with any lasting musical quality.

Tape ends.

DAVE HENDERSON

TOTO 'Fahrenheit' (CBS 57091)**

POOR OLD Toto. Every now and again they get it right – something like 'Rosanna', AOR that's not too proud to laugh at itself – but more often than not they get it so very wrong.

DIED PRETTY 'Free Dirt' (What Goes On Records GOES ON 7)****

DIED PRETTY are still potentially the greatest rock group to emerge from Australia in a kangaroo's life time. They've already had three Singles Of The Week in this very paper, so it was not unreasonable to anticipate that 'Free Dirt' would be one of the albums of the year in the no-contest category. But – at the moment of writing, this LP fails the acid test for various reasons. Jesus, I could cry.

It's not as if 'Free Dirt' is bad per se, far from it. But the thing utilises just a fraction of Died Pretty's gifts as exemplified by their superb EPs, 'Out Of The Unknown'/'Mirror Blues' and the prosaically titled 'Next To Nothing' which, paradoxically and poetically, encompassed everything that's uplifting, great and just damn rib-rippingly exciting about music.

The former was a typhoon of spittle harmonies and sulphuric guitar climaxes, the latter more subdued and ornate but still a fascinating journey into the possibilities of epic rockscapes. Both found Died Pretty working naturally outside the prevalent '80s blueprint of mono-melodic song construction and closer to a '60s sensibility where several different atmospheres are evoked within a single number.

That still holds for some of 'Free Dirt', only at times the structures carry excess baggage.

As a basic unit with the sneering serpentine vocals of Ronald S Peno, the meandering organ stream of Frank Brunetti, and the electrified quicksilver guitar of Brett Myers – all laid over a shimmering rhythm section – Died Pretty are perfectly armed and poised.

But, on this debut album, their textural tension is sadly undermined by sax, pedal steel, violin and other instruments, all of which make Died Pretty seem oddly trad at times by default. For instance, the mandolin on the opening track, 'Blue Sky Day', immediately conjures up echoes of The Faces' 'Maggie May', not a good thing.

As for the song compositions – lyrically, they are reactions against the modern world's raping of innocence, dreams, ideals and imagination (I think!) – there is a tendency towards tuneful samey, not a good thing either.

So much for the bad news, yet there are quite a few transcendent moments on 'Free Dirt' which bode well for the band's future, especially the spiralling hysteria of 'Just Skin' with its outcry "I'm so happy it scares me to death/I'm so soft I cannot exist". In fact all of side two is smart, so maybe the vinyl will figure as a permanent turntable fixture in 1986.

Either way it's early days yet for Died Pretty, who will be over here in November. I guess I just prefer them stripped down in the musical garage and going for broke like pyromaniacs in charge of a firework display, rather than being ostentatiously elegiac.

JACK BARRON

I don't deny that they've got class, bags of it. Some of the playing here is, as expected, beautifully understated, but five studios? Nine technicians? Nine additional engineers? Enough, enough!

Sure, Journey's last (ahem) platter took many moons and (I kid you not) a cool million dollars to make, but did that get on top of them? No. Journey know enough not to let production and professionalism put their songs to sleep. They obviously haven't let Toto in on the secret.

It says in the press release that Toto have a new singer, though I can't say I noticed. I wonder if they have.

The best song? I'd have to go for 'Lea', proof that Toto can be at once both poignant and articulate. "Lea – my concertina. . ."

Spoken like a true organ.

PAUL ELLIOTT

LOOSE ENDS 'Zagora'

(Virgin V2384)****3/4

IT'S HARDLY surprising that Loose Ends only perform 'live' personal appearances. Any backing band would more than likely end up as zomboid mental cases after even the shortest of tours, as this band display all the

rhythm and variation of car windscreen wipers gently swaying during a long wet summer drive. The lyrical content doesn't exactly stretch the imagination either. Still, when you're in the groove . . .

The secret of Loose Ends lies in the finest blending of male and female harmonies since the heyday of Shalamar. 'Zagora' continues in the same sensual vein as their two previous albums; indeed, their sound circa '86 is interchangeable with their sound circa '82, only now it's more fashionable.

Much of the material appears to have been recycled. The current hit single 'Slow Down' is little more than a clone of last year's shimmering sex-soul stunner 'Hanging On A String'. While the final track, 'Rainbow', despite its mutation into a '40s style jazz big band sound via 'Take The 'A' Train', owes its lyrical hook to the early 'In The Sky' single.

But who's complaining? Peckham's finest have a distinctive sound that's all their own, and they're fast becoming a major force in the progressive march across the airwaves of homegrown black British soul.

RONNIE RANDALL

GREEN PARTY

THE MEN THEY COULDN'T HANG 'How Green Is The Valley' (MCA MCF 3337)*****

OH, THE memories that the front of this sleeve evokes – scenic green landscapes, the kind I was dragged yearly to in Wales for childhood hols. And on the back a mill, remember them? Ah, bliss! Playing this record, I can smell the cowpat splattered daffodils and feel the heat of working men in the mills. The Men They Couldn't Hang work damn hard to take you to pastures new. And whether those pastures be Irish, Welsh or Scandinavian 'tis of no matter, it's a pleasurable journey anyway.

Off they go, marching through a tale of the British unions, 'Ghosts Of Cable Street', skipping to 'Dancing On The Pier' and merrily knee-slappin' their way along. Flip over and it's even faster, even jollier and there's 'Shirt Of Blue', their latest single, a singalong song if ever I heard one, but then most of their ditties provoke some kind of audience participation.

Another thing: although TMTCH play rather frisky music, their lyrics are often meaningful or serious, a good combination. They are also excellent musicians. I bet you've never heard a bouzouki played so well before. In fact I bet most of you don't even know what one is – look it up. The first correct answer gets the chance to scrape up their very own hot, fresh Welsh cowpat. On your way there, though, you could buy this album and save yourself a lot of hassle. 'How Green Is The Valley' – a sweet smell no home should be without.

KEZ OWEN

UNCERTAIN RATIO

A CERTAIN RATIO 'Force' (Factory Records FACT 166)****1/2

SOMEWHERE WITHIN the spongy underbelly of A Certain Ratio, there are urges. The flabby excesses of jazz-funk have never been so savaged, and, in the process, a swishing arm waves wildly at radio airplay in a valiant attempt to dislodge Level 42's crown.

Manchester's former mutant soulboys are at yet another turning point. Captured over eight tracks is the current flux, the leftfield delights and the MOR workouts.

In a sense, A Certain Ratio are still so much more than ordinary. The new single, 'Mickey Way', is an '80s conversion of their healthiest, most experimental tones, while other tracks uncover those commercial desires that say: yes, if A Certain Ratio were not steeped in Factory-ness, if they were not

rife with past cred, they would surely be radio and chart contenders with no less than half the tracks here.

Part of the Uncertain Ratio, however, is where they go next. But, for now, in 'Force' they at least have an excellent album which straddles the crazy world of compact discs while still retaining something of the mystery that asks what they're doing with their other hand.

A Certain Ratio know where the right place is and they know how to put the right noise there. 'Force' is a powerful statement that breaks free of the urban dancefloor sound and hammers hard on the big league committee door.

Purist BOFs (like myself) may hate it, but still they can't deny the potential. Unassuming Yuppies should investigate.

DAVE HENDERSON

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CRASS: A MILITANT TENDENCY?



A serious Penny Rimbaud

Two years ago CRASS couldn't decide whether to blow up the country or grow cabbages — fortunately for the Tory Tyrants, they chose the latter. NEIL PERRY and HUGH FIELDER find out what they have been up to since 1984. Photo by GREG FREEMAN

reluctant leaders of an anarcho-punk movement that was about anything *but* leaders.

Some of the scams are also legendary.

Like the time a song called 'Our Wedding', from the Crass album 'Penis Envy', was given to the teenage readers of a romance rag called *Loving*. The song, by Creative Recording And Sound Services, was soon the excuse for much scandalous copy in the national dailies.

Or there was the 'Thatchergate Tapes', a fake conversation between Thatcher and Reagan (in which the former admits responsibility for the sinking of the Belgrano) put together by the band. The tape ended up in the US State Department in Washington DC and caused international media interest in "a bunch of punks".

Crass' response to Thatcher's behaviour during the Falklands War in the single, 'How Does It Feel To Be The Mother Of A Thousand Dead', resulted in her being asked in the House Of Commons if she had listened to the record.

And yet through all this, Crass remained in the background, heroes to their followers and a mysterious annoyance to the authorities. After years of being called leftists, rightists and many other ists, maybe they felt being enigmatic was the best answer.

Until last week, that is, when we arrived at the old farmhouse in Essex, at the band's invitation.

SOME OBSERVATIONS: Crass seem tired; not sleepy tired but world-weary tired. Band members and friends come and go. We don't catch all the names but it doesn't really matter, because we've never before been in a group of people who are so obviously at one with each other. When one person speaks, it is safe to say that he or she is a common voice for all. Their desire to talk is great, almost urgent. And there are cats everywhere.

Why do you want to talk to the music press now?

"For the last two years," starts Pete, the bassist, "we found out that what we were doing was more or less absorbed, outflanked, everything was containable. The choices seemed to be more and more extreme... or we could draw back and find out for ourselves what we were doing."

"We've been... individually evaluating ourselves and everything that's going on."

Penny Rimbaud, the drummer, talks.

"We naively thought we could draw things our way. A lot of people thought that at first, but not many hung on to that as a principle."

But you did.

"Yes, yes, but what we imagined was that through the example... *believed*, two years in, that the whole independent thing could be totally free-flowing, that it would control and command the music industry. It *did* appear as if it was possible at that time. But bit by bit, we increasingly found ourselves isolated."

"The isolation was *not* on our part; we genuinely wanted to share our ideas, but we didn't want them distorted and we were very rigid about that."

"We've always made this place available, open to anyone, but we didn't want to promote this as a lifestyle, it would be very easy to pick up on. It has been a self-sufficient organisation for years, it's a certain way of life. Not necessarily the best or one that is adaptable and manageable for a lot of people."

But it has often been the self-sufficient, commune existence of Crass which has been one of the main

points of interest to a lot of people.

"Yes, it has, but I think that's because if you put forward very strong principles people want to see whether or not you operate them. In terms of the letters we get — such as, How do you plant cabbages? — they were honestly replied to, as we know how to plant cabbages."

"But we were very lucky. This place has been operating for 20 years. We rent it still, very cheaply, and it's not privileged, just very fortunate. We've done handouts on cooking and bread making, but in all honesty, it's not a practical way of life to promote, so we do stuff on how to squat and other areas."

"We didn't want people copying us; we were saying, Ask yourself *this*, or, Why do you do *that*. None of our records said, 'don't'. It was the bands who became known as the 'Crass bands' who shouted, *Don't eat meat!*"

TEA IS supplied, a new round of cigarettes are lit, and the responsibility that Crass felt reveals itself.

"There's a fundamental problem in making strong statements," says Pete, "which is also to communicate to people the considerations that you'd make having those statements."

"If you're promoting action, which we did do," continues Penny, "you always have to think it isn't to people so like ourselves to whom we're promoting, we're talking to young kids, maybe 13-year-olds. There was an awful lot of covert suggestion in what we did, increasingly militant and increasingly covert. As we became more specific, we also had to become broader. Everything had to be phrased differently. We didn't want 12-year-old kids going bananas on their estate or whatever, because we know the consequences."

"That's always the big question, can rock and roll be political? And, ultimately, when it comes to action it *can't* be. On a one-to-one basis it's fine, but when you're talking to thousands, as we were, you have to be bloody careful. The downfall of the whole anarcho-punk thing was that it *had* to, at some point, become rhetorical. We sloganeered as a covert activity, there's no other way of doing it unless you're going to put people in the shit."

To an extent, isn't that almost playing the game you despise?

"Yes. When things became very serious politically with the Falklands and the miners' strike, it wasn't surprising that the band started seriously questioning itself. The fact that we were more involved in rock and roll became obvious. It was about that time we realised we were compromising, we *had* to."

"If we had kept going in the same way," sighed Pete, "what we would have been putting out was a call to arms. The logical conclusion to what we were doing was to go all out."

Penny: "We were put in the position where we either started going around shooting people down, bombing activities or whatever, or we backed off. We went through a great deal of dialogue."

"Crass became 'the word'," says a woman called Ge Sus, or simply G, who does Crass' artwork. "Everyone waiting for the next direction, and that's not what we wanted. There's a demand to make the same statement over and over again until you can hear your own voice and you're saying it like a parrot. There was nothing wrong with what I was saying, it wasn't *enough* any more. The conviction wasn't there?"

"Oh, I had the conviction but I wanted to take it a step further. The band had spoken on a certain area as well as anyone could, but we personally needed to shift, not away from it, but to another level. We had

to stop to find what it was."

Penny takes up the drift.

"We've been bathing our wounds, helping each other, and specifically looking to ourselves. If you care, and that's the reason you do something, you can't stop, you want to give, give, give. In the case of Crass, because it inevitably got involved with finance, we gave all *that* away and that f***ed us up, but that doesn't matter. I wanted to *bleed* to show that we cared."

"The hardest truth is that if people say what's happened over the past ten years hasn't worked, then it's their fault. I say it hasn't worked and I believe it is my fault, not because I'm one of the spokespeople of Crass, but because I'm a spokesperson of this planet. It isn't because the state's more powerful, it's because *our bloody answers* aren't good enough."

But if Crass was about spreading ideas then you almost *have* to lead — to be a focus.

"That's absolutely true, but as we had to narrow down, it created divisions, the individual differences. Within Crass there were the militants and the non-militants, so it became increasingly more difficult saying, Smash the state when half the group didn't want to smash the state in that way. We never made any statement that wasn't from us, and it became difficult to do that."

So after two years' analysis...?

"It's been an attempt to find a practical expression for some of the ideas," Penny answers. "One of the band has been working for the Samaritans, some of us are producing food. It's a return to finding ways to directly help one or two people. The best I can do at the moment is to make myself physically fit."

But you're not disillusioned?

"Disillusionment doesn't come into it," says G. "It's knowing what more you can give. I needed to know that I was of use to somebody rather than this long distance thing. Hundreds of letters come in, all these people sitting in their houses and nothing connecting."

But surely all the people you've reached with your records is some sort of return?

"It is in its own way," agrees Penny, "but it's not good enough. It was spectacular, given the principles with which we operated and the manner which we operated in; it was unbelievable. But with the big gigs towards the end, we were Crass and they were the audience. That's not to demean all the people there, obviously not, but we weren't *touching* people anymore."

"People have been waiting years for us to 'sell out'. We didn't have a holiday for eight years because we were worried that someone might f***in' see us getting on the boat, and I'm serious. It wrecked us."

ON A practical and emotional level, Crass gave all they could, and it took its toll. There are a hundred questions we didn't ask, and a thousand valid points which there isn't space to print.

As Crass, bruised but not broken, say themselves, This is not the end, but the beginning.

"We didn't want people copying us; we were saying, Ask yourself *this*, or, Why do you do *that*. None of our records said 'don't' — Penny Rimbaud

L I V E S

NICK CAVE AND THE BAD SEEDS

Kentish Town Town And Country Club

CRASH BASH smash, ole Nick's in town again. Nick the Devil singer, with the weird pinched features and the oily rag hair. Is he really as dark and hollow as his name implies?

Nick's a star, and that's a fact, because his mere physical presence makes people scream. And it was good to see him on a stage again, good to see that body jack-knifed over the mike, to hear that Melbourne growl.

But there's a problem, if you let it worry you (I do, I do). And that is... Nick and women. He doesn't like them, so it seems. Is he really the murderous, morbid misogynist with a nice line in tunes? (He has said he doesn't hate women, he just wants "to do violence to them". This does not help.)

Think about this in your own time, because Nick the star was shining tonight. The Bad Seeds' noise is sharper, still loose but no longer collapsing in disarray, easy rather than lazy. Cave's voice married to a crashing piano chord is brutally beautiful, and there was a moment, one of those moments when he stood in the spotlight, hand outstretched, cigarette smoke spiralling towards the ceiling, when you thought: oh, yes...

It is safe to say Cave is an obsessive (if I had a quid for every time he sang the word 'she', I wouldn't be here now). He plunges deep, that's for sure, sometimes too violently deep for me to handle, but just you try and work out what's going on behind those bloodhound eyes. Just try not to be thrilled to the core by the way he delivers Johnny Cash's 'The Singer' or 'From Her To Eternity'.

Nick Cave And The Bad Seeds are a bastardised blues spectacle, one of a kind. Listen to the man's words, if only to avoid living with so much pain.

NEIL PERRY

THE SPERM WHALES

Kentish Town Bull And Gate

A DECIDEDLY unhappy Monday night. Less than 20 souls grace the Timebox and it's fair to say that many of those are the band members.

The Sperm Whales are unimpressed by the venue's demography and precede to do what whales do everywhere. They start spouting. And in a stunning display of rock conformity, the guitarists bash their instruments, bash their amplifiers and fall over whilst still keeping their backs to the audience (joke).

It's an aimless, tired rock thrash but that's not to say that Russian trawlermen should be given a free hand – the band's saving grace is the singer's gift for neat one liners: "We're going to be very dangerous... if we learn to play our instruments" and "If you'd been at the 100 Club in 1976, it'd have been a lot worse than this". That and the fact they have one good song. It's called 'Lighthouse Keeper' and it's about a mouse in The Falklands...

ROY WILKINSON



WHITNEY HOUSTON: "and this one's especially for you, Chris..."

Eugene Adebari

DREAM WHITNEY

WHITNEY HOUSTON

Wembley Arena

I WAS there.

Is it Forster's *The Longest Journey* in which the play the characters are watching is so fine and intense it makes him temporarily forget that *She's* by his side? This is clearly the ultimate response a stage performer can aspire to induce. Whitney creams it.

Houston's first ever British entrance (think Sinatra, Minelli, Ross, think higher than Jackson) is surprising and other-worldly even without a turquoise hurricane. A revolving stage in the centre of the aircraft hanger trembles as lights and then feet touch it. The feet are really something. Above the feet is a dress made of Cointreau, and in this dress is a body made of mint Matchmakers, and from this body there flies a voice of milk and honey and embers. So you don't understand this. So you weren't there.

Whitney Houston, confident, self-possessed but without the folly of excessive ego, renders 'Wanna Be Startin' Somethin' white-hot before an insatiable band, and then edges contrast

round the sides of your neck with 'Eternal Love'. She has won after minutes. Essentially, 'How Will I Know?' is a straightforward question, but 'Saving All My Love For You' and 'Someone For Me' are diffidently revamped, which at this level is structural anarchy. Yes, 23-year-old Whitney has claws.

The lull into Reaganism for gospel and 'The Greatest Love Of All' is balanced by the moist duets with her elder brother on 'Hold Me' and 'Nobody Loves Me Like You Do', wherein *stealth is all*. During the new single, 'All At Once', a monitor buzzes. I expect someone lost their job because of that: in a morally pure universe, they would be executed without right of appeal.

Whitney herself – there in the dazzling middle, frail but way beyond weakness – proves to be a professional and a wisp, all guts and lilacs, slender energy and fluid poise. It's Broadway and Beelzebub, a shining and a shadow, a shivery kick then and now. One more breath and the future is hers.

I was there, and I'm not coming down.

CHRIS ROBERTS

MARC ALMOND

London Palladium

WELCOME TO Sunday Night At The London Palladium. Welcome to the Soho Jazz Festival. And welcome, if you will, Marc Almond!

I've always felt some sort of proprietary interest in Marc Almond. My girlfriend's brother used to sit in the desk behind him at school, and was almost certainly one of those who made his early days such a confounded misery. And when I found my way over the Pennines to Leeds, I discovered that one of my friends there used to room immediately beneath him. Mere coincidence you may say, but I say what the hell, it makes for a good intro.

Anyway, if it's Jazz Week in Soho, Marc Almond is here under false pretences because his show is no more 'jazz' than you or I. For one thing, Marc's show is interesting! And for another, it's based around pretty much the same sound as his last two 12-inch singles. That may be a trumpet held tight and played hard at the back of the stage, but even so, the sound of that trumpet is no more than one more prop in the extravagant and eccentric theatre that is Marc Almond these days.

His voice is vastly improved – strong, demonstrative and often genuinely stunning – and he knows it. And in flaunting it so, he comes close to spoiling the party. At times, there is neither need nor justification for the extraordinary embellishment he loves to give his lines.

A tendency to overact apart, Marc Almond (tonight the Gene Kelly sailor as played by Liza Minelli!) is superb! His songs are now quite blatantly music hall vaudeville torch epics, his heart strings are plucked for all they are worth, and his control of both his material and his audience is almost beyond criticism.

Who else (except perhaps Ivor Biggun, and I think he played it for laughs) could close his act with so overt a paean to self-pleasure as 'Madam Fist'? And who else could cope so well with the grandiose histrionics and melodrama of a song like the excellent 'Saint Judy'? Marc Almond: the 'lady' is a tramp.

ROGER HOLLAND

SIGUE SIGUE SPUTNIK

Royal Albert Hall

YOU CAN cut butter with a knife, but the atmosphere before Sputnik's Royal Albert Hall 'gross-out' is more like thin air you could slice through with a large circle of tissue paper.

It seems to be not so much a last defiant gasp as an exercise in nostalgia, the second annual Sigue Sigue Sputnik fan club convention. See the old faithfuls traipsing contentedly in through the doors, see their hair sticking up all funny, watch as they prepare themselves for a happy evening of wine and light banter.

Who could possibly forget all the old favourites? There's the one about Conquering The World – that always guarantees a few smiles – or there's the one where the group hold The Greatest Pop Event Of The 20th Century but nobody turns up. Now that's a surefire winner, never fails to break the ice at parties.

Dear oh dear, those bleak opening weeks of 1986 now seem so far away, but still the exhilarating tones of 'Sex Helicopter WW3' ring in our ears as if it all happened only a few months back, evoking brilliantly the ice and snow, the shock and outrage, and all that fabulous *Top Of The Pops*/hit single media coverage, which was brilliant.

But that's all in the past. The whole thing barely lasted a fortnight but blow me if it wasn't every bit as worthwhile and history-making as the Pistols. More so in fact, because the Pistols were, of course, just a rock 'n' roll band whereas Sputnik, mate... Sputnik wore shiny costumes! Sputnik were all echoey! Sputnik got arrested! Twice!!

So here we are, a three-quarters packed Royal Albert Hall. A less impressive turnout than last year but still not too bad considering the lads haven't done anything worth mentioning for nearly half a decade.

And they're not bad either. There's millions of TV screens and loads of bouncy bosoms, and all these futuristic images flickering on and off, off and on, on and off. And the boys have got all the gear on with (yes!) the hair sticking up, it's really great. They're looking dead pleased with themselves, just like the old days.

Down the front, the hardcores go mental and security men squabble over earplugs; those without protection get their ears mashed. It is fun, it is novel, but without the setting of a world in fear of its children's lives, the whole thing is entirely meaningless, a private party. Who cares?

MR SPENCER

BIG FLAME

Manchester Saturday Club

BIG FLAME'S last concert ever. There's something very noble about suicide, and financial suicide is what Big Flame have always been about. No T-shirts or badges, no rip-offs and no encores: commercial naivety but artistic integrity. Financial bloody suicide.

For ten seconds of their existence, Big Flame ease up. They splutter some verbal Manchester hip hop, commandeering Redd & The Boys' 'Moving And Groovin'' and turning it into 'Highway To Hulme'. They allow themselves 'Janie Jones' sliced into their own 'Debra', and then dish out the sort of weedy non-quips that a band who've been moving so fast they either can't remember what they were once about – or can but don't care – would trifle with.

It wasn't planned but it didn't take long to become obvious. Instead of nipping life in the bud Mishima style, Big Flame were going out struggling, slow, witless and slack. Alan kickstarted his bass, rolled his mouth around his vocals and never looked back at the set list again.

The mighty Mancunian minimalist jazz punksters took it all to the shredding machine and didn't even stop to say Goodbye. In it went, the tension, the excitement, the anger, and the arguments. Too many nights in cold empty vans, too many interviews arguing the toss. Depression and aggression. This was art, not rock 'n' roll, and they were wrong to misunderstand that.

Big Flame could have been Test Dept, they could have been Graham Greene, but they weren't. They were Big Flame and they played some pretty groovy industrial crush funk, and this was their last concert. Ever.

JAMES BROWN

ROBYN HITCHCOCK AND THE EGYPTIANS

Kentish Town Town And Country Club

THE GREATEST story ever told could well be 'Lady Waters And The Hooded One'. Tonight it's the encore and time is tight, so Robyn Hitchcock recites it in the manner beloved of racing

PETER CASE
Euston Shaw Theatre

PETER CASE is this season's representative of that most doggedly resilient of breeds, the singer-songwriter, the god of Yuppie music. From a gold mine, first opened up by the great sham Dylan, was struck the heavyweight crown for which a succession of contenders have slugged it out down the years. Is Case an undeserving winner, like Bruce Springsteen; or is he an undeserving loser, like John Prine? ("Who?" asks our youthful readership, but this dude generated reams of newsprint in his day.) On this evidence, I haven't a clue.

The man is sometimes accompanied by two or three musicians who play with their volume controls set on two or three (even the percussionist), in order that we may hear the lyrics (a Yuppie preoccupation). But as the vocal delivery slurs and contorts many lines into near incomprehensibility, you need to know the lyrics beforehand, which rather defeats the object.

However, the best song of the evening, 'Walking Woods', is performed solo, just an acoustic guitar and a harmonica, passion signified by knock-knees and pigeon toes. With his lank hair, glasses, scruffy suit and half-mast tie, Case looks like a younger version of Denholm Elliott in any role – hardly the rock and roll archetype.

His is a set of an assured quality, with much to like, bits and bobs to admire, little to love. He holds a few nifty tricks up his sleeve, but in comparison to L Wainwright and R Thompson – battle-scarred losers who hold a minor slam of trump cards of pain, anguish and humour between them – Case is still at the novice stage.

Case goes with Kinnock, Costello and Ben Elton as an acceptable Yuppie accessory, and so I find myself drifting off and dreaming of watching *Hogan's Heroes* on the video. Curses! I'm a Yuppie too!

ANDY HURT

CASE WITNESSED



PETER CASE: or John Denver meets Michael Foot on Question Time

Jayne Houghton

commentators. This is something I cannot imagine Plácido Domingo doing.

The other greatest story ever told is definitely the acapella one about personality traits and disorders, the title of which evades me for the 37th time in succession. It says a lot about men and women, this one, and what they want, and what they get, and how so much stems from childhood. It goes down a storm.

This is interesting, because Robyn Hitchcock's sprawlingly varied audience has expanded and mutated. The Alice In Wonderland motley crew are out in

flowery force, having found a new old messiah who – and this must be a revelation to those weaned on Dr & The Medics – has a mind and a heart and the most fabulous wavy arms in pop history.

Thus trusted twirls such as 'Brenda's Iron Sledge' mingle with chewy slices from the new 'Elements Of Light' offering. 'Raymond Chandler Evening' is merely dutifully odd, but 'The President' is nothing short of beautiful. No, really. All uplifting guitar crescendos, without pomp, and a recurring streak of apropos intensity disguised as absurdity: "When I hear the word security, I reach for

my shotgun."

For the jingoistic classic 'Listening To The Higsons', Andy Metcalfe and Morris Windsor swap instruments and deal in mild mayhem. Another throng of inquisitive humanoids are converted to fascination and delight, and Robyn looks kind of... nonplussed. Well, yes, it is all quite implausible sometimes. Especially when things go right.

CHRIS ROBERTS

EVERYTHING BUT THE GIRL
Royal Albert Hall
PART ONE begins with 'Come On Home', Tracey Thorn

coolly continental and quite marvellously restrained against a quiet piano accompaniment from Ben Watt.

"Every day's like Christmas Day without you, it's cold and there's nothing to do..."

'Night And Day' sees Watt step from piano to guitar roadie to Cole Porter picking, while Tracey drops down a gear from the understated intensity of 'Come On Home' to near disinterest. And then on comes the band, or rather the Everything But The Girl octet.

And despite the excellence of the musicians involved – most notably drummer Rob Peters and Cara Tivey on keyboards – and despite the satisfying and touching tones of songs such as 'Shoot Me Down' and 'Gun Cupboard Love', I soon recall why I used to loathe EBTG. Compare their often smoothly smug alternative Eurythmics dilettantism with the homely brilliance of Tracey's two Marine Girls outings and her solo 'A Distant Shore', and you can only look askance at EBTG. However...

Part Two ends – quite obviously, we thought – with the fully orchestrated 'Come On Home'. And Tracey's repeated assertion that she's been behaving herself for far too long now, and she'd really rather you came home, shines out from within its lush setting.

Every bit as upwardly mobile as great chunks of their audience, EBTG had not been able to resist the temptation to bring along a fair sized portion of orchestra to sweep a path through their 'Baby, The Stars Shine Bright'. And a good job too. Because moments like the superb ebbs and flows of emotion in 'Cross My Heart' and the current single 'Don't Leave Me Behind' and, most surprisingly, Ben Watt's Humperdinck (a verb derived from Englebert of that parish!) through the old Presley chesnut 'Always On My Mind' thoroughly redeem the reputations of all concerned.

When Tracey Thorn sings such a positive reaffirmation of love as the "I hope we never die" climax to 'Cross My Heart', then you just know that she, and by association Everything But The Girl, can't only walk on water, they can also part it. Christ, they could even pass it over most of their contemporaries.

ROGER HOLLAND

MAGNUM
Manchester Apollo

A HARD rock act without any breast-beating, bullshit or banality? A rarity for sure, and when one does bubble up to the spotlight surface, it's almost too good to be true. But not too good to be Magnum.

Two nights into the tour at Guildford, they were so good that I felt that there was nothing left to add, that it couldn't really be bettered. Yet the Manchester show proved me wrong, a bigger spectacle though equally intimate, more polished though never smugly slick.

Sure, we've all got our own little notion of what Magnum are like, and before 'On A Storyteller's Night' broke the ice, I too fell in line with the popular opinion that they were all pastoral pomp and frothy, folksy flatulence. That idea's as out of date as most people think Magnum are.

What's made these old criticisms redundant is an album called 'Vigilante' and a virtue called fortitude. Magnum have the will to succeed, and the key to a fruitful future sparkles clearly in Tony Clarkin's dab songwriting hand.

Live, it hits home still harder. 'All England's Eyes', 'Arrow', 'When The World Comes Down'... these are great songs, no ifs and buts, great songs, full of grit, guile and emotion and none of the usual crotch-stuffing vanity of

modern day (pah!) metal.

With luck, Magnum could become almost as popular as they deserve to be.

PAUL ELLIOTT

THE APARTMENTS/
THE POPPIES**Oval Cricketers**

TWEE POP is dead. Long live hard, menacing, vivacious, strident, heavy pop.

The Poppies aren't exactly the sort of band I'm looking for. They're too nice by far. But their abrasive backing guitars and interesting melodies make them difficult to decipher. They're awkward, and while this may be down to their apparent lack of self-confidence, when they do manage to shine out they can be a bit of a minor revelation.

The outstanding brilliance of the night, however, belongs to The Apartments, who have managed to pull various Moodists, Go-Betweens and Bad Seeds out from their bedsits to witness their refined pop composure.

The Apartments have sophisticated songs that are instantly likeable, which is unusual for an Australian band. The vocalist displays an emotional intensity that's uncluttered by ambiguity in a cover of Charlie Pride's 'Everyday I Wake Up With You'. The Apartments' textures are rich with all sorts of possibilities.

The Apartments are a room with a view that few ever see.

RON ROM

HEARTS AND FLAWS



MBV'S KEVIN: an uneducated din

Greg Freeman

MY BLOODY VALENTINE
Finsbury Park Sir George Robey

CRASH! BASH! Thrash!

The floorboards begin to shiver feverishly, the PA's screams get louder and louder. Then the world cracks down the middle as a titanic earthquake begins to rumble and belch from a shaky stage.

Wham! Bam! Bzzzz! My Bloody Valentine explode, unleashing their manic psycho pop lava under a fiery veil of chainsaw guitars and long, sweaty fringes. A song surfaces out of the mayhem then willingly nosedives, a kamikaze noise that is heading for the filthy pit of predictable, dirty, garage rock 'n' roll. Before it crashes, we hear post-Mary Chain screeches and post-Monkees psychedelia colliding with each other in the engine room.

In the perpetual carnage of noise, My Bloody Valentine develop into my bloody headache and do not even give me an aspirin of composure with which to cure the increasing pain gathering between my ears. And yet everyone is dancing, the walls are soaked in energy and there's a definite buzz in the air.

My Bloody Valentine are exciting, energetic, noisy and fun, usually. They're psychopathic, homicidal, suicidal (in more ways than one) and frequently loud. My Bloody Valentine are also unimaginative, repetitive and shallow, always. They're ultimately rubbish because all they do is make a mighty juicy racket that grows into a hollow, uneducated din, only fit for the garages it has so obviously emerged from.

Twenty minutes later...

Stretch, yawn, snore. It's time to go.

RON ROM

MAGIC DRAGONS

THE SOUP DRAGONS
Hammersmith Clarendon

A TIDE of energy, a field of sheer spotty fun, a lake of jubilant joy. This is The Soup Dragons' pop. Fast, furious, explosive and oh so catchy, the Dragons are everything you wanted from pop and more. They stir your heart, churn up your mind and make you move.

The polo-necked pop of The Soup Dragons has now developed away from being partially derivative of Buzzzzz, you know who. These days they make The Dickies – who I think make for a closer comparison – look like snails on a go slow. For a pulsating 45 minutes, The Soup Dragons spanked the bottom of post-punk pop mania with the sort of songs and charisma more often associated with The Monkees or The Beatles, albeit on speed.

But enough of this serious stuff. Live, the Dragons are basic, uncalculating fun that should make you dance, jump or pogo even. Their songs are really theme tunes for Formula One Grand Prix races. Raucous melodies grapple behind the bike shed of mundane pop, fondling pubescent dreams of young love and other such fondant fancies.

Hard, loud and mean, The Soup Dragons are a classic pop band.

RON ROM

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 SATURDAY 1st NOVEMBER 7.30pm
 Tickets: £5.00
 Available from Mike Lloyd Megastores Tel: 0782 610940 and Lotus Records

HAMMERSMITH ODEON
 SUNDAY 2nd NOVEMBER 7.30pm
 Tickets: £5.00 £4.00
 Available from B.O. Tel: 01 746 4081
 LTB, Keith Prowse (Credit Cards 01 741 8989)
 Premier, Altemple & Stargreen

DERBY ASSEMBLY ROOMS
 TUESDAY 4th NOVEMBER 7.30pm
 Tickets: £5.00
 Available from B.O. Tel: 0332 369311
 Way Ahead Records Nottingham

BRISTOL COLSTON HALL
 WEDNESDAY 5th NOVEMBER 7.30pm
 Tickets: £5.00 £4.00
 Available from B.O. Tel: 0272 22957

BIRMINGHAM ODEON
 FRIDAY 7th NOVEMBER 7.30pm
 Tickets: £5.00 £4.00
 Available from B.O. Tel: 021 643 6101

MANCHESTER APOLLO
 SATURDAY 8th NOVEMBER 7.30pm
 Tickets: £5.00 £4.00
 Available from B.O. Tel: 061 273 3775
 Piccadilly Records, Vibes Records Bury
 U.K. Travel Chester

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BRISTOL STUDIO △
TUESDAY 4th NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 0272 276193
Virgin Records, Revolver Records
and Rival Records Bristol & Bath

CARDIFF UNIVERSITY △
WEDNESDAY 5th NOVEMBER 9.30 pm
Tickets: £4.50
Available from The Shop,
Students Union Tel: 0222 396421
HMV & Spillers

MCP & Dance Factory Presents
△ ABERDEEN CAPITAL
FRIDAY 7th NOVEMBER 7.30 pm
Tickets: £4.50
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Tel: 0224 583141

△ GLASGOW BARROWLANDS
SATURDAY 8th NOVEMBER 7.30 pm
Tickets: £4.50
Available from other Record Shops
Virgin Records Glasgow 2001 Ayr
Shored one Paisley Rhythmic Records
Greenock, Impulse East Kilbride

NEWCASTLE MAYFAIR *
SUNDAY 9th NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 091 232 3103,
Did Hit Records, Volume Records,
Virgin Durham, Virgin Newcastle &
Pink Panther Carlisle

LEEDS UNIVERSITY *
MONDAY 10th NOVEMBER 8.30 pm
Tickets: £4.50
Available from CTS Shop –
Students Union
(Tel. 0532 444972) and Jumbo
Records, Merion Centre
(Tel. 0532 455570)

KILBURN NATIONAL *△
WEDNESDAY 12th NOVEMBER 7.30 pm
Tickets: £5.00
Available from B/O
Tel: 01-328 3141, LTB Premier
Keith Prowse (Credit Cards
01 741 6899), Albermarle
& Stargreen

IPSWICH GAUMONT *
FRIDAY 14th NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 0473 53641

UNIVERSITY OF EAST ANGLIA *
SATURDAY 15th NOVEMBER 7.30 pm
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TUESDAY 18th NOVEMBER 8.00 pm
Tickets: £5.00

Available from B/O Tel: 021 643 4715, Odeon Theatre and Cyclops Records

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SUNDAY 23rd NOVEMBER 7.30 pm
Tickets: £7.50, £6.50

Available from B/O Tel: 01 437 7373, LTB, Premier,
Kash, Phoenix, Credit Cards 01 741 8989, Ticket Master & Starstream

DNA ENTERTAINMENTS PRESENTS
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THURSDAY 23rd OCTOBER
MANCHESTER-THE INTERNATIONAL
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 From Picadilly Records, The International!
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SHEFFIELD LIMIT CLUB
 Doors 7.30 p.m. Tickets £3.50

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 Entertainments, P.O. Box HP2 Leeds LS6 1LN (Enc. S.A.E.).**

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CONFLICT

Thursday 6th November

DARE

(Featuring Darren Wharton-
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THE EXPLOITED

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NOTTINGHAM ROCK CITY
TUESDAY 4th NOVEMBER 8.00 p.m.

Tickets £5.00

Available from Rock City B/D Tel: 0602 412544, Select-A-Disc,
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IPSWICH GAUMONT
THURSDAY 6th NOVEMBER 7.00 p.m.

Tickets £5.00

Available from Gaumont B/D Tel: 0473 53641
and usual agents.

CONFLICT

OCTOBER		
17	LONDON	WOOLWICH POLYTECHNIC
20	LEEDS	UNIVERSITY, RILEY HALL, WOODHOUSE LANE, LEEDS 2
24	TROWBRIDGE, WILTS	THE CROWN
30	ROCHDALE	TIFFS, NELSON ST., off DRAKE ST.
31	STROUD, GLOUCS	PINEHOLT CLUB, HUCCLECOAT ST.
NOVEMBER		
1	SWANSEA	ST. PHILIPS COMMUNITY CENTRE, THE QUADRANT
2	TELFORD	DAWLEY TOWN HALL
6	ROTTERHAM	ASSEMBLY ROOMS, nr BUS STATION, TOWN CENTRE
7	PENZANCE	DEMELZAS, THE PROMENADE
8	EXETER	ST. GEORGES HALL, MARKET ST, CITY CENTRE
9	BRIGHTON	THE RICHMOND
10	BOURNEMOUTH	ROOFTOP HOTEL, GLENFERN RD
12	PERTH	CITY HALL, ST. JOHNS SQ. off KING EDWARD ST
13	EDINBURGH	JAILHOUSE, CALTON RD.
14	CARLISLE	STARS AND STRIPES, 143, BOTCHERGATE
15	EDINBURGH	LOANHEAD TOWN HALL
16	NEWCASTLE	RIVERSIDE, MELBOURNE ST
20	MANCHESTER	CLOUD 9, CROSS ST.
21	NORTHAMPTON	ROADMENDERS, LADYS LANE, TOWN CENTRE
22	BIRMINGHAM	MERMAID, STRATFORD RD., SPARKHILL
23	LONDON	T.B.C.



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**THE PACIFIC AGE
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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

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MCD presents

Plus Special Guests

NEWCASTLE MAYFAIR
WEDNESDAY 19th NOVEMBER 8.00 pm
Tickets £5.00 Available from B/O Tel: 091-232 3109,
Old Hitz Records, Volume Records, Virgin Durham,
and Sunderland, Virgin Newcastle & Pink Panther Carline
Musiczone Darlington and Selbys Travel Branches.

MANCHESTER APOLLO
FRIDAY 21st NOVEMBER 7.00 pm
Tickets £5.00 Available from B/O Tel: 061-273
3775, Piccadilly Records (Tel: 061-236 2577),
Vibes Records Bury and UK Travel Chester

LIVERPOOL ROYAL COURT
SATURDAY 22nd NOVEMBER 7.00 pm
Tickets £5.00 Available from B/O
Tel: 051-709 4321 and usual agents.

BIRMINGHAM ODEON
SUNDAY 30th NOVEMBER 6.45 pm
Tickets £5.00
Available from B/O Tel: 021-643 6101.

BRISTOL STUDIO
MONDAY 24th NOVEMBER 7.30 pm
Tickets £5.00 Available from Studio B/O
Tel: 0272 276193, Virgin Records, Revolver
Records and Rival Records Bristol and Bath

LEEDS UNIVERSITY
FRIDAY 28th NOVEMBER 8.30 pm
Tickets £5.00 Available from CTS Shop -
Students Union (Tel: 0532 444972) and Jumbo
Records, Marriion Centre (Tel: 0532 455670)

SHEFFIELD UNIVERSITY
SATURDAY 29th NOVEMBER 7.30 pm
Tickets £5.00 Available from Finance Office,
Students Union Tel: 0274 24076, HMV Records
and Record Collector.



NIGHTSHIFT

Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6611. To guarantee inclusion please have applications in at least two weeks prior to publication.

THINGS ARE beginning to warm up, with many of the big fish going for a swim this week. Iron Maiden continue their adventures in Hanley (Wednesday), Newcastle (Friday, Saturday) and Edinburgh (Monday, Tuesday). Those bearded wonders, ZZ Top show their legs at Wembley (Wednesday, Thursday), while The Smiths reel around London (Thursday, Friday and Sunday) before venturing to Preston (Monday) and Llandudno (Tuesday). The Stranglers and Xmal Deutschland team-up for what should be a colourful tour, starting in Aberdeen (Thursday). Those also stretching their legs include The Shop Assistants, The Rose Of Avalanche, The Damned, Whitney Houston and Julian Cope. And those funsters The Residents are back with a show in the capital (Tuesday).

WEDNESDAY

22

BRADFORD University (33466) The Shop Assistants
BRISTOL George And Railway Talulah Gosh
BRISTOL Mars Bar Club TV Slaves
CAMBERLEY Top Hat Club The Shout
CARLISLE Stars And Stripes (46361) King Kurt
COVENTRY Lanchester Polytechnic (21167) Stan Ridgway
CROYDON Cartoon (01-688 4500) Bill Posters Will Be Banned
DONCASTER Market Place Woolpack Hotel Charmed Life
DUNDEE Fat Sam's Dr Feelgood
DUNSTABLE Wheatheaf (62571) Voodoo Child
FALKIRK Cafe Noir The Thieves
FALKIRK The Roxy Noise Annoyz/Crystal Religion
FASLANE Trident Club Runestaff
HANLEY Victoria Hall Iron Maiden/Paul Samson's Empire
HARLOW The Square (25594) Tearaway/Full Moon
HUDDERSFIELD Polytechnic (38156) Peter Murphy
HULL Adelphi (48216) The Primitives
LEEDS Adam And Eve's (456724) 3 Action/Hunters Club/Damien Wolfe
LEEDS Merion Street Coconut Grove (455718) Trefor Owen Quartet
LEICESTER De Montfort Hall (544444) Orchestral Manoeuvres In The Dark
LEICESTER Princess Charlotte (553956) The Rose Of Avalanche
LIVERPOOL Wood Street Wilsons The Adams Family
LLANTRISANT Cross Keys Aunt Fortescue's Bluesrockers
LONDON Brentford High Street Red Lion (01-571 6878) King Cotton
LONDON Camden Dublin Castle (01-485 1773) Alias Ron Kavana
LONDON Clissold Road Golden Lady (01-241 3829) The M2's
LONDON Covent Garden Rock Garden (01-240 3961) Joy Of Life/Spoilt For Choice
LONDON Dean Street Gossips Bad Dress Sense
LONDON Finsbury Park Sir George Robey (01-263 4581) The Wigs/The Locomotives
LONDON Fulham High Street King's Head (01-736 1413) The Year Seven
LONDON Hammersmith Clarendon (01-748 2471) The Laughing Mothers/Shadowland
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Cry Wolf/Hey Day/Mental Heat
LONDON Hoxton Square Bass Clef (01-729 2476) Meantime/Simon Purcell Trio
LONDON Islington Hare And Hounds (01-226 2992) Lino And The Yow City Expedition
LONDON Kentish Town Bull And Gate (01-485 5358) Cardiacs/Tongue
LONDON Malet Street University Of London Union (01-580 9551) The Wolfhounds
LONDON Oval Cricketers (01-735 3059) The Len Bright Combo/Razoredge
LONDON Palmers Green The Fox (01-886 9674) The Hybrids/Atmospherix
LONDON Putney Zeeta's (01-785 2101) Light Brigade
LONDON Shepherd's Bush Wellington Mad Dog
LONDON Walthamstow Royal Standard (01-527 1966) Ariel Jims
LONDON Wembley Arena (01-902 1234) ZZ Top/Terraplane
MANCHESTER Oxford Road University (061-273 5111) Auf Wiedersehen Set
MANCHESTER Sloskies New Model Army/L'Amourder
MANCHESTER Whitworth Street Hacienda (061-236 5051) Full Force/Lisa Lisa And The Cult Jam/UTFO
NOTTINGHAM Rock City (412544) The Robert Cray Band
READING Paradise Club (56847) Blyth Power/Thatcher On Acid (Free Radio Benefit)
SELBY Ousegate Gaffers How Blue Wonders
SHEFFIELD University (24076) Robert Calvert And Maximum Effect
SUNDERLAND Chester Road Royalty Southern Swing
SWINDON Old Town Victoria Izzy The Push
WAKEFIELD Rooftop Gardens Arena

THURSDAY

23

ABERDEEN Capitol (583141) The Stranglers/Xmal Deutschland
BERKHAMSTEAD The Alcock And Brown The Chain Gang
BOURNEMOUTH Bacchus Wine Bar Esprit
BRADFORD Frog And Toad Dumpy's Rusty Nuts
BRADFORD Manningham Lane Royal Standard (727898) The Monkey Run/Sense Of Purpose
BRIGHTON King's Road Arches Zap Club (775987) The Sceptres
CAMBRIDGE Burleigh Arms Blind Mice
CARDIFF Mont Merence The Guana Batz
CARDIFF Rogues Le Rue
CARLISLE Front Page (346168) Dig Vis Drill/Henry Normal/Screaming Trees
CHESTERFIELD White Swan (73134) Gypsy
CLEETHORPES Winter Gardens (62975) The Gargoyles
CROYDON Cartoon (01-688 4500) Mick Clarke Band
DERBY Becket Street Liberty Bar (45948) Screen Heroes

DERBY Blue Note Club The Egyptian Kings/The One Eyed Jacks/Realistic Pleasure
DERBY Victoria Inn Just Blue
DUNDEE University (23181) The Shamen
DURHAM New College (62421) Hurray!
FARNHAM Bridge Square Matings (726234) T Model Slim
FLINT The Raven (035263724) Hydra
GLASGOW Rooftops King Kurt
GOSPORT Portsmouth Jazz Club Maxine Daniels
HARLOW The Square (25594) The No No's
HARROGATE Harrogate Arms The Noble Kind
HIGH WYCOMBE Nag's Head (21758) Paul Linn
HUDDERSFIELD Polytechnic (38156) Pallas
HULL Barham General Wolf
KINGS LYNN The Eagle Runestaff
LANCASTER University (65201) The Primitives
LEEDS Warehouse (468287) The Rose Of Avalanche/Fields Of The Nephilim
LEICESTER Princess Charlotte (553956) The DT's
LIVERPOOL University (051 709 4744) The Shop Assistants
LONDON Aldgate East City Of London Polytechnic The Highliners/The Dreams
LONDON Brentford High Street Red Lion (01-571 6878) Miller Family
LONDON Brixton Canterbury Arms (01-274 1711) Crash
LONDON Brixton Fridge (01-326 5100) Bloodlips
LONDON Camberwell New Road Union Tavern Real Macabre
LONDON Camden Dublin Castle (01-485 1773) Brendan Croker And The Five O'Clock Shadows
LONDON Camden Lock Dingwalls (01-267 4967) My Bloody Valentine/The Purple Things/Margin Of Sanity
LONDON Charing Cross Road Astoria Theatre (01-734 4287) Stan Ridgway
LONDON Charing Cross Road Godfathers (01-240 6908) Tony Qunta (Lunch)
LONDON Clissold Road Golden Lady (01-241 3829) Cadillac Walk
LONDON Covent Garden Rock Garden (01-240 3961) Baby Go Boom/Java
LONDON Dean Street Gossips Potato Five
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Electric Bluebirds
LONDON Fulham High Street Kings Head (01-736 1413) The Escape Committee/The Dentists
LONDON Fulham Palace Road Greyhound (01-385 0526) The Shout/Flowers In The Dustbin
LONDON Hammersmith Clarendon (01-748 2471) No No No/Boys Can't See/Blue Reiter
LONDON Hammersmith Odeon (01-748 4081) Full Force/Lisa Lisa And Cult Jam/UTFO/DJ Cheese And Word Or Mouth
LONDON Harlesden High Street Mean Fiddler (01-961 5490) No No Fear
LONDON Hendon LMS (01-203 2600) Private Eye
LONDON Herne Hill Half Moon Cement Garden/The Barflies/Aardvark No Money
LONDON Hoxton Square Bass Clef (01-729 2476) Ian Carr's Nucleus/Simon Purcell Trio
LONDON Kensington Imperial College Heads On Sticks/The Larks
LONDON Kentish Town Town And Country Club (01-267 3334) Lester Bowie's Brass Fantasy/Art Hammer
LONDON Kilburn National Ballroom (01-328 8141) The Smiths
LONDON Malden Road Gypsy Queen (01-485 2052) Steve Salkind Quintet
LONDON Oval Cricketers (01-735 3059) The Mekons/Carlton B Morgan And The Supernormals
LONDON Oxford Street 100 Club (01-636 0933) Toxic Reasons
LONDON Portobello Acliam Road Bay 63 (01-960 4590) Head/The Railway Children/The Hangman's Beautiful Daughters
LONDON Putney Half Moon (01-788 2387) Shev And The Brakes
LONDON Putney Zeeta's (01-785 2101) Chain
LONDON Shepherd's Bush Wellington Raider
LONDON Walthamstow Royal Standard (01-527 1966) The Avengers
LONDON Wardour Street Marquee (01-437 6603) Rogue Male
LONDON Wardour Street Wag Club (01-437 5534) Diana Brown And The Brothers
LONDON Wembley Arena (01-902 1234) ZZ Top/Terraplane
MALDEN Manor Park Hall Electric Finger People
MANCHESTER Apollo (061-273 3775) Orchestral Manoeuvres In The Dark
MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Bolshoi/All Fall Down
NEWCASTLE Melbourne Street Riverside Club (614386) The Honest Johns/Hang The Dance
NORTHAMPTON Mandela Buildings Tense Expression/Powerhouse
NOTTINGHAM The Garage (501251) Bogshed/The Razorcuts/Melodia
NOTTINGHAM Mardi Gras (862368) The Which Doctors
NOTTINGHAM St James Street Mint Bar It's Viable
OXFORD Jericho Tavern (54502) Military Surplus
POOLE Mr C's Blues De Luxe
PORTSMOUTH Polytechnic (819141) The Waltons/Abnormally Square/Pro Patria Mori (Animal Rights Benefit)
ROCHDALE Tiffs Yeah Jazz
SCARBOROUGH Salisbury Optic Nerve
SELBY Ousegate Gaffers (708284) Desperate Men
SHEFFIELD City Hall (735295) The Damned/Blue In Heaven
SHEFFIELD University Maze Bar (24076) Ted Chippington/Big Ed And His Rockin' Rattlesnakes
SOUTHAMPTON Labour Club (334463) Rubella Ballet/Nox Mortis/Chorchazade
WEST BROMWICH Coach And Horses (021-588 2136) Trevor Burton
WOLVERHAMPTON Blackhalve Lane Woodhayes Nine Dream

FRIDAY

24

ABERDEEN Venue (22255) The Cateran
ABERYSTWYTH University (4242) Shark Taboo
AYLESBURY The Hop Pole Ozric Tentacles
AYR Pavilion (265489) Dr Feelgood
BASINGSTOKE Priestley Road Caribbean Club Jo Jo Namoz/Military Surplus
BIRMINGHAM Odeon (021-643 6101) The Robert Cray Band
BLACKBURN Limbrick Top Hat Club The Shamen
BRADFORD Queen's Hall (392712) Circus
BRADFORD St George's Hall (752000) Orchestral Manoeuvres In The Dark
BRIGHTON King's Road Arches Zap Club (775987) Screaming Sirens In Search Of Utopia/Swimming In Sand
BRISTOL Tropic Club (49875) Claytown Troupe/President Reagan Is Clever
CARDIFF Casablanca Club The Co-Stars
CARLISLE Front Page Club 1/5th Of Heaven
CHATHAM St George Hotel The Sweet/Parisienne Blonde/Gizmo
COLCHESTER Osborne Street The Works (570934) Glitter Band/The Crossing
DERBY Derby Pride (366160) Uneven Planet
DUDLEY JB's Beki And The Bombshells
EDINBURGH Carlton Street Jailhouse (031-557 3073) King Kurt
EDINBURGH Playhouse (031-557 2590) The Stranglers/Xmal Deutschland
FOLKESTONE Kent Literature Festival (55070) Ivor Cutler
GLASGOW Shadows (041-332 8111) Chasas
GUILDFORD Surrey University (71281) Hondo/Maxi Priest
HEREFORD Market Tavern (56325) Harlequin
HIGH WYCOMBE Nag's Head (21758) Le Rue/T Model Slim
HULL Adelphi Unity Club The Soup Dragons/3 Action/Anti Contrasts
KESSINGLAND High Street King's Head (40252) Grand Design
KINGSTON File Road Dolphin (01-546 1630) Full Moon
LEATHERHEAD Fetcham Riverside Club (375713) Hoorah Boys Hoorah/South Of The Border
LEEDS Duchess Of York Arena
LEICESTER Princess Charlotte (553956) Stump
LONDON Acton High Street Bumbles The Beach Burns
LONDON Bancroft Road Queen Mary College (01-980 4811) The Mekons/Carlton B Morgan And The Supernormals
LONDON Brentford High Street Red Lion (01-571 6878) Cry No More
LONDON Brixton Academy (01-326 1022) The Smiths/Raymonde
LONDON Brixton Old (01-326 5100) Go Blue Polo/Boys A-Go-Go
LONDON Brixton Fringe (01-274 5537) Morris Minor And The Majors/Kit Hollerbach/Pierre Hollins/Alan Gilbey

LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose
LONDON Camden Gloucester Avenue LMC (01-722 0456) The Horns Of Jericho/British Summer Time Ends
LONDON Charing Cross Road Godfathers (01-240 6908) Tony Qunta (Lunch)
LONDON Clissold Road Golden Lady (01-241 3829) Doc K's Blues Band
LONDON Covent Garden Rock Garden (01-240 3961) Blues 'N' Trouble
LONDON Cricklewood Broadway Cricklewood Hotel The Popticians/Andrew Bailey
LONDON Dalston Junction Crown And Castle (01-254 3678) Nyah Fearties/Coming Up Roses
LONDON Finchley Road Cafe Europa Tony Qunta
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Ray Gellato's Straight Ahead
LONDON Fulham High Street King's Head (01-736 1413) Steve Gibbons
LONDON Fulham Palace Road Greyhound (01-385 0526) Brigandage/Altered States
LONDON Green Lanes Chas And Dave's Jack Plug And The Sockettes
LONDON Hammersmith Clarendon (01-748 2471) The X-Men
LONDON Hoxton Square Bass Clef (01-729 2476) Sonido De Londres
LONDON Kentish Town Town And Country Club (01-267 3334) Restless
LONDON Limes Grove Lewisham Labour Club (01-852 3921) A Bigger Splash
LONDON Malet Street University Of London Union (01-580 9551) The Mighty Lemon Drops/The Wedding Present/Pop Will Eat Itself
LONDON Margery Street New Merlin's Cave (01-837 2097) Miaow/The Caretaker Race/The Heart Throbs
LONDON New Cross Goldsmith's College The High Five
LONDON Newham Tom Allen Community Centre (01-555 7289) The Jazz Butcher/Noblesse Oblige
LONDON North Finchley Torrington (01-445 4710) The Boogie Brothers Blues Band
LONDON Oval Cricketers (01-735 3059) The Deltones/Voice Of The Beehive
LONDON Oxford Street 100 Club (01-636 0933) The Guest Star
LONDON Palmers Green The Fox (01-886 9674) Little Sister
LONDON Putney Zeeta's (01-785 2101) Back 2 Back
LONDON Stockwell Swan (01-274 1526) Crannog
LONDON Stoke Newington Three Crowns (01-254 2266) The Palookas
LONDON Walthamstow Royal Standard (01-527 1966) XFX/Lazy
LONDON West India Dock Road Buccaneer Charmed Life
LONDON Wimbledon William Morris Club (01-330 6847) Hoozhoo
LONDON Wood Green TU Centre Club Dog The Dave Howard Singers
MANCHESTER Anson Road International (061-224 5050) Loudon Wainwright III
MANCHESTER Didsbury Old Grey Horse Direct Works/3 Heads Eat As 1
MANCHESTER Little Peter Street Boardwalk (01-228 3555) His Latest Flame/The Shooting Party
MANCHESTER Oxford Road University (061-273 5111) Ghost Dance/Hang The Dance
MATLOCK Riverside Club Just Blue
MELBOURN Rock Club (61010) Engine
NEWCASTLE City Hall (320007) Iron Maiden/Paul Samson's Empire
NEWCASTLE Polytechnic (328761) Peter Murphy
NORTHAMPTON Old Five Bells Play The Joker/Sly Wicked And Slick
NOTTINGHAM Shakespeare Street Polytechnic Byron House (476725) The Shop Assistants/The Three Johns/The Very Things
OXFORD Jericho Tavern (54502) Mighty Mighty
RETFORD Porterhouse (704981) Fields Of The Nephilim
SALISBURY College Obvious Action
TAMWORTH Arts Lab The Surfs Drums
UXBRIDGE Brunel University (39125) The Highliners
WEST BROMWICH Coach And Horses (021-588 2136) Bernie Marsden's 147
WEYMOUTH Verdi's The Glee Club
WOLVERHAMPTON Tattenhall Road John's Wine Bar The Indigo Blues Band
WREXHAM Community Centre The Neurotics
YEOVIL The Gardens Esprit

SATURDAY

25

ABERDEEN Venue (22255) King Kurt
ALDERMASTON Butt Inn (712129) Fair Exchange
BANBURY The Mill Club The Message
BANGOR University The Neurotics
BASILDON Roundacre Thaddeus Cat/Hunchback/The Lucretia
BATH Widcombe Ring O Bells Eat Carrot
BIRKENHEAD Stairways (051-647 6544) Statetrooper
BIRMINGHAM Mermaid (021-772 0217) Cardiacs/Ring/Culture Shock
BRIGHTON Belvedere The Violet White
BRIGHTON King's Road Arches Zap Club (775987) Big Jim And The Figaro Club (Lunch)
BRISTOL Moon Club The Stanza Set
BURTON ON TRENT Central Park (63265) Terraplane
CAMBRIDGE Guildhall (357851) Legacy Of Lies
CAMBRIDGE Sea Cadet Hall (353172) Hondo
CHATHAM St George Hotel The Sweet/Gizmo/Parisienne Blonde
CHICHESTER Rock Society Waterfront
COLCHESTER Arts Centre (57301) Pentangle
COLCHESTER Essex University (863211) The Shop Assistants/Stump
COLCHESTER Osborne Street The Works (570934) Mouthful Of Ashtrays
COVENTRY Lanchester Polytechnic (22167) The Railway Children
CROYDON Cartoon (01-688 4500) Jump The Gun (Lunch) Little Sister (Eve)
DUDLEY JB's (53597) The Mighty Lemon Drops/The Shamen
EDINBURGH Moray House College The Cateran
EDINBURGH Playhouse (031-557 2590) The Stranglers/Xmal Deutschland
FELIXSTOWE Dock Club Firewater
GLASGOW Queen Margaret Union (041-339 9784) Peter Murphy
GLASGOW Scottish Exhibition Centre Whitney Houston
GLASGOW Strathclyde University (041-552 4400) Stan Ridgway
GREAT YARMOUTH Coconut Grove (782144) Mole On A Bike
HARLOW The Square (25594) Amino And The Acids/The Price
HASTINGS Carlisle (420193) Vagabond
HEREFORD Market Tavern (56325) The DT's
HIGH WYCOMBE Nag's Head (21758) School For Scandal
HUNTINGDON St Ivo Centre Dumpy's Rusty Nuts
KILMARNOCK Cheers Trident
KINGSTON Dolphin (01-546 7578) Shrine
KIRKCALDY St Clair Tavern Tredegar
LIVERPOOL Walton Hospital Social Club (051-525 3611) Hammerfist
LONDON Acton High Street Bumbles The Bad Tune Men
LONDON Bolsover Street Central London Polytechnic (01-636 6271) Bantu/Delicious Poison
LONDON Brentford High Street Red Lion (01-571 6878) Steve Whalley
LONDON Brixton Fridge (01-326 5100) Children's Matinee Show/Go Blue Polo (Lunch) Dance Exchange/Go Blue Polo (Eve)
LONDON Brixton Old White Horse (01-274 5537) Decadent Few/The In-Stinks
LONDON Camden Dublin Castle (01-485 1773) The Red Hot Pokers
LONDON Camden Lock Caernarvon Castle Wolfie Witcher (Lunch)
LONDON Camden Lock Dingwalls (01-267 4967) Potato Five
LONDON Clissold Road Golden Lady (01-241 3829) Aces Of Rhythm
LONDON Covent Garden Rock Garden (01-240 3961) The GB Blues Company
LONDON Finchley Road Cafe Europa Tony Qunta
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Le Rue
LONDON Finsbury Park Sir George Robey (01-263 4581) The Mekons
LONDON Fulham High Street King's Head (01-736 1413) Boogie Brothers Blues Band
LONDON Hammersmith Clarendon (01-748 2471) The Doonicans
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Erasure
LONDON Hendon (01-203 2600) Curly Maple And The Flametops
LONDON Herne Hill Half Moon Bushfire
LONDON Holloway Road Victoria Crannog
LONDON Hoxton Square Bass Clef (01-729 2476) Orchestre Jazira
LONDON Liverpool Road Pied Bull (01-837 3218) Shokolokobangashay
LONDON Malet Street University Of London Union (01-580 9551) The Doctor's Children/Weeping Messerschmitts

PERSONAL

FRIENDSHIP, LOVE or marriage. Dateline all ages, areas. Dateline, Dept (SOU) 25 Abingdon Road, London W8. 01-983 1011.

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

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

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

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

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

1000 PRETTY GIRLS from Europe, Scandinavia, America, Asia, worldwide want friendship, romance, marriage with you. Ask our **FREE PHOTO BROCHURE!** Correspondence Club 70/S Postbus 8177 Rotterdam, Holland

LOVELY GOTHIC female seeks friends M/F Aberdeen. Box No 17427.

SHY MALE 24 into rock, folk and late sixties, seeks intelligent female for gigs, relationship. North East Nox No 17440.

ROCK ON is a friendly social network for people into all good rock music (50's to 80's). SAE please to **ROCK ON** (Sounds), 58 Aberdeen Park, London N5 2BL (Britain Only).

SINGLE GUY (32) with spare ticket, seeks female Bon Jovi fan for Liverpool Concert 20th November Box No 17451.

ATTRACTIVE INTELLIGENT studio sound engineer seeks slim female tomboy 20-28 must enjoy wearing mini-skirts, jeans Box No 17442.

MALE 21, tall, dark hair, attractive seeks female for relationship pubs, clubs, gigs. Heavily into U2, Chameleons, Big Country, Stranglers, Simple Minds, Kate Bush, Bunbury, Cult, Indies, Salford Manchester area. Box No 17443.

LOVELY MALE seeks lonely girl (19-20) music sport relationship Guy Jamieson 5 St. Margarets Terrace Ilkley W. Yorks LS299NA

MALE 26 loves all rock music wants to correspond with English girls for friendship Box No 17444.

HANOI FANS write to a fellow fan (female) Box No 17445.

STUNNING GLAM female 18 into Hanoi, Bolan, Love and Rockets seeks interesting people to write/meet. Please enclose photo Box No 17446.

REASONABLE TALL dark single Englishman (30) London seeks lady to accompany him to forthcoming gigs inc ZZtop, Stranglers, Alice Cooper etc. Owns car. Box No 17447.

MALE 23, loves U.S. rock, wishes to meet sincere girl for concerts, pubs, S.W. London area. Box No 17448.

GIRL 20 rock wants to write to long haired males into same Box No 17449.

For **FREE LIST** of pen pals send stamped self addressed envelope to worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester M34 1ER.

PSYCHEDELIC GOTHETTE vampire into misty graveyards, legends, indie music seeks friends London/anywhere must like vampires! Box No 17452.

GOOD LOOKING musician/surrealist/booth fetishist/agoraphobic seeks interesting female for mutual life - brightening/pain - easing/laughs/things like that. Box No 17453.

RECORD FAIRS

POOLE, SATURDAY 25th October. Poole Arts Centre, Kingland Road, 1-4pm 40p. 12-1pm £1.00. Enquiries (0734) 599668.

TYNESIDE RECORD Fair Saturday October 25th Rutherford Hall, Ellison Place, Newcastle 10am-4.30pm 1000's of records to buy, sell or exchange enquiries Pet Sounds 091-2610749.

BIRMINGHAM - SATURDAY October 25th - New Imperial Hotel, Temple Street (Off New Street) 11am-5pm 50p. (10am-£1).

BRIGHTON RECORDS FAIR

Brighton Centre - Sun 2nd Nov.

Over 100 Stalls - Admission 50p - 12.30pm-5pm

(Early Preview - £1 - 10.30am-12.30pm)

All types of music, new releases, bargains, rarities, records, posters, tapes and CDs etc.

DON'T MISS IT

'87 Dates - 8th February, 8th March

WIMBLEDON RECORD COLLECTORS FAIR

SUNDAY 26 OCTOBER 1986

AT THE DOG & FOX.

HIGH STREET, WIMBLEDON HILL SW19

Wimbledon and South Wimbledon stations about 1/2 mile away.

Refreshments all day. Bar: 12.00 - 2.00.

Early preview: 10.30-12.00 - £1.50

or bring this ad as a guide.

12.00-5.00 - 50p. Accompanied children free.

Details: 0322 91067.

Next fair: Croydon at The Underground Club, High Street, Croydon, on Sunday 9th November, 1986

Matchless Records, 22 Station Road, Croydon, Nr. Dartford, Kent. All types of records and tapes at very reasonable prices.

Open:

Thursdays, Fridays and Saturdays from 11.00-5.00.

LEAMINGTON SPA Saturday

October 25th. Town Hall, Parade.

11-5.50p (Preview 10-11). Top Dealers, 36 stalls + videos, posters etc.

LEICESTER YMCA. Saturday

October 25th. One of the UK's leading fairs - now in a larger hall. If you're into music it's worth a visit!

WALSALL - NEXT Saturday.

PORTSMOUTH, SATURDAY 1st

November Wesley Hall, Fratton Road, 12-4pm - 40p. 11am-12noon

£1.00. Enquiries (0734) 599668.

LEEDS GRAND Theatre Record

Fair, Briggate Saturday Nov 1st

10am-4pm. Details (0532) 687572.

COLCHESTER - SATURDAY 25th

October New Venue!!! "Works"

Osborne Street, Town Centre 10am-

4.30pm Enquiries (0692) 630046.

BOLTON SATURDAY 25th October.

The Town Hall, 10.30am-4pm

Trans-Pennine Fairs. 0532-892087.

BUBBLY FEMALE seeks friends

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Friendship/Love, all areas. Send

stamp to: New selections, 185 Thetford Road, Brandon, Suffolk, IP27 0DF.

GOthic FEMALE, seeks similar

for gigs/laughs. Edinburgh/Dunfermline area. Box No 17455.

MALE 24 into P. Furs, Talk Talk,

Fall, seeks romantic girl 18-24 for

friendship, Love. Please write, personal

details, Hopes, wishes. Photo

Appreciated. Bournemouth area.

Box No 17456.

GIRL 20, likes Soup Dragons. Shy,

needs friends. Please write to me.

Box No 17457.

MALE 19, into David Sylvian, Kate

Bush, Mick Karn, Visage, Numan,

Hohokam, Art, Lyric/poem writing

and photography would like to

meet various people in the South

Coast/Sussex/South of London

areas for a really good laugh mixed

with serious discussion in pubs/

places around the district. My idea

is to meet six different people about

six times a year, each. Photo

appreciated. See you then. Box No

17458.

KINGS CROSS RECORD FAIR

CAMDEN TOWN HALL,

EUSTON ROAD, NW1

Sunday October 26th

Rock 'n' Roll, Blues, Reggae,

New Wave, Jazz, Country, etc.

Thousands of records for all tastes.

Cassettes, videos & accessories.

Refreshments all day.

Admission 11.00-4pm - £1

Pre-entry (10.30am) £2

ENQUIRIES: 690 1961

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Dancing in The Street, Bowie Absolute, Ziggy, Stage, Depeche Mode UK Tour '86, Dire Straits Your latest Trick, Doors American Player, Costello Ten Bloody Marys, Everything But The Girl Native, Elvis Presley Apollo, Fall Creep, Numan Fascination, Replicas, Replicas, Japan Brilliant Trees, Polaroids Housemartins, Sheep, Gene Loves Jezabel Heartache, Jesus & M. Chain Some Candy, Psychocandy, Iggy Pop Blah Blah, Julian Cope World Shut Your Mouth, King Kurt Mack The Knife, Joe Strummer Love Kills, John Lennon Everyman Theatre, Julian Lennon Stand By Me, Kate Bush Dreaming, Secret History, Hounds single, Hill, Cloudbusting, Kim Wilde Love Blonde, Kraftwerk Calculator Lloyd Cole Forest Fire, Madonna Borderline, True Blue Remix, Mortal Coil Filigree, Marc Almond Stories of Johnny, Marc Bolan Sunken Rags, Milton Keynes 86, Paul Young Everytime You, Pet Shop Boys Love comes, Peter Gabriel Sledge Hammer, What you Want, Pogues Poguey, Prefab Sprout Steve McQueen, Prince Parade, Furs Mirror Moves, Queen Concert UK 1982, Friends, Reading Rock '86 REM Reckoning UK Tour, Lifes Rich, Stones Tattoo You, Dirty Work, Harlem Shuffle, Scritti Politti Wood Beez, Sex Pistols Anarchy Tour, F*** Forever, Simple Minds Milton Keynes '86, Sanctify, Fascination, Simple Red Money, Siouxsie One Upon A Time, Smiths How Soon Is Now, Queen, Stray Cats Bad Bad Boys, Tones On Tail Pop, Talking Heads Remain In Light, And she Was, U2, Boy, Pride, Wide Awake, Fire Tour, Ultravox Thin Wall, Violent Femmes Children Of Waterboys Whole of The Moon, Wham Final Wham (Wembley). Fast Delivery size approximately 28" x 20". All only £2.50 each, + 50p P&P (Strong Tube) 6 for £9 Post free. Cheques/PO's to: Mr Gill (S) PO Box 371 Hove Sussex. BN3 2OB.

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MUSIC PAPERS/magazines 1962-1986 including Sounds/Kerrang etc SAE 268 Kingston Road, London SW20.

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DAZE MAIL ORDER. Amazing Autumn catalogue out now. New range of rock posters and badges. Christmas gift ideas. Loads of incense, silks, jewellery, weird clothes and lots more at low prices. Free catalogue. Send 17p stamp to Daze, PO Box 4, Amlwch, Gwynedd.

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Please send SAE for details.

FANZINES

U2 'FIREWORK' Fanzine, issue 5

ready. Including Pete Wyllie,

Thrashing Doves, Mike Peters' Diary

of The Alarm's 1986 European tour.

NIGHTSHIFT

MANCHESTER Apollo (061-273 3775) *The Stranglers/Xmal Deutschland*
MIDDLESBROUGH The Albert Andy X/Hoover The Pig
NOTTINGHAM Mardi Gras (362368) *Moving Room/The One Eyed Jacks*
OXFORD Cornmarket Street Dolly (244761) *Bruce Foston's 100 Men*
POOLE Mr C's *Dancing In English*
PRESTON Guildhall (21721) *The Smiths/Raymonde*
SCARBOROUGH Stephen Joseph Theatre (370541) *Isaac Guillory/Rosie*
Hardman
WEST BROMWICH Coach And Horses (021-588 2136) *The Steve Murray Blues*
Band
WREXHAM King's Arms (351350) *Hammerfest*

26

MONDAY

27

TUESDAY

28

BANGOR The Octagon Le Rue
BIRMINGHAM Burnberies (021-643 1500) The Soup Dragons
BIRMINGHAM Irish Centre Diamond Suite Julian Cope
BRADFORD Spotted House Masquerade/Jaded Heart
BRISTOL Colston Hall (291768) The Damned/Blue In Heaven
BRISTOL Polytechnic (656261) The Man Upstairs
COLCHESTER Osborne Street The Works (570934) King Kurt
CROYDON Cartoon (01 688 4500) Swinging The Blues
EDINBURGH Carlton Street Jailhouse (031-557 3073) Trident
EDINBURGH Playhouse (031-557 2590) Iron Maiden/Paul Samson's Empire
GLASGOW Customhouse Quay Panama Jazz (041-221 0865) Dynamite Club
LEAMINGTON SPA Hodcarrier Surf Drums
LEEDS Warehouse (468287) Peter Murphy
LLANDUDNO Astra The Smiths/Raymonde
LONDON Brentford High Street Red Lion (01-571 6878) Storm Warnings/Salems Lot
LONDON Camberwell New Road Union Tavern Claude/The Galley Slaves
LONDON Camden Dublin Castle (01-485 1773) Howlin' Will And The Vee-Jays
LONDON Camden Lock Dingwalls (01-267 4967) Fields Of The Nephilim/Rockin' DJ Mouse
LONDON Clerkenwell Road Turnmills (01-250 3409) Tony Qunta (Lunch)
LONDON Clissold Road Golden Lady (01-241 3829) The Bop Brothers
LONDON Covent Garden Rock Garden (01-240 3961) Sad Lovers And Giants/Kalahari
LONDON Denman Street Piccadilly Theatre Carmel
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Ajao Jazz
LONDON Fulham High Street King's Head (01-736 1413) Veto
LONDON Hammersmith Clarendon (01-748 2471) The Stygian Ferryman/The Rain
LONDON Hammersmith Palais (01-748 2812) The Residents
LONDON Harlesden Mean Fiddler (01-961 5490) The Spoons/Vibration Doctors/The Looking Glass
LONDON Hoxton Square Bass Clef (01-729 2476) Diana Brown And The Brothers
LONDON Kentish Town Bull And Gate (01-485 5358) Adverse Camber/Four Came Home/Jack Rubies
LONDON Mornington Crescent Camden Palace (01-387 0428) Blast The Music
LONDON Oval Cricketers (01-735 3059) Giant Sand And The Band Of Blackie Rancheite
LONDON Oxford Street 100 Club (01-636 0933) The Stingrays
LONDON Putney Zeeta's (01-785 2101) Bruce Foxton's 100 Men
LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) Rabid Babies
LONDON Walthamstow Royal Standard (01-527 1966) Steve Williams
MANCHESTER Whitworth Street Hacienda (061-236 5051) The Fabulous Thunderbirds
MANCHESTER Withington Mulberry's Wine Bar (061-434 4624) 1/5th Of Heaven
MANSFIELD Brig O Doune The Plague
NEWCASTLE Bridge Road Jumpin' And Hot Blues Club Hot Licks Cookies/Gypsy Dave Smith
NORTHAMPTON Old Five Bells Dive Dive Dive/Mirage/Sextuplets
NORWICH Nag's Head (624078) Mole On A Bike
NOTTINGHAM Mardi Gras (862368) Blood Relatives/The Attica
NOTTINGHAM Old Vic Tavern James/The Desert Wolves/Edward Barton
NOTTINGHAM Royal Centre (472328) The Stranglers/Xmal Deutschland
OXFORD Apollo (44544) Orchestral Manoeuvres In The Dark
READING University (860222) Skint Video/Mark Miwardz/John Moloney
SEVENOAKS London Road The Cavern (460576) Shockwaves/The Rednecks
STOCKTON Dovecot Arts Centre (611625) August Avenue
STOKE Shelleys (322209) King Kurt
SURBITON The Southampton (01-399 6107) The Georgia Jazzband
YORK Spotted Cow Chocolate Greenhouse

THE RESIDENTS: get an overview this week

MANCHESTER

ENCLOSURE 33A.E

TIMEBOX TWO

Doors Open 9-1.30

ENCLOSURE 33A.E

TIMEBOX TWO

CHART

UK 50 SINGLES UK 50 ALBUMS

- 1 1 EVERY LOSER WINS Nick Berry BBC
- 2 2 TRUE BLUE Madonna Sire
- 3 6 IN THE ARMY NOW Status Quo Vertigo
- 4 4 YOU CAN CALL ME AL Paul Simon Warner Brothers
- 5 11 ALL I ASK OF YOU Cliff Richard And Sarah Brightman Polydor
- 6 3 RAIN OR SHINE Five Star Tent
- 7 8 SUBURBIA Pet Shop Boys Parlophone
- 8 17 WALK LIKE AN EGYPTIAN The Bangles CBS
- 9 7 DON'T LEAVE ME THIS WAY The Communards London
- 10 5 I'VE BEEN LOSING YOU A-ha Warner Brothers
- 11 12 TRUE COLORS Cyndi Lauper Portrait
- 12 9 THORN IN MY SIDE Eurythmics RCA
- 13 22 WORLD SHUT YOUR MOUTH Julian Cope Island
- 14 18 DON'T STAND SO CLOSE TO ME ('86 Remix) The Police A&M
- 15 23 STUCK WITH YOU Huey Lewis And The News Chrysalis
- 16 24 THE WIZARD Paul Hardcastle Chrysalis
- 17 10 (FOREVER) LIVE AND DIE Orchestral Manoeuvres In The Dark Virgin
- 18 16 MONTEGO BAY Amazulu Island
- 19 21 ALWAYS THERE Marti Webb & The Simon May Orchestra BBC
- 20 28 MIDAS TOUCH Midnight Star Solar
- 21 37 YOU'RE EVERYTHING TO ME Boris Gardiner Revue
- 22 27 TO BE A LOVER Billy Idol Chrysalis
- 23 13 WORD UP Cameo Club
- 24 29 THINK FOR A MINUTE The Housemartins Go! Discs
- 25 14 WONDERLAND Paul Young CBS
- 26 32 DON'T GET ME WRONG The Pretenders Real
- 27 15 WE DON'T HAVE TO... Jermaine Stewart 10
- 28 19 WALK THIS WAY Run DMC London
- 29 41 ALWAYS THE SUN The Stranglers Epic
- 30 39 GIRLS AIN'T NOTHING BUT TROUBLE DJ Jazzy Jeff Champion
- 31 46 STAY WITH ME The Mission Mercury
- 32 43 (THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie Boiling Point
- 33 20 ALL I WANT Howard Jones WEA
- 34 33 NOBODY KNOWS Nik Kershaw MCA
- 35 45 C'MON EVERY BEATBOX Big Audio Dynamite CBS
- 36 38 LOVE WILL CONQUER ALL Motown
- 37 26 WHO WANTS TO LIVE FOREVER Queen EMI
- 38 — SHOWING OUT Mel And Kim Supreme
- 39 48 RUBY RED Marc Almond Some Bizzare
- 40 — LOVE'S EASY TEARS Cocteau Twins 4AD
- 41 44 FEELS LIKE THE FIRST TIME Sinitta Fanfare
- 42 — BITTERSWEET Billy Ocean Jive
- 43 — INFECTED The The Some Bizzare
- 44 31 (I JUST) DIED IN YOUR ARMS Cutting Crew Siren
- 45 — LIVIN' ON A PRAYER Bon Jovi Vertigo
- 46 — HEARTBEAT Don Johnson Epic
- 47 34 LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk & Jessie Saunders London
- 48 — WHOLE NEW WORLD It Bites Virgin
- 49 — TO HAVE AND TO HOLD Catherine Stock Sierra
- 50 — HEARTBREAK BEATS Psychedelic Furs CBS

- 1 1 GRACELAND Paul Simon Warner Brothers
- 2 2 SCOUNDREL DAYS A-ha Warner Brothers
- 3 3 TRUE BLUE Madonna Sire
- 4 4 SILK AND STEEL Five Star Tent
- 5 5 REVENGE Eurythmics RCA
- 6 12 WORD UP Cameo Club
- 7 6 SOUTH PACIFIC Various CBS
- 8 — ONE TO ONE Howard Jones WEA
- 9 7 SOMEWHERE IN TIME Iron Maiden EMI
- 10 63 THE CHART Various Telstar
- 11 11 NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 12 — U-VOX Ultravox Chrysalis
- 13 13 FORE! Huey Lewis And The News Chrysalis
- 14 16 A KIND OF MAGIC Queen EMI
- 15 15 IN THE ARMY NOW Status Quo Vertigo
- 16 43 ZAGORA Loose Ends Virgin
- 17 24 THE POWER OF LOVE Various West Five
- 18 14 COMMUNARDS The Communards London
- 19 9 BREAK EVERY RULE Tina Turner Capitol
- 20 26 LONDON O HULL 4 The Housemartins Go! Discs
- 21 27 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 22 8 THE PACIFIC AGE Orchestral Manoeuvres In The Dark Virgin
- 23 20 BROTHERS IN ARMS Dire Straits Vertigo
- 24 19 INTO THE LIGHT Chris De Burgh A&M
- 25 17 DANCING ON THE CEILING Lionel Richie Motown
- 26 32 PLEASE Pet Shop Boys Parlophone
- 27 31 THE FINAL Wham! Epic
- 28 — ORIGINAL SOUNDTRACK — TOP GUN Various CBS
- 29 21 INVISIBLE TOUCH Genesis Charisma
- 30 10 BROTHERHOOD New Order Factory
- 31 25 TRUE COLORS Cyndi Lauper Portrait
- 32 33 THIRD STAGE Boston MCA
- 33 28 PICTURE BOOK Simply Red Elektra
- 34 18 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 35 23 TRUE STORIES Talking Heads EMI
- 36 30 HUNTING HIGH AND LOW A-ha Warner Brothers
- 37 — THE VERY BEST OF ENTERTAINMENT FROM THE USA VOLUME 2 Various Priority
- 38 40 WHITNEY HOUSTON Whitney Houston Arista
- 39 39 THE FRANK SINATRA COLLECTION Frank Sinatra Capitol
- 40 22 STREETSOUNDS 18 Various Streetsounds
- 41 50 DANCE HITS '86 Various K-Tel
- 42 — DANCING UNDERCOVER Ratt Atlantic
- 43 46 STREET LIFE Bryan Ferry And Roxy Music EG
- 44 49 SLIPPERY WHEN WET Bon Jovi Vertigo
- 45 41 WHILE THE CITY SLEEPS George Benson Warner Brothers
- 46 61 ONCE UPON A TIME Simple Minds Virgin
- 47 44 CONTROL Janet Jackson A&M
- 48 68 SPIT IN YOUR EAR Spitting Image Virgin
- 49 47 SO Peter Gabriel Charisma
- 50 52 RIPTIDE Robert Palmer Island

Compiled by MRIB



U ROY with a neat line in Medusa style barnet

10 BABYLON MUST FALL Jennifer Gadd Flag

ALBUMS

- 1 REGGAE HITS VOLUME 3 Various Artists Jet Star
- 2 TUNES FROM THE MISSING CHANNEL Dub Syndicate On-U Sound
- 3 SCHIZOPHRENIC DUB Mad Professor Ariwa
- 4 CAN'T TAKE THE PRESSURE Pinchers Blue Track
- 5 SUPERSTARS VOLUME 2 Various Artists Live And Love
- 6 FRANKIE PAUL MEETS ECHO MINOTT Frankie Paul And Echo Minott Powerhouse
- 7 ALL I HAVE IS LOVE LOVE LOVE Gregory Isaacs Tads
- 8 BERES HAMMOND Beres Hammond Jet Star
- 9 VERSION GALORE U-Roy Treasure Isle
- 10 ROUGH AND RUGGED Shinehead Hawkeye

Compiled by Daddy Kool, 94 Dean Street, London W1



MARC ALMOND: one of the bandanna splitz

SOUNDS TRACKS

Dave Henderson

SWEET SANITY Hurrah! A big hit for next year from Kitchenware
 FUNKY GROOVE (UGLY MIX) Hardcore Soul Movement Streetwave migraine
 THE LEGENDARY CONFETTI 45 Yeah Jazz Upright clear plastic classic

Edwin Pouncey

HUGO LARGO Hugo Largo/Michael Stipe A tape
 HEROES AND VILLAINS THE TRUE STORY OF THE BEACH BOYS Steven Gaines
 A book
 THE FRANKENSTEIN LEGEND Don Glut Another book

Jack Barron

SCRATCH? Miaow Cat's whiskers demo
 JUST SKIN Died Pretty What Goes On LP cut
 VILLAGE IDIOT Volcano Suns Homestead horseplay

Kevin Murphy

TO BE A LOVER Billy Idol Chrysalis 45
 PARTY HATE Click Click Rorschach Testing LP
 BLACK WALL BLUE Hula Red Rhino 45

Neil Perry

THE MISSION The Mission Glorious LP tape
 LUST SAMES The Leather Nun Wire LP
 L'AUDURDER Town And Country Club Live loonies

Tony Mitchell

RUBY RED Marc Almond Some Bizzare 45
 LOVE'S EASY TEARS Cocteau Twins 4AD 45
 FILIGREE AND SHADOW This Mortal Coil 4AD LP

REAGAN AND GORBACHEV

- 1 YOU CAN CALL ME RON Paul Simon
- 2 PRESIDENT SHUT YOUR MOUTH Julian Cope
- 3 I WANNA MAKE UP WITH YOU Boris Gardiner
- 4 DON'T QUESTION ME THIS WAY The Communards
- 5 NICE IN REYKJAVIK The Stranglers
- 6 I JUST LIED IN YOUR ARMS Cutting Crew
- 7 PRESIDENT DON'T PREACH Madonna
- 8 TALK THIS WAY Run DMC
- 9 REYKJAVIK STORM WARNING Elvis Costello And The Attractions
- 10 THE MAM IN RED Chris De Burgh

Compiled by Nick Daniloff's Supporters Club

REGGAE TENS

PRE-RELEASE

- 1 WORKING CLASS Pad Anthony Young Blood
- 2 WORRIED MAN Dennis Brown Live And Learn
- 3 WOMAN WOMAN Jackie Chang Stage
- 4 HIDE AND SEEK Black Crucial Heatwave
- 5 ALESHA Frankie Paul Powerhouse
- 6 SIT DOWN PON IT Kojak And Liza GG
- 7 NAH FATTEN NO ROACH Hax Lego Sounds
- 8 TEN TO ONE Al Campbell Jammys
- 9 MIAMI VICE Junior Brammer Boom Squad
- 10 BALLOT BOX Josie Wales Jammys

DISCO

- 1 CAN'T HOLD ME DOWN Captain Leafie Jah Tubbys
- 2 DANCEHALL VIBES Mikey General Digikal
- 3 RAMBO Superblack Live And Love
- 4 CAUGHT YOU IN A LIE Louisa Marks Code
- 5 BABYLON BOOPS Lovindeer TSOJ
- 6 PARO THEM A PARO King Kong Greensleeves
- 7 THE BEST THING FOR ME Audrey Hall Germain
- 8 ALL MY LOVE FOR YOU Mikey Ellis Big One
- 9 TWO FOOT WALK WALK Chakademus Jammys

ATTACK

HOT METAL 60

SINGLES

- 1 1 IN THE ARMY NOW Status Quo Vertigo
- 2 — HE'S BACK (THE MAN BEHIND THE MASK) Alice Cooper MCA
- 3 2 95-NASTY WASP Capitol
- 4 5 VELCRO FLY ZZ Top Warner Brothers
- 5 3 WASTED YEARS Iron Maiden EMI
- 6 4 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 7 7 MAD HOUSE Anthrax Island
- 8 6 ROCK 'N' ROLL MERCENARIES Meat Loaf Arista
- 9 — AMANDA Boston MCA
- 10 8 JUMP IN THE FIRE Metallica Music For Nations
- 11 15 WAITING FOR THE NIGHT Saxon Parlophone
- 12 9 GONNA GET CLOSE TO YOU Queensrÿche EMI America
- 13 10 YOU SHOOK ME ALL NIGHT LONG AC/DC Atlantic
- 14 12 YANKEE ROSE David Lee Roth Warner Brothers
- 15 11 LONELY NIGHT Magnum Polydor
- 16 14 CREEPING DEATH Metallica Music For Nations
- 17 13 THE ULTIMATE SIN Ozzy Osbourne Epic
- 18 16 RED SKY Status Quo Vertigo
- 19 18 WILD CHILD WASP Capitol
- 20 20 SUMMERTIME GIRLS Y&T A&M



ALICE COOPER reigns supreme in the World Python Lifting Championships

ALBUMS

- 1 1 SOMEWHERE IN TIME Iron Maiden EMI
- 2 — THIRD STAGE Boston MCA
- 3 2 VIGILANTE Magnum Polydor
- 4 3 SLIPPERY WHEN WET Bon Jovi Vertigo
- 5 5 IN THE ARMY NOW Status Quo Vertigo
- 6 8 INDISCREET FM Portrait
- 7 7 WHEN THE MIRROR CRACKS Q5 Music For Nations
- 8 — NASTY NASTY Black 'N' Blue Atlantic
- 9 16 7800° FAHRENHEIT Bon Jovi Vertigo
- 10 6 BLIND BEFORE I STOP Meat Loaf Arista
- 11 29 AFTERBURNER ZZ Top Warner Brothers
- 12 9 SPREADING THE DISEASE Anthrax Music For Nations
- 13 4 ROCK THE NATIONS Saxon Parlophone
- 14 10 VINNIE VINCENT'S INVASION Vinnie Vincent Chrysalis
- 15 — DOOMSDAY FOR THE DECEIVER Flotsam And Jetsam Roadrunner
- 16 12 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 17 11 TRUE AS STEEL Warlock Vertigo
- 18 18 RATT Ratt Atlantic
- 19 13 RIDE THE LIGHTNING Metallica Music For Nations
- 20 — VINTAGE Magnum Jet
- 21 19 MASTER OF PUPPETS Metallica Music For Nations
- 22 22 POWERSLAVE Iron Maiden EMI
- 23 28 5150 Van Halen Warner Brothers
- 24 14 SPORT OF KINGS Triumph MCA
- 25 15 KILL 'EM ALL Metallica Music For Nations
- 26 17 ORGASMATRON Motorhead GWR
- 27 — RULER OF THE WASTELAND Chastain Roadrunner
- 28 21 ON A STORYTELLER'S NIGHT Magnum FM
- 29 24 BON JOVI Bon Jovi Vertigo
- 30 30 NIGHT SONGS Cinderella Mercury

IMPORTS

- 1 2 THE DARK Metal Church Elektra
- 2 — COMING OUT FIGHTING Sinner Noise
- 3 6 TRILOGY Yngwie Malmsteen Polydor
- 4 — DON'T GET MAD GET EVEN Victory Metronome
- 5 7 ENOUGH IS ENOUGH Billy Squier Capitol
- 6 — FIGHT TO SURVIVE White Lion Victor Japan
- 7 — SAN RISA SALVAJA David Lee Roth Warner Brothers
- 8 — METALIZED Sword Aquarius
- 9 4 MENACE TO SOCIETY Lizzy Borden Metal Blade/Capitol
- 10 10 FIELDS OF FIRE Corey Hart EMI America

Compiled by Spotlight Research



LOVE AND ROCKETS' Danny, a shadow of his former self

INDIE ALBUMS

- 1 1 BROTHERHOOD New Order Factory
- 2 2 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 3 3 BEND SINISTER The Fall Beggars Banquet
- 4 5 BLOOD AND CHOCOLATE Elvis Costello & The Attractions Imp/Demon
- 5 6 LONDON O HULL 4 The Housemartins Go! Discs
- 6 4 FILIGREE AND SHADOW This Mortal Coil 4AD
- 7 8 THE QUEEN IS DEAD The Smiths Rough Trade
- 8 14 WHO'S BEEN TALKING Robert Cray Charly
- 9 12 WATCH YOUR STEP Ted Hawkins Gull
- 10 11 SUICIDE Suicide Demon
- 11 10 KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 12 16 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 13 15 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 14 7 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 15 13 GIANT The Woodentops Rough Trade
- 16 — DOGBREATH Head Of David Blast First
- 17 17 MORE LOVE SONGS Loudon Wainwright III Demon
- 18 — FOREVER BREATHES THE LONELY WORD Felt Creation
- 19 — SHABINI Bhundu Boys Discafrique
- 20 9 HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction Food
- 21 23 EXPRESS Love And Rockets Beggars Banquet
- 22 19 HOLY MONEY Swans Some Bizzare
- 23 18 HEAD Batfish Boys Batfish Incorporated
- 24 — ELEMENT OF LIGHT Robyn Hitchcock And The Egyptians Glass Fish
- 25 25 VICTORIALAND Cocteau Twins 4AD
- 26 28 FRIENDS The Bolshoi Beggars Banquet
- 27 20 STEP ON IT Bogshed Help Yourself
- 28 21 GIFT The Sisterhood Merciful Release
- 29 24 THROWING MUSES Throwing Muses 4AD
- 30 27 MANIC POP THRILL That Petrol Emotion Demon

Compiled by Spotlight Research

EASTENDERS

- 1 DON'T LEAVE ME THIS WAY Lofty
- 2 GOING UNDERGROUND Andy
- 3 I JUST DIES IN YOUR ARMS Hassan Osman (Ali's son)
- 4 LET'S GET IT UP Ali
- 5 LIKE A VIRGIN Michelle
- 6 SEX CRIME (1984) Den
- 7 THE BIG MONEY Arthur
- 8 DOCTOR DOCTOR Dot
- 9 TARZAN BOY Kelvin
- 10 KNOCKIN' ON HEAVEN'S DOOR Lou

Compiled by Sickth Year, Queen Margaret Academy, Ayr

WHAT I WANTED WHEN I WAS 10

- 1 ACTION MAN DEEP SEA DIVERS SUIT
- 2 CLODAGH RODGERS RECORD
- 3 A CAP FIRING TANK
- 4 TO BE A MILK MONITOR
- 5 A RALEIGH CHOPPER
- 6 GORDON BANKS ESSO WORLD CUP COIN

INDIE SINGLES

- 1 1 STATE OF THE NATION New Order Factory
- 2 2 THINK FOR A MINUTE The Housemartins Go! Discs
- 3 6 STARPOWER Sonic Youth Blast First
- 4 3 DICKIE DAVIES EYES Half Man Half Biscuit Probe Plus
- 5 4 THE PEEL SESSION New Order Factory
- 6 5 HANG-TEN! The Soup Dragons RAW TV Products
- 7 7 LOVE AFFAIR WITH EVERYDAY LIVING The Woodentops Rough Trade
- 8 — NAKED AS THE DAY YOU WERE BORN The Weather Prophets Creation
- 9 8 WHO DO YOU WANT FOR YOUR LOVE The Icicle Works Beggars Banquet
- 10 10 THE PEEL SESSION The Damned Strange Fruit
- 11 11 SUNARISE The Godfathers Corporate Image
- 12 — SOMETIMES Erasure Mute
- 13 9 WONDERFUL LIFE Black Ugly Man
- 14 14 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 15 19 THE GRIP OF LOVE Ghost Dance Karbon
- 16 18 BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 17 20 BLUE MONDAY New Order Factory
- 18 30 VELVETEEN Rose Of Avalanche Fire
- 19 26 GENTLE SOUND The Railway Children Factory
- 20 16 THE PEEL SESSION Stiff Little Fingers Strange Fruit
- 21 25 PANIC The Smiths Rough Trade
- 22 24 SERPENTS KISS The Mission Chapter 22
- 23 21 SURF CITY The Meteors Anagram/Cherry Red
- 24 29 JESUS IS DEAD The Exploited Rough Justice
- 25 13 ROMAN P/GOOD VIBRATIONS Psychic TV Temple
- 26 23 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 27 12 MR PHARMACIST The Fall Beggars Banquet
- 28 27 A SCREW Swans Some Bizzare/K.422
- 29 15 DRUGS/COME HERE MY LOVE This Mortal Coil 4AD
- 30 32 RUNAWAY Luis Cardenas Consolidated Allied
- 31 50 I COULD BE IN HEAVEN The Flatmates Subway
- 32 17 TOKYO STORM WARNING (PART 1) Elvis Costello Imp/Demon
- 33 36 THE RATTLER Goodbye Mr McKenzie Precious Organisation
- 34 28 WAKING UP IN THE SUN The Adult Net Beggars Banquet
- 35 31 WILD CHILD Zodiac Mindwarp & The Love Reaction Food
- 36 38 WHOLE WIDE WORLD The Soup Dragons Subway
- 37 39 THE PEEL SESSION The Screaming Blue Messiahs Strange Fruit
- 38 22 YIN AND YANG (THE FLOWERPOT MAN) Love And Rockets Beggars Banquet
- 39 47 THIS MEANS WAR The Beloved Flim Flam
- 40 — WHERE THE FLIES ARE Danielle Dax Awesome
- 41 45 RAIN OF CRYSTAL SPIRES Felt Creation
- 42 44 HEART FULL OF SOUL Ghost Dance Karbon
- 43 40 THE PEEL SESSION Sudden Sway Strange Fruit
- 44 — TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 45 41 THE PEEL SESSION Wild Swans Strange Fruit
- 46 33 I'M ON FIRE Guana Batz ID
- 47 35 HAPPY NOW The Stiff Kittens Crisis/Prism
- 48 37 1936 The Ex Ron Johnson
- 49 43 BOOKS ON THE BONFIRE The Bolshoi Beggars Banquet
- 50 49 THOUGHTS OF YOU 23 Skidoo Illuminated

JOGGING

- 1 RUN TO THE HILLS Iron Maiden
- 2 HIGHWAY TO HELL AC/DC
- 3 THE RUNNER Three Degrees
- 4 TROT FOR TEACHER Van Halen
- 5 RUN THIS WAY Run DMC
- 6 ONE MORE MILE Phil Collins
- 7 THE LONG AND WINDING ROAD Beatles
- 8 BORN TO RUN Bruce Springsteen
- 9 TIRED THIGHS Neil Young
- 10 UP THE HILL BACKWARDS David Bowie

Compiled by the leg weary runner from Aldershot

- 7 AN AIRTEX SHIRT LIKE JEREMY'S
- 8 THUNDERBIRD 2
- 9 KELLOG'S 'ALL STARS' CEREAL
- 10 MISSION IMPOSSIBLE ANNUAL

Compiled by The Man Who Wants To Have Cyndi Lauper's Baby, Godalming

TOUR NEWS

TWO PEOPLE, who have a single out called 'Mouth Of An Angel', support Ruby Turner at Manchester International October 22, Aberystwyth University 29 and Liverpool Polytechnic 30, as well as having a London Marquee date of their own on the 28th.

SWIMMING IN SAND have more London club dates at Camden Dingwalls October 22 and 31, Woolwich Tramshed November 4.

CHASAR, the Scottish progressives, play Kilmarnock Cheers November 1, Kirkintilloch Town Hall (Live Aid benefit) 7, Falkirk Burns Bar 9, Edsel RAF Club 14.

THE SURFADELICS break in their new keyboard player at Finsbury Park Sir George Robey October 9 before beginning a new tour at Hammersmith Clarendon on November 14.

HONDO, reggae specialists, play Tunbridge Angel Centre October 25, Cambridge Sea Cadet Hall November 8, London Kings College 9.



THE HIGHLINERS, zany, stomping purveyors of "Hoo-Haa" music, promote their 'Bound For Glory' EP with gigs at City Of London Polytechnic October 23, Uxbridge Brunel University 24, London Marquee 27, Nottingham Trent Polytechnic November 1, Leicester Polytechnic 5, Middlesbrough Teesside Polytechnic 14, Sunderland Polytechnic 15.

SWEET HONEY, the protest-gospel quintet from Washington DC whose tour here in the spring evoked an emotional critical response, return for two London concerts at Deptford Albany November 3, Islington Sadlers Wells 3.

SHAKIN' STEVENS, who has his first single for ten months out this week called 'Because I Love You', has added another date to his British tour at the London Palladium on December 7.

RUBI LAZER, winners of the Stockport Rock Test '86, prepare for their studio test by playing gigs at Kendal Queens Hotel October 23, Carnforth Warton Grange 24, Chorley Entertainer 25, Blackburn Entertainer 26, Leyland Cricket Club 27.

HANG THE DANCE promote their 'Horseflesh' single at Newcastle Riverside October 23, Manchester University 24, Leeds Cambrian 26, York College November 2, Leicester Princess Charlotte 15, London Le Beat Route 24.

PRESIDENT REAGAN IS CLEVER will be looking a gift horse in the mouth at Bristol Tropic October 24, Cambridge Burleigh Arms 26, Harlow The Square 29.

THE SHAMEN have more dates to plug their 'Young 'Til Yesterday' single at Blackburn Top Hat October 24, Hampstead Westfield College 31, Birmingham Burberries November 4, City Of London Polytechnic (Greenpeace benefit) 6.

LEGACY OF LIES will be speaking the truth about their 'You And Whose Army?' single at Cambridge Guildhall October 25, London Gossips 29, Brighton Zap Club 30.

PENDRAGON, who've just signed to Awareness and have a live album called '9.15' coming out next month, plus the re-release of 'The Jewel' and 'Fly High, Fall Far', have lined up a British tour at Nottingham University October 29, Aberystwyth University 31, Letchworth The Legs November 1, Bradford University 3, Liverpool Crackers 4, Plymouth Polytechnic 6, Pontypridd Polytechnic 7, Canterbury Kent University 10, Norwich University 11, Sheffield University 12, Stirling University 13, Glasgow Venue 14, Huddersfield Polytechnic 20, Birmingham University 26.

SOUNDS IN-TECH MUSICIANS CLASSIFIEDS

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*Source: Target Group Index 1985

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

MUSICIANS SEEKING BANDS. TEL: NU-LINE 01-602 9407. S2675
VOCALIST WANTED. Influences Smiths to Death/Cult/X-Mal to Carmel. No lyrics no experience needed. Ring Stan 029328694 after 7.30pm. S6510

THE VULTURE SQUADRON require shit hot psychobilly bass guitarist, dedicated, quick to learn, own transport, London/Essex. Tel Dave 01-200 1079 or Flo 0702 339471. S6509

VOCALIST/FRONTMAN urgently needed by raunchy rock/boogie outfit to complete line up. Gigs waiting. Must be dedicated with plenty of yee haw! No time wasters. 01-278 1240 eves. S6504

RELIABLE, VERSATILE keyboard player required for rock/pop harmony band. Own transport. Phone Anna 01-661 0098. S6503

DANGEROUS DRUMMER wanted in group in East London area, dedication essential. Age 20 preferable. Influences Beatles, Punk, Animals. Ring Terry 989 7162 anytime. S6487

KEYBOARDS/TUNESMITH wanted to form nucleus of power house band with singer/lyricist. Ambition, guts, determination needed. Phone Dave 0274 46681 Sat am. Yorkshire area. S6489

GARAGE GUITARIST AND DRUMMER into 60's Garage Garage Pebbles, Nuggets, Back From The Grave. 0277 229763, 01-670 2642. S6508

NEWCASTLE BASSIST seeks musicians, has transport, gear, enthusiasm, talent? Various influences. Try me. 091-477 3271. S6449

CINEMA THE rock band urgently require vocalist. Studio, gigs and management waiting. Manchester based. Phone Steve 061-973 8077 or Jed (03526) 5362. S6490

THE DESPERADOS urgently require vocalist. Influences Hanoi, Thunders, Dolls etc. Paul (0292) 77300 Strathclyde. Set and gigs await!! S6520

FEMALE VOCALIST and guitarist want musicians into psychedelia from Church to Alien Sex Fiend. Billy, Marc 01-328 4981. S6522

BASSIST WANTED. SLF, Jam, Clash, Ramones. 01-471 4177 Grant. After 7pm. S6523

DRUMMER WANTED for Virg And The Virginettes. 01-794 5927 eves. S6524

DRUMMER WANTED for E Kent based band. Must be powerful. Influences wide and diverse. NMA to The Church with most things in between. Interested? Ring George (Folkestone) 44730 after 6pm. S6528

ESTABLISHED EDINBURGH based band require drummer, powerful, steady and no frills. Gigs and recording. Contact MM 031 447 7956. S6527

GUITARIST REQUIRED. Hot, inventive, for long-term rock/jazz/alternative cocktail. Phone evening 01-767 1048. S6548

CAN YOU: write lyrics like Sting, sing like Freddie Mercury/Tina Turner, do straddle jumps like Dave Lee Roth or dance like Madonna? If so, call Stuart 01-852 0117. S6547

MUSICIANS WANTED - GENERAL AL 223 8845. S6486

SIXTIES INFLUENCED bassist and drummer wanted for group with contract. Single currently released, album in new year. Gigs planned. Tom 01-675 4860 Dave 01-992 0988. S6544

BASS PLAYER required for group with good songs. Smiths, Cocteau, New Order. Must be competent with emphasis on good songwriting ability. No posers. Phone Ian 0606 551034. S6541

SONGWRITER/MUSICIAN seeks punk-orientated instrumentalists for friendship, jams, bandforming, recording demos in cellar. Strangers, NMA, Banshees Maidstone 26433. S6540

SERIOUS ROCK/pop band require keyboard player and lead vocals to complete line up. Into Bryan Adams/Bon Jovi. For further details telephone 0501 32557 immediately. Absolutely no time wasters. S6539

FIND THE MISSING LINK WITH STRIKE-A-MATCH!!!
Musicians seeking bands? or Bands seeking musicians?
Call 01-400 4431
LEAVE YOUR MESSAGE WITH THE ANSWERPHONE
PART OF THE MEMORIAM GROUP S6434

FRONTMAN WANTED (Idol), sound available for right face, right voice. No image, no go. 01-993 0175 7-8pm weekdays. S6549

BASS AND Guitarist wanted to join vocals, keyboards and drums in S. London/Croydon area, with a view to gigging. Influences any (but not only) blues music. Ring Simon 01-654 4122 or Pete 01-647 8838. S6551

DRUMMERS-TIRED of rehearsals but no results. Unique rock/pop/soul/metal chartbound band need you. Good looking, flamboyant image, big kit, and open minded. Is this you? A label is waiting for full line up. South London 01-737 2884. S6552

DAN-CAN you dig it? EP from meantime, 11, Salutation Road, Darlington, Co. Durham. It's dead good! S6553

LONDON LOSER'S Urgently need Drummer. Gigs, Demo Record Deal. Influences: Hendrix, Motorhead, Mindwarp. Ring: 01-575 7475 S6550

MUSICIANS WANTED HEAVY ROCK 15p per word (inc VAT)
VOCALIST URGENTLY required by commercial sounding rock band with deal. Pete 0422-246027 S6425

VOCALIST/FRONTMAN urgently needed by raunchy rock/boogie outfit to complete line up. Gigs waiting. Must be dedicated with plenty of yee haw! No time wasters. 01-278 1240 eves. S6505

MALE VOCAL requires drummer bass lead rhythm keyboards to form HR band. No time wasters. 061-231 6686. S6495

BASS/B.VOCALS to complete 4/ piece melodic h/rock band into DLR V/Halen B/Jovi. Image and transport essential. Phone Nikki (ex-McCoy) 01-998 1782. S6529

DRUMMER REQUIRED for Scarborough based heavy metal group. Box No. 649. S6543

BASS PLAYER required for heavy, progressive rock band with excellent material based in Catford. Tim 0689 24307, Nick 01-650 4814. S6554

NW LONDON BASED metal band seeks vocalist with good range. Influences: Priest, Queensryche, Dio. Phone Paul 485 1981. Age 18-23. S6554

MUSICIANS WANTED PUNK

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INDECENT EXPOSURE merchandise, limited edition! Send SAE PO Box 145, Hemel Hempstead, Herts HP2 7RL. Also Gigs Wanted. S6427

WELL-KNOWN punk theatre company want young people 17-24 to act. Experience not necessary. London based. Profit share. 724 9319. S6511

FEMALE VOCALS wanted, Crass, Apostles, UK/DK, Conflict, some anarchist ideals, power of the imagination, magick. Birmingham area. Andy, Redditch 502349. S6536

PLEASE MENTION SOUNDS

WHEN REPLYING TO ADVERTISEMENTS

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BAND SEEKING MUSICIANS. TEL: NU-LINE 01-602 9407. S2695

DRUMMER AVAILABLE into rock wishes to join/form serious heavy band. Own gear/transport. George B 502 2397. S6497

EXPERIENCED LEAD guitarist seeks band or musicians to form rock band. Must be dedicated. Dave Tamworth Staffordshire 898865 after 6pm. S6506

ROCK GUITARIST seeks form American hard rock band. Journey, Autograph, Nightranger. Great gear, transport. S. London. Ray 01-733 4817. S6535

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IN - T E C H

DEP'S COOL

Signal processors get smarter by the minute, and Roland's DEP-5, with four simultaneous FX on offer, is the smartest of the lot. Cheap, too, adds Julian Colbeck

ROLAND DEP-5 DIGITAL EFFECTS PROCESSOR £675 QQQ VVV

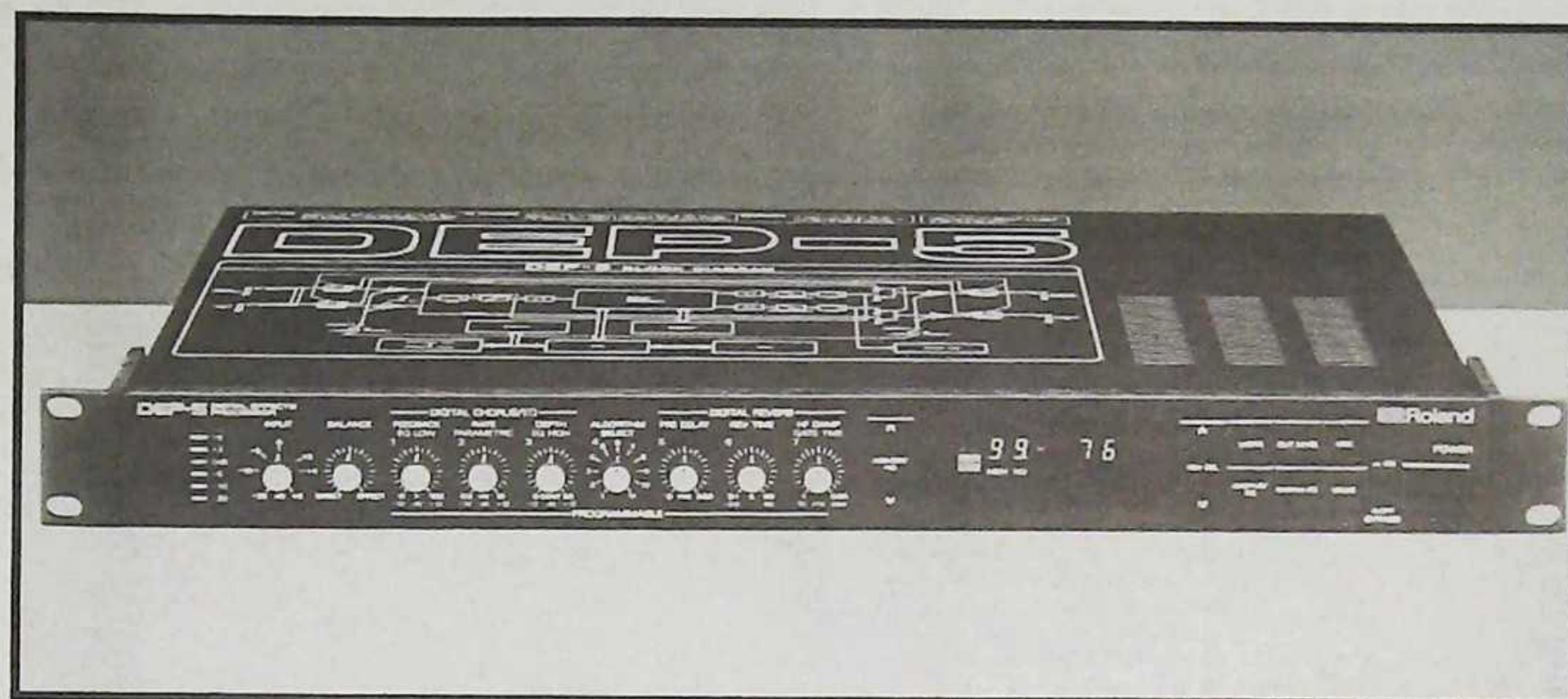
SIGNAL PROCESSORS seem to have taken over from keyboards as the fastest-changing area of business nowadays. Only a while ago, we were all stunned into silence by the Yamaha REVs 1 and 7, then it was the SPX 90, then the Midiverb.

Well now it's the DEP-5 from Roland.

Signal processing – and here I am really talking simply about delays and reverb – has come a long way in no time at all. From units that offered a mere one or two settings to mega units that offer almost unlimited potential, we then quickly moved along to units like the SPX 90 that, in themselves, were capable of functioning as several devices. But Roland have gone one better with the DEP-5, since it is capable of functioning as several devices simultaneously – a feat that no other signal processor can match, as of today anyhow.

The 'devices' or effects in question are reverb, delay, chorus, and parametric EQ. The big two here are of course reverb and delay – indispensable items for home studioite and pro alike now that such luxuries have become generally affordable.

And Roland's imaginative powers have indeed extended beyond this already



excellent basic concept of multi-effectism. The system for accessing and tweaking all the DEP-5's features has been designed with perfect regard for practicality. In short, Roland have come up with an ideal marriage of precise digital and user-friendly analog controls.

On the front panel, you are first greeted by a row of colourful rotary controls, some of which have dual functions. To edit almost any parameter, you simply tweak the relevant control and value changes then flash up momentarily on the pretty blue screen (ie no delving deep into the hidden software to make simple changes). If, on the other

hand, you really want to spend time on a parameter value change, then a 'value' button can be pushed and whichever parameter you're working on will appear permanently on the screen. This might all sound a bit long-winded but in practice, such a system is a Godsend.

And so on to some of the specific workings of the DEP-5. Although I'm quite sure most people will make quite sufficient use of the 99 'patches' that arrive in the machine not to bother learning how to program multi-effects of their own (and why not, I guess), Roland again have made user programming about as easy as it can ever get.

The best way to start is to choose an algorithm. What? Gasp! Algorithms? Don't panic, all you have to do is choose which combination of effects you want to be dealing with. Do you want, say, non-linear (gated) reverb with delay, or maybe just EQ with reverb? Well, you simply twirl the click-stopped algorithm control to the chosen combination. There are eleven to choose from.

The reverb part of the DEP-5 is wide ranging, quiet, and courtesy of the dedicated knobs for jobs, easy to fool around with. Three controls look after pre delay, reverb time, and high frequency damp (controlling gate time). All manner of reverb types

seem possible, from large auditorium and long hall (as opposed to hall) plate settings, to a whole range of room types – kitchen (not joking), small bright room, large bright room, tiled room etc. Since the DEP-5 uses high spec 16 and 28 bit processing, I suppose it isn't surprising to hear real quality in this unit.

The best compliment I can pay to such a device is that no matter how unknowingly you fool around with the controls, almost everything you alight upon sounds bloody great. The same goes for the endless range of chorusing and modulation effects on hand. Leslie effects, flanging,

harmonising, regular doubling... none are a problem to find or work.

And let's not forget EQ. Easy to dismiss at times, EQ-ing of effects can be as important as the effect itself. With three bands to tackle, the DEP-5 may not rival the fancy-schmancy dedicated parametric equalisers but it certainly helps you tailor your effects to an extent unknown on most dedicated delay or reverb machines.

Although there is storage for some 99 combination settings, a full compliment of 128 MIDI programs can be used, and of course you can externally manoeuvre patches via any 16 MIDI channels.

I could ramble on about endless details but I think it is more relevant to talk about why such a unit must be listened to. The DEP-5 simply has too many applications to be ignored. Any instrumentalist is quids in with this one. No home studio should be without it. No PA (for pub, club, or hall) will be complete without it, and well, what more do you want?

When you add up the cost of buying, say, a good DDL, a digital reverb, and maybe even a small parametric, you are going to be way above the cost of the DEP-5. Then add in the time you will undoubtedly save since the device is so damned easy to use, toss in rack-space saved for good measure and it all adds up to an irresistible proposition.

RATINGS: QQQ – absolute perfection; QQ – good quality; Q – naff; VVV – a real bargain; VV – a fair price; V – definitely overpriced. Prices are full list unless otherwise stated

THE YAMAHA X-Press roadshow continues on its tour of the country throughout the rest of October and November.

The biggest ever Yamaha roadshow, it has been organised in conjunction with local instrument dealers and features an extensive equipment display, concerts by the Yamaha X-Press Band, clinics on the various instruments and effects, plus a hands-on area where visitors can try guitars, basses and the full range of Yamaha X series equipment – DX synths, RX drum machines, QX sequencers etc.

A free draw will be held at each venue, and there'll be various giveaways.

The Yamaha X-Press Band comprises Ronnie Westhead (guitars, FX), Bob Jenkins (electronic drums), Alan Thompson (bass) and Mark Lewis (keyboards); Ronnie, Bob and Mark will also be holding separate clinics on their various instruments.

Remaining dates are as follows: Plymouth Holiday Inn October 25-27, Birmingham Ladbroke Hotel November 2-3, Liverpool Moat House 9-10, Larne Magermarne House Hotel 12-13, Brighton Old Ship Hotel 16, London Hammersmith Novotel 21-22.

DOWNBEAT MUSIC, the North London music store which opened in Hornsey this summer, is presenting "An Evening With Dean Markley" on October 31.

Local musicians Les Davidson, Robbie Burns, Ted McKenna and Tim Stone, who between them have worked with Joan Armatrading, Eric Burdon, Michael Schenker, Rory Gallagher and Rick Wakeman, will be demoing Dean Markley valve, transistor and hybrid amps, leads and strings. DOD effects pedals and Pearl drums will also be featured.

Venue is the King's Head (basement), 2 Crouch End Hill, London N8, doors open at 7.30 and admission is £1.

More information and/or tickets from Downbeat Music, 477 Hornsey Road, London N19 (01-281 4768/9).

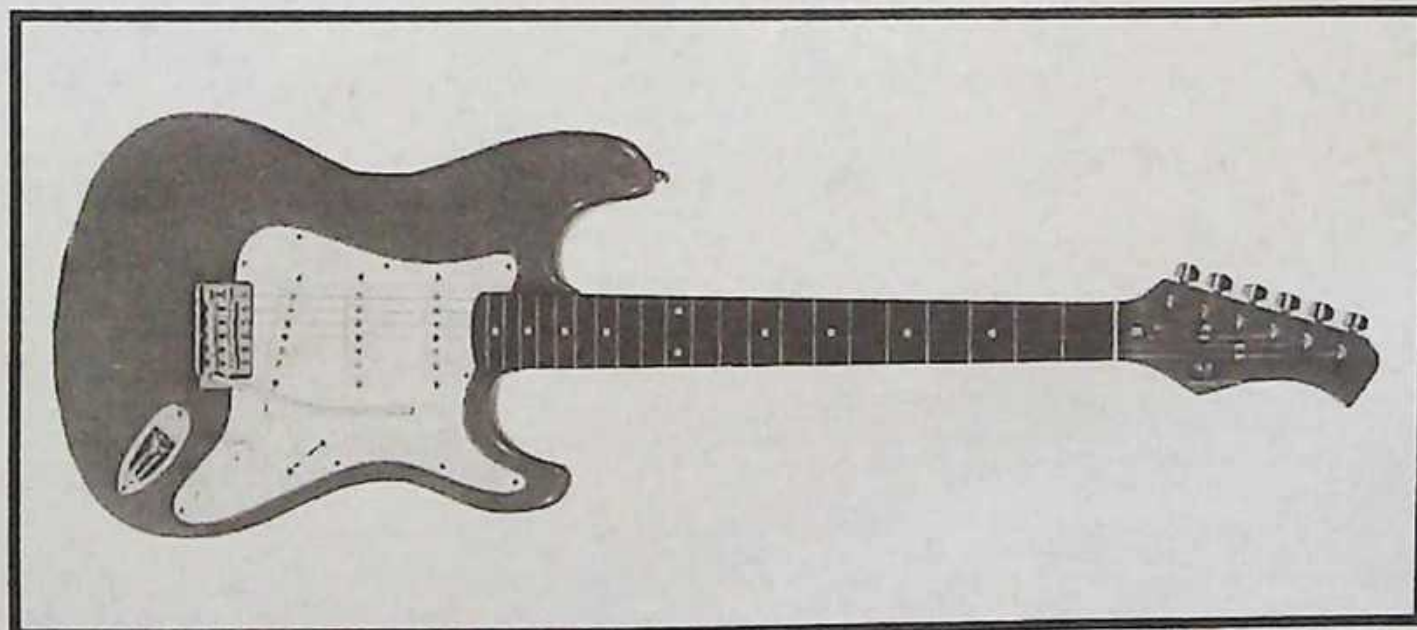
AN 18TH century manor house just outside Milton Keynes is the location of a new residential recording studio which will open its doors in January.

The studio has been built within the ballroom of Great Linford Manor, and the £2½ million development features state-of-the-art digital equipment in the form of a 32-track Mitsubishi X-850 digital tape recorder and X86 twin-track mastering machine.

A second phase of the development is planned to incorporate a second studio/theatre capable of accommodating up to 200 people, as well as a restaurant, gardens and arts centre.

More information from Mitsubishi Pro Audio Group, Unit 1, Fairway Drive, Greenford, Middx UB6 8RW (01-578 0957).

INDIAN TAKEAWAY



JHS, WELL known for its inexpensive electric guitars, has added a number of new models to its armoury.

Under the Hondo brand name, and designed in the USA, come two Indian-made electrics featuring Japanese parts and selling at just £99 each.

Body shape, pick-ups, controls and hardware follow the familiar Strat configuration, and a fulcrum tremolo is part of the package. Finishes include a Racing Orange (above) very reminiscent of '50s styling, and JHS points out that the substantial weight of these guitars is testament to the quality of timbers available in India.

Meanwhile, JHS' Encore brand receives a couple of additions in its 'upmarket' price bracket of around £150. Under the name

Hunter, these Strat-type guitars feature sophisticated electronics and choice of chrome or black parts at £149 and £159 respectively.

Pick-up configuration is two single coils and a high output humbucker at the bridge. Each pick-up has its own on-off mini-toggle and the humbucker features a coil-tap and a rotary resonant frequency control, which acts as a normal passive tone control when coiltapped, but as a resonant frequency shifter when humbucking.

The two single coil pick-ups have a common tone control, and a master volume pot governs the overall output level.

More information from John Hornby Skewes & Co Ltd, Salem House, Garforth, Leeds LS25 1PX (0532 865381).

PICATO are launching Double Ballend strings for Steinberg-type guitars and basses in November.

There are two sets each for guitar and bass, using round or hexagonal American wire with nickel wrap on covered strings.

The guitar sets, gauged from 0.009 to .042in and from .010 to .046in, sell at £4.95 per set and singly from 60p. Bass sets are "soft", from .040 to .095in, and "regular", from .045 to .105in. Sets will be £13.95 with all strings available individually.

More information from Picato Musicians Strings, Unit 2, Chapel Road, Portslade, Brighton BN4 1PF (0273 420704).

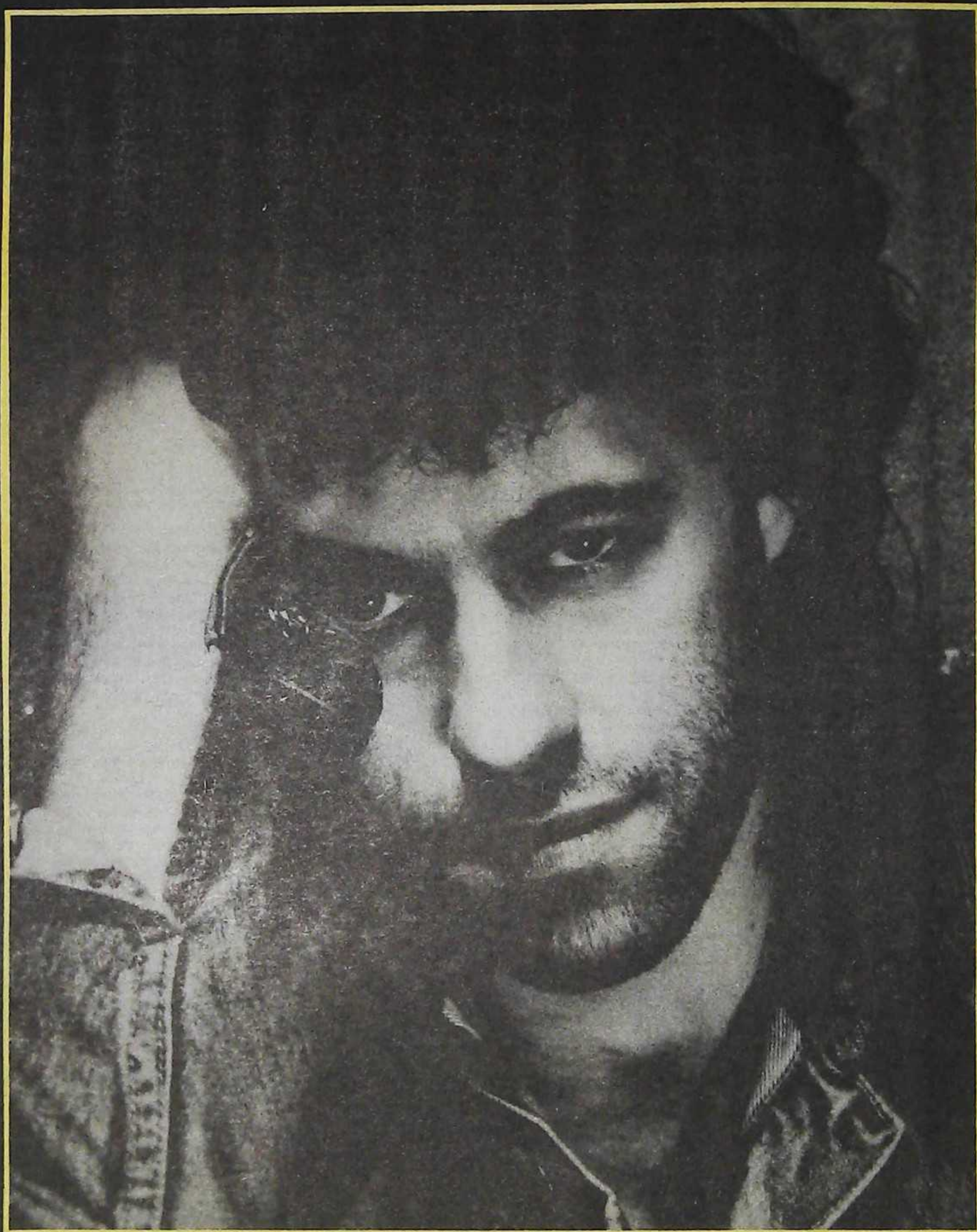
ENSONIQ, the pioneering US manufacturer of affordable sampling keyboards, is to supply its sound chip to Apple Computer Inc for the new Apple II GS.

Sophisticated graphics and sound are key features of the new Apple, and a major component is the Ensoniq VLSI (very large scale integration) chip, with over 20,000 individual components crammed into an area the size of a thumbnail.

The chip features 32 digital sampling oscillators, and was first used in the Mirage digital sampling keyboard.

More information from Ensoniq Europe BV, Domplein 1, 3512 JC Utrecht, Holland.

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