

NEWS · VIEWS · REVIEWS · GIG GUIDE · CHARTS · FEATURES · INSTRUMENTS

SOUNDS

**SMITHS' JOHNNY MARR
INJURED IN CAR CRASH - P.3**

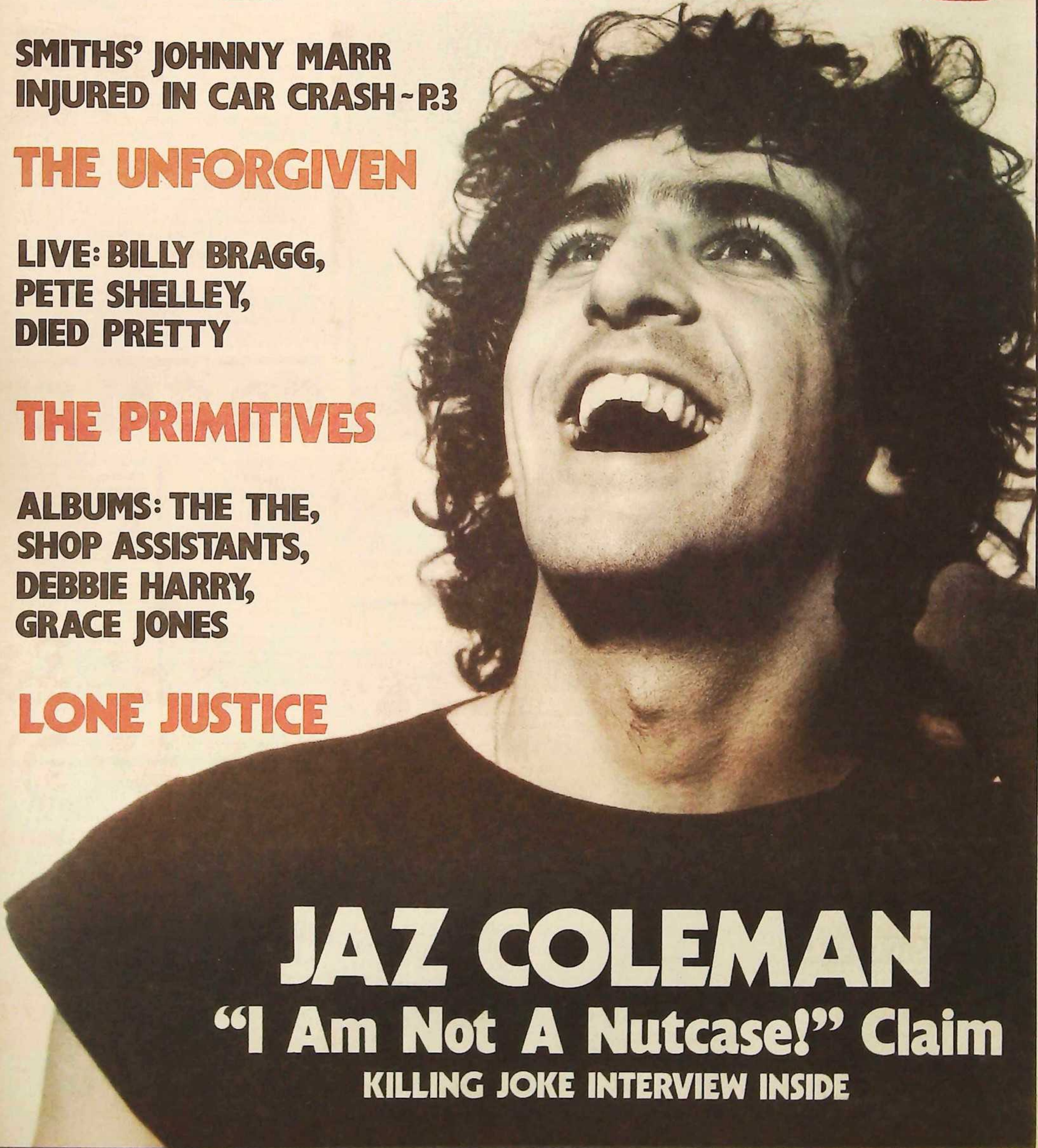
THE UNFORGIVEN

**LIVE: BILLY BRAGG,
PETE SHELLEY,
DIED PRETTY**

THE PRIMITIVES

**ALBUMS: THE THE,
SHOP ASSISTANTS,
DEBBIE HARRY,
GRACE JONES**

LONE JUSTICE



JAZ COLEMAN

"I Am Not A Nutcase!" Claim

KILLING JOKE INTERVIEW INSIDE

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New Coventry pop group **The Primitives** preach "peace and humanity throughout the world" to cub-reporter **Harry Swift**. **Page 16**

Infamous **Jazz Coleman** claims sanity as he takes **Nell Perry** on a journey of retribution against the music press. Personally, we prefer our liver and maggots fried rather than raw and all over our desks, the **Killing Joke** way. **Pages 18 & 19**

Lone Justice's Maria McKee comes under the spotlight of publicity. She tells **Paul Elliott** how her wild rock 'n' roll lifestyle isn't going to stop her having a family and raising children. **Page 27**

JAWS

Take an elevator to the 13th floor with us and discover **Spaceman 3**, go French and avant garde with **Louis Phillipe**, probe into labelmate antagonism with **The Walking Seeds**, undergo examination with **Salvation Sunday**, ask yourself if you've ever heard a sillier name than **Oh Chongo**...and try not to forget **The Unforgiven**. **Pages 13, 14, 15 & 16**

SCANNERS

Cuddlier than *ET* but hungrier than *Gremlins* - **Critters** drop in to a cinema near you this week. So does (do?) Farah Fawcett's **Extremities**. And for a book at bedtime, we recommend the snoozeworthy **Angels Of The Night** - with regular dashes of **Viva Zappa!** if you're not ready to nod off. **Pages 8 & 11**

IN-TECH

Simmmons hammer ahead with **The Silicon Mallet**, **Premier** launch a new **APK** kit, Leeds gets a real instrument superstore, plus lots more news from the product front. **Page 43**

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ZODIAC MINDWARP And The Love Reaction warm up for their guest slot on the Alice Cooper dates with gigs at Reading Majestic November 18, Peterborough Tropicana 19, Camden Palace 20 and Uxbridge Brunel University 21.

The band have been beaver away in the studio (with more than their fair share of beavers) and a Phonogram spokesperson enthused that "something may be released early next year".

THE VEIL, an Anglo-American quartet who've been gigging in and around Europe for the past two and half years, have decided to split because the American half of the band are returning to the States.

ACID CASUALTY

Psychedelic Furs tour is postponed until February to tie in with delayed album release

PSYCHEDELIC FURS have had to reschedule their winter tour due to recording commitments on their new album 'Midnight To Midnight', which has been put back until

early next year.

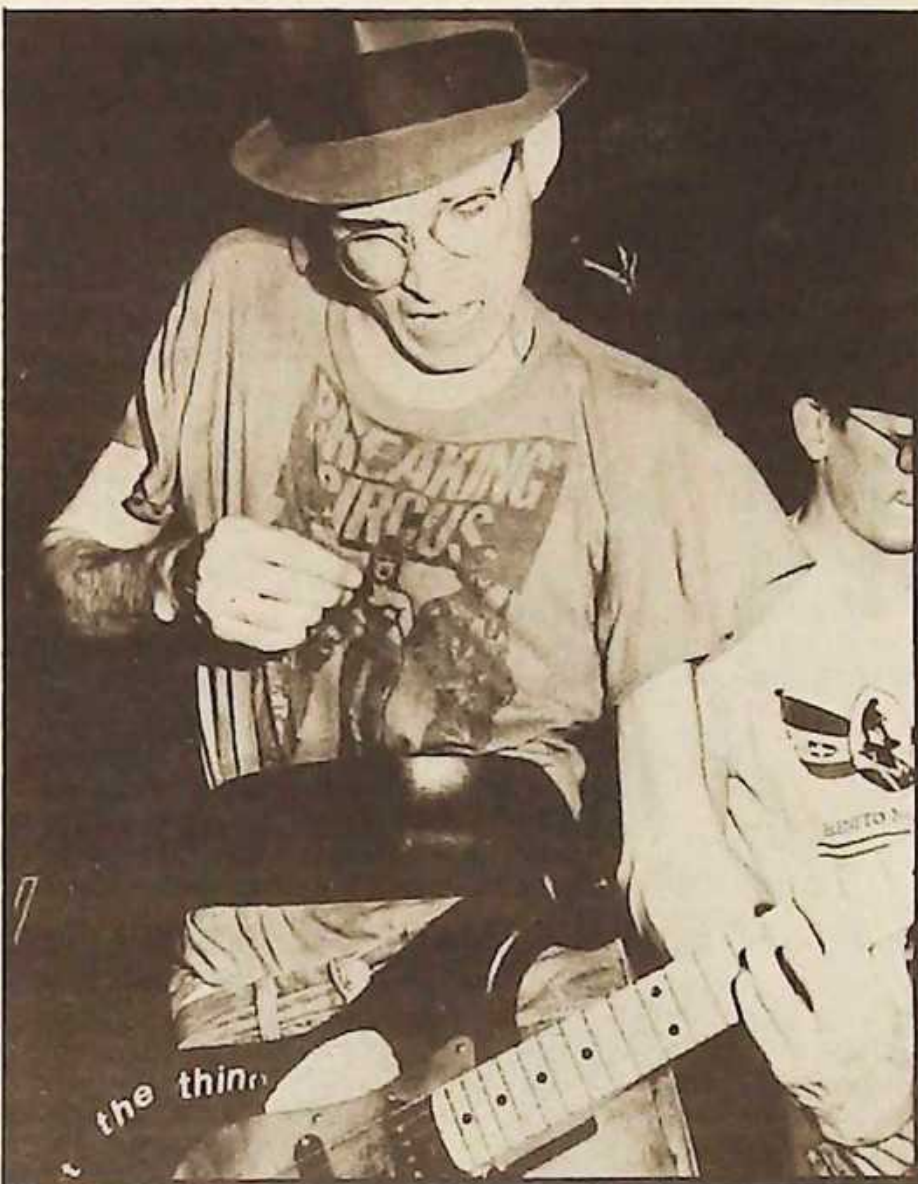
The tour will now kick off in February and all tickets for the postponed December shows will be valid for the new dates. All venues remain the same, although a third date has been added on February 21 at Hammersmith Odeon.

The new dates are Newcastle City Hall February 4, Aberdeen Capitol Hall 6, Glasgow Barrowlands 7, Edinburgh Playhouse 9, Nottingham Royal

Centre 11, Birmingham Odeon 12, Liverpool Royal Court 13, Manchester Apollo 15, Bristol Colston Hall 16, Brighton Centre 17, Hammersmith Odeon 19-21, Poole Arts Centre 22, Newport Centre 23, Sheffield City Hall 25, Bradford St Georges Hall 26.

Hammersmith Odeon ticket holders should note that their December 7 and 8 tickets will be valid for February 19 and 20 respectively.

Head For The Black Spots...



HEAD OF DAVID, in the wake of their first album (cunningly titled 'LP') on Blast First, are leaving their native Dudley for a few gigs around the country prior to a tour of Germany.

They will be playing Tufnel Park Boston Arms November 19 (with Crime & The City Solution), Manchester The Archway Club 24, North Kensington Bay 63 25.

At the latter two dates, Head Of David will be sharing the bill with Blast First stablemates Big Black (above) from Chicago, who are flying in for a few dates to support the release of their album 'Atomiser'. A reputation for wild live shows precedes them.

GARY MOORE is making a return to centre stage with the release of a new single and plans for a new album and tour.

The single, 'Over The Hills And Far Away', is released on December 10 on 10 Records as both a 7-inch and a 12-inch and is produced by Peter Collins.

'Over The Hills And Far Away' is taken from Moore's forthcoming album, 'Wild Frontier', which is scheduled for release in March and will coincide with a tour of the UK with dates at Edinburgh Playhouse March 26, Birmingham NEC 28, Sheffield City Hall 29, Newcastle City Hall 30, Hammersmith Odeon April 1-2.

Tickets for all dates are £7 and £8, available from the box offices and usual agents.

THE SMITHEREENS, the New Jersey band who've been raising a few eyebrows in the States with their brand of melancholy pop music, have their US chart album 'Especially For You' released here this week on Enigma (through Rough Trade).

Produced by REM producer Don Dixon, the album features a guest performance by fellow East Coaster Suzanne Vega.

The band formed a while back as a backing group for veteran rock and roll tunesmith Otis Blackwell (writer of 'Great Balls Of Fire', 'Return To Sender', etc). Since then, they have moved on to support bands as diverse as The Ramones and ZZ Top. They hope to be playing dates in the UK around Christmas time.

THE LORDS OF THE NEW CHURCH have returned from self-imposed exile in the USA to play Camden Palace on November 27.

While they have been away, they've acquired two new members. Bass player Grant Fleming joins from Agent Orange, and former Dirty Stranger Alastair Symons has been added as a second guitarist.

In the States, the Lords were working mostly in Hollywood where they have just finished recording the soundtrack of the forthcoming movie *Texas Chainsaw Massacre II*.

WAR ON WANT are turning their attentions to South Africa with a 'Freedom Music' cassette to raise money for South African refugees.

The first side of the cassette is made up of unaccompanied songs and chants, while side two features tracks from Kintone, Sankomota, Taxi Pata Pata, Somo Somo and Jabula.

It's available from Sterns African Music Centre or by post for £5 from War On Want, Room 66b, 1 London Bridge Street, London SE1 9SG.

CD SALES

Compact Discs outstrip all expectations this year

QUEEN release their entire 14-album catalogue on compact disc this week, as CD sales start to outstrip all predictions made at the beginning of the year.

Five Queen albums are already available on CD and sales have encouraged EMI to put the other nine out this week. This means Queen now join the select club of major artists who have their entire album catalogue out on CD. Others include Bruce Springsteen, Dire Straits and The Police.

CD sales are now expected

to top seven million by the end of the year. In the first six months of this year, 2.3 million CDs were sold, compared with 1.1 million in the first half of 1985.

And figures just out for the third quarter of this year show CD sales reaching 1.7 million, which has encouraged the British Phonographic Industry to revise its forecast of total CD sales by the end of 1986 from six million to seven million.

Britain is also gearing itself up to meet the CD revolution. The recent opening of the Discotec CD planet at Horsham means that there are now four pressing plants in England and Wales. This is the largest number of CD



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DEEP PURPLE

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ERIC CLAPTON

LIVE IN PARIS, SUNDAY JANUARY 18th
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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. **PR**

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. **BJH**

FRANKIE GOES TO HOLLYWOOD

LIVE IN PARIS, FEBRUARY 5th
£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Full day/eve in Paris. Depart eve 3rd Feb. Return am 6th Feb. **FGH**

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THE BIRTHDAY PARTY bass guitarist Tracy Pugh died in Melbourne last week after suffering an epileptic fit. He was 28.

Following the group's implosion in August 1983, he returned to Australia to pursue a further education course, studying politics and philosophy at Melbourne's Monash University. Apart from a brief stint with the Saints in '84 and a guest appearance on Nick Cave's 'Kicking Against The Pricks' album, he had all but given up music.

A spokesperson for the rest of the band said "Tracy's contribution to The Birthday Party extended way beyond the behemoth bass lines which precipitated their pleasure avalanche. His formidable presence was in some ways the exact visual counterpart of their oral assault. He is remembered by friends for his robust intelligence and levelling humour. These qualities helped preserve Birthday Party from a slack and flabby old age. Sadly they could not save Tracy himself."

WIRE TRAIN, a four-piece band from San Francisco, play a one off gig at London's Marquee on November 25 before returning to the States.

For the past three months, the band have been in the studio recording their debut album for CBS. The album, as yet untitled, will probably be released in February.

THE THE will have their *Infected* film shown in full on Channel Four on December 16.

The 'Infected' LP, which is released this week-end, is available initially in a restricted "brother" sleeve which comes with a full colour poster of a painting by Andy dog, the artist responsible for all of The The's sleeves in the past.

SOARING

factories outside Japan, although at present British capacity still lags behind Germany.

But already a large proportion of British-made CDs is exported, particularly to the USA where demand is far outstripping supply from just two American plants.

The budget CD emerges this month when Virgin release a 14-track compilation from their roster of acts which will retail for around £5.99.

Compiled in conjunction with Q, the yuppies' music mag, 'Q CD' features such upwardly mobile artists as Phil Collins, Genesis, Simple Minds, Heaven 17, OMD, PIL, Scritti Politti, Feargal Sharkey and Working Week.

Week.

The rise and rise of the CD has not surprisingly lured the pirates into action. Batches of compact discs of vintage rock recordings from the likes of Elvis Presley and Cliff Richard have sneaked into Europe from Japan via Denmark under a loophole in the copyright law there.

Not only are the CDs unauthorised and illegal in this country, but their manufacturers haven't had access to the original masters in order to make the CD. In some cases, the first noise you hear on your CD is the sound of the stylus hitting vinyl—a sure sign that the quality is unlikely to be better than an album.

Third time unlucky for The Smiths as Johnny Marr is hurt in car crash and AAA benefit is cancelled

THE SMITHS' guitarist Johnny Marr (above) was involved in a serious car crash last week, causing the cancellation of their Artists Against Apartheid benefit with The Fall at London's Royal Albert Hall last Friday.

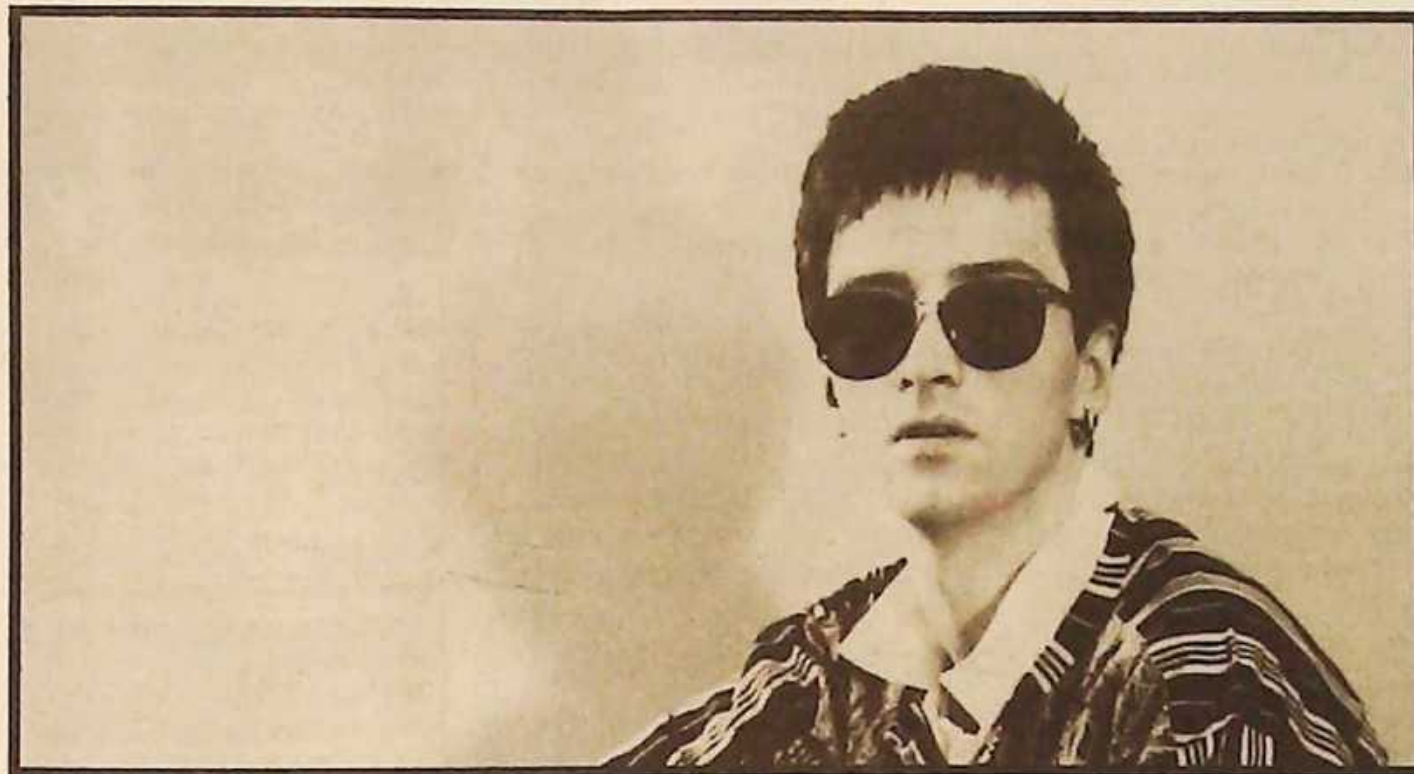
The concert will be rescheduled, but in the meantime, all ticket holders should contact their point of purchase about a refund. It's likely that the

concert will be rescheduled at a different venue in order to raise even more money for the charity.

Marr sustained injuries to his neck and back, affecting the use of his fingers. Although not seriously injured, he has had to wear a neck-brace to help him cope with the shooting pains down his back.

The car apparently skidded out of control, hit a wall, and is consequently a write-off.

The Smiths have been dogged by bad luck since signing to EMI. Singer Morrissey was injured by fans at the band's recent Newport, Gwent gig and again at Preston a few days later.



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CONFLICT, the anarcho-punk band, have encountered problems over their political associations.

The band had to cancel their Leeds University gig after there was a mini-riot outside. The rumour got round that one of the buildings was being used as an animal research centre, which didn't go down very well at the gig which was an Animal Liberation Front benefit. There were 32 arrests.

The band then had their Bournemouth Rooftop Hotel gig cancelled after a number of handbills had appeared linking the band with the National Front and anti-police activities, and the police are considering further action.

The manager of the hotel said he had "no choice but to cancel the gig". Between 50-100 skinheads turned up and there were a couple of arrests.

Following this incident, the local council in Perth decided to cancel their concert there.

The band have stressed their anarchist leanings, and a spokesman for the band said last week: "The band have absolutely no connections with the National Front whatsoever".

Into The Groovy...



GAYE BYKERS ON ACID, those lovable leather clad mop-tops from LA (the Leicester area), have their debut single on InTape, distributed by Red Rhino and the Cartel, available now.

Released as a 7- and 12-inch, the single is called 'Everything's Groovy', and is backed with 'TV Cabbage' (a song about a skateboard trip into oblivion). The third track, 'Space Rape', appears as an extended mix on the 12-inch.

The whole thing was produced by Jon 'Big Boy' Langford, and recorded in Leeds. Live dates are expected soon.

THE SCIENTISTS' vocalist Kim Salmon is experimenting with a second career as a solo performer. He has already played a few gigs and recorded a four-track 12-inch entitled 'Shine' which is released on Karbon on January 23.

He will continue to sing with the ex-patriot Aussies on their forthcoming dates at Brighton Zap Club November 20 and London 100 Club December 9, but he is keen to "do his own thing as well".

Kim, on vocals and guitar, with Nick Comb on drums, will form the nucleus of the solo project. The remainder of the line-up will be different from gig to gig "in order to make each performance unique," he says.

The repertoire will also change each time and consist of self-penned songs and material as diverse as country, blues and even MOR numbers.

Meanwhile the Scientists themselves are undergoing changes.

"We've purged ourselves of all the old material," says Kim. "We're coming back with a rawer, more minimal sound".

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THE MCCLUSKY BROTHERS, whose album of the same name is available on their own Thrush label, have lined up three gigs this month at Camden Dingwalls November 21, Kentish Town Town and Country 23, Glasgow Tron Theatre 26.

This is something of a labour of love for The McClusky Brothers who, as members of the Bluebells, have never been able to include their folk-based songs in their sets.

The Brothers remain members of The Bluebells, this latest venture being more of a hobby than a serious change of direction. They describe it as "a desperate attempt to get people other than music journalists to appreciate our music".

NICO plays in this country for the first time in over six months when she appears at Chippenham Goldiggers on November 19, as a warm-up for her forthcoming European tour.

Following her tour, she is off to Hungary to star in a film called *The Damned* and there is little chance of her returning to this country for more dates before February.

THE DREAM SYNDICATE are to play one London date this month at Hammersmith Clarendon Hotel on November 29, before returning to the States after their current European tour.

JAMES will play a Nicaraguan benefit gig at Swansea University on November 25.

WHEELS OF CHANCE



AGE OF CHANCE, whose version of 'Kiss' on Fon — last week's *Sounds* Single Of The Week — is likely to make Prince totter on his heels when he hears it, have lined up a series of gigs over the next few weeks.

You don't have to be cool to be ruled by their world at Bradford University November 19, Norwich Arts Centre 21, Nottingham Garage 24, Southampton Guildhall December 1, Sheffield Limit Club 2, Preston Turnips 3.

THE BIG DISH, the Airdrie band led by songwriter Steven Lindsay, are making the Big Country dates even bigger after a special invite from Stuart Adamson to join the band's pre-Christmas UK tour.

The Big Dish have two servings available on Virgin, an album, 'Swimmer' and a single, 'Prospect Street'.

SOS BAND have announced two major gigs at Hammersmith Odeon on November 30 and December 1. Tickets are available now, priced £9.50, £8.50 and £7.50, from usual agents.

To coincide with these dates, a follow up to their hit single 'The Finest' is released. 'Even When You Sleep' is taken from the band's current Epic album 'Sands Of Time' and will include an extended re-mix of the track along with instrumental and a cappella versions.

FIELDS OF NEPHILIM have confirmed more live dates in the run-up to Christmas. They will be supporting The Lords Of The New Church at Camden Palace on November 27. Additional dates are Croydon Underground December 21, London Leicester Square Comedy Store 22.

POSSESSED, whose second album 'Beyond These Gates' (produced by Rods drummer Carl Canedy) has just come out on Under One Flag, are coming to England for a one-off gig at Camden Electric Ballroom on November 24.

The band, who are from San Pablo, California, are interrupting a European tour with Voi Vod to share the bill with Brit-thrashers English Dogs.

CHELSEA are back again. Gene October and his punk survivors have a new album, 'Rocks Off', released on November 17 via Jungle.

The only original punk band still around who have never had a major label deal, Chelsea have won the "right to work" with two London dates at the Marquee on November 23-24.

RED LORRY YELLOW LORRY have been chosen as special guest stars on Killing Joke's UK tour which starts this week.

Singalonga Spit-toon...



SPITTING IMAGE, those wacky, zany, etc etc exponents of 'The Chicken Song', are releasing a follow-up single also guaranteed to make you sing along when you don't want to, all the way to Christmas.

'Santa Claus Is On The Dole' is the sad ditty of an old bearded gent (not one of ZZ Top) whose dole money won't stretch to the customary present spree. It's backed with '1st Aethist Gospel Choir'.

WILD FLOWERS, Pop Will Eat Itself and Mighty Mighty, who are all on Chapter 22, will play at Birmingham Burberies on December 16. Pop Will Eat Itself will be promoting their recently released single 'Poppiecock', which has just shot straight into the Indie Top Five, while Mighty Mighty have their single 'Throwaway' due out this weekend.

SKAGARACK, the Danish hard rock outfit who appeared at the Reading Festival and the Marquee in August, return to play University Of London Union November 18, Greenwich Tunnel Club 20, London Marquee 22, to promote their self-titled LP which is out on Polydor import via IMS.

BOGSHEED, The Shop Assistants, The Soup Dragons, Stump and Big Flame are among the bands featured on a cassette in aid of Shelter's campaign for the homeless, entitled 'Ideal Guest House' released on Backs (via the Cartel) this week.

ERIC BURDON will be appearing at Kentish Town Town And Country Club on December 2 with an unnamed special guest star.

Savage Messiahs...



BARRENCE WHITFIELD AND THE SAVAGES bring their own brand of possessed rhythm and blues from their native Boston to Blighty next month as part of their Turbans Over Europe 1986 tour.

Their album 'Dig Yourself' has already attracted a lot of attention, and you can catch them with their "rock and roll gone too far" act at Camden Dingwalls December 3, Leeds Astoria 4, Canterbury College of Art 11, Kingston Polytechnic 12, Camden Dingwalls 13, Bath University 17, Harlesden Mean Fiddler 18, Holloway North London Polytechnic 19, Manchester International 20.

CONCERT TRAVEL

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Paris Feb 2 ... £75 inc. hotel

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BODY MUSIC, TEL: 882 0146. DADDY KIDOL, TEL: 437 3335. GREENSLAVES, TEL: 743 3403. OR ON THE NIGHT.

ROBYN HITCHCOCK has just released an album of out-takes and rarities, 'Invisible Hitchcock', which spans the entirety of the former Soft Boy's solo career.

To compliment this, a 12-inch single of a 1982 song 'Eaten By Her Own Dinner' is coming out with four new songs that didn't make it onto 'Invisible Hitchcock'.

On top of this, the current 7-inch 'If You Were A Priest' has been released as a 12-inch with three extra tracks, 'Tell Me About Your Drugs', 'The Crawling (Remix)' and 'The Can Opener'.

The end of November sees the release of a compact disc of the current Egyptians album 'Element Of Light' with four extra tracks, to be joined on CD in December by 'Invisible Hitchcock' (also with four extra tracks) and 'Groovy Decoy'.

Not surprisingly, Robyn is promoting this sackful of product with a series of live dates at Brighton Polytechnic December 4, London Queen Mary College 5, Cheltenham Town Hall 7, Newcastle Riverside 8, Bristol Bier Keller 11, Sheffield Leadmill 13, Manchester The Boardwalk 14, Cleethorpes Winter Gardens 15, Kentish Town Town and Country January 25.

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BATZ**

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RECORD NEWS



VESTA WILLIAMS, who has recently been heard on Bobby Womack, Chaka Khan and Miles Davis records, to name but a few, swans in with her debut solo album 'Vesta' together with a single called 'Once Bitten Twice Shy' on A&M this week.

BILLY SQUIER, said to be getting bigger in America, releases a new album called 'Enough Is Enough' on Capitol this week.

KOOL AND THE GANG, who tour the UK next month, strive for their 20th consecutive UK hit single with the release of 'Victory' on Phonogram this weekend.

PLEASURAMA, "a new low-tech pop duo" who include Killing Joke's silent keyboard player Dave Kovecevic, release a single called 'Temptation' on Sedition this weekend.

ONE WAY release their latest album entitled 'IX' on MCA this weekend.

FRUITS OF PASSION, the Glasgow based band, release a new single entitled 'No More Tears' on Siren this week.

TALK TALK release a new single called 'I Don't Believe In You' on Parlophone this weekend, prior to going into the studio to begin work on their next LP.

THE JUNK, a young Sheffield band whose sound has been described as "something akin to The Mission, but far more poetic and melodic", release their debut single entitled 'The World Doesn't Turn' on Native (through The Cartel) this week.

CHORCAZADE release their LP called 'Made To Be Devoured' on Get Ahead (through Revolver) this weekend.

WAYSTED, who will be supporting Status Quo next month, release their new album called 'Save Your Prayers' on Parlophone this week.

DIAMANDA GALAS, black rose of the avant garde and daughter of a Greek prize fighter, has committed three works from 19th Century poets to vinyl under the title 'Saint Of The Pit' on Mute this week. She sings all soprano and bass vocals without recourse to medical science.

CRASH, a New York band formed in early 1985, who've just been playing gigs over here, put out a single on Remorse this week called 'Almost' and will be back for gigs early next year.

XYMOX, the Amsterdam quartet, release their second album next week on 4AD titled 'Medusa'.

CONTROLLED BLEEDING, an American band of "post-industrialissimos", have an album out on Sterile (through Red Rhino) called 'Headcrack' this month.

THREE WISE MEN, a South London hip hop trio who've been getting plenty of media interest lately, have a single out on Rhythm King this week called 'Urban Hell'. Rhythm King have also signed up Bronx rapper Toney Rome and put out his first single this week called 'Rock This Way'.

PINK, the Japanese sextet who've just been over for their first British gig, now have their debut single out on the newly formed Rime label called 'Soul Flight'.

PLASTIC SURGERY, the Dundee based band, release their debut single called 'Torment' on Watch Out (via Fast Forward) this week.

TAMING THE OUTBACK release their debut single entitled 'Blue Heart' on Black Sun this weekend.



A GIRL CALLED JOHNNY, the Edinburgh foursome, release a single called 'Hello It Isn't Me' on 10 this weekend.

THE PSYCHO SURGEONS release their latest single called 'Give A Man A Badge' on Flexible Response (through Red Rhino).

HINDSIGHT, who include ex-Central Liners Camille Hinds and Henri Defoe, release a single titled 'Small Change' on Circa (through Virgin) this weekend.

GONE TO EARTH release their "significantly titled" debut album, 'Folk In Hell', on Probe Plus this week.

ANONYMOUS BOSCH release their debut double A-sided single entitled 'God'/'Keith' on Hallelujah Sounds (through Nine Mile) this week.

THE AVONS release their cunningly entitled new single 'Four Songs' on Letharge (through Red Rhino) this week, as a prelude to their forthcoming album less cunningly entitled 'The Four Horsemen Of The Piss Up'.

KIM WILDE, who is currently riding high in the charts with 'You Keep Me Hanging On', releases her new album called 'Another Step' on MCA this week.

EDDY GRANT releases his new album entitled 'Born Tuff' on RCA this week.

THE POPULAR FRONT release their album, 'A Heartbeat For Laughing', together with Sheriff Jack's LP, 'Laugh Yourself Awake', on Midnight Music (through Rough Trade).

DO IT NOW, "the finest independent minds of the '80s" who include a former Pogue and an ex-Dolly Mixture in their line-up, have their first album called 'Pay Later' out this week on Talkcrest (through Revolver).

EDWARD BARTON, who has no navel (although it hasn't stopped him playing dates with James recently), has a single called 'I've Got No Chicken But I've Got Five Wooden Chairs' on Wooden this week.

COIL release their second "difficult" album on K422/Force this week called 'Horse Rotorator', together with a 12-inch called 'The Anal Staircase'. Both continue their morbid fascination with human experience and degeneration.

IN EMBRACE commit their new line-up to vinyl with a single called 'A Room Upstairs' on Glass next week. An album is scheduled for early next year.

JIMMY NAIL, aka Oz from *Wiederschen Pet*, has his first album out on Virgin this week called 'Take It Or Leave It', which includes his 'Love Don't Live Here Anymore' success.

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BACKTRACKS

BOBBY WOMACK, Ike Turner, Jimmy McCracklin and Ernie K-Doe all have their Liberty pasts brought back by Stateside (through EMI).

'Check It Out' by Bobby Womack may be the follow-up to the 'Somebody Special' compilation, but it still manages to compete on almost equal terms with 'Woman Got To Have It', 'The Preacher', 'More Than I Can Stand', 'That's Heaven To Me', 'Tarnished Rings' and a '70s remake of 'It's All Over Now', not to mention the title track which he's just revived on his last album.

'Rockin' Blues' follows Ike Turner's grim attempts to step out from his wife's shadow (ahem) in the early '70s. It confirms that he was a better musician than a frontman.

'Blues & Soul' by Jimmy McCracklin comes from the late '60s and features a remake of his 1961 hit 'The Walk', a West Coast jump jive gem, and then branches out into doo-wop, blues, and Memphis soul.

'Mother-In-Law' is Ernie K-Doe's sole claim to fame and this album of the same name is his first ever British LP. It gets behind the novelty hit into some Allen Toussaint-produced funky gospel.

ATLANTIC STARR, the White Plains soul crossover combo whose line-up has gone from nine to five over the past decade, but is still based around the original nucleus of the Lewis brothers, have a 'best of' collection called 'Secret Lovers' out on A&M. It takes tracks from four of their six albums including 'As The Band Turns', 'Circles', 'When Love Calls', 'Touch A Four Leaf Clover' and 'Freak-A-Ristic'.

SEE FOR MILES' latest '60s reissues offer a slight return to Cliff Bennett And The Rebel Rousers and Dave Berry plus a trip round Liverpool and a dollop of psychedelia.

'Got To Get You Into My Life' features Cliff Bennett's three hits plus 17 tracks to show that they were a shamefully wasted R&B combo condemned to the pop circuit. Years ahead of their time, Brian.

'This Strange Effect' keeps you waiting until side two before yielding up Dave Berry's most distinctive hits, devoting the first side to his R&B beginnings with The Cruisers.

'Liverpool 1963-1964 Volume Two' roams around Decca's vaults to revive such minor classics as Beryl Marsden's 'I Know (You Don't Love Me No More)', The Dennisons' 'Walking The Dog' and 'Be My Girl' and The Mojos' 'Everything's Alright' and 'Seven Daffodils' together with a few that might have been better left gathering dust.

'The British Psychedelic Trip 1966-1969 Volume Two' takes a colourful trip through EMI's cellar. Kippington Lodge, Tomorrow, Idle Race, Love Sculpture, The Moles, The Pretty Things, Keith West and Davy Jones And The Lower Third are among the names who will bring a smile to the lips of hippies young and old. But probably not for the same reason.

ELVIS COSTELLO regains control over his complete catalogue with the acquisition of his first album, 'My Aim Is True', from Stiff by Imp (through Demon). Like his most recent album, it was produced by Nick Lowe. Demon have also picked up on the original Ian Dury 'New Boots And Panties' album from 1977.

DUCKS DELUXE, pub rock heroes during the early '70s who've just reformed for another tilt at the London club circuit, have their best bitter out on an album called 'Don't Mind Rockin' Tonight' on RCA. Side one includes their 'Coast To Coast' single in '73 and tracks from their debut album the following year. Most of side two features their Dave Edmunds-produced 'Taxi To The Terminal Zone' album but there's a couple of posthumous discoveries at the end.

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OUR NEWS

THE LOCOMOTIVES, the punky rhythm and blues combo, make tracks to coincide with the release of their first record 'From The Finest Rolling Stock' on Media Burn (via Rough Trade) at Kentish Town Bull and Gate November 25, Hammersmith Clarendon Hotel 28, Stoke Newington Three Crowns December 6.

DEAD CAN DANCE will be rattling their bones at University of London Union Malet Street November 21, Bristol St Georges Church 22.

MOOD SIX, new signings to Cherry Red, have confirmed dates to promote their album 'A Matter Of'. They play Fulham Greyhound November 26, Manchester The Boardwalk January 10.

CHATSHOW, without Terry Wogan but with new drummer Mick Stupp, late of Inner City Unit, play Manchester Legends November 20, Birkenhead Stairways 27, Glasgow Rooftops 28, London 100 Club December 2, Brighton Ship Inn 3, Oxford Polytechnic 4, Colchester The Works 5, Hull Adelphi 10, Birmingham Sensateria 11, Bournemouth Town Hall 13, Stevenage Bowes Lyon House 14, Leicester Studio 21, Manchester Ritz 22.

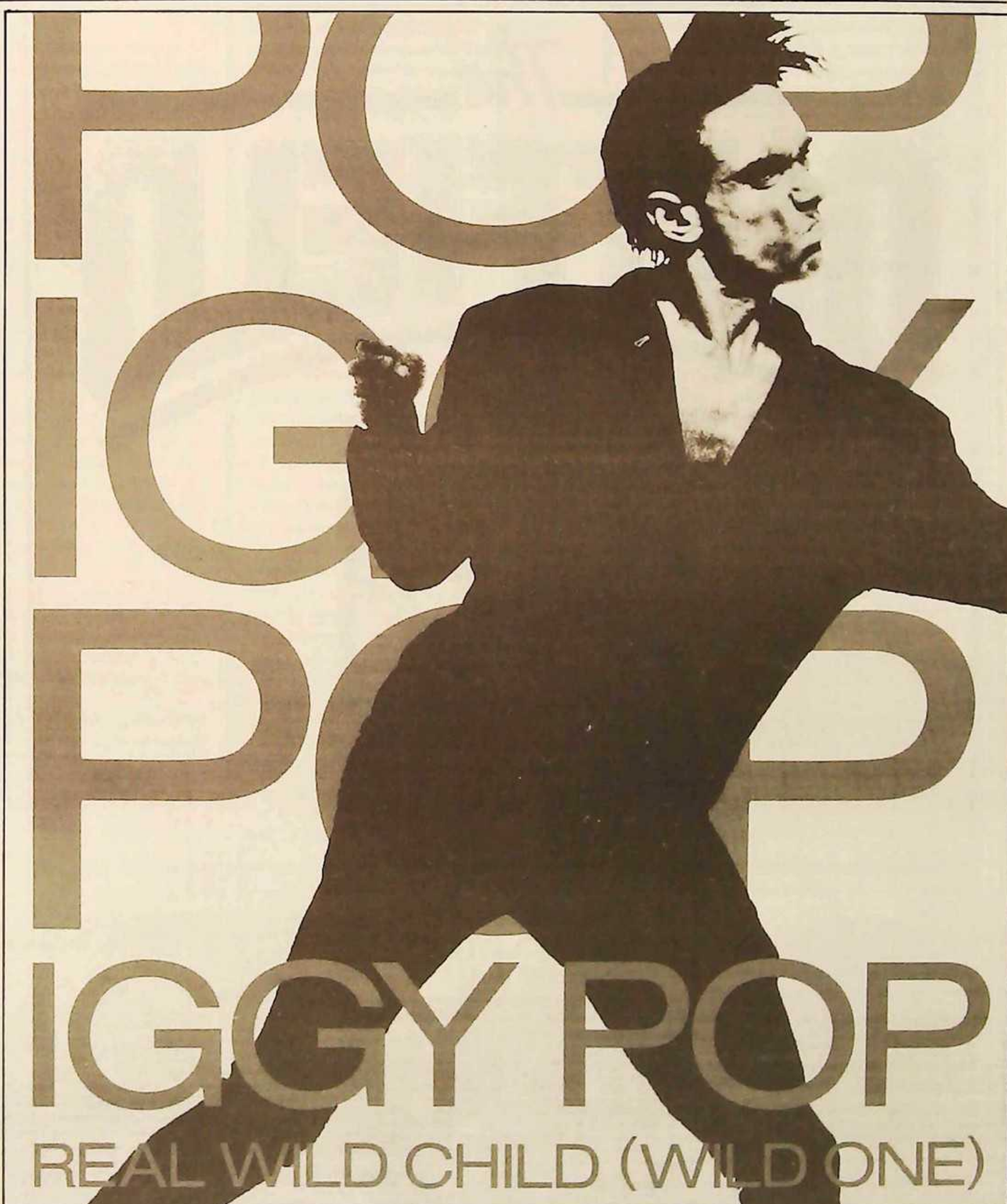
CONTINUES ON PAGE 40

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FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

EXTREMITIES

(Entertainment Film Distributors)
 AS THE blurb says, *Extremities* is about what happened to Marjorie... and what Marjorie did about it. Starring Farrah Fawcett and adapted from William Mastrosimone's play of the

same name, it's described as a "taut psychological drama".

The sort of taut psychological drama which begins by wringing every last drop of vicious vicarious cheap sadistic wet thrill out of quite horrific violence against a woman. And which then, in attempting to justify the obscenity of its first part,

lapses into unintentional farce and ridicule.

Yes, some of the deliberate humour will raise a smile, but this film is selling itself on its ability to raise something quite different. It portrays violence as poetry and humiliation as beauty, and it makes me sick.

ROGER HOLLAND

DENTAL AS ANYTHING

CRITTERS

(Palace Pictures)

CRITTERS, OR Krites as they're more properly known, are the razor-teethed, bastard progeny of a Gremlin and Roland Rat. They mill around like tumbleweeds with a dentition worthy of Esther Rantzen and devour anything that they bump into. What's more, a space cruiser full of the blighters has escaped an appointment on Death Row in a neighbouring galaxy and landed on Earth.

Pursued by a pair of extra-terrestrial bounty hunters, the Krites wind up in the back yard of a Kansas farm and lay siege to the Brown family, gradually increasing in size as they gorge themselves on sundry livestock and humans. Meanwhile the bounty hunters (one having transformed himself into a facsimile of a famous rock star) have landed at a nearby town where they

beruse the locals and have a run in with Harv (M Emmet Walsh) who, true to his roles in *Bladerunner* and *Blood Simple*, plays a lawman, this time a bucolic sheriff.

Eventually the bounty hunters find their way to the Brown homestead for the confrontation with the Critters. Do they get there in time? Well, that would be telling.

Critters is a strange beast, falling halfway between a parody of the recent spate of films involving diminutive, people-terrorising creatures and a straight, albeit benign, horror/thriller. It does have some nice in-jokes - Mrs Brown is played by Dee Wallace Stone, Henry Thomas' mother in *ET*, and at one point a Krite pounces on an inflatable *ET* toy - but this doesn't resolve its identity crisis. It's reasonably funny, reasonably scary and reasonably dispensable.

ROY WILKINSON



A CRITTER waiting to get his teeth into some tasty Sounds readers

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BIG TROUBLE IN LITTLE CHINA

(20th Century Fox)

ONCE UPON a time, John Carpenter was the originator of that genre of films where grubby, ill-mannered anti-heroes led small, abandoned gaggles of innocents against seemingly impossible odds in tight, claustrophobic circumstances. Times and fads change, but Carpenter's output remains as stable as the Californian sunshine.

From *Assault On Precinct 13* through to *The Thing*, there's always been a hint of the ruthless supernatural, and usually it involves a confrontation with Kurt Russell or Jeff Bridges. And so it is again as Russell becomes Jack Burton - fearless, arrogant, sweat-soaked imbecile. In fact virtually the same character he played in *Escape From New York* (and for that matter *Elvis: The Movie*).

The story, of course, is implausible. But after a slow start where we're not sure if it's horror, comedy or straight adventure, the plot explodes in a ball of vicious, flaming violence, and before you can say "Hong Kong Phooey", you're on board a rollercoaster ride into the catacombs of hell. A nightmarish labyrinth, awash with evil oriental tortures, mythical monsters and much hokus pokus.

Hero Jack proves to be a major liability to his diminutive allies - always somewhere else when it matters most. It's not his fault; he's a fearless fighter who's a mile too ham-fisted to be effective, though no one seems to notice.

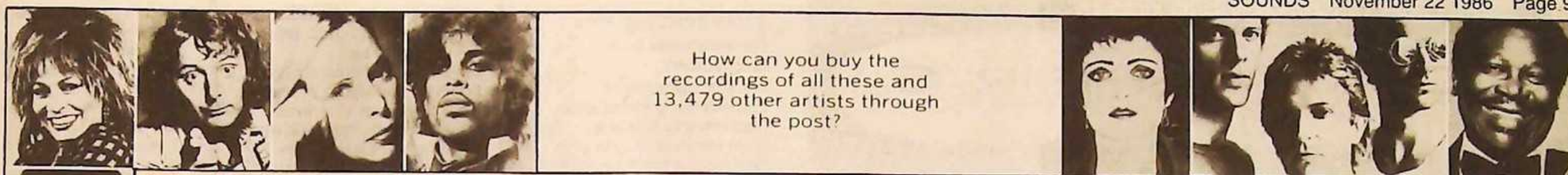
The overall effect is of a gigantic arcade video game where, whichever way you turn and no matter how many baddies you zap, there's always another horde of yellow devils ready to overwhelm you just around the corner.

Fu Manchu, Charlie Chan, Rupert The Bear. They're all here complete with spectacularly tacky special effects (neon-lit Gods?). The *Raiders* influence is obvious but Carpenter injects enough of his own special magic to make *Big Trouble* matter. Glorious.

RONNIE RANDALL

MORE SCANNERS PAGE 11

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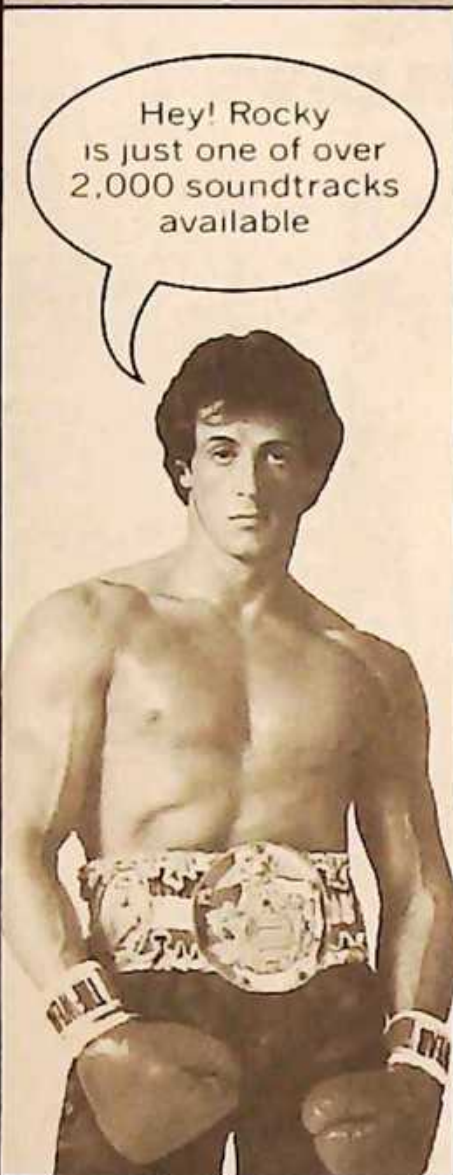
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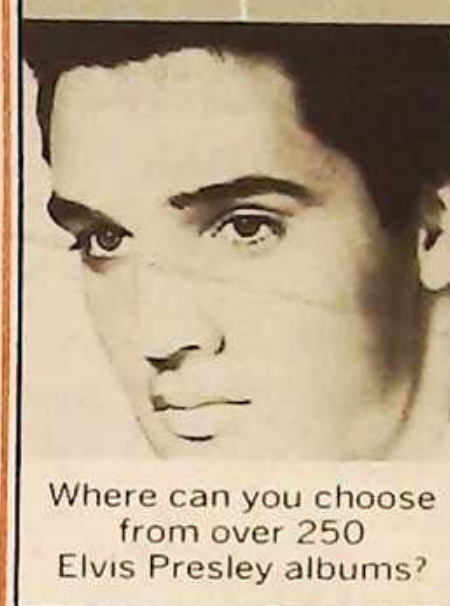
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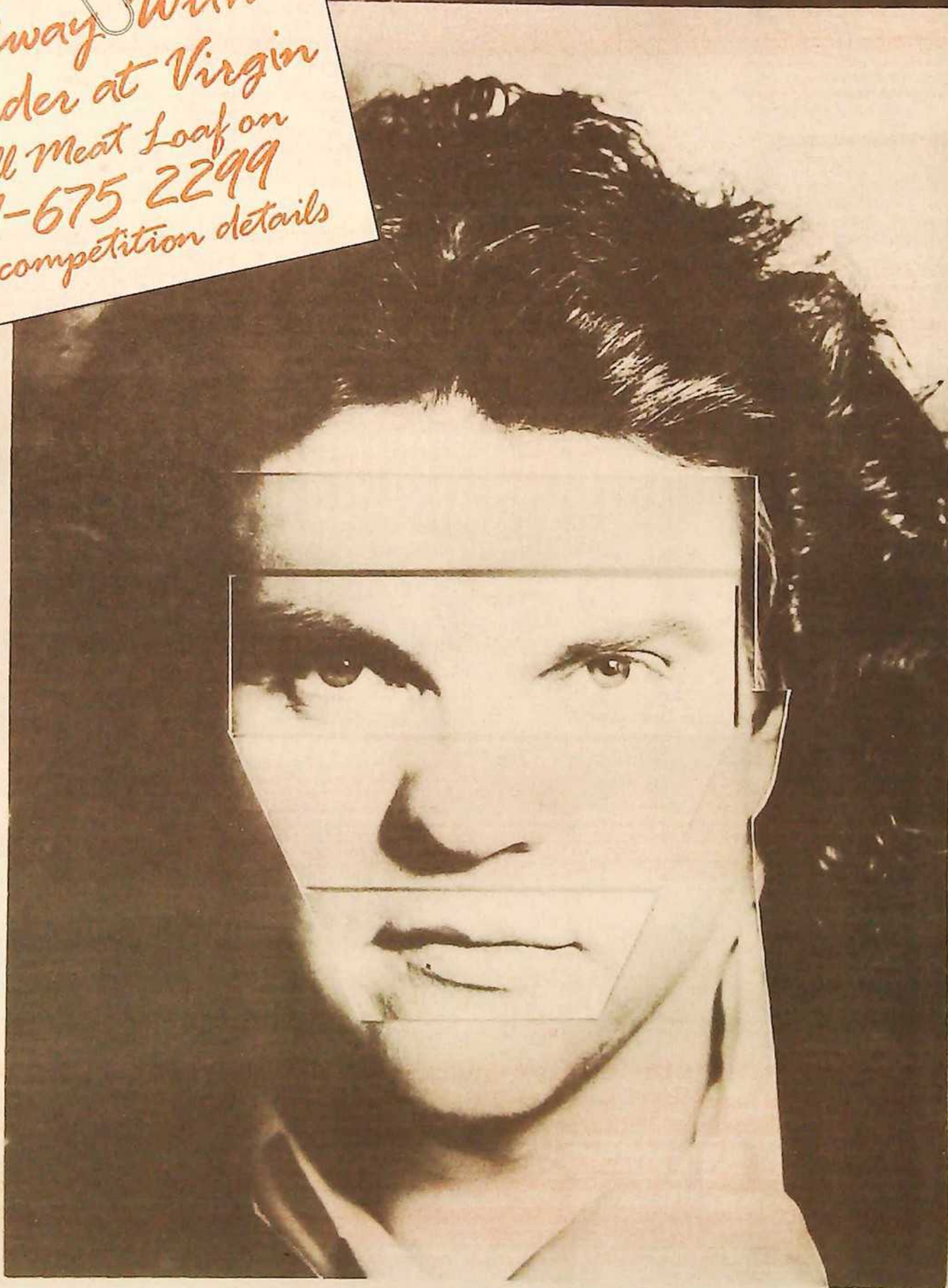
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ARISTA

VIVA ZAPPA

Dominique Chevalier

(Omnibus Press)

AN IRRITATING fact that all Zappaphiles have to suffer is that many classic old Zappa fanzines were written, at least in part, in French or German. Dominique Chevalier's recently-translated glossy tome *Viva Zappa* comes across as a sort of sanitised, '80s version of one of those European Zappa mags that littered adolescent male bedsits throughout the early '70s.

Viva Zappa is a curiously jumbled work. After the inauspicious opening bid – a record company-type bio that scampers through his life (a couple of paragraphs on the film *200 Motels* fail to even mention the director Tony Palmer, with whom there was such a classic falling out) – the second 'chapter', an A-Z of Zappa thoughts and witticisms, is notable mainly for a gloriously stupid editorial blunder. Under A, for instance, we find Zappa's thoughts on Friends, Love, and Money. Uh? *Amis, Amour, Argent!*

These 'thoughts' primarily take the form of extensive quotes from magazine articles cunningly glued together with the odd home-grown phrase or sentence. Zappa-isms old and new are trotted out, eg on pop videos: "People who think of videos as an art form are probably the same people who think *Cabbage Patch Dolls* are a revolutionary form of soft sculpture"; and on jazz: "It's a bunch of people trying to be cool, looking for the certification of an intellectual community" (though I far prefer "Jazz isn't dead. It just kinda smells funny", which is not quoted here).

Subsequent chapters continue in similar vein, with profiles of some of the three million musos he's worked with, and background material on some of the three million records he's made.

Viva Zappa gets better as it goes along. A large chunk of the second half of the book is taken up with reprints of articles written by Zappa himself, including the famous piece *Edgar Varese, Idol Of My Youth*, and the book concludes with an up-to-date 'thing-ography' which lists not only all Zappa records but books (written about him and by him), videos, films, fanzines, and Zappa appearances in other people's films and records, etc.

Richly illustrated, *Viva Zappa* will still be of little help to those looking for fresh insights into the man; nor will it be particularly helpful to those who may be unfamiliar with this oddball bandleader. It is, however, a rich enough source of material to please ardent Zappaphiles who may have spent years poring over European fanzines wondering what pearls of wisdom they were missing.

JULIAN COLBECK

RICHARD THOMPSON

Across A Crowded Room

(Hendring)

SINGLING OUT one Richard Thompson gig for the video spotlight is a bit like studying one brick to see how the wall stands up. But this Canadian concert from his last tour is an edifying glimpse of the maestro in action.

With his band alert to every nuance, he powers his way

through an 18-song set that, not surprisingly, dwells heavily on his last album. There's plenty of variety from the rip-roaring 'Fire In The Engine' to the slow-burning 'Did She Jump Or Was She Pushed' and room for the odd '70s classic like 'For Shame Of Doing Wrong'.

The only distracting moments come when the director tries to slot in dashes of non-concert footage for no apparent reason.

HUGH FIELDER

NIGHT WINGS



LAURIE ANDERSON: a victim of obfuscation

ANGELS OF THE NIGHT (POPULAR FEMALE SINGERS OF OUR TIME)

Wilfred Mellers

(Basil Blackwell)

SCHOLARLY AS it is, this book about popular female singers of the past 60 years is perhaps the most tedious, pedantic and unenlightening tome on music it has ever been my displeasure to read. At no point do the "Angels" of Wilfred Mellers' focus – from early gospel testifiers like Vera Hall to modern day experimentalists like Laurie Anderson – fly figuratively off the printed page. Rather they have their wings severely clipped by the author's turgid and obscure prose. I couldn't wait to put it down.

Mellers is Emeritus Professor of Music at the

University of York and, like most academics, he is unable to see that the esoteric nature of his specialist language is just so much babble to the casual reader. Take his (typical) description of Vera Hall's 'Trouble So Hard': "By omitting degrees of the diatonic scale, she makes a 'grapped' pentatonic mode..." Puzzled, one looks up the definitions of diatonic and pentatonic in the fat glossary, only to be further confused.

Aside from the fact that parts of this book will be incomprehensible to all but people with degrees in music, its sprawling nature and tenuous theme – so tenuous that at no point does it become clear, except in the Afterword where it's too late – makes *Angels Of The Night* very difficult to get to grips with.

That theme, if I understand it correctly, is embroidered around the notion of how the early black women gospel and blues singers of America "reawakened long dormant matrilineal impulses". In other words, these ladies used music to give voice to their dissentions, sexuality and desires in a male dominated society. This cultural gain, argues Mellers, is at the root of modern day female music. Fair enough.

To make this point, which isn't specifically a feminist analysis, the Prof lumbers chronologically through the work of some 70-odd vocalists varying from Billie Holiday to Janis Joplin and Patti Smith *ad nauseam*. Rarely do the artists breathe on the page; even those he is obviously passionate and illuminating about, like Joni Mitchell, die of strangulation by ropey language.

Furthermore, neither does the Prof convincingly site his subjects in a wider cultural context. There is very little echo of the changing times and attitudes which helped shape the music of the women involved.

Grell Marcus, with his phenomenal *Mystery Train*, proved that it is possible to write intellectually, emotionally and imaginatively about music. The best I can say about *Angels* is that it has the first quality only and, as such, would make a good book for bedtime, since you aren't likely to get past more than a couple of paragraphs without falling asleep.

JACK BARRON

VARIOUS ARTISTS

Jazz On A Summer's Day

(Virgin)

THE SOCIAL documentary of the 1958 Newport Jazz Festival that makes *Absolute Beginners* exactly that. Shot in a lavish colour that even video can't water down, and with an audience who play their part to the hilt, wearing all the right clothes, running their fingers through all the right haircuts, adjusting all the right hats and reading all the right comics, it looks like a perfect recreation.

The musicians have to work hard to top that but they do; Thelonius Monk mixing it with torch singers, Dinah Washington in a truly monstrous dress, Gerry Mulligan and band looking like Madness, Big Maybelle shaking a gargantuan tail feather, Chico Hamilton getting positively psychedelic and Chuck Berry having much the same effect on his audience as Marty McFly when he went back to the future. And then there's the flat-top cellist breaking off from his Bach sonata in mid-flow for a drag of his cigarette.

This film is to the '50s what Monterey Pop was to the '60s.

HUGH FIELDER

THE NAME GAME

Glenn A Baker

(GRR/Pavilion)

WITH A foreword by Harry Roger Webb – sorry, Cliff Richard – this is just the kind of book that seems like great fun for about two minutes.

Did you know that Marti Caine's real name is Lynda Denise Crapper and Eric Clapton is actually Eric Patrick Clapp? These and 7,998 real "music artist" names are to be found within – an invaluable reference for trivial list fanatics, an endless source of silliness for contributors to the *Sounds* Silly Charts, and absolutely useless for anything else.

TONY MITCHELL

Guana Batz



new album and cassette

LOAN SHARKS

CATALOGUE # NOSE 10 & KOSE 10

U.K. TOUR DATES

NOVEMBER

Wednesday 19th	PRESTON, Lancashire Polytechnic
Thursday 20th	CANTERBURY, Arts College
Friday 21st	ABERYSTWYTH, University
Saturday 22nd	OXFORD, Polytechnic
Sunday 23rd	LONDON, Hammersmith Palais (with Killing Joke)
Wednesday 26th	LIVERPOOL, Polytechnic
Thursday 27th	WOLVERHAMPTON, Scruples
Friday 28th	TREFOREST, (Glamorgan), Wales Polytechnic
Saturday 29th	BOLTON, Polytechnic
Sunday 30th	SHEFFIELD, Limit Club

DECEMBER

Monday 1st	COVENTRY, Polytechnic
Wednesday 3rd	KINGSTON UPON THAMES, Polytechnic
Thursday 4th	LONDON, Chelsea College
Friday 5th	LONDON, Brunel University



FRANK TOVEY

THE FAD GADGET SINGLES

BACK TO NATURE
THE BOX
RICKY'S HAND
FIRESIDE FAVOURITE
LADY SHAVE
SATURDAY NIGHT SPECIAL
KING OF THE FLIES
LIFE ON THE LINE
FOR WHOM THE BELLS TOLL
I DISCOVER LOVE
COLLAPSING NEW PEOPLE

FRANK TOVEY SINGS "THE FAD GADGET SINGLES"

FAD GADGET WAS A MAN OF A 1000 FACES. THEY ALL BELONGED TO HIM. YET NONE OF THEM WAS HIS OWN. EACH FACE WAS A MASK SIGNALLING A DIFFERENT EMOTION. HE WOULD SWAP THEM ACCORDING TO THE DEMANDS OF A SONG. OFTEN AS NOT WEARING A SMILE WHEN IT SEEMED LEAST APPROPRIATE AND RESERVING HIS MOST TRAGIC FIGURES FOR THOSE LIGHTER MOMENTS. THE MORE GHASTLY THE APOCALYPSO OUTSIDE, THE MORE HOMELY HIS FIRESIDE FAVOURITES SOUNDED. EVEN AS DOMESTICITY COALESCE INTO THE HORROR OF MELTDOWN CUT TO THE SOUND OF JAWS DROPPING AWAY IN LAUGHTER. THE MANY FACES THE JAUNT OF THE ELECTRONICS THEY WEREN'T MEANT TO AMOUNT TO SOME CARNEY SIDESHOW ATTRACTION. YOU RECOGNISE THE BARK - "SAY, MA LET'S GO LOOK AT THE GEEK!" BUT FAD GADGET WAS PREPARED TO UNDERGO A HIGH DEGREE OF SELF-EFFACEMENT IN HIS QUEST FOR THE DECENTRALISED POP SONG. WHERE THE SONG IS THE ALL, AN EVENT IN ITSELF, AND NOT A CRUTCH TO HOLD UP A FLAGGING EGO. HIS SUCCESSION OF DISGUISES, FROM BEDLAMITE THROUGH PUNCHBAG TO THE LAST JUST MAN OF "UNDER THE FLAG" AND THE TARRED AND FEATHERED FIGURE OF FLIN OF "GAG", SERVED TO DISTANCE HIS EGO FROM THE WORK AND PROTECT HIS IDENTITY FROM POP'S VAMPIRIC PROCESSES. IT WAS AS IF HE FEARED THE UNDERLINING OF IDENTITY COMMON TO THE TERRITORY WOULD PERMANENTLY ERASE IT WHILE HE FIGURED SIGNING ALONG THE DOTTED LINE WOULD IMPROVE HIS CREDIT RATING IT WOULD ALSO IMPAIR RECEPTIVITY OF HIS WORK. IN POP NO ONE LOOKS PAST THE SIGNATURE. SO THE PROCESSION OF FACES CONTINUED. HIS PERFORMANCES EXPOSED THE MECHANISMO OF THE BUSINESS. HIS STRIKING VISUAL PRESENCE LEGITIMISING HIS OWN WORLD OF IMAGES WITHIN A LARGER WORLD OF MISCONCEIVED BASTARD HALF-IMAGES THAT CONSTITUTE POPFRONT. BUT TO A NATION RUNNING ON ONE TRACK AND BROUGHT UP TO HONOUR THE ONE MAN/ONE IMAGE CODE. HE QUICKLY BECAME A BLUR. THEY COULD NO LONGER SEE FAD GADGET BEHIND THE RUSHING TRAIN WINDOW IN THE MEANTIME. HE HAD GROWN SUFFICIENTLY SOVEREIGN AND DETACHED FROM HIS SONGS HE FELT HE COULD NOW CONSTRUCT FROM HIS GUISES A COMPOSITE THAT MIGHT ACCURATELY REPRESENT THE CREATOR'S SELF-ASSERTION. AMIDST ALL HIS FANTASIES HE DISCOVERED THAT THE FINAL LEAP INTO HIMSELF WAS EVEN EASIER THAN THAT LIKE A REPTILE SLOUGHING OFF SKIN, FAD GADGET SIMPLY PEELED AWAY HIS MANY FACES TO AT LONG LAST REVEAL FRANK TOVEY.

BIBA KOPF



ALBUM
STUMM 37

GET

A

SABBATH BLOODY SABBATH



THE SALLIES: Waiting for the weekend

THERE'S SOMETHING about the ring of confidence that emanates from Salvation Sunday that makes you think they've been around for ages. But they haven't. With one single, 'Cold Grey Eyes', they've done the rounds and made sufficient impact to justify the major label attention they received earlier this year.

"Getting a deal is like taking your O'levels," muses Steven Winterbottom, an ex-resident of Bexhill-On-Sea and brother of vocalist and much talked about figurehead Joanne.

"We'd sort of got together in Bexhill, which is a place where old people go to die, and we knew we'd have to move up to London if we wanted to get any further. We played in London and almost immediately there were several deals on the table, from EMI, Stiff and Island."

So how come you ended up at Polydor?

"EMI were saying that they'd make us the Next Big Thing and all that. We just couldn't take them seriously. Polydor were much more realistic

Salvation Sunday say getting a record deal was like taking their O'levels. Dave Henderson took his CSEs along and discovered a band ready to graduate into long trousers

about things."

The praise that hovered over 'Cold Grey Eyes' didn't, however, spread to the radio.

"Basically, the general feeling from the radio was that the record was too unusual, which surprised us."

Still, what the hell. The band's next 45 is 'Heart In Motion' and it's a hard, fast pop tune, something quite different from 'Cold Grey Eyes', and maybe that will break new ground.

While they wait on a response to 'Heart In Motion', the group are working on their debut album and returning to the live circuit where Steven assures me they are at their most effective.

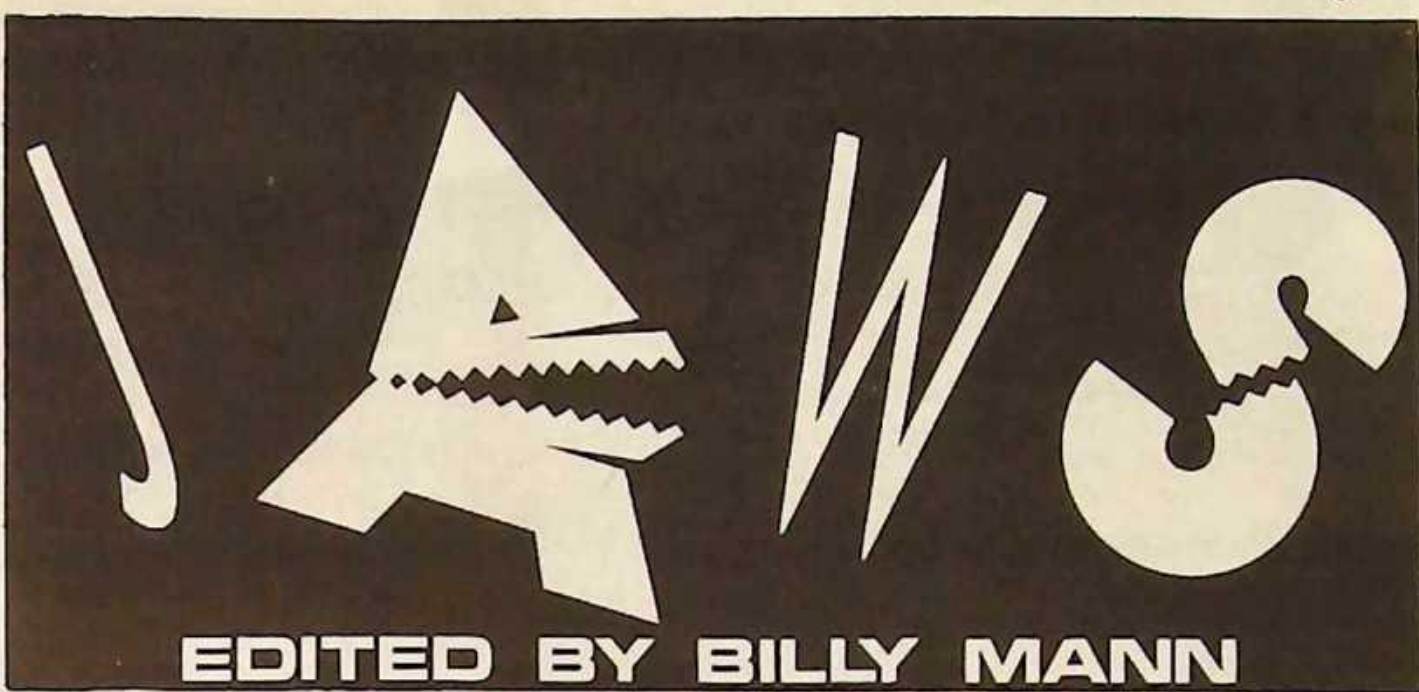
But, with such a forceful front person as Joanne, do Salvation Sunday think attention to their music might be overshadowed by references to her blonde locks?

"We've had all that stuff and no doubt it will carry on. She's been called the new Blondie, the Dulux dog, Julie Christie, even Chrissie Hynde. But she's very much a part of the group, and really she's too rude to people to get all the attention."

So, is it easy being in a group with your sister? Do you fight a lot?

"No, not now. I used to tie her up and lock her in the lavatory but I like her a lot more now."

Just as well really.



FLOGGED TO DEATH

"THE WHOLE world has gone bonkers about The Boss," reported *The Sun* last week as millions of fans flocked to buy the '1975-85' box set.

According to their report, fans were spending £25 million a day and that the album sold three million copies in just four days.

The paper even sent one of their reporters to New York to buy 100 copies because Britain had apparently sold out.

But what interested us here at *Jaws* was the news that a certain music journalist had taken their review copy (free from CBS) round to the 'flogger' shop two days before the official release and was greeted with the remark "Oh no, not another one", and just £10 for the set.

With this in mind we sent one of our trusty *Jaws* researchers out around London's flogger shops to find out what you can get for a mint condition '1975-85'.

Reckless Records of Upper St offered £10, saying it would sell for £18. Zipco in Clapham offered £12.50, as did the Notting Hill and Pembroke Rd branches of Record & Tape Exchange.

In Camden R&T offered £10 saying it would sell for £20, while Rhythm Records explained that '1975-85' "is not something we want to sell".

The best offer we got was from the Goldhawk Rd branch of Record & Tape Exchange, who offered £17 "if it's brand new", which is not what we'd call good business sense when dealers can get the thing direct from CBS for £16.99.

Seeds Of Contempt

Roy Wilkinson talks to The Walking Seeds, who wanted to be called Blue Nosed Bee

GIVING VENT to their cynicism in a variety of accents, The Walking Seeds are on the road as part of a package from Probe Plus, the home of Subuteo-inspired satirists, Half Man Half Biscuit.

Not that them playing together implies any mutual respect, as guitarist Barry explains: "The only thing Probe bands have in common is that we hate each other. We loathe the other bands, particularly *Gone To Earth*."

The Walking Seeds germinated from the body of the noise-broking Mel-O-Tones when they parted company with guitarist Martin Dempsey. Frank (vocals from Barnett) and Bob (bass from Barrow) were joined by native Scousers Barry (guitar and sideburns), Tony (drums and scally sensibility) and Lol (more drums and Jimmy Tarbuck jokes).

The Mel-O-Tones break-up was swamped in acrimony, something that makes Bob not want to discuss it: "That was a previous existence, nothing to do with The Walking Seeds."

Barry is less reticent, taking a swing at his predecessor with the kind of contempt that this band reserve for 95 per cent of the known universe: "Martin 'power pop from Lancashire' Dempsey? Ah yes, he's a big influence on me - I try to never play like him. If he used one chord, I'll try to avoid it."

The Walking Seeds' recorded output to date is 'Know Too Much', a four-track EP which gained the coveted *Sounds* Single Of The Week award some months back. Live, they've abandoned half of this cauterising yet deceptively

organised bundle of nerves, sticking with 'Tantric Wipeout' and 'Eyes Too Big For Your Balls' and discarding the other two tracks as "too sub-Beefheartian".

That may well be, but Beefheart is a fair reference for this band whose racket sounds more like it came from the art schools of America than the Albert Dock.

The limited list they agree on as worthy peers, a list which includes The Swans, Sonic Youth, The Butthole Surfers and sundry '60s Americana, seems unlikely to offer safe harbour to a band from their adopted home town. Just ask Bob: "Every other band in Liverpool is crap."

Frank is in substantial agreement: "It is pretty dull. It seems that if you want to form a band, you have to go down to this council office where you get a band rule book, official band licence, an assigned name and a list of U2 riffs."

"In fact, when we went down we were lucky - they said we could be the more outlandish mob, something we didn't mind because the licence for that was cheaper. The only thing is, is that week 5,000 new bands started up as opposed to the usual 3,000 and by the time we got there, they only had names beginning with 'W' left. We were a bit pissed off because we really wanted to be called Blue Nosed Bee."

Well, let's be thankful for that. They wouldn't be quite the same if they were called The Entire Population Of China, Sixteen Tambourines or some other arch Mersey moniker.

Here's to The Walking Seeds, the Liverpool band who aren't.

HORSE PLATITUDES?

THE ICICLE Works and Pete Wylie have joined forces on the current EMI "anti smack" album 'It's A Live-In World' for a version of Neil Young's 'The Needle And The Damage Done'. The song was actually recorded early in 1985 and has been gathering dust until now because of a dispute between Icicle Works singer Ian McNabb and Pete Wylie's manager Pete Fulwell. Plans to release it as a single were abandoned when Fulwell argued that both artists might be seen to be promoting their own careers on the back of a national tragedy. When 14-year-old Jason Fitzsimmons died from heroin abuse, McNabb urged "desperately" for the song's release but Fulwell resisted. Wylie was torn between his desire to see the problem highlighted and his reluctance to be seen to be making a cynical "career move". Both parties then agreed to release the song as part of a Liverpool anti-heroin compilation album, but that was scrapped. At least now if they are criticised for making career moves they'll be in the company of Elvis Costello, Paul McCartney, Wham!, Feargal Sharkey, Howard Jones, Ringo Starr and many more.

SOUNDS CONFUSING

In Spacemen 3 Ricky Kildare finds a rock 'n' roll band in the best traditions of the 13th Floor Elevators, the Velvet Underground and the Stooges, who make a "staggering melodic screech"

"IT'S THAT moment, that orgasmic peak in a song where everything comes together and it's just all over the top with confusion. It's a sound, a taste and a smell. It's all one solid thing, a feeling - the concept of confusion."

We're heading somewhere into the darker regions of abstract city here, so I'll let you in on the big one.

Spacemen 3 are a rock 'n' roll band in the best traditions of the 13th Floor Elevators, The Velvet Underground and The Stooges. In other words, they make a glorious, mind-enveloping wall of noise, tinged with a healthy streak of... erm... psychedelia.

I imagine this is quite a feat of will coming from a place called Rugby.

"No, it's brilliant in Rugby, it alienates us from all this," says guitarist Sonic, casting a hand around a tiny Soho coffee bar to indicate the capital at large. This gives vocalist and guitar No.2 Jason a chance to speak.

"There's too much going on down here to take in. And you need lots of money too."

But don't people hate you in Rugby?

"Yeah," says Sonic, jumping back into the fray. "But how did you know?"

Oh, something to do with the prophet being hated in his own city.

"Yeah, they begrudge us our comparative success; the fact that we've got an album ('The Sound Of Confusion') and a single ('Walkin' With Jesus') out. They hate us because we use drugs and they hate to see someone who uses drugs go out there and do something."

And just how would you describe it, this something?



THE SPACEMEN: Heading into abstract city

"We're just trying to show people that there is a primitive enjoyment which you can get out of music, and any three people can form a band and get on stage and do it."

"There's nothing clever or technical or musical about what we do. It's quite the opposite of that. What we play is actually quite minimal, and purposefully so, just to show that you can get this primitive enjoyment easily."

Oh, such modesty from one who makes this staggering, melodic screech. Still, I know what he means.

"We spent £800 making our album, and there's all these people spending a fortune making records which aren't even enjoyable. For all the money they spend, they don't gain any more excitement."

I know, it's an economic equation that doesn't work. So what's your answer?

"Eight hundred pounds, equals orgasm!"

Spacemen 3, your time is coming.



THE SEEDS: Beefing up the art

FRENCH SNOB IN WINE~MAKING, CHESS~PLAYING COOKERY FIASCO

Andy Hurt talks to Louis Philippe about Life, Art, and how to be an *enfant un peu terrible*

LOUIS PHILIPPE may look like a complete spazz, but the fellow insists that, when he played number six for his University footy-team, he was a bit of a tiger – an *enfant un peu terrible*.

A stamp-collecting Frenchman who packed in playing chess because he found it "the most violent game", bespectacled, be-

suited, bemusing, Louis has recently issued a gossamer-light collection of songs called 'Appointment With Venus' on the label with the kamikaze cavalier release schedule – él.

A wine collection, a thesis on the 17th century Dutch artist Vermeer, work on two films sponsored by the Canadian Ministry For

Indian Affairs, work as a chef in Brussels. People might find you pretentious, Louis?

"Yes, I think people would be right – I am very snobbish. I was raised with certain values and traditions; I went to the *École Normale Supérieure* (a posh French college). I used to be a little ashamed of

what I was but I've since come to the conclusion that this is stupid; I'm not acting a role, this is the way I am, with my own tastes."

Sources of inspiration? Brian Wilson (makes sense), Orson Welles (what's new?), and – more intriguingly – weirdo pianist Glenn Gould. An undisputed *enfant terrible*, the James Dean of modern classical music, Gould revolutionised attitudes towards recording techniques before becoming a recluse, dying last year at the relatively early age of 50.

A strange character. "A very strange character, but absolutely fascinating, someone with whom I agree about almost everything. He wrote books on morals and ethics as well as music technique."

A similar mentality to Bobby Fischer?

"Yes. In one of Gould's essays he wrote about Fischer; Gould hated competitiveness, and you can see the violence of the game in the recent Kasparov/Karpov encounter. At that level of the game, players make a lot of mistakes – the artistic side gets lost in the

struggle to win."

You're more interested in the aesthetic element?

"I'm *only* interested in the aesthetic element."

"Some of the most sincere things ever done were done by illusionists, like Orson Welles. The difference between fakeness and truth is absurd; to me it's purely the result, the product that counts."

"For example, there is a painting, *The Man With The Golden Helmet*, which had always been attributed to Rembrandt. But a few weeks ago some experts discovered that it is, in fact, a fake; this completely f**** the idea that individuality primes everything."

"Many people had considered the painting to be a masterpiece, simply because it had Rembrandt's signature on it, which is a stupid attitude – you could call it the museum syndrome."

Is this man for real? Is 'Appointment With Venus' a put-on? Just how do you make a good Béarnaise sauce? Watch the next exciting episode of *Louis Philippe And The Temple Of Pretentiousness...*



THIS MAN is Damien 'The Beast' Bardot, who used to belong to a godawful HM band called Alien. He is now locked up in a jail in Florida USA on the charge of first degree murder and aggravated burglary.

"I didn't do nuthin'. I was framed. It's all a big mistake," he said as they dragged him by the hair into his cell.

He needs 70,000 dollars to pay for a defence lawyer which is why the 'Save The Beast' campaign has been launched in New York. If you would like to help you should write to: PO Box 331, Jerico, New York, 11753, USA. The Beast needs you.

... BITES ... BITES ...

● DID THE Stranglers recently invite the women in their audience to strip? Did 15 of them oblige? Did two then proceed to engage in lesbian love? And did three women make straight for the exit demanding their money back and insisting that they were not very keen on the idea of being witness to 'a brothel'? Of course they did.



Louis: A cheeky little number

SHOP ASSISTANTS

DEBUT ALBUM & CASSETTE



OUT NOW
ON BLUE GUITAR

INCLUDES

"I DON'T WANNA BE FRIENDS
WITH YOU"



SPAGHETTI METAL

"We're a band of roving rock 'n' roll pirates with a tyrant attitude and a mental age of about four and a half," says John Henry Jones of US wild west baddies The Unforgiven. Mary Anne Hobbs is all ears

A RECORD company PR babbles with vehement enthusiasm about The Unforgiven. She calls them the Clint Eastwoods of rock 'n' roll. I smirk and raise a singular eyebrow – that's a journalist's prerogative.

However, when the notorious McGhee management team pick something up and throw it at the wall, you can bet your life it's gonna stick. Doc McGhee has a mean track record. He's engineered the unprecedented successes of both Mötley Crüe and Bon Jovi; and The Unforgiven is his new baby.

Conceived in the ashes of The Stepmothers – "a prototypical Hollywood hairspray band" – John Henry Jones (singer, sole songwriter and one of four guitarists), describes The Unforgiven as, "a band of roving rock 'n' roll pirates with a tyrant attitude and a mental age of about four and half".

Imagine a hybrid of U2 and *Blazing Saddles* – The Unforgiven slide a collective tongue firmly into the corner of their unshaven cheeks and perpetrate a rousing, albeit lyrically plaintive collection of anthemic icons decrying the injustice of the Wild West.

"I write sick pop songs," says John Henry. "And I'm often accused of preaching. Sure, some Americans have a

conscience, especially people like ourselves with Red Indian ancestry. But the US press has really been taking the whole thing far too seriously. They just don't get the joke. You Europeans seem to be much more receptive to self deprecating humour."

The Unforgiven have a bad reputation, probably the worst of any young band on the road, according to Jones, and have

already been banned from the state of Colorado for life.

"It was nothing to do with me, I was at a baseball game. I've never raped anybody," he insists.

"Apparently the management at the Holiday Inn panicked and called the police after somebody spotted women's underwear flying out of the window of one of the rooms we were staying in on the sixth floor. But the first thing I knew

about it was when the law turned up at the gig in Denver to escort us off stage. They gave us until midnight the same evening to get out of the state."

John Henry Jones tells me he drives cattle for fun but that the real cowboys make sure he eats dirt all day riding drag behind the herd – because they don't like his earrings.

I think he's lying, but millions probably wouldn't.



BEING PART OF SOMETHING GROOVY

THIS BUNCH of escapees from a padded cell are O-Oh Chongo, a 99 per cent all-girl band without the gurlly gurlly glimmick sound.

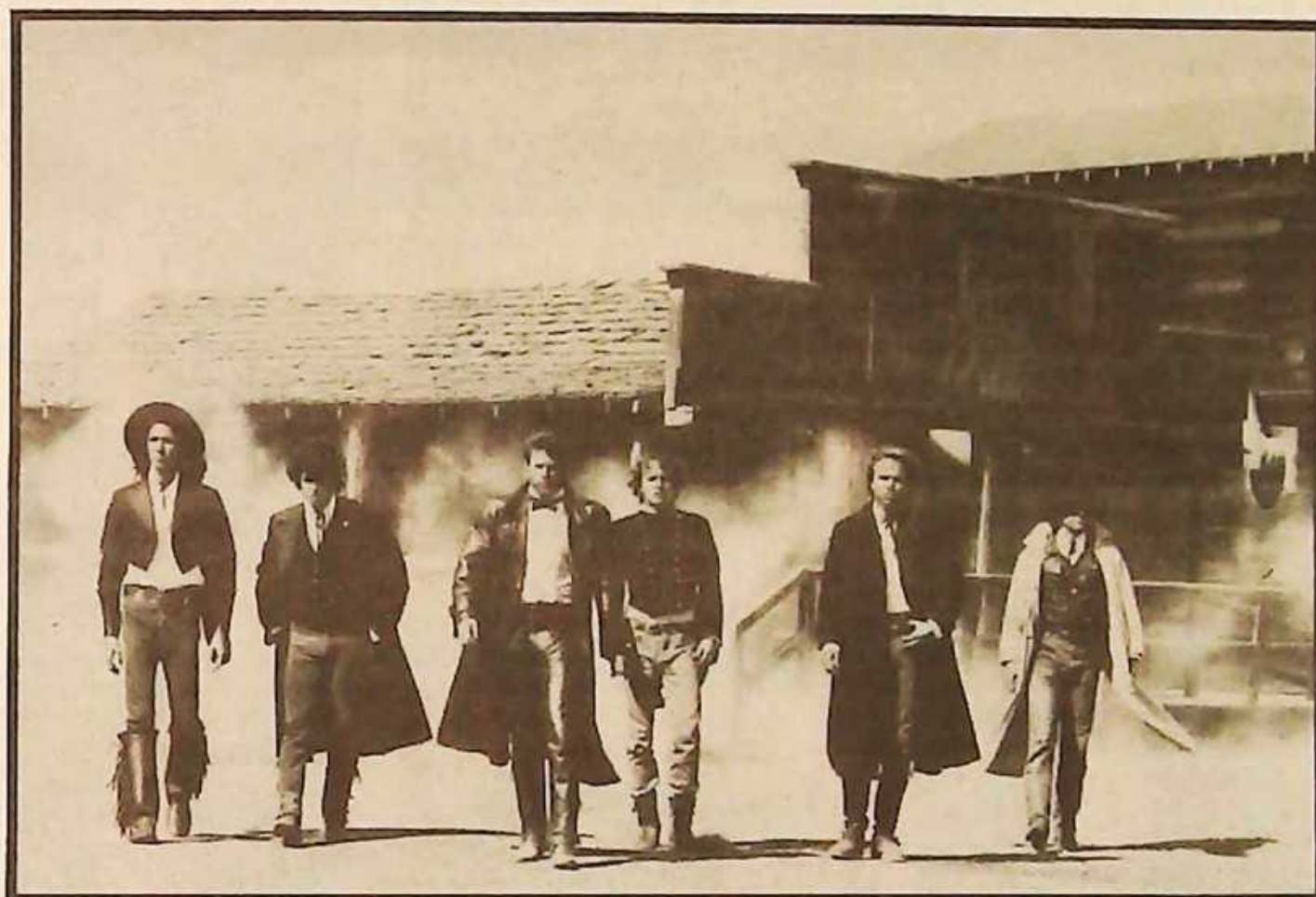
Charmingly coy, engagingly innocent, with female vocals that grow balls when played off against the croaking wall of main laughing man, spiv and Camberwell's very own crafty cockney Ollie Howard.

"It's creative dance music," Ollie says of the Chongo sound, "visual, vibrant, rhythmic and dangerously close to the edge... a discordant Beefheart type of thing... Post-Modernist, optimistic, hopeful. It's like everything and nothing you've ever heard."

Do you enjoy being a Chongo, Ollie?

"Yeah, it's great waking up in the morning and feeling you're part of something really groovy. I like the girl aspect of it too. It's not like being in a band, more like a harem. I'm the boss and I prefer female company. I got in a eunuch to play drums haargh ha ha."

He's not joking, so if you think you can spot the eunuch in this photo write to *Jaws*, *Sounds*, Greater London House, Hampstead Rd, London NW1 7QZ. Mark your envelopes 'Spot The Eunuch'. The first three correct answers drawn out of the bag will win one of our exclusive *Sounds* T-shirts.



WANTED DEAD or alive: the Clint Eastwoods of rock 'n' roll

IRON MAIDEN

New single

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c/w

That Girl

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12" PICTURE DISC
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'Make my day'

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12" INCLUDES ORIGINAL DEMO TRACKS
'BURNING UP' & 'FAME AND FORTUNE'
RECORDED AT ROCK CITY, LONDON

INITIAL QUANTITIES OF 7"
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Produced by Keith Olsen
Executive Producer Mick Jones



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SLUGS IN THE BATHROOM

THE PRIMITIVES want to have real pop hits with songs they'd like to think comfort people. HARRY SWIFT (who he?) talks to the band who don't pout but do boast a pop goddess with an urge to be rich and famous. PARKER caught the hamburgers



NOW I ain't dumb but I like my music loud with chicks singing and The Primitives sound alright to me.

They're Tracy, Paul, Pete and Steve, they're from Coventry, they're young, and their second single, 'Really Stupid', is scraping seven shades of shit off the roof of the indie chart.

"We are nice people," they tell me, wondering why I'm invisible. "We don't do anyone any harm. We sound nasty and beautiful at the same time, we're inexperienced but varied. Anyone who compares us to any other current bands is just being lazy. We don't pout, we just adopt a cool stance."

"I'd like to think our songs comfort people," says guitarist Paul, who once fell over a baby at a wedding reception, was quite barmy at school, has slugs in his bathroom, doesn't like romance, wonders about life, thinks he might as well be an arrogant bastard if that's the impression people get even though really he's just shy, and has fine taste in sleek black jerseys. But is he a rebel?

"I trod on a mouse once, but that was an accident. I crushed its head. I was only about eight so I didn't know what I was doing. *Carry On Cowboy* was on."

"You remember these things."

Steve and Pete are the hairy rhythm section and are not averse to laughter.

Pete wishes more girls would come backstage, small girls, while Steve notes that civilised people tend to throw hamburgers at them in the street. Drummer Pete has an elastic face and climbed up the front of a butcher's shop the other day. Steve's cat could've been called Wardrobe or Jesus, but it plumped for Jello. They both suffer from insomnia. This comes out in the music. Paul, by the way, is going to kick hell out of his guitar one of these days. We eat grapes.

Tracy sits patiently waiting for pop goddess status and is surprised I'm not mentioning The Shop Assistants. I'm not lazy. She's a tough lady if she needs to be, and wants to be rich and famous, because that's survival. She doesn't get depressed as often as the three boys "who aren't very typical", and her cats are called Jet, Prince, Tiger and India. She used to live in Australia. She's pretty.

Since their first release, 'Thru The Flowers', The Primitives have gigged incessantly and the roaring new single (the other tracks 'We Found A Way To The Sun' and 'Where The Wind Blows' are just as powerful but more subtle) will further increase their following, who have a tendency to stare longingly into Tracy's eyes.

Who are The Primitives' idols?

Paul: "Peter Skellern."

Pete: "Clint Eastwood."

Steve: "Laurie Anderson."

Tracy: "Fred Flintstone."

Paul: "Oh, that's a bit cute, Tracy."

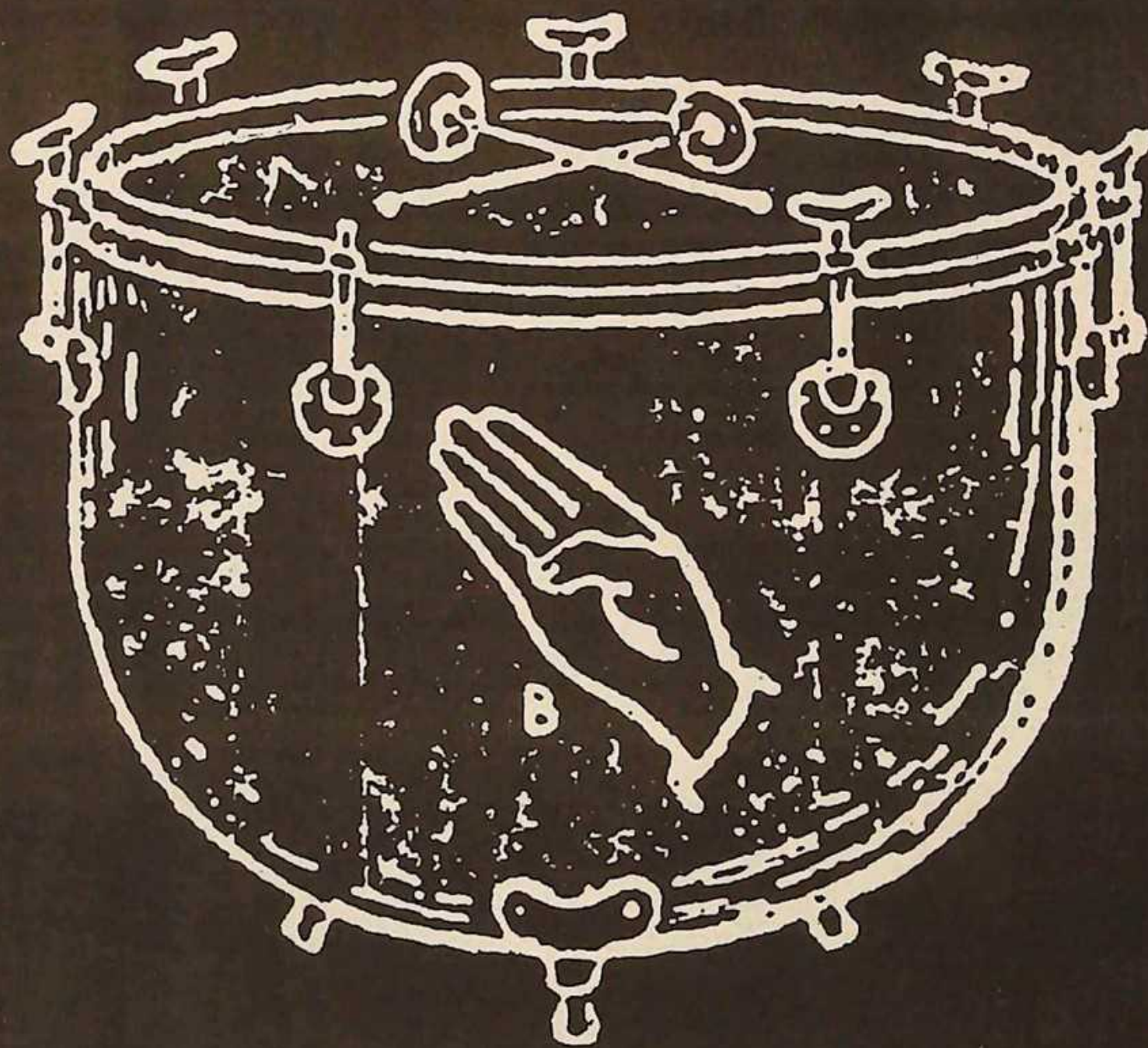
The Primitives' aim is to have real pop hits, and here is Tracy's burning message:

"I just want everybody to love each other. Peace and humanity throughout the world."

Can't say fairer than that, eh? Easy as a ray of light.

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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 1 LONDON ASTORIA THEATRE

THE FATAL KILLING



With the release of KILLING JOKE'S new LP, NEIL PERRY finally gets the chance to do what no sane person would volunteer for – that is, spend a lot of time with the band's lead singer. Is Jaz Coleman really as mad as a hatter or is it just the way he laughs? In between wild car rides to wreak vengeance on unsuspecting rock writers, we find out the truth. Straight faces by PETER ANDERSON

CURSE OF JOKE

KNOCK KNOCK...

JAZ COLEMAN has two smouldering coals where his eyes should be.

He cuts through the boisterous chat of his three fellow jokers and announces, "It's occurred to me that we never play our records to journalists. Let's listen to some music!"

He places a copy of the new Killing Joke album 'Brighter Than A Thousand Suns' on the turntable and cranks up the volume. By the time the third song comes hurtling out of the speakers, the band are in a party mood. Wild bassist Raven, who has spent the previous hour getting increasingly out of it, leaps off the sofa thrusting his groin madly, guitarist Geordie sways hypnotically while drummer Big Paul makes do with tapping his foot. As for Jaz, he may as well be on the stage of the Hammersmith Palais, eyes closed, arms raised dramatically, DMs pounding the floor. They are all smiling.

We are closeted in an office no larger than the average bedroom and we're inside Virgin Records HQ, because it's that time of year again; Killing Joke are back, new album, another tour, and a whole round of interviews in which the press would once more try and gain the upper hand on a band who have long stopped caring what the papers think of their music.

Killing Joke or Killing Joke, it's never been an easy ride, whichever way you look at it. They've spent seven years laughing while people consistently failed to get the punchline, seven years of journalist-baiting, rumour and intrigue. And — lest we forget — there are five previous studio albums, one live, and countless singles. They are also the most powerful live act I have ever witnessed.

'Are Killing Joke the most horrible group ever?' screamed a pop glossy in a recent interview, and that's been the upshot of it all to date. Even this organ has been guilty of indulging in high-horse judgement, giving their second album 'What's THIS for...' five stars for the music but one 'morally'.

'Thinking man's metal', the 'new barbarians', or even 'a complete bunch of bastards', it's all been water off a duck's back. Killing Joke turned their faces to the horizon and never looked back, surging forward on a mission of broiling passion. I first saw Killing Joke when I was 15 years old — such an impressionable age, I've always thought.

And now we're 'Brighter Than A Thousand Suns', smoother than before, more reasoned, a more accessible way to tell a joke.

SO THERE I was, stepping into a cage full of docile lions who are slowly waking up. Whether they are in a room or on a stage together, Killing Joke have a predatory nature which they seem unable to repress, no matter how good their intentions may be. Raven and Geordie are having hysterics because we've been discussing the effect that their music has on people.

"That was the first thing we ever set out to achieve," says Paul in a voice that is as calm as it is deep, "a state where you

play live and you leave such an impression on people that whether they love it or hate it, it can't be ignored. We want to reach a state of frenzy. We reach into our very souls and throw the excrement at each other. It's..."

"F***** horrible," concludes Raven.

And it seems to be true that people don't forget. Their long silences between each record/tour — 18 months since the last — seem to increase their popularity rather than kill it off. But the silences are of equal importance to the band as their music. They travel. It's all part of the joke, you see.

"You can't do seven years in a band called Killing Joke and just point out the flaws in your immediate environment," says Jaz, getting quickly fired up, this being the first of many times I would hear those last two words.

"Sooner or later you become obliged to create a more desirable reality. I don't think we can accomplish that much here. Going back to these holidays we all go on, they..."

"Become recess!" smiles Geordie, which causes Jaz to throw back his head and emit his comically evil cackle, long and loud. And Killing Joke are now playing their favourite game, dropping hints, cryptic clues, toying with me.

"We intend ambiguity," explains Paul. "We don't want to be talked about in specifics."

"That you're here," ponders Jaz, "and attempting to express that which possibly cannot be expressed is very interesting. But it's something indefinable, and essentially completely unintellectual."

"My concern for all of us is that each one in the band... we set up our own environment and we materialise what we've selfishly given ourselves to, all our dreams. And we're close to doing that. We'll do it, because we always get everything we need."

Jaz then announces that he wants to read some poetry and, ignoring Raven's protests, he recites a piece of Sanskrit writing, describing what many believe to be the first nuclear explosion about 7,000 years BC, and from which the new album's title is taken.

"That affected me. The whole thing fits into my idea that civilization, when it's reached the final stage of growth, always arrives at the same point. Fission, or the splitting of the atom or a natural cataclysm — it's irrelevant which."

So it's inevitable?

Raven: "What do you think?"

Jaz: "Yes! Yes! What will it be like!! How will you react?"

How will you?

"Mind your own f***** business!" He quiets down almost instantly, and waves at the world outside the office window.

"It's important to see beyond this, which I can only conclude is temporary. The atmosphere at our gigs relates to that. The future."

Five minutes later the rest of the band have departed and Jaz and I sit in the Virgin press office, waiting for a car. He hands me a recent cutting taken from a provincial paper, which tells of the death of a man who has been impersonating Raven for the last two years. Jaz is morose and darkly amused by the whole episode.

"Ha! We've known about him for some

time. It was coming to him."

Sorry?

"It was coming to him, we knew about this chap."

But the fact that he got wiped out in a motorbike accident...?

"Raven took particular offence to it."

And it would be silly to draw any conclusions I know, but...

"It all depends on your intentions. If you associate with it, or use the name, it all depends on your intentions, what happens to you."

So this guy using your name was...?

"He was wrong! But he was taking it further than that. He was taking... certain benefits in certain areas."

His eyes are burning now, and I'm thinking, How can you deal with this when the line between what is and what is not is so fuzzy, so indiscernible? I suppress a nervous giggle, but have no more time to think about it, because Jaz rises and growls, "Come on. We're going to *Melody Maker*."

We march out of the building to a waiting Mercedes. Jaz, you see, has just read something about himself that he takes offence to, so has decided to do something about it. We climb in the back, and I recall a tale Geordie related to me earlier about the time Jaz dealt with a person who was dealing in Killing Joke tapes without the band's permission. He strolled drunkenly into the poor sod's office, pulled up his own sleeve, slashed his arm and dripped blood over the guy's head.

On the way we stop off at a fishing tackle shop and then a butcher's, and I listen to Jaz calling Killing Joke "...a beautiful orchestra" and feel the first tremors of serious panic.

By the time we reach *Melody Maker*, Jaz is energised, possessed, a huge grin stuck on his face. We stroll into reception, where he asks to see various journalists and is refused. When one arrives, he asks who wrote the offending piece. He cannot be told, so he turns to the reception desk. He empties the tub of maggots he has been carrying onto the desk, then reaches into his pocket and pulls out hunks of liver which swiftly join the maggots. Various people start screaming. And I realise I'm enjoying this afternoon.

Jaz leaves, grabbing me as he passes, but not before leaving an order that the writer in question apologises over the phone within 12 hours. He did. That afternoon.

So we run out, Jaz shaking with psyched-up anger, and jump into the getaway vehicle. We arrange to meet again.

WHO'S THERE?

A FEW days later I meet Jaz at the plush King's Road offices of EG Records. He is in a fine mood, and paces around the room rubbing his hands together.

"Oh, I feel good today!" he announces, stuffing tobacco into his pipe and puffing away like a wise old sage.

"I'm looking forward to the new year, because it'll be time for me to transform what started out as a band into something. I'll be able to publish my book, and possibly my symphony, and I know precisely the direction I want to take the writing. I want to reflect total control of my immediate environment, and obviously to do this I'm

going to have to change a lot of things in my life. I need a base from where I can achieve these ends."

His book, *An Irrational Domain*, is the story of the killing joke to date, as important a part of the Jaz-Joke jigsaw as the new album or his symphony (Jaz had classical music training from the age of seven until he was 18).

"In my book it's Killing Joke all the way through. It's a biographical outline of a philosophy or a way of thinking. My approach is anti-intellectual because all my conclusions are derived from experiences. There's a lot of adventures, a lot of things I've felt compelled to write about because no one would really know what the four of us have been through, and the people we've met. When you use a name like Killing Joke you meet a lot of nutters... ha!"

He runs his hand through his jet-black hair. Today Jaz is warm, friendly and amusing, a man with an incredible reserve of mirth. All his waking, and probably most of his sleeping, moments are taken up with coming to terms with an approaching holocaust, or 'extremities' as he calls it.

"The week of the Libyan crisis... ha ha! It was hilarious! We got onto the travel agency, we had our flights booked out the next morning. You've never seen anything like it when the record company got wind of it. Ha! We didn't like the look of things at all!"

"Human instinct picked up on it, it was thoroughly interesting. My phone would not stop ringing, people getting hold of my number... don't ask me! I familiarise myself with this nightmare to get over my own problems with facing the inevitable. I have to ask, what is my response? That has been the sum total, the motivating force behind book, symphony."

"It must dawn on people that after seven years I'm either a complete nutcase or have a healthy curiosity in something that I think is inevitable."

Are you a nutcase?

He pauses, for longer than seems necessary.

"No, I'm not a nutcase. Fanaticism is the only way one can react or respond to a situation of overwhelming odds."

He talks about the time he flipped and ran off to Iceland, the time of their third album 'Revelations', a period that saw the band lose original bassist Youth and gain Raven.

"It was a certain time, it was freaky. I was going mad then, seriously losing my mind. I'd decided ten months before to leave on February 25, 1982, the day before my birthday. We also started Killing Joke on the 26th."

"I'd made more money up until that point than ever before, and it was important for me to blow it all, get rid of it and go to Iceland with just £1. The idea of security was repulsive."

"At that time I was intimately involved with Norse mythology, and all the characters — Odin, Thor — had become as people to me. They were promiscuous, they liked getting drunk. Life in Reykjavik almost became like legend, the boundary between reality and legend was dissolved. It was a remarkable time for me, a big change."

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Reviewed by Jane Simon



SINGLE OF THE WEEK

JESSE JOHNSON 'Crazay' (A&M) So, you wanna be a rock writer? You saw our ad in *Sounds* and you like the idea of saying "I'm on the guest list" and being given demo tapes by total strangers? And you like making enemies you say? Well, stick with me, kid and I'll make you a star.

First, you gotta pick a Single Of The Week. How? Well, is there a Prince single this week? No? Well, is there something like a Prince single? There is? Then off you go.

"Jesse Johnson is a former member of The Time," you say with great authority, reading it off the press release. "And this single is taken from his second solo album 'Shockadelica'".

Why else should this be Single Of The Week? Because, unlike most of the others that lie there all flat and round, this grabs you by the throat and yells **PLAY ME!** until you give in. If Jesse Johnson hadn't made this record, it would probably have made itself, so strong is its will to live.

With the added name-dropping value of Sly Stone chipping in with his five cents worth, 'Crazay' fills all the other criteria of single-mindedness, vanity, total involvement of the whole body, exotica and bad spelling that go together to make a winner. Lie back and think of Minneapolis.

LINDISFARNE 'Shine On' (River City) **PETER CETERA 'The Next Time I Fall' (Remix) (WEA)** **BAD COMPANY 'This Love' (Atlantic)** **SURVIVOR 'Is This Love?' (Scotti Brothers)** **ROLF HARRIS 'Tommy (From 88 Pine)' (Tembo)** Next, we go through the pile, and remember, time is of the essence. So check to see if there are any records by Peter Cetera, Survivor, Lindisfarne, Bad Company or Rolf Harris. Put these to one side because you won't be needing them and move straight on.

IGGY POP 'Real Wild Child' (Wild One) (A&M) The important thing to keep in mind is that Iggy Pop *always* gets a good review. No matter what. If we start giving Iggy Pop bad reviews there's no telling where we'd end up. Anarchy, that's what it'd be. So even if it doesn't move you terribly much and you now own 104 records all called 'Wild Child', try to think of something positive like how he is very thin and how he 'invented' punk. Try to avoid mentioning the record. Hopefully no one will notice.

YELLO 'Vicious Games' (Remix) (Mercury) Erm, there's also this thing that says you can't slag off Yello either. Why not? Because they've got funny names and Fairlights and wings, that's why not! (Memo to Dieter and Boris: please co-operate with me in this by not just remixing a three-year-old song and by putting something dead good and groovy, eg 'Live At The Roxy', on the A-side instead of the B-side so I don't look like a complete sycophantic bastard in future. Thank you.)

BRUCE SPRINGSTEEN & THE E STREET BAND 'War' (CBS) According to

Breakfast Telly, the 'man' in the 'street' in the US of A sees Bruce representing the blue collar workers who have been let down by the promises of the 'system'. According to Bruce, blind faith in your leaders will get you killed. Blind faith in men with holes in their jeans will just get you a hit. So that's alright then.

GO WEST 'True Colours' (Chrysalis) **ALISON MOYET 'Is This Love?' (CBS)** **EURYTHMICS 'The Miracle Of Love' (RCA)** **BIG COUNTRY 'Hold The Heart' (Mercury)** **HOWARD JONES 'You Know I Love You . . . Don't You?' (WEA)** **THE COMMUNARDS 'So Cold The Night' (London)**

Protocol more or less decrees that we at least mention these records; Let's Buy British and all that.

Go West offer inscrutable advice on their sleeve saying: "Do not play table tennis before listening to this record". You should of course play table tennis *instead* of playing this record.

Jimmy Somerville, despite all his efforts to the contrary, has still failed to turn into Annie Lennox. Doctors have advised him it doesn't matter how high he sings, he'll never be that tall.

Alison Moyet continues to write her cynical little essays as though love was something she'd heard about in a Eurhythmics song but was not convinced by.

Howard Jones has at last enrolled in the Zodiac Mindwarp School Of Bawdy Ballads. This week's homework was variations on the theme of 'You've got the socket, I've got the plug'.

And Big Country? Well, some animals hibernate for the winter, others buy Big Country records. Scientists say they are still baffled.

KILGORE TROUT 'Stick It In The Bank Man' (Hits \$ Corruption) After Single Of The Week, the reviewer's most important responsibility is to select this week's 12-inch political 'funk' record from somewhere that's not London on a cutely titled 'indie' label.

Naturally we get many entries for this prized slot each week and the rules state that they must be totally devoid of any natural rhythm, wit or tune, the vocals must be of the BSJA approved White Boy Plonkerish variety and the sleeve must have lots of writing on it.

In short, these records must be so dire as to make you wish you had been there at the time to take Elvis to one side and say, Maybe it's not such a good idea this rock 'n' roll music, after all; it's bound to end in tears. I am proud and humble to bring you this week's winner.

HUEY LEWIS AND THE NEWS 'Hip To Be Square' (Chrysalis) Hot funk, cool punk, even if it's old junk, it's still Billy Joel to me.

PAUL ROLAND 'In The Opium Den' (Imaginary) It takes a certain special something to compose a love poem to opium at a time when everybody and his dog is trying desperately to find something that rhymes with "Don't take heroin you moron". I have never been to an opium den as it happens, but this makes it sound like a very pleasant place indeed. Do you think they have one in Chiswick?

AMAZULU 'All Over The World' (Island) Wow! These gals have really got it! The Incredible Shrinking Amazulu will dazzle you yet again! (I know you haven't finished being dazzled by their last one yet, but you can't hold back a floodgate of talent like this.) Amazulu's brand new

Gary Davies jingle entitled 'All Over The World' will also be on your screens soon, as the new Benetton commercial. Let's see Bobby Bloom do that!

BARRY UPTON 'Ask The DJ' (DMC) **TAFFY 'I Love My Radio' (Rhythm King)**

Clever stick Taffy has sussed that if you put the word 'Radio' in your song title, producers and DJs will break their legs in the rush to get it in their programme. (Well, how else would you account for the enormous popularity of the Buggles?) This also works extremely well with the word 'DJ'. Oh, you knew that already?

LE LU/LU'S 'Africa' (Possum) I wonder why they don't write songs about Bangladesh any more?

ELTON JOHN & CLIFF RICHARD 'Slow Rivers' (Rocket)

In which Elton John finally comes to terms with the fact that baldness is simply nature's way of telling you to make a Christmas record with Cliff Richard.

FLESH & BONE 'The Graveyard' (A Congo Club Recording) Aha! Let this be a warning to you! Just because a band call themselves Flesh & Bone and decorate their basic black Graveyard sleeve with a wonkily drawn cross and a heart, don't go leaping to conclusions and tossing them on the goth pile. They may well turn out to be a three-quarters Dutch massed rockabilly choir like this lot. Mind you, it's a million to one chance. Ten out of ten for surprise factor.

WENDY RICHARD AND MIKE BERRY 'Come Outside' (WEA) **OSCAR JAMES 'Love Riding High' (10)** Alright then. Own up.

Which one of you lot bought Wicksy's record? Don't come the innocent with me, pal. It got to bleedin' Number One, didn't it? For *three weeks!* Don't sit there and tell me none of you bought it. OK, then we'll sit here and listen to Pauline and Tony's records till whoever it was breaks down and confesses.

BREATHLESS 'Nailing Colours To The Wheel' (Tenor Vossa)

Exercises in Peer Pressure: Send reviewer reams of unqualified praise from other reviewers inside the record. If I now admit that I am the only person in the world who finds Breathless' carefully constructed atmosphere more deadly than heavy fog on the M25, I will be branded forever as an insensitive clod. Bother! Excuse me while I go stick my head in the oven.

CURIOSITY KILLED THE CAT 'Down To Earth' (Mercury)

One day, children, when you are lucky enough to be queuing for The Wag, wishing you were famous, or black, or at home watching *Golden Girls*, the man who stands on the chair will say, George Michael, let him through, straight in, George, how's it going, and you will spot Curiosity Killed The Cat, who are in fact Hipsway, congratulating themselves on being signed by Phonogram twice, leaning against the wall with one leg crossed over the other talking about football and your mate will turn to you and say, I told you we should have worn our stupid hats tonight.

THE TIMEX SOCIAL CLUB 'Mixed Up World' (Cooltempo)

The membership of the Timex Social Club so far stands at a grand total of one - namely Michael Marshall, a 20-year-

old Californian. Here he rings his hands over child abuse and, after careful consideration, recommends total annihilation of the human race, and you can dance to it too!

THE ROSE OF AVALANCHE 'Velveteen' (Fire) **SPACEMEN 3 'Walkin' With Jesus' (Glass)**

I gave Rose Of Avalanche Single Of The Week once and it must have turned their heads. These days they're all angle and no story, as we say in hack-land. Still coming up trumps with the nice titles though. Ditto for the Spacemen.

MEAT LOAF 'Getting Away With Murder' (Arista)

By now you will have gathered that this job isn't all boys in leather trousers begging you for a nice write-up and somewhere warm to spend the night. Admittedly, that's most of it, but sometimes you have to type too. In times of trouble, remember things could be worse. You could be Meat Loaf.

THE POINTER SISTERS 'Goldmine' (RCA) **CAMEO 'Candy' (Club)** **KURTIS BLOW 'I'm Chillin' (Club)**

Some more folk who know their own minds. The Pointer Sisters show how far you can go on just one bowl of Five Star for breakfast every morning. Larry Blackmon reminds us of what every schoolboy knows: namely that Candy is Dandy, but sex won't rot your teeth. And Kurtis Blow, the veritable Iggy Pop of rap, yells "Tiddly BOM!" and "Tekkitothubriiidge!" like Moses reading the Ten Commandments for the slow witted. If only the Kilgore Trouts of this world had authority like that.

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DEC 3RD HAMMERSMITH ODEON, LONDON
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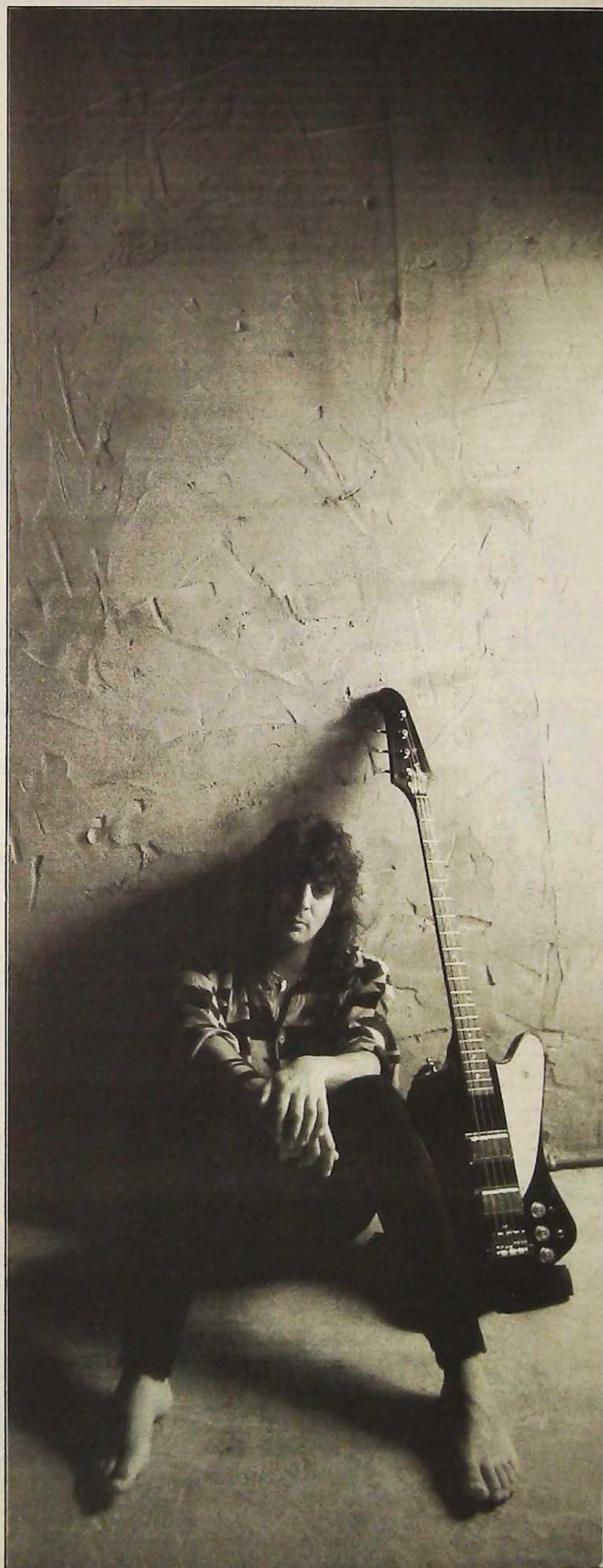
DEC 6TH ST. GEORGES, BRADFORD
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DEC 8TH EDINBURGH, PLAYHOUSE
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DEC 11TH WHITLEY BAY ICE RINK, WHITLEY BAY

DEC 13TH NATIONAL EXHIBITION CENTRE, BIRMINGHAM
DEC 14TH NATIONAL EXHIBITION CENTRE, BIRMINGHAM
DEC 15TH SHEFFIELD CITY HALL, SHEFFIELD
DEC 16TH SHEFFIELD CITY HALL, SHEFFIELD

DEC 18TH ST. AUSTELL COLLESIUM,
DEC 19TH ST. AUSTELL COLLESIUM,

DEC 21ST HAMMERSMITH ODEON, LONDON
DEC 22ND HAMMERSMITH ODEON, LONDON
DEC 23RD HAMMERSMITH ODEON, LONDON
DEC 24TH HAMMERSMITH ODEON, LONDON



INFO

Riot

EDITED BY BARRY LAZELL

BIG SOFT PUDDINGS

Otway, Barrett and Blancmange revisited

THANKS FIRST this week to Les Wainwright of Cheshunt, Herts, for tying up loose ends on our recent discography of

John Otway. Despite what I said at the time, there *had* been one previously published Otway listing: Les himself had compiled it in August 1981 for the Margate-based fanzine *Back Trax*, though obviously it only included releases up to that time. Anyway, he offers the following additional snippets:

"The 'Headbutts' single on Stiff Indie was also pressed with the catalogue number STIN 1, while there was a further official Stiff single release which you overlooked: BUY 115 'The Turning Point'/'Too Much Air, Not Enough Oxygen' (1981)

"On the album front, it's worth pointing out that the Polydor 'Way And Bar' album was available in no less than four different sleeves, all carrying variations of the same theme,

and featuring the 'dynamic duo' in various poses. Also, the compilation album 'Aylesbury Goes Flaccid' (Flaccid FLAC 1, in 1978) features both Otway and Wild Willy Barrett individually. Otway acts as a link man between several of the tracks (which were by artists originating from the Aylesbury area), while Barrett contributes a guitar instrumental titled 'Nigel Pringle'.

"Otway's first single, 'Misty Mountain' on County Recording Services, came with a photocopied lyric sheet, while of the later singles, 'Racing Cars', 'Really Free', 'Geneve', 'Frightened And Scared', 'DK 50/80', 'Green Green Grass Of Home', 'Turning Point', 'Headbutts', 'In Dreams' and 'Middle Of Winter' all definitely had picture covers;



OTWAY: FINGERED

possibly a couple of the others too.

"Also of interest is a video which Otway himself organised for release, and which was

available directly from him back in October 1983. Titled 'The Nearly Free Video EP', it featured him in the studio against a variety of

backgrounds, performing five of his numbers and should be available by Christmas. Another current 'limited availability' item is a double cassette anthology of earlier material, which is sold at Otway gigs."

Thanks again, Les, for that info which seems to bring the Otway picture right up to date. I do have a contact address for John, which is: 90 Clifton Court, Northwick Terrace, London NW8 8HX. Readers interested in ordering the videos or cassette should make enquiries with an SAE.

A couple of requests also came in after the October 18 piece for me to fill in the story on Otway's long-time sometimes partner Wild Willy Barrett. These are Barrett's solo UK singles, followed by albums: Transatlantic BIG 522 'Return

MEMORY

BANK

Sunday November 23

1964 **The Rolling Stones** incurred a BBC radio ban after they arrived late at the studios for the Light Programme show *Saturday Club*.

1968 **Country Joe McDonald** split from the *Fish*.

1976 **Jerry Lee Lewis** was arrested outside the gates of **Elvis Presley's** Graceland mansion in Memphis, drunk and waving a .38 Derringer, and demanding to see Presley.

1979 **Marianne Faithfull** was arrested at Oslo Airport at the start of a projected Norwegian tour, and charged with marijuana possession.

1981 **Adam And The Ants** played for the Queen on the Royal Variety Show.

1985 Death of **Joe Turner**, major black star of the 1950s, aged 74, following a stroke, in Inglewood, California.

Monday November 24

1942 Birthday of **Billy Connolly**, in Glasgow.

1946 Birthday of **Bev Bevan**, in Birmingham.

1964 **The Who** began their first residency at the Marquee in London.



ROGER D: nice boots

Tuesday November 25

1955 'Rock Around The Clock' by **Bill Haley & The Comets** became the first rock single to top the UK charts.

1959 Birthday of **Steve Rothery** of **Marillion**.

1966 **The Jimi Hendrix Experience** made their live debut in London, at the Bag O'Nails Club.



JIMI: WHAT an experience

1969 **John Lennon** returned his MBE as a protest against British involvement in the Biafran and Vietnamese hostilities.

1976 **Rick Wakeman** rejoined **Yes** on keyboards, after a break of three years.

1984 **Band Aid's** 'Do They Know It's Christmas?', the biggest-selling single of all time in Britain, was recorded at Sarm Studios in London.

THE CONTI

"Bass, snare and hi-hat, that's all you need to make someone dance."

Conti doesn't have much time for the "shorts and sweatband brigade" who surround themselves with loads of kit and try to drum as fast as they can to impress people.

"What's the point in going 'vladimir vladimir vladimir' if only the drummer knows where the beat is?"

"Drumming is all about the groove. It's the beat that counts," says the sicksman with Prefab Sprout.

Conti likes the way drums are still "suck, skin and wood" even with all the technical stuff that's around nowadays. He's a classic soul drummer. "Feel is more important than technique," he says, though he isn't short on either. Just listen to Prefab's 'Steve McQueen' or 'Absolute Beginners' or 'Dancing in the Street' - that's Conti at the back.

Conti, of course, plays Yamaha. "Drums hadn't progressed for years until Yamaha came along. They're a bit more expensive, but the kit's so far ahead, it's worth it."

"Besides, all the best drummers have small kits. Quality's much more important than quantity."

YAMAHA SOUNDS LIKE YOU MEAN IT

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WILLY: REALLY cut up about it

Of Kong'/'Bus Shelter Reggae' (1974)
Logo GO 105 'Return Of Kong'/'Nice To Know You're My Friend' (1978)
Polydor 2059 067 'Let's Play Schools'/'I Did It Otway' (1979)

Red Eye RED 1 'Shot Of Red Eye'/'I'm A Dog' (1980)
Black Eye DARK 3 'We Gotta Get Out Of This Place'/'Barrett's Blues' (1981)
Black Eye DARK 4 'Tales From The Raj'/'Drunks That Pass In The Night' (1981)
Black Eye DARK 6 'I'm In Love Again'/'What Ya Gonna Do About It' (1982)
Carrere CAR 266 'Old Joe Clarke'/'Rabbit In Boston' (1983) (Also on 12-inch as **CART 266**)
Carrere CAR 281 'Rapping On A Mountain'/'Sound Hog' (1983)
Strikeback(?) 'Hitch-Hiker And The Punk'/'Jack O'Diamonds (Oh Lloyd)' (1985)
 Barrett's first album appearance as a soloist was on the compilation LP 'Guitar Workshop' (**TRAD 271**) in 1974. He had two tracks: 'The

Loneliness Of The Long-Distance Acoustic Guitarist', and 'Hair On The Frets'.

Solo albums which followed were: **Polydor 2383 541** 'Call Of The Wild' (1979)
Red Eye EYE 001 'Krazy Kong' (1980) (re-pressed in 1982 as **Black Eye EYE 001**)
Galvanised DIP 1 'Organic Bondage' (1986) (This was recorded with **Stephen Two-Names**. There was an initial limited edition in a wooden sleeve, on **DIPW 1**)

Keith Hammond of Berwick-On-Tweed wrote in a few weeks ago with the following query about **Blancmange**.

"Can you tell me whether or not there was a picture disc version of **Blancmange**'s single 'Blind Vision', from 1983? I'm convinced I once saw one,

featuring the same design – a woman in a green dress, and a selection of blancmanges on a table – that was used on the standard single sleeve. However, I can't track a copy down and if one existed, I'd like to know if it carried a separate catalogue number. It wasn't mentioned in *Record Collector's* 'Special Pressings' guide when that covered **Blancmange** a few months ago, but maybe you know better than them?"

Well, you're actually half right, Keith. There was not a strict pic disc version of 'Blind Vision' either on 7-inch or 12-inch, but there was a 7-inch which carried the catalogue number **BLATP 5** (standard number was **BLANC 5**), which would normally have indicated a picture pressing. This consisted of a totally transparent disc



BLANCMANGE: WITH a bullet

(with the label legends etched into the transparency and consequently difficult to read) in a thick plastic transparent wallet. Also in the wallet was a single thin card sheet which features the single sleeve front and back designs, one either side. This was visible through

the record, and gave the impression of being a picture disc. It also had the additional wording 'blank vinyl version' on the front sleeve design, on the lower right-hand side. If *Record Collector* aren't aware of it, it suggests that there are very few copies around.

Wednesday November 26

- 1938** Birthday of **Tina Turner** (**Annie Bullock**), in Brownsville, Tennessee.
- 1968** **Cream** played their farewell concert at the Royal Albert Hall in London, supported by young upstarts **Yes** and **Taste** (featuring **Rory Gallagher**).
- 1973** The **New York Dolls** made their UK live debut, at Biba's in London.
- 1973** Death of **John Rostill**, former bassist with **The Shadows**, aged 31, of electrocution in his home studio.
- 1976** **Lol Creme** and **Kevin Godley** left **10cc** to work and record as a duo.



TINA T: 48 years young

Thursday November 27

- 1942** Birthday of **Jimi Hendrix**, in Seattle, Washington.
- Birthday of **Charlie Burchill** of **Simple Minds**.
- 1970** **George Harrison** released 'All Things Must Pass' – probably the only triple-album box set ever to top the LP charts in Britain.

Friday November 28

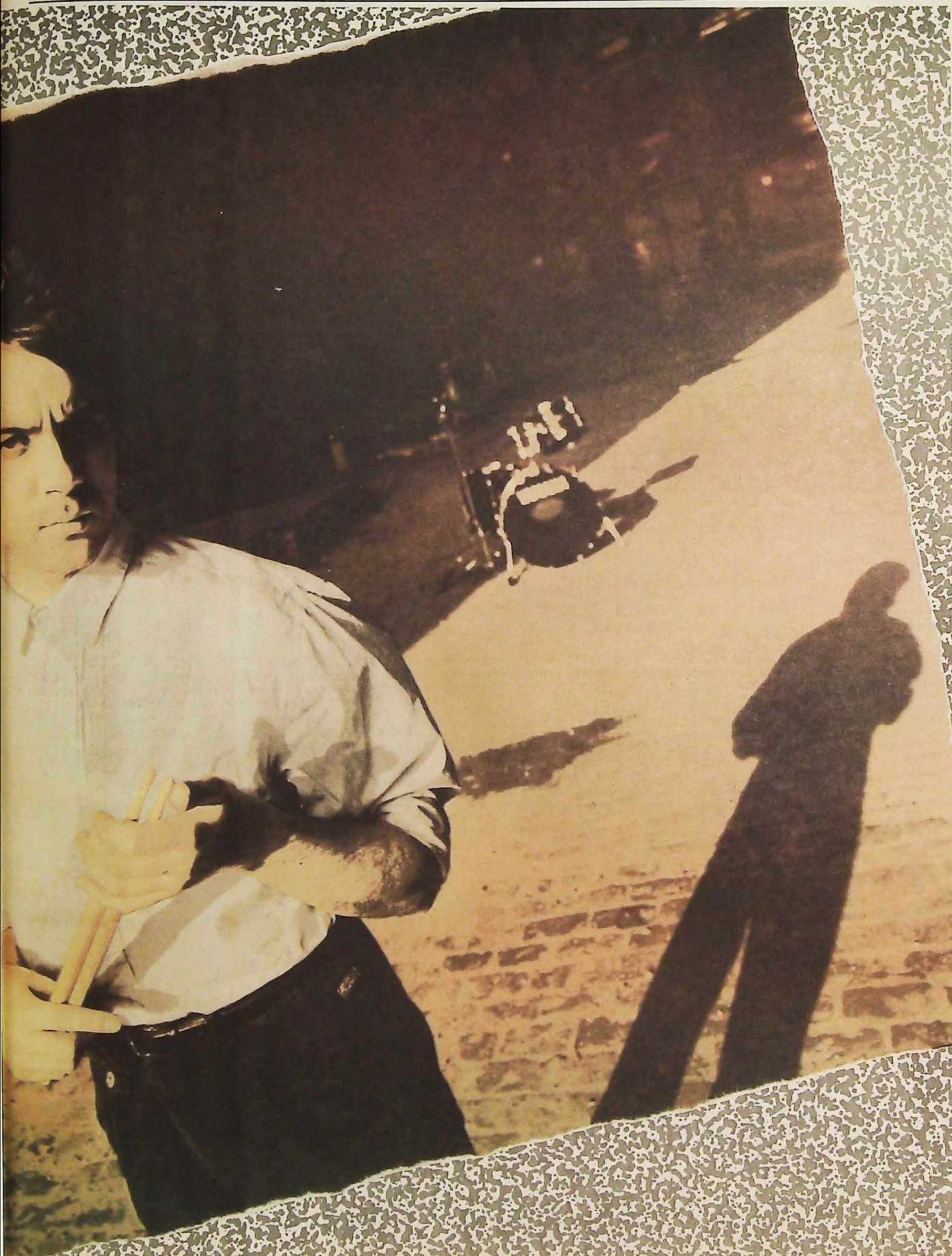
- 1929** Birthday of **Berry Gordy Jr.**, founder of Motown Records, in Detroit.
- 1943** Birthday of **Randy Newman**, in Los Angeles.
- 1954** Birthday of **David Jaymes** of **Modern Romance**, in Woodford, Essex.
- 1974** **John Lennon** joined **Elton John** onstage at Madison Square Gardens in New York, where they duetted on 'Whatever Gets You Thru The Night', 'Lucy In The Sky With Diamonds' and 'I Saw Her Standing There'. It was destined to be Lennon's last live public performance.

Saturday November 29

- 1933** Birthday of **John Mayall**, godfather of British blues, in Manchester.
- 1944** Birthday of **Felix Cavilliere** of the **Rascals**, in Pelham, New York.
- 1963** Release date of the **Beatles'** 'I Want To Hold Your Hand', which sold a million in three days and was their first instant No 1 chart entry, displacing their own 'She Loves You'.
- 1979** **Paul Simon** sued CBS Records, his former label.
- 1979** **Anita Pallenberg**, long-time girlfriend of **Keith Richards**, was cleared of responsibility for the death of a young man at her house in New York State.



LENNON: LOSING weight



A L B U M S

RATINGS BUYBLAG ...HEAR ..FLOG •DUMP



MATT JOHNSON get framed

SWEET 'N' SORE

SPANDAU BALLET
'Through The Barricades' (CBS 450259)**

YUP, YOU do not play about with Spandau Ballet, children. They are serious and firm young professionals, serious and firm, children, serious and firm. They combine classical piano with standard rock guitar, coffee table soul with penthouse funk. Their production is the ultimate gloss out, their image the Yuppie wet dream. They are polished performers who work stealthily with confident salespeople. Masters of the flog, they could give dull, off beat pub rock a coiffure, place it on a band's credible caravan of singles, and promote it as lean and efficient aural entertainment.

As bold as gold, Spandau Ballet have collared all popular contemporary styles and compressed them into one tight selection of songs, titled it 'Through The Barricades' and given it the prestigious honour of being the new LP. It is an insight of Spandau Ballet's immediate existence and surroundings. A situation where style is measured in personal wealth and sincerity in facial stubble. Note, even Gary Kemp is clean shaven on the sleeve shot.

Waiting for some excitement and passion on the A-side proved even more stupid and hopeless than waiting for the last train home. The B-side was only marginally more pleasing than the walk home in the rain. The only track worthy of real attention is 'Fight For Ourselves', a grossly unrealistic and reactionary anthem that can only have been written by someone who has never had to really fight for anything in their life. Someone who has reached the top because they are fortunate to live in a free enterprise mediocracy and not a true meritocracy. Someone like Spandau Ballet.

To cut a dull long story short, Spandau Ballet have

ironed out any dare, lust or imagination from their sound and have left themselves so stiff they are of no use to anyone but their bank managers and undertakers. They are sexless pillars of white British pop, probably friends of Ultravox, and for both reasons only good for pissing against.

JAMES BROWN

LITTLE RICHARD
'Lifetime Friend' (WEA WX72 242018-1)***

AS A child, I spent most of my time hiding in cupboards. Every time I mutineered in some small way, my father would resist reaching for the sharp end of his slipper and reach for Little Richard's 'Tutti Frutti' instead. Slipping it onto the old Dansette, that unearthly caterwauling would send me diving amongst the brooms and old newspapers everytime. Once, he had to call the Fire Brigade to get me out and they had to lure me with copies of *Whizzer & Chips* and packets of Spangles. Eventually, pater's ploy toppled onto its side; young Wilde fell for Richard Penniman's Awop-Bop-A-Loobop every time like luggage off a cliff top.

These days, of course, the magic has dimmed somewhat and you can't find Spangles in any corner tuck-shop. Richard's great screechy bits aren't quite as terrorising. In fact, you need a search-party to find any screechy bits at all.

These days, God is sharing Richard's favourite sofa again and rock 'n' roll hardly gets a look in. Most of 'Lifetime Friend' subsequently sounds perfunctory at best, the odd inspired soul sliver ('Somebody's Comin' and 'Ray Of Sunshine') slugging it out with a herd of blotchy old rockers, buried without protest under the sluggish Stuart 'Shakin' Stevens' Colman production. Meanwhile, the overall song quality is not all it could be, most of these clodders sounding like they were

rescued from Shakey's weekly garbage and Band-Aided back together again. The real Little Richard, the one who's spent half his life in carnal overdrive and the other half thumping a Bible and healing lepers, is nowhere to be seen. Come on out matey and give us a screech, we know you're in there.

'Lifetime Friend' isn't much coming from the man who invented rock 'n' roll. In fact, this waste of rock's most transcendent bellows borders on sacrilegious. I didn't rush for the talboy once, feeling sort of cheated. Mind you, the old man didn't half give me a clobbering when he caught up with me.

JONH WILDE

KIM WILDE 'Another Step' (MCA Records MCF 3339)**1/2

SAY WHAT you will about Kim Wilde, no one could ever accuse her of being Diana Ross. So why on earth did she attempt a cover of 'You Keep Me Hangin' On'?

Of all the hit hungry attempts to recreate or embellish upon the staggering perfection of one of Diana's most supreme moments, only Bernie Nolan's faithful and breathtaking track on BEF's erratic 'Music Of Quality And Distinction Volume One' has ever impressed. And even though the current pop climate of 'safety first and creativity last' could conceivably see Kim Wilde's version outsell the original, all that could really achieve is a condemnation of today's sterile chart culture.

It also neatly underlines a few points about Kim Wilde. Firstly, she has only a thin and failing voice, incapable of expressing the soaring heights and plummeting depths of emotion which characterise the truly great singers.

Secondly, her true talent is simply for being Kim Wilde. For dressing in black and exposing her midriff. For

adopting a distant and unavailable Madonna persona. For wailing prettily behind a thin veil of technology. For bouncing her otherwise inadequate vocals off a wall of sound built from loud guitars and a bricklayer's drum kit.

Kim Wilde's greatest talent is for fitting in. 'Another Step' fits in just so.

ROGER HOLLAND

HEAVEN 17 'Pleasure One' (Virgin V2400)***

MORE AND more do Heaven 17 seem like a missed opportunity – or rather, an idea beaten down by the business it works in. Though given ignorant reviews, 'How Men Are' was a subtle and accomplished set; but it was also a business failure, and when the game doesn't pay off something always calls you to order. 'Pleasure One' is the mistaken response, shuffling Heaven 17 a little deeper into the mainstream.

They still sound like a group theorising about pop, but the teasing line between theory and practice has lost its appeal. The lustre of their doctrinaire pop has gone dull somewhere in the production line. 'The Luxury Gap' and 'How Men Are' were cold records full of dazzling moments: 'Let Me Go' and 'This Is Mine' might have been cynically brilliant exercises, but they were brilliant all the same. This time the material is cut by rote. They use more 'real' musicians and give them tasks of machine-like precision.

One waits in vain for the contagious melodies and body-snapping white beats. 'Contenders' and 'Trouble' sound like exhausted remakes: one was recorded in five different studios. Curiously, Glenn Gregory – once the scorned element of the H17 mix – is now their only distinctive trick. His elegant, marbled crooning narrates rather than sings these songs. Sometimes, in that voice, you catch a

THE THE 'Infected' (EPIC EPC 26770)****

FOR MATT Johnson, a knowledge of his own land is the knowledge of himself. Affected more than he can bear by the feel of England, its shambles and its gore, he absorbs it, feeling himself absorbing it, against his will. The sound that comes out when Johnson throws back his head and screams is a formless, lupine howl.

I love that sound.

I loved it when it echoed out of The The's first LP, 'Soul Mining' – what was that, two and a half years ago? – and 'This Is The Day' strung me out cold with the hopelessly brittle, storm-soaked sound of my home, a rainy country. There's wet all over 'Infected', too, but it's the wet of sweat on a furious, rhythmically-moving torso.

What Johnson is up to now is his own transformation, and this jazzing and rolling and tearing piece of plastic is access to that. The first step in any war is to know your enemy. Matt examines himself on the first track, 'Infected', a consideration of a love so full, so ripe with juice it rots; it can't stop itself. Love's not always clean – it thrashes most when stench and grime itch on its thighs. Matt Johnson likes legs like that. There's a deep, magnetic beat to dance to, should you want to, Zeke Manyika and trumpet clarions setting the theme for a far more multi-layered noise than The The would have produced three years ago.

Analysis works into 'Out Of The Blue (Into The Fire)', too, underplayed acoustics letting the Johnson strangle pick its way like razor blades through the softest, most vulnerable dunes of your ear. "I was trying so hard to be myself, I was turning into somebody else." Sweat it out.

There's self-controlled passion and strength seeping all over this thing. Even when the pieces that close each side are recognisably weaker works – 'The Mercy Beat', particularly, disappearing in cramped and overused imagery, vultures and crows thrown away inside a limp melody – there's something magnetic in the starkest The The coda to each crafted syllable. 'Slow Train To Dawn', no particularly special sound, admits ex-Rip Rigger Neneh Cherry's fresh stream of vocal to lift it; 'Twilight Of A Champion' trots like a '60s soundtrack, and though we know the sentiment by now – "Y'see, I sold my soul to pay for my dinner/My stomach grew fatter but my heart grew thinner... I ain't lyin', I'm dyin'..." the horns wake this out of any self-indulgent reverie, pull it into shape like a clothes-horse.

And the clincher? You know it's 'Sweet Bird Of Truth'. As this masterpiece escalates into a spiral to death, Vietnam GIs watch the bird they're in go down with dopey smiles on their faces. We watch, dopey inside our own bird. Matt Johnson's mission is education for himself and for us.

"This is your captain calling/With an urgent warning/I can't keep her up/This bird is sinking."

All hands on deck.

GLYN BROWN

glimmer of what music they could still mould. 'Look At Me' is a whispering, regretful ballad that comes as a chastening interlude in the rest of the LP.

Music, business and media alike have caught up with them. Heaven 17's misery is that they are intelligent young men who realise they've already nothing left to say.

RICHARD COOK

THE MEMBRANES
'Songs Of Love And Fury' (In Tape IT 038)****

PREVIOUSLY, THE Membranes' importance has been based more around their hot, twisted propaganda and fierce dogma than their talent to cut up a thick Persian rug of angry sound. This is about to change. 'Songs Of Love And Fury' is to The

Membranes' past output what 'The Clash' is to any Exploited album you might care to mention. I'd been told that The Membranes had decided to call it a day: thank God they haven't because this is brilliant!

These are songs of humour and fear, songs of life and terror, songs of violence and hope, songs of an awful lot of other things all listed conveniently together on the inner sleeve. And this is Joy Division, The Fall and the punk rock pop tone all gathered together and thrown at one canvas in a fit of stunning genius.

John Robb's guitar leads the affray, spraying dissent and tearing away at the foundations of something or other at every chord change, while his words link often unrelated images with flair

JONES THE BODY



GRACE JONES in Biggles chic

and with bile. He says he wants to pollute my cosy world, and I believe him. And for as long as my cosy world remains one where "beef mountains rot before starving eyes" and "sex and violence sell sausage meat" then I will welcome him, his band and its fiery headed sniping at the cancer within our society.

Now if only they could sing...

ROGER HOLLAND

CLAN OF XYMOX

'Medusa' (4AD

CAD613)****1/2

THE SECOND sincerely striving album from the Amsterdam-based group formerly known as just Xymox may not have any of the answers but its questions are phrased beautifully. Background information: the first album was more varied and piercing and not all of Xymox are prima donnas but one is.

'Medusa's' overriding achievement is that every track sounds like the finale to a brooding epic overture. At their flimsiest they sound like Visage; when they're good they blend Kraftwerk with Joy Division; in their prime passages they brush with a sexy breathlessness against something that is pure, poignant, unadulterated Xymox. 'Medusa' grows more frighteningly strong each time you turn and look at it.

The best time for this is when you're typing up mediocre poetry ten minutes after Weetabix. Around then 'Agonised By Love' has more real effect than the whole of Simon Bates' Golden Hour put together, and 'Masquerade' could even tackle 'The Four Tops Story' single-handedly. Clan Of Xymox, bisexual and tormented, swaggering and svelte, distil introspection and melancholy while you await the flood. It doesn't come; the music teases with considered and warm restraint. The names, however, give the game (game? game??) away - 'Michelle', 'Louise', 'Lorrentine', 'After The Call'...

If 'Vienna' had been an understated classic it might have been the sections of this which aren't subservient to elegiac keyboard rivulets and gently militant percussion. Or if The Cure's 'Charlotte Sometimes' wasn't so damn easy to like...

Of course Xymox, a clan destined for fierce and

freezing plateaus, know what life's all about. Turn up that coat collar and lubricate your entry with this.

HARRY SWIFT

THE CREEK 'The Creek'

(Music For Nations MFN

67)***

CULT PANSY rockers The Creek are now 'sugar free' proclaims the sleeve and accompanying publicity blurb. The name, maybe, but not the music. That's as sweet as ever; as light, sticky and insubstantial as candy floss, if not quite so sickening.

Disappointingly, as with Rio's latest, I really was expecting more than this, more than a few half-cute tunes and a frankly tedious feeling of mere adequacy. Nothing is outstanding about 'The Creek', and this sorry anonymity is a real kiss of death.

Lasting, memorable, melodic rock feeds off more than just a silky touch. It needs a fine voice, fine songwriting and a vibrant, not pampered, delivery. Something like Michael Bolton.

The Creek, like Grace Bros, lack in every department. Why bother with imported bores like them when you've got the wonderful Life After on your doorstep?

PAUL ELLIOTT

PETER HAMMILL 'And

Close As This' (Virgin

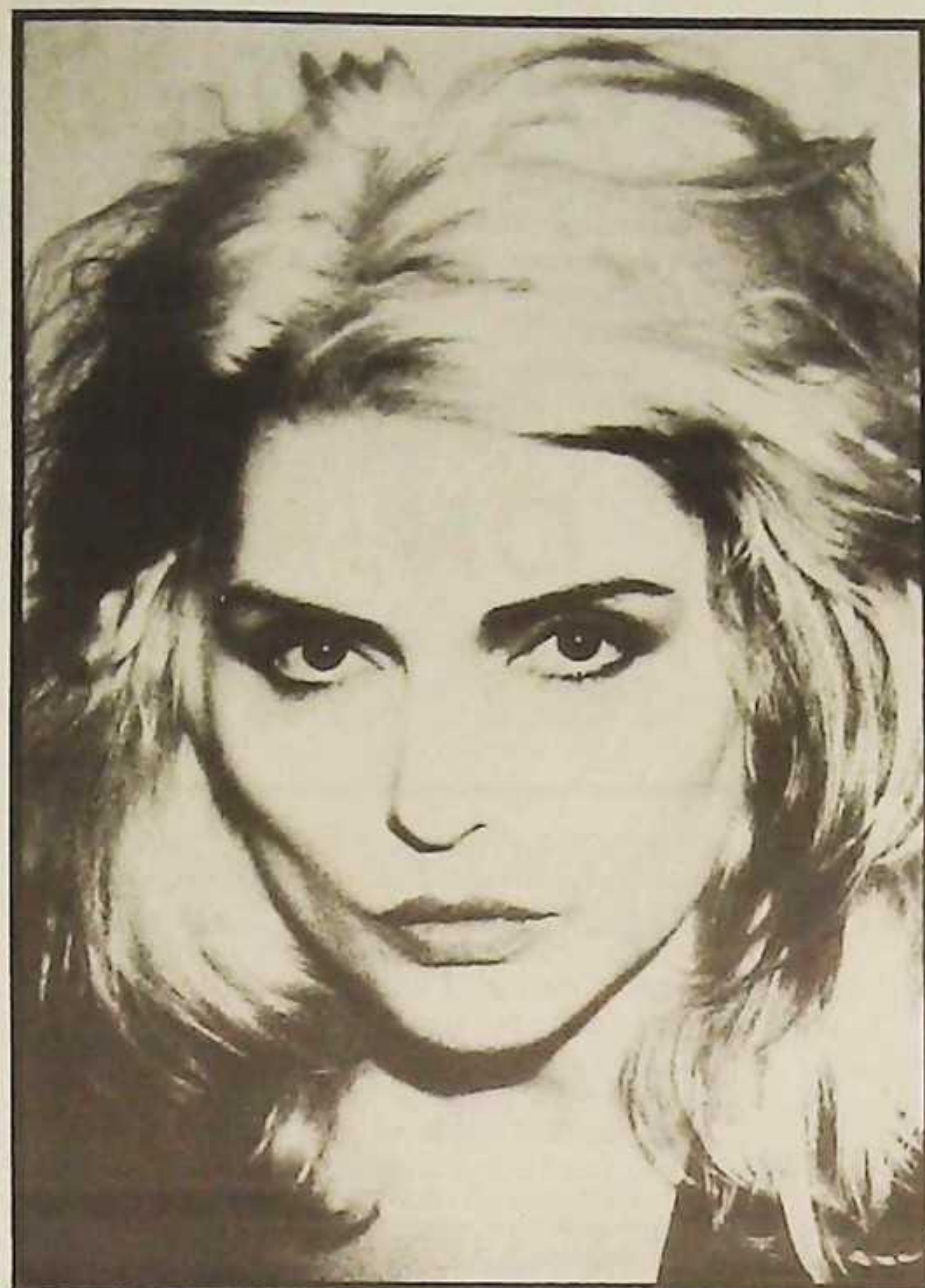
V2409)****1/2

NOT LONG out of short trousers I saw Van Der Graaf Generator, Peter Hammill's first group. I thought they were dead bloody boring. A decade and a bit later I witnessed a solo Hammill concert at WOMAD. I thought he was dead bloody good. Now, for the first time ever, I sit down and listen to a record of Peter's, his 25th album to date no less, and it's dead bloody transcendent. Funny that.

'And Close As This' is a confluence where human faith, hope and charity meet deceit, despair and greed. By turns, it's turbulent, tender, angry and vulnerable. Above all though, whichever emotional tunnel Hammill guides us through, his torch always sheds new light on old themes and his performances are utterly convincing.

Peter's artistry gains strength from his naked presentation. His songs, though complex in relation to the three chord pop chart

FEATHER WAIT



DEBBIE HARRY: Lipsmakin'

DEBBIE HARRY 'Rockbird' (Chrysalis CHR 1540)***1/2

YOU KNOW what they say about absence making the heart grow fonder and all that? Well, it kinda seems appropriate in this case as Ms Harry stares down at you from countless covers, especially when you consider that last time she was planning to come over here with her mates (Blondie), they couldn't give tickets away and her solo album 'Koo Koo' did a sweet impression of The Belgrano.

Anyway that was then and this is now, and now there is nothing happening save for a plethora of anonymous groups with no style and even less talent. So in keeping with the British's unhealthy obsession with nostalgia, the reappearance of the mouth watering Debbie Harry is seen as the answer, our saviour from such sterility.

I'm pleased to say the years have done nothing to harm her exquisite features - well, the years and some neat lighting, anyway. With all her personal traumas well behind her now, 'Rockbird' is Debbie back at her buoyant best. The line-up may have changed, but considering the whole world used to revolve around her seductive drawl, then the rest is superfluous. Her voice still reeks of sex as it flits from nymphomaniacal squeals of delight to chilling allure.

But where her past exploits have always played the game of pop with half an eye on flexing the rules, this collection plays it strictly on the level. Her days of adventure are but memories, as a sense of fun perches atop her list of priorities. Moods change from the high school bop-ishness of 'I Want You' through the smooth restraint of the single 'French Kissin' to the demure, hypnotic, Oriental charm of 'In Love With Love'. The occasional shiver cascades down your spine and you wonder how you ever got by without her. 'Free To Fall' washes over the senses in a glorious sea of desire. So simple. So effective. Her aggressive snap of yesteryear eats into 'Secret Life' to remind you she's no pussycat.

Having suffered pale imitations for so long it's just sweet to welcome back the real thing.

KEVIN MURPHY

trick, are easily absorbed because they travel directly from his head to your heart. They are burdened by neither the wordy confusion that, say, David Sylvian is prone to, nor the mask of massed orchestration that so many solo singers hide behind. And the effect, far from being simplistic, is majestic both in terms of his lyrical vision and musical execution, his singing navigating almost operatic territory.

To dismember the songs, and say that 'Silver' concerns avarice corrupting ideals while 'Sleep Now' finds Peter becoming aware of his love for his child, somehow undermines the power of Hammill's work. The splendid isolation of 'And Close As This' is better experienced than analysed, and as such, it's one of those rare beasts, an album that is more than the sum of its parts.

The press release informs me that Lydon, Bowie, Gabriel, Almond and Fish are among Peter Hammill's admirers. I now understand why. One simply has to sit down and listen and all will be revealed. Funny that.

JACK BARRON

A WITNESS 'I Am John's

Pancreas' (Ron Johnson's

Records ZRON 12)*****

A WITNESS grapple with you, they pull you into a confrontation you'd liked to have avoided. Listening to 'I Am John's Pancreas' is like wrestling in quicksand; everything is pulling you down beneath the dirt and grime of modern living. If you were locked inside an elevator for a week with this album it would drive you insane. It's so unrelenting and strong, it almost bullies you into submission.

It would be too pompous to say that 'I Am John's Pancreas' is the sound of England breaking down, but the continual drive of the drum box dictates a picture which is as grey and heartless as corrugated iron. A Witness base their whole sound around the power of their bigoted drum box and they always sound so very English, so Northern. I think it's their disdain for catchiness in the gnashing 'Smelt Like A Pedestrian' that makes them seem so smart.

Their obstinancy makes 'I Am John's Pancreas' tingle with a primal passion. Every sound here is so basic and yet so dramatically exaggerated that it injects this gritty album with an intriguing suspense which then escalates into a powerful tension.

'I Am John's Pancreas' is an awkward, jarring experience. It is full of contrasting moods that run parallel with the overwhelming despondency that saturates this album. 'I Am John's Pancreas' is one bastard of an album that will snarl at you everytime you play it.

RON ROM

CUTTING CREW

'Broadcast' (Siren SIRN

LP7)***

MAN IN chip shop; "I mean some songs are inevitable chart toppers. You know the first time you hear 'em that they're goin' number one. Look at that 'Woman In Red', instant classic that, had to be number one. This Nick Berry's the same..."

Cutting Crew's 'I Just Died In Your Arms' was undoubtedly one of his kind of inevitables, and, of course, our beloved charts are constantly awash with such instant, er... classics.

These groups come from nowhere. Ohhh! they may slum it for the token Marquee gig but generally the wraps don't come off until we're well versed in all the material on their lush sleeved, expensively produced album. No beginners rough edges left here, we're talking big time.

Cutting Crew are like this. They've studiously absorbed that bland Trans-Atlantic sound so slickly it's impossible to detect their ethnic origins. Each track has been partly recorded on either side of the pond.

The 'Broadcast' title track apes post-Gabriel Genesis, while elsewhere you can detect the likes of Big Country and Duran Duran's painted glam. They melt down and regurgitate in a puerile "professional" pomp, pumped up and preened to eerie perfection. The Pointer Sisters might well sue for the blatant opening rip-off riff from 'Automatic' on 'Fear Of Falling'.

Otherwise it's all smothered in lovingly long echoing guitar breaks and stadium sized drum rolls. 'Broadcast' stinks of rock star ethics and limp ideals. Roll out the limos, then be off with you. Calculated and cold.

RONNIE RANDALL

CHEAP TRICK 'The

Doctor' (Epic EPC 57087)*

AROUND THE time of their UK hit, 'I Want You To Want Me', Cheap Trick's 'Live At The Budokan' LP was a staple of sixth form common rooms throughout the country. Time hasn't treated them kindly, though. Recently, they were reduced to opening for Mötley Crüe on their British tour. 'The Doctor' is unlikely to provide much of a remedy for this decidedly unhealthy condition.

From the harmonic keyboard embroidery, half

realised catchiness and get-up-and-go sentiments of the opening 'It's Up To You', through its nine neighbours, 'The Doctor' is quite simply an unnecessary record.

Its rock-riffed powerpop is numbingly unwanted; in fact, it's difficult to imagine anyone gleaming an ounce of sensory stimulation from this pathetically perfunctory product.

Cheap Trick exhibit their stunningly puerile sense of fun on 'Good Girls Go To Heaven (Bad Girls Go Everywhere)' and 'Man-U-Lip-U-Lator' with its token 'rock out' and then offer a few treatises on romance, expounding with the mentality that can only be acquired by spending ten years in a tour bus. 'The Doctor' is a waste of time and money.

ROY WILKINSON

THE SAFE WAY

THE SHOP ASSISTANTS 'Shop Assistants' (Blue Guitar AZLP 2)***

I TAKE 'Shop Assistants' by The Shop Assistants and play it. From a band that are, along with The Wolfhounds, Age Of Chance and Wedding Present the most promising pushers of sub-sonic monkey-booted pop, the debut LP is disappointing. By cramming 14 songs into two sides it appears to lack punch, perception, or power, when in fact all three are abundantly present but obscured by too many formula Shop sounds.

It is disappointing because it should be so good. What is important to know is that the band have the simplistic qualities and nerve to write fashion bashing and time passing LPs but are seemingly being held back by their own lack of hunger and little decent competition. They should look to few but the Mary Chain in recent years for inspiration and should then add to them the names of Blondie, the Stooges, T Rex, The Ronettes, and Eddie Cochran before deciding just where they are going to place themselves. Be it ahead of an unoriginal and amateur bedroom scene or up there with the popular plastic masters?

If all wounds are self or press inflicted likewise all praise should be published, parcelled and posted to the heart of Edinburgh.

The adrenalin rushes so much a part of their music, are as abrasive and thorough here as the teeth on a zip.

When Alex and Sarah flip their lip through 'Somewhere In China' and 'What A Way To Die' they boast the bands vocal and lyrical range and capabilities, from subtle perception to chaotic wit.

When David buzzes and buzzes and buzzes the chords from his guitar he does so in competition with a low noise production so unassuming it doesn't even hint at being the yapping end of the century relation to the Phil Spector wall of sound that it should be.

'Shop Assistants' is quiet, polite and pleasant. The Shop Assistants should shout, coax and push you into dance. They have the promise but are yet to make, keep, or even break it.

JAMES BROWN

GRACE JONES 'Inside Story' (EMI MTL 1007)*****

WHAT IS the real Grace Jones? Would we be too disappointed?

'Inside Story' is the biggest Grace Jones surprise since 'Portfolio', the best part of her dance transcendental kitsch to be slapped together under one roof. There's no moment quite as colossally sexual as 'I Need A Man', nothing as rhythmically rich as 'Pull Up To The Bumper', nothing quite as brazen as 'Slave To The Rhythm', but still surprisingly complete.

As always, she's so removed, delivering in that slightly husky and willing way of hers - the kind that makes her one of pop's consistently commanding seductresses. As ever, those features just glare back at you, so dramatically sculpturesque, but no longer so chilly, no longer so threatening. Grace Jones gave up autobiography with 'Living My Life', while the 'Slave To The Rhythm' LP was full of observations on Grace, presumably just some fictional fragments to further the myth.

What does this make 'Inside Story'? Grace, may be retreating a little behind some jazzed-up mask, singing about the usual things, fame and sex and love and death, in different ways? Grace Jones, up to now, has been the world's most believable star, the greatest meaning of 'glamour', because nothing has been real. Now, without stylist Jean-Paul Goude to direct all this, her legend is left to its own devices.

If all that sounds playfully vague, then it is only because 'Inside Story' is a brilliantly indistinct Grace Jones album, seeming to push her outward as a narrator, but probably telling us less than ever. This is hardly Grace pushing it to the limits, just assured, measured, which seems just about right. From the exotically twisted rhythms of 'Chan Hitchhikes To Shanghai' to the becalmed passages like 'White Collar Crime', all her barbs are concealed, if they are there at all. Not that this is without some necessary frictions, just rather furtive.

If it's the real Grace Jones in there, then it's no self-plagiarist cover-up, just some welcome and thoroughly naked disguises.

JONH WILDE

ROBYN HITCHCOCK
'Invisible Hitchcock'
 (Class Fish MOIST 2)****1/2
 "WHEN YOUR dreams come true they pretty soon decay..." This new collection of out-takes and rarities from 1980-86 follows hot on the happy heels of the 'Element Of Light' album and finds Robyn reacting to his recent resurgence with a deliciously wry glumness. "We are all doomed, but some of us are more doomed than others."

It's a mixed bag, from the mock country of 'Give Me A Spanner, Ralph' to the plaintive acoustic sweep of 'My Favourite Buildings'. Of course it's the lyrics throughout which give an extra dimension to otherwise innocently accessible guitar-based songs. While 'It's A Mystic Trip' veers dangerously close to the hippy vernacular it sets out to parody, there's an accuracy of nuance in the emotional fusion of bitterness and slight optimism that constitutes 'All I Wanna Do Is Fall In Love', a gem. You either see the world in a similar way to Robyn Hitchcock or you shake your head and go back to work on time.

This record is a must for all Hitchcockphiles. 'The Pit Of Souls' is a startling subversive cousin of the intro to Roxy Music's 'Manifesto', while 'Point It At Gran' again moves you to shivers with the bold comedy of its manic poetry. Overall it's the darker side of the man, a side tempered on recent releases but anything but barren. Hitchcock revels in the ability to see both the beautiful face across the table and the cold baked beans on the plate in front of him. His near-as-dammit unique gift is the strength to use both these images when spontaneously getting up on that table and bursting into song.

HARRY SWIFT

THE CASSANDRA COMPLEX 'Grenade'
 (Rouska CXRA 001)**
 FIVE YEARS ago, when the last recognisable sound of Leeds was being battered into being by the enigmatic Sisters Of Mercy, grotesque March Violets and inebriated Three Johns, Rodney Orpheus was spending Saturdays scouring jumble sales for over-the-top, second-hand children's games. By night, he'd wander the corners of the Up-Zone videotape telling all who'd listen of his plans to gather together a close knit unit of 'talented' people for live and studio engagements.

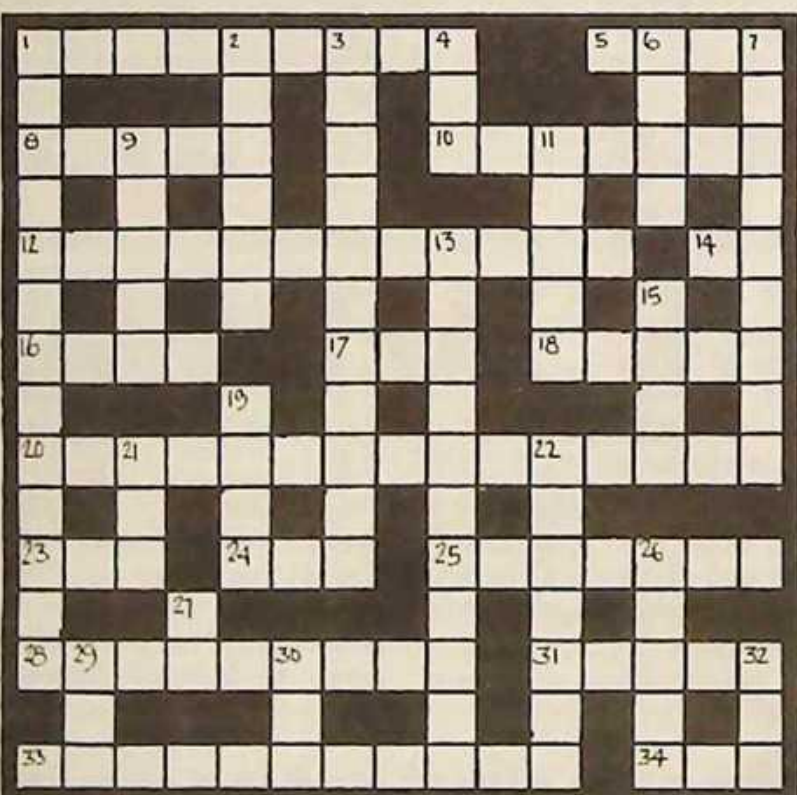
Half a decade has passed and Rodney has his first LP out. I gather from listening to it that he's long since dropped the ideas of chasing, capturing or releasing anything original, of bringing to life a talented musical unit, or of attempting popularity. 'Grenade' is a K-Tel-style compilation of effects every early '80s Yorkshire band were using. Eldritch's ludicrous vocals, the Violets' heavy chug-chug-chugging guitars, Cabaret Voltaire's scuttling beat, and the controlled feedback the Johns used like punctuation. What The Cassandra Complex have missed is the sense of the ridiculous that ran like cholesterol through the veins of every one of those early purveyors of gothic scuzz. As a cross-section of (other people's) ideas, 'Grenade' is appealing; but as an original debut LP, it is limited and stilted. Its only good point is the quality of the carrion it's comprised of.

'Grenade' might burst a few blackheads on German dancefloors, but back in post-goth Blighty it just won't rub. The Cassandra Complex are nothing more than an over-the-top, second-hand children's game.

JAMES BROWN

WORD

By Sue Buckley



ACROSS

1. With whom does Billy B talk about Willies? (3,6) 5. Do it in the name of love, said The Supremes (4) 8. Shaker/Band/Rare (5) 10. Hostile band who produced pure filth (7) 12. What happened when Thomas D's tranny batteries lost power? (5,7) 14. Title for Griffie band (2) 16. Itchycoo/MacArthur/Car (4) 17. Label right in the middle (1,1,1) 18. Do this before delivering, said 19 (5) 20. Reggae man from across the border (7,8) 23. Cramps aren't 'on' the bone (3) 24. The eyes of the Creatures' screamer? (3) 25. A. Parsons avenue is a gas! (7) 28. One equal with a switched on address (4,5) 31. XTC drew up a blueprint for him (5) 33. What is it that's all he wants? (6,5) 34. Rocker Nugent (3)

DOWN

1. What are Ghost Dancers held in? (3,4,2,4) 2. The 'A' in PAL? (6) 3. A classic guitar item from Purple (7,4) 4. Orleans/Gold Dream (3) 6. There's a world famous supreme one... is it Liverpool? (4) 7. Is Chrissie the great one? (9) 9. Label that gave rock a real direction (5) 11. Get 'em off shouted Lepps (5) 13. He knocked on heaven's door... but didn't get in (4,7) 15. BA Robertson doubled it (4) 19. The first (ant) man (4) 21. First real incarnation for 29 (3) 22. They took Bonzo to Bittburg (7) 26. Nurse/Black/Flight/Run (5) 27. Guitar man Cooder (2) 29. Ronnie in an old, old iodine dressing (3) 30. Pole or Perch for Stewart (3) 32. A weighty Zep (3)

LAST WEEK'S ANSWERS

ACROSS
 1. Summertime Girls 8. Message 10. Bells 11. Toy 12. Steel Town 14. Glove 15. Easy Lover 16. Age 17. Zeno 18. Reg 20. Zappa 21. Chess 22. Lib 24. The Police 26. Cream 27. Past 28. Uniforms
 DOWN
 1. Sam 2. Master Of Puppets 3. The Love Reaction 4. Mob 5. Gilson 6. Rust Never Sleeps 7. Stryper 9. Allied 12. Saga 13. No Stone 19. Faron 20. ZZ Top 23. Bombz 25. Elf 26. Car

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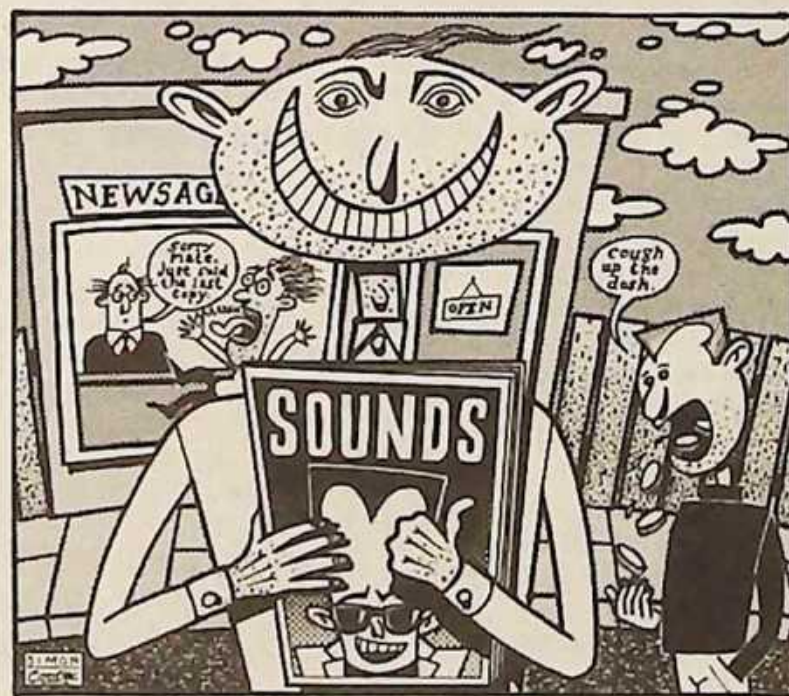
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When LONE JUSTICE burst onto last year's scene, the band's charismatic vocalist found herself in the eye of a storm of sexist accusations, but Maria McKee is no brainless poppet. Back with a restructured band and a sore larynx, she tells PAUL ELLIOTT her plans for the future. PETER ANDERSON cuts the strings

I JUST can't hold myself back," said Maria McKee with a roll of her big eyes for emphasis.

She sure didn't when she took up smoking to kill the boredom between recording takes for Lone Justice's current (and, at its simplest, very enjoyable) LP, 'Shelter'.

In three months she puffed through so many fags that now, a full month after she packed them in, her lungs are still groaning under the ill effects.

When we met in Manchester during their recent British tour, Maria's windpipes were further troubled by a stubborn cold that wouldn't shift with steaming. And yet she still wouldn't, or couldn't, hold herself back for the night's gig at the International, a sort of longer and tackier version of the Marquee.

In spite of everything, her only lapse was a little sneeze, bless her, during the hushed 'Don't Toss Us Away'.

Still, it got a laugh.

MARIA MCKEE doesn't even have to sing with eyes like hers. 'A sweet pickle sex attraction.' Oh yeah?

Sorry, but if accusations of selling sex are being slung around, then they're more likely to stick to, say, Whitney Houston or Bon Jovi.

And the old 'hype' storm, originating from a time in '85 when CBS wooed the rock weeklies with that most hardy of carrots, the American trip, seems to have blown over, too.

So what are Lone Justice selling? Some call it 'rock', some 'pop', some 'country', some 'cowpunk', and some, like our very own Hurt, call it 'AOR'. AOR?

Guitarist Shane 'Speed King' Fontayne laughs off the REO Speedwagon connection. Maria doesn't get it.

"I don't really know what AOR is..."

Oh. What does your mother think of rock 'n' roll now?

"She loves it."

I thought she was dead against it?

"Oh, that was just a phase my parents were going through." She laughs at the idea. "No, they're both very supportive of me. My mother says that as long as I'm

happy she thinks it's wonderful."

What regrets do you have about taking up a performing career?

"No regrets."

Not even living out of a suitcase?

"I enjoy that."

Loss of privacy?

"That hasn't happened to me yet. I love meeting people."

"There are things that I intend to do in the future which I'm not gonna let a career in a rock 'n' roll band hamper — having a family, raising children, which is something that I feel very strongly about. If I have to slow down a bit, perhaps I will."

With the entire band being rebuilt around you between first and second albums, people are

bound to look upon Lone Justice as 'Maria McKee plus backing musicians'. Does this put you out?

"It doesn't put me out. I can understand people thinking that, though it's completely not true."

Shane nods in affirmation. Either that, or he was headbanging.

PEOPLE HAVE told me, Maria, that you've a tendency to get quite beside yourself onstage — that you sometimes do things that you don't remember doing.

"It's all purely instinctive, y'know? I don't think about it. Sometimes it's a bit surprising

when people tell me what I did."

"It may sound a bit hack."

Ritch, er, Shane interrupts, "but this band relies heavily upon inspiration. We're not like a lot of the bands who go out night after night and know exactly what's gonna be going on."

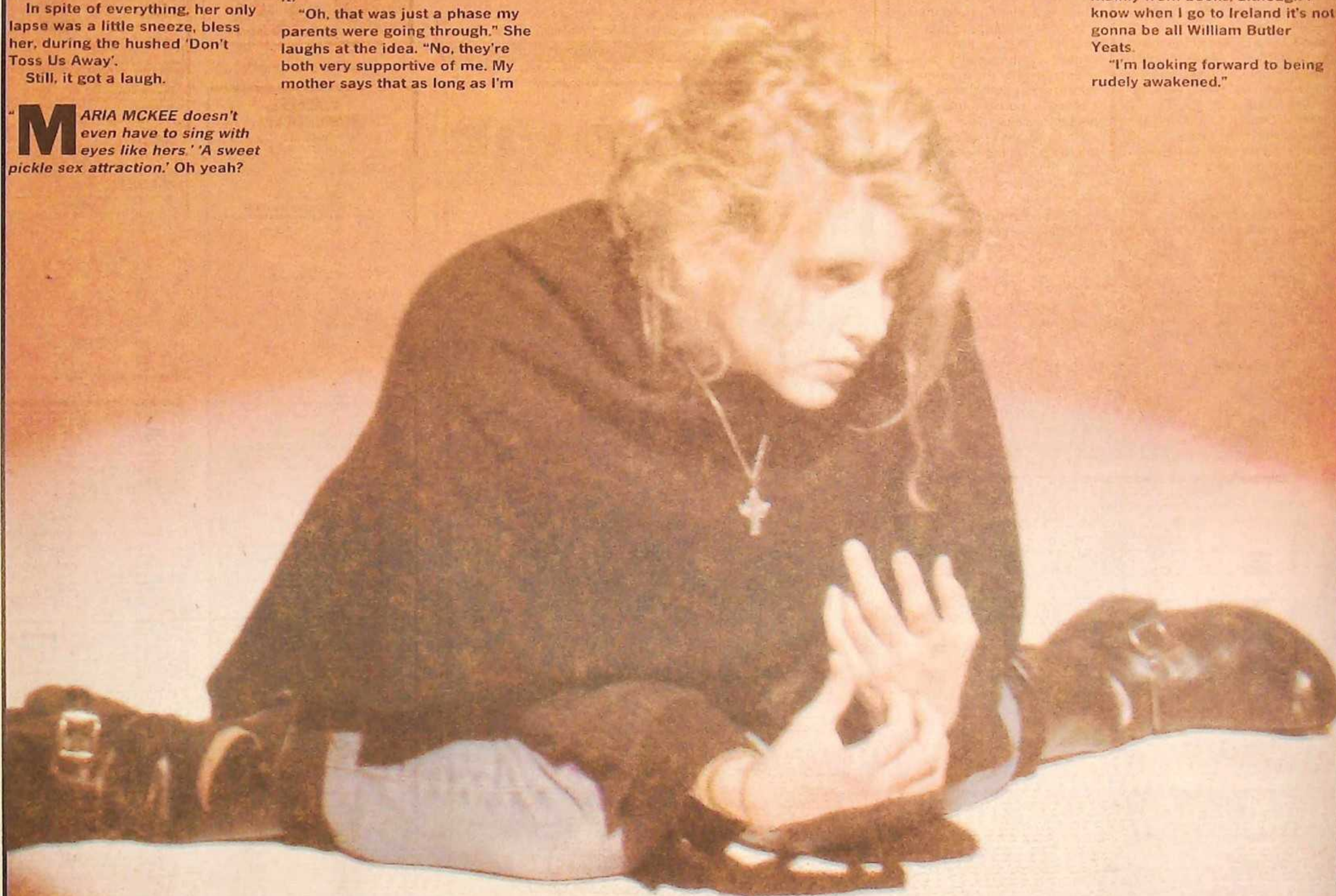
"I can't hold myself back," Maria continues. "I can't do it, even when I know I should."

"People might suggest that I do a low-key gig one night, but I don't know how to do that. I hate those kinda singers who start freezing up when they go to hit a note, getting all prima donna. That's bullshit. If you've got a cold, you've still gotta do it."

You've also been described as a romantic. Do you think your plans to relocate the band in Europe, or more specifically the British Isles, are based as much on romantic ideals as on practicalities?

"Yeah," she smiles. "What I know about Europe comes mainly from books, although I know when I go to Ireland it's not gonna be all William Butler Yeats."

"I'm looking forward to being rudely awakened."



MARIA MCKEE: NOBODY'S PUPPET

POETRY

PETE SHELLEY
University Of London Union

MORE THAN ten years have elapsed yet still it takes him less than ten minutes to transcend whatever's there to be transcended: the slurring, insidious inflections of 'Telephone Operator' may be firmly date-stamped "1984", and sound just a little outmoded today but the following 'You Know Better Than I Know' is emphatically timeless and reminds you that Shelley can be every bit as poetic as his namesake.

This song with its beautiful melody, deceptively simple elliptical hookline and succinct handling of one of his favourite subjects in abstract 'real' love is Shelley at his best, something which, despite its approximation to Angel Delight, is not to be taken lightly.

Surrounded by his young four piece band who are decked out in their *Blake's Seven* go shopping at Next uniforms and displaying a technical aplomb that verges on It Bitsian proportions, he's faced with the travesty of a venue only three quarters full. But as ever, this old romantic's heart is full to the brim.

With a humble genius and a hangdog demeanour that reminds one of fellow Peter, Beardsley, he dedicates 'On Your Own' to anyone who is. By the time we get to the new single, 'I Surrender' ("and why not"), he's making up for his lack of physical presence with his knowingly camp charm and making the young popsters, who are earning a living picking over the Buzzcocks' bones, look like hopeless anachronisms.

After another trio of songs from the massively under achieving 'Heaven And The Sea', it's nostalgia corner with full blooded, full band thrashes through 'What Do I Get?' and 'Ever Fallen In Love'. Homosapien too? Peter, how can you be so modest?

ROY WILKINSON



PETE SHELLEY the pop artist

Greg Freeman

THROWING MUSES Kentish Town Town And Country Club

IT'S AT least as tricky to not move much as it is to move a lot, if you're talking about the purely physical, which Throwing Muses intricately are. Throwing Muses are the most important and worthwhile pop group to have the dumbness to bother coming over from their Rhode Island cocoon to this half-hearted country in quite a serious while, and the selections (impulses) from *The Album* are inflammatory. The voice is intriguing at the very very (very) least. If Kristin sang like this in a church it'd be worth going to church. If she sang about the things she sings about in a church it wouldn't be a church but - yes here it comes, predictable or what? - it'd be worth eating muffins and honey over, like salvation.

Songs which go: love, lust, solitude, togetherness, America, the real world, suffering, ecstasy, spilt milk and those little black balls you used to have which wouldn't stop bouncing. This is what I imagine: that Throwing Muses - Kristin, Tanya, Leslie, David - sit in the dressing room four minutes before going onstage and say distractedly - 1) Where's the lack of hairdryer? 2) We don't give a raggedy hoot. 3) Art is life and everything. 4) Got a cigarette? 5) It's a bit funny us supporting the Cocteau's because they're our favourite group but we don't sound remotely like them. 6) Wouldn't it be something if this was history? 7) Let's go. Three girls and a boy being the scheme of things, there is blatant intensity and a guitar or thirty. Hate being a vehicle to jettison the mundane, there is value in the effect of the shrill meeting the tuneful backbone. Muses. Yeah. We miss the act but we catch the curtains; nobody in their right mind could ask for more.

HARRY SWIFT

THE PASTELS/POP WILL EAT ITSELF

Acklam Road Bay 63

THE POPPIES say GRRrrr! The Poppies ask "what's so f***ing good about Candy?" The Poppies used to play a

song called 'My Girlfriend Left Me For The Fat One In Balaam And The Angel'!

Attaching themselves to the fag-end of last year's beat noise boom, The Poppies ate everything and everybody in sight with their mock buzz pop power slam psycho punk thrash. Parody and more, on their debut EP *The Poppies* first approximated the Jesus And Mary Train trip and then ripped it to shreds over a Motorhead Motown 'Leavin' Here' bass riff, and then stole the classic Mekons 'Where Were You?' intro for the ace fab 'Sick Little Girl', an Undertones' love song with a Peter Perret vocal, 'She's a real dumb bitch, she's a waste of skin!'

The Poppies have a fine sense of outrage and a highly detailed post punk juke box which they use to blast the mould off the walls of their terminal dissatisfaction. Hang ten, anyone? In 'Candydiosis' Pop Will Eat Itself have written the best protest song of the decade. Pop Will Eat Itself are caustic, unrelenting and very metal. Pop Will Eat Itself are quite good.

The Pastels, however, are seminal. Along with the massively influential Television Personalities and the destruction bent Membranes, The Pastels have not just kept the languishing indie scene alive, they have

actually spawned much of the now thriving if unsteady pop beat. Just ask The Shop Assistants.

Unfortunately, being seminal is just not enough. Although The Pastels were a once great and wonderfully breathless affair, today they're little more than a sullen self-pitying shambles. Albeit one which gets faster and louder and more popular as time goes by. What's so f***ing good about this crap?

ROGER HOLLAND

THE HIGH FIVE Covent Garden Rock Garden

DOWN IN the No-Go, a guitar soul pop experience is reaching the end of its tether. Getting sick of getting nowhere, it's going to get out, it's going to get hard, and then it's going to come back fighting.

This, however, is The High Five's last performance for the moment. And as such it is distinguished by the courage and the strength of character which has typified much of their career.

For a band without a substantial London following to play the Rock Garden is much akin to shooting yourself in both feet! And it must have taken considerable bravery for The High Five to begin their set in such a quiet,

considered way.

A guitar strums and a singer begins to unburden his soul. 'She Taught Me All I Know', he sings, his voice reaching gradually out and up, the song's climax filling the concrete bunker of Covent Garden. Then a bassist appears and builds up a riff smouldering with borrowed 'Fire'. 'If They Come In The Morning' is perhaps The High Five's best moment, but still it takes the arrival of the night's stand in drummer to kick start the audience into any sort of Saturday night attention.

Similarly, The High Five build up their songs in layers, adding wafers of guitar action and passion until they all but soar and explode with emotion. This band are too good to die, too real to ignore. Check them out next time.

ROGER HOLLAND

BALAAM AND THE ANGEL

Leeds Warehouse

QUIT WITTERING and listen. A wind passes through The Warehouse. It could have been a tummy tremble of excitement zig zagging from one young fan to another. It could have been that hushed awe that nestles under the monitors when a truly remarkable band takes the stage. It could have been the

disbelief that abounds when a favourite ex-member rejoins a band live. But no - it was a wind. I know because I saw it chase the droves of dandruff from Balaam Guitar's hedge of hair.

BATA sound remarkably like a C&A version of The Cult. They mutter things in Scottish like "Can you turn ma Marshall up to eleven for this one?" The Bals may not be Johnny Mathis but they are middle of the road, cosy, 'alternative' rock, and we all know what happens to people who stay or sway into the middle of the road. They get run down.

Is it my fault that Balaam And The Angel look and sound like suckers? Is it my fault BATA's only function in this world is to act as a mogadon substitute for all those swirly armed flatheads and boring bumfluff spiky tops reared on too much orange juice, eye liner and duff videos? No it is not. Run for the shelter of your little gothic helper if you must, but don't moan when the rest of us don't come knocking on the door.

Balaam And The Angel are dull. They are safe. They bore me. They do not bore their fans, but then again neither do Geoffrey, Bungle, George or Zippy. They encore with 'I Fought The Law' and 'Paranoid' and I get my face

punched for daring to dance whilst in the possession of one full brain and several grams of intelligence. There is a message here. Balaam And The Angel are shit and should be treated as such - with shovels.

JAMES BROWN

THE FEELIES University Of London Union

THE SOUND of a thousand genial guitars. Thrashing doves, all three of them.

Ah, guitars! What a noise they can make. The Feelies understand this and are very clever in manipulating what is, after all, the most overrated and abused musical instrument in history.

They do it very simply, effectively and above all relentlessly. Just when you think they've been listening to too much REM, Million and Mercer squash their pedals and, Jesus, they sound like the Mary Chain. Over and over ad libitum.

The Feelies, not particularly concerned with the dynamics of rock (bless them), are telling us, with some degree of humour, to get our limbs twitching and our blood surging, as they coax us to the edge, and keep us there for as long as possible.

To their credit they do, till the last twang.

DAVID ELLIOTT

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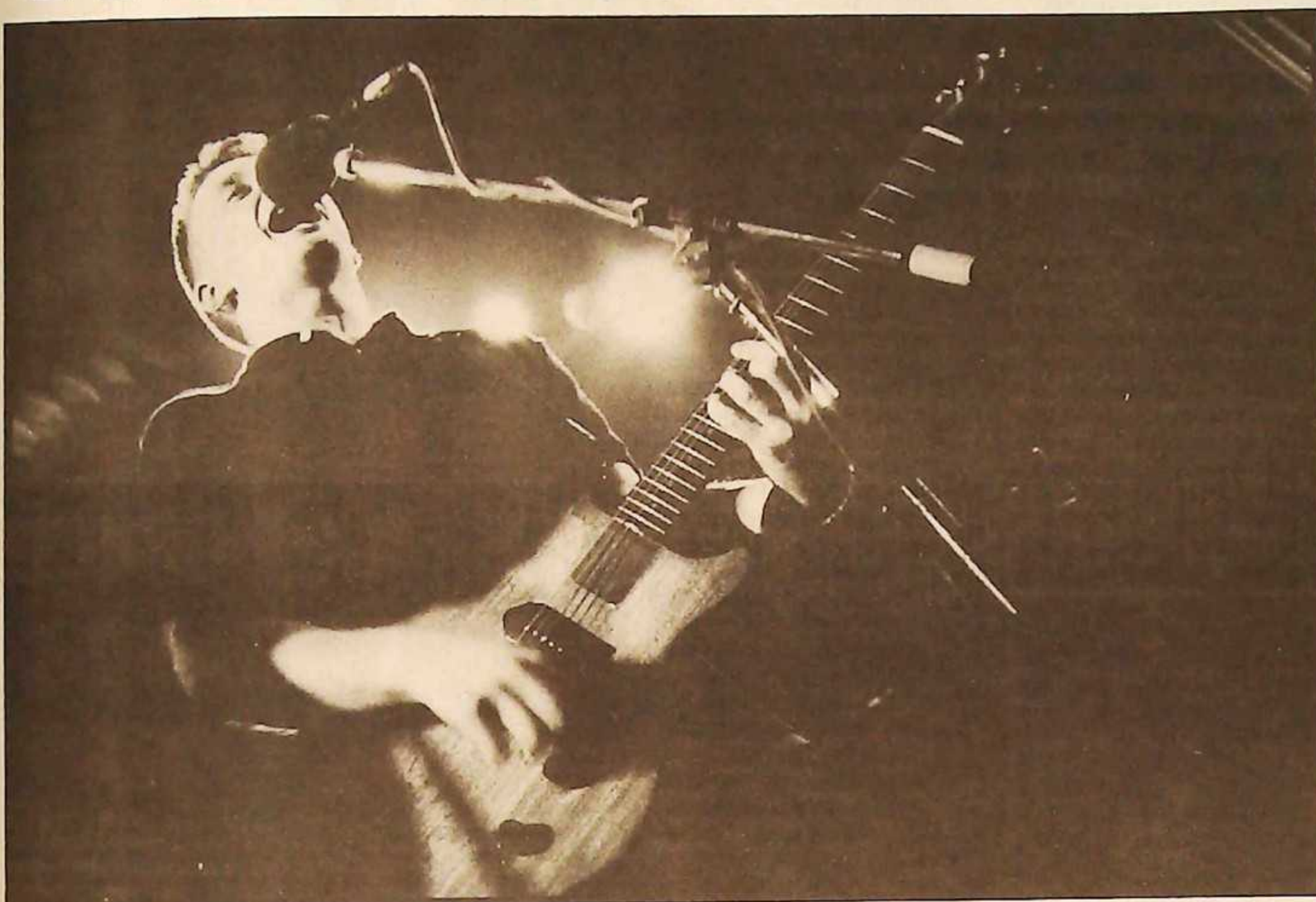
6: SECC, GLASGOW; 10: BRIGHTON CONFERENCE CENTRE;

13, 14: BOURNEMOUTH INTERNATIONAL CENTRE; 16, 17: NEC, BIRMINGHAM;

19, 20: G-MEX CENTRE, MANCHESTER; 22, 23, 24, 26, 27: WEMBLEY ARENA

REFORMATION: CBS

THE BRAGG TRADE



BILLY BRAGG: "OK kids, here's a foot tappin' little gem"

Steve Double

BILLY BRAGG

Kilburn National Ballroom

THE DAY Billy Bragg stops touring, the world will stop revolving, and the cast from *EastEnders* will cease to make records. Many of the fans at this gig have seen this particular Eastender numerous times and they still come in their droves, clamouring for more political pop-philosophy and a handful of singalong anthems. Billy Bragg built this gig up to a resounding crescendo and it could have easily led to the most exciting live performance that I would have had the privilege to witness this year. Parts were frighteningly brilliant, and only towards the end did the cockney let himself and the evening down.

Bragg, the pied piper of youth socialism, should by now have the experience and the self-confidence to allow his songs to stand up in their own right as overtly strong political statements; after all he would not have been able to pack this hall out if they weren't. However, he still found it necessary to preach unrepentant but purely superfluous political sermons towards the end of the concert. Apart from the fact that he was preaching to the converted, he has shown on past tours that he is a skilful enough all-round entertainer to be able to ad lib in a more satirical and, ultimately, more effective way.

Often artists reach a peak in performance when they are going through troubled times, and whether it was coincidence or not, Bragg set off with enough emotion and angst bottled up inside him to have filled the hall many times over. It flowed in his bitter-sweet love songs that seemed all the more pertinent. Favourites such as 'Milkman Of Human Kindness' and 'Greetings To The New Brunette', were delivered with awesome power. (Though quite why he did a version of the Jackson's 'I'll Be There' is beyond me, especially as he sounds painfully out of tune when tackling a slow song.)

The set came to a premature end with a chilling, if rushed 'A New England' and one of his stirring anthems 'Between The Wars'. But one of the tragedies of the evening was the encore farce. On came the houselights, out went the crowd, back came Bragg with his ensemble, and back came the crowd. Encores should never be obligatory, and this one left rather a sour taste in the mouth to what had mostly been a stirring evening. It's what Bragg himself might call sham-democracy.

BERNARD ROSE

VAN MORRISON Hammersmith Odeon

WHEN HE whispers, cooing so gruffly but delicately, when he steps back from the microphone, silences his band and lets loose this aching undertone, that's when Van Morrison is more than magnificent. When he crowd-pleases with a mouldering 'Gloria', getting all self-indulgent, mopping

off the cobwebs, then he's fleetingly tiresome. But his whispers? Suffocating.

Last year's *Dominion* shows shed doubt on his live prowess, Morrison conjuring up all the intimacy of a crowded airport lounge, trampling his best work into the dust like yesterday's cigar ash. Tonight, knowing he's made his most touching album for years in 'No Guru',

he's bent on seduction, even slipping some rare playfulness into the flow of the evening. The immaculate 'Vanlose Stairway' is one such early tremor, Van loosened up, deciding that tonight he's going to finally lose control. During a particularly fevered 'It's All In The Game', the sullen one literally shakes with abandon and a strange bearded man

steps up on stage in anticipation of a fainting-fit.

For once, newer offerings are met with the most ecstatic response, a soft ripple of applause before all 'No Guru' material, which even forces a smile from The Man himself. Without the slightest exaggeration, his reading of 'Oh The Warm Feeling', with a band on call to meet his

every soul tremble, was nothing short of holy. Us Morrison disciples are incorrigible though... we would happily pay through the nose to watch The Man gargle mouth-wash for 90 minutes, knowing he could make it sound like some kind of celestial bliss.

He neared the end with a breathless 'Rave On John Donne', ranting through

Whitman and Yeats with tigerish aplomb, his believers punctuating the pauses with orgiastic wails of approval. Morrison, an artist who could never fake intensity, he's either going to let it go or he's not, allowed himself the second grin of the evening. It was a telling twinkle of the eye, the exclamation-mark on a near-classic night.

JONH WILDE

QUEENSRYCHE

SEE THEM WITH BON JOVI
AT HAMMERSMITH ODEON
NOVEMBER 24th AND 25th

THE STUNNING NEW ALBUM
'RAGE FOR ORDER'



EDWYN COLLINS/THE STARS OF HEAVEN
Sheffield University
 LONG SINCE steeped in the lavish praise of Peel and the press, Dublin's The Stars Of Heaven took the stage to unexpected echo of indifference. Two guitars, bass, drums and a forceful, occasionally haunting voice, they shift easily from bitter-sweet country to straight rock and the most infectious pop.

The 40 or so who bothered to watch were soon swept along by a compellingly brief set which reached a peak with the title track of their debut LP, 'Sacred Heart Hotel'. Young, heartfelt and fast, The Stars Of Heaven are the brightest hope for miles.

From the present to yesteryear as Edwyn Collins continues his resurrection in style. Brandishing a Colgate grin and beloved guitar, Edwyn is Elvis '56 from the square cut of his padded shoulders and crumpled pegs to the carelessly coiffured quiff.

Backed by Denis Bovell on bass and former Orange Juice guitarist Malcolm Ross, Collins has added drums and keyboards, ripped up the old set list and begun again. More confident than ever, he unleashes the obvious singles 'Don't Shilly Shally' and 'Pushing It To The Back Of My Mind', and indulges in plenty of between-song banter. Replying to Postcard pleas with a stiletto sharp, "F*** 'Felicity'" and follow it with the unashamed raunch of 'Fifty Shades Of Blue'. "And they say rock is dead," he smirks.

Right now, Edwyn Collins seems more than happy to leave his pop past to the blue boys while he stakes out a rock 'n' roll vision for the future.

GRANUAILE

MCCARTHY **Charing Cross Road** **Godfathers**

THERE IS a simple and thoroughly bewitching honesty about McCarthy, a purity that very few bands ever attain in the course of their long and rotten careers. But here, in a sleazy club above a pizza joint, is a group with that almost magical clarity of vision and depth of sound. A group with the ability to knock you back against the rear wall and leave you gasping for words.

I had imagined beforehand that my knowledge of seven songs would ably guide me through their set. Y'know, the standard deal: a couple of compilations, a four-track 12-inch, all of them featuring tunes that bring a lump to my throat and tie knots in my stomach. But I waited for half an hour this night as unheard gems poured over my ears until the single, 'Red Sleeping Beauty', dislodged a memory cell and signalled the end of the show. God, how many more of these classics do they have tucked away under their Barking mattresses?

The drums tumble and roll beneath the pristine notes, and ringing melodies fill your head while Malcolm's nasal chords tug at a little forgotten piece of your mind. It's like having a voice whispering behind you, reminding you of simple truths that were once so clear-cut and obvious but which have become clouded by the trauma of everyday life.

It could almost be that McCarthy are too good, that some more deserving intelligence will come and steal them away from us. But I guess that's just the kind of fantasy they inspire in me. In reality, McCarthy will be one of the most important groups to emerge this year. A group to set souls on fire and inspire a thousand children to

stop growing. Honestly.
RICKY KILDARE

STRANGERS AND BROTHERS **Glasgow Rooftop**

THIS WAS never going to be easy, for here was a band anxious to prove themselves, stranded high and dry in the wrong venue, with the wrong audience who consisted of a curious mix of Friday night desperadoes and others of no fixed intent.

Despite the richly varied pedigree of the individual band members, the going hasn't been all that easy for Strangers And Brothers. But hell, if intro tapes are anything to go by, these guys have little to worry about. They come on stage to nothing less than John Barry's title theme from *You Only Live Twice*. All was bliss, momentarily.

You'd have to be grudgingly malicious to dislike a band like Strangers And Brothers, they're too ordinary too often! Tonight the decision went to 'Candi Train' and 'Sensational' on points, while the remainder failed to make any lasting impression, with the possible exception of 'Rain' and 'Miracle Man'.

But in the band's favour there are the Reilly Bros themselves - Jack with his studied bug eyed, hip shake, which is a welcome relief from the band's otherwise no frills manner; and Charlie with his guitar sound. Although to these ears it's altogether more Joe Walsh than Mark Knopfler on the night.

In the end, it seemed that the punters had no sooner boarded the 'Candi Train' than it was pulling into its destination, ahead of time. Shame.

GRAHAME BENT

SCHOOLY D **Brixton Academy**

"ROCK 'N' roll living's a thing of the past, so all you long-haired faggots can kiss my ass. Say it loud, I love rap and I'm proud."

Schooly D is a hard boy, a tough cookie who reckons he could throw stones at Mike Tyson's pigeons and get away with it - rumour has it that he got his record deal by placing his gun against an executive's temple.

This former member of Philadelphia's Park Side Killers gang is indelibly associated with the Yo Boys, Young Obituarist Blacks who wear Gucci and gun each other down with a casual fervour. Earlier this week he's reputed to have grabbed Mick Jones of BAD (who Schooly's supporting on their UK tour) and threatened to choke him unless he got more daily expenses.

With his DJ, Master Mixer Code Money, scratching over accessible drum patterns and rhythm programmes, Schooly's rap is direct, confrontational and essentially humourless. Wearing his beany hat, leather strides and the chunkiest garnishing of gold this side of Mr T, he alternatively twists his muscle bound torso through lissom manoeuvres and stares threateningly at Code Money. With communication restricted to the rapping and despite the absence of a gun, his usual stage prop, Schooly cuts a cold, removed figure, not without charisma.

His psychotically violent philosophy may be an accurate reflection of life in downtown Reagansville but nonetheless it's unworthy of the glamourisation it recently received in another rock mag. Schooly D may have rap as instantaneous as rock fuelled DMC but his moral stance is a lot less attractive.

ROY WILKINSON



COURTNEY PINE blowing up a storm

Jayne Houghton

MAHOGANY RUSH

COURTNEY PINE **Wag Club**

IF YOU don't know what Courtney Pine's lips and fingers are doing, sister, you're destined for less infamous wet pavements than the ones a good few hundred hungry hot hearts

shatter and scatter on tonight. Rampantly innocent as a bellhop, this clean little boy with the shiny name dreams of swinging guiltily on the off-bop with sticky-up hair, and within seconds is a man possessed.

To be jazz is not to talk

about jazz.

Courtney Pine as socially aware new soul messiah is the vogue. The vogue - just this time - is both dumb and wrong. Courtney has more in common with Presley's hips, Bolan's bottom and Bowie's previous strut than with any

talk of musical heritage or sub-Ebony sociology. The "urge within" is steamier than science and the journey there traverses jungles and oceans. When Courtney hears the moment and leans forward to make the choicest noise, it's his eyes that holler; the saxophone is just the hammer and nails. He's working on a building of love.

Thus you stand as-if-on-a-box between vibrantly glazed people who can't keep their hands still. They're alright. They are transported and dehydrated. It only works live.

Sophisticated savage Courtney gives you 'Children Of The Ghetto', a pussycat among snakes which crosses the late night city like a bloodthirsty vector. It brings tears to your eyes but all he can then say is that he believes the composers of the song are in the audience. And he thanks them, too humble. And he calls all this a "concert".

You want to say, play to your strengths. Tell me I'm a contemporary of God one more time.

HARRY SWIFT



Have you ever wondered what all the kids who did their homework went on to become? Well, a lot, we can tell you, became A&R men. Clever, well dressed, in a trendy way, VW Golf parked outside Dingwalls (Turbo of course!), just waiting to put all the people who kicked them up the arse at school right in their place!

These dictators of mass teenage taste are full of such helpful comments (if you're lucky enough to ever enter their plush, carefully untidy, offices) as "I won't go and see live bands because they're too noisy" (1985) and from Songs, "No one will play lyrics like these on day-time radio", and from the home of those tuneful rebels The "I'd prefer it if you were a little bit out of tune or something". (1985) The list and comment could go on forever.

Now, we know we aren't doing ourselves any favours writing such things in this paper and paying hundreds of pounds (all borrowed) for the privilege to hang ourselves. Nevertheless, as we swing at the end of the rope we can still hear people tuning in to the pathetic ramblings of , giving you safe music - from safe people, the last in a long line of p****s before it reaches your ears.

Remember - SWITCH OFF - GO OUT - TUNE IN - TURN ON

DINGWALLS THE GREYHOUND SIR GEORGE ROBEY

- Fri 21st Nov. 9.30pm
 - Sun 23rd Nov. 9.30pm
 - Tues 2nd Dec. 9.30pm

In case we never get the chance to appear in print again we would like to take this opportunity to raise our glasses to some true friends:-

PAT COLLIER (Production 'n' Patience) KEITH PERRY (Blow Jobs 'n' Sax) MISS DI NAYLOR (Artwork 'n' Heartache) RICHARD SHARP (Pencil 'n' Stencil) BEN BRITTON (Fotos 'n' Fings) AMANDA SHARP (WP 'n' VDU) ISOBEL WISEMAN (Love 'n' Lashes) AVRIL JONES (Skills 'n' Frills) GILLIAN BASS (Smile 'n' Style) KEN GAMBY (Who Are You?) THE PRESENT GOVERNMENT (F*** ALL!)

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Monday 24th November (Adm £3.50)
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ARTISTS AGAINST APATHY
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The Three Johns
• Skint Video •
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THE SAINTS
THE GODFATHERS
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Box Office: 267 3334, Stargreen 734 8932, Rough Trade Records, Rock On Records
Each Poster: 741 8505, Premier: 240 0771, Rhythm Records

ENTERTAINMENTS
Doors 7.30pm. Tickets: £4
UNIVERSITY OF LONDON UNION
MALET STREET W.C1
Friday 21st November
DEAD CAN DANCE
+ SPECIAL GUESTS
ROCK ON RECORDS: STARGREEN 734 8932, KEITH PROWSE 741 8089
ROCK ON RECORDS: STARGREEN 734 8932, KEITH PROWSE 741 8089 (opposite Tufnell Park Tube Station)

The Royal Standard
1, BLACKHORSE LANE, WALTHAMSTOW, E17 0T-577 1968

THURS NOV 20th	ROCK 'N ROLL	THE STARLIGHTERS + STEVES HALLOWEEN HOP	£2.00 £1.50 CONC
FRI NOV 21st	ROCK NIGHT	MOURNBLADE + MULTI STORY	£2.00 £1.50 CONC
SAT NOV 22nd	SATURDAY SPECIAL	HANK WANGFORD BAND + MARK THOMAS	£2.00 £1.50 CONC
SUN NOV 23rd	ALTERNATIVE CABARET	JOHN IRWIN + FELIX + PETE SINCLAIR + MR NASTY	£2.50 £2.00 CONC

OPEN 8 TIL 12. NO ENTRY AFTER 11.
Opp BLACKHORSE RD. TUBE & BR. BUSES, 58, 123, 158, 230. ★ F.R.I. NOV 28th ★ SAT NOV 29th ★
★ FRANK CHICKENS ★

SHADES PRESENTS:
POSSESSED
+ **VOI VOD** + **ENGLISH DOGS**
MONDAY, NOVEMBER 24th at 7.30
THE ELECTRIC BALLROOM, CAMDEN TOWN, NW1
(50 yards from Camden Town Station - Northern Line)
Tickets £4.00 in advance from:
SHADES, THE BASEMENT, 9/12 ST ANNES COURT,
(off Wardour Street), LONDON W1
or £4.50 on door on night

FROM DENMARK
Skagarack
LIVE
Nov 18th: UNIVERSITY OF LONDON (Malet Street)
Nov 19th: THE KINGS COLLEGE, KENSINGTON
Nov 21st: THE TUNNEL CLUB
Nov 22nd: MARQUEE (Live Filming For TV)

UNIVERSITY OF LONDON UNION
MALET STREET, LONDON WC1
Friday 28th November
7.30pm - £2.50
Nearest Tubes: Goadge Street, Tottenham Court Road, Russell Square, Euston Square.

ARKANE · FLUX · D.V.I. · TACKHEAD · ANXIEL · SOUND SYSTEM

ELECTRIC BALLROOM
184 Camden High Street
FLESH-FOR-LULU
and Special Guests
Monday 8th December
D.R.S. 7.30 PM
TICKETS: £4 ADVANCE, £4.50 ON THE DOORS
Each Poster: 741 8505, Premier: 240 0771, Rough Trade Records, Rock On Records, Rhythm Records (Stargreen 734 8932 / LTB 429 327)

TUESDAY 25TH NOVEMBER
THE MISSION
Rose of Avalanche
+ SPECIAL GUESTS
NATIONAL · BALLROOM · KILBURN
234 Kilburn High Rd. NW6. (7.30pm.)
£4.50 advance, £5 doors
Each Poster: 741 8505, Premier: 240 0771, Rough Trade Records, Rock On Records, Rhythm Records (Stargreen 734 8932 / LTB 429 327)

THAT PETROL EMOTION
YOUNG GODS
MY BLOODY VALENTINE
Thursday 4th December
TICKETS: £4-50
ROCK ON RECORDS: LTB 429 327, PREMIER: 240 0771
ROCK ON RECORDS: STARGREEN 734 8932, KEITH PROWSE 741 8089
(opposite Tufnell Park Tube Station)

AT THE BOSTON
Doors 7.30

THE LORDS OF THE NEW CHURCH
Special Guests
FIELDS OF THE NEPHILIM
ADMISSION £5.00
LIVE ON STAGE AT MIDNIGHT THURS 27TH NOVEMBER
DOORS OPEN AT 9PM · 1A CAMDEN HIGH ST · NW1 · RIGHT OF ADMISSION RESERVED OVER 18s

UNDERGROUND
21 High Street, Croydon 01-760 0833 Nearest B.R. East Croydon
Open Thursdays to Sundays 9pm-2am.
All night trains East Croydon to Victoria.
Sunday 23rd November
JOHN COOPER CLARKE
+ **JOHN OTWAY**
£3.00 Advance £3.50 on door
Coming Soon...
WE'VE GOTTA FUZZBOX
AND WE'RE GONNA USE IT
FIELDS OF THE NEPHILIM
Advance Tickets from H & R Cloakes, 29 High Street, Croydon or with SAE from club
Please Note Sundays Are From 7-11pm

SPEAR OF DESTINY
TOUR: DECEMBER
5th LEICESTER, POLY
6th SHEFFIELD, UNIVERSITY
7th GLASGOW, BARROWLANDS
9th MANCHESTER, HACIENDA
10th NOTTINGHAM, ROCK CITY
11th LEEDS, POLY
13th COVENTRY, POLY
14th BIRMINGHAM, POWERHOUSE
15th BRISTOL, STUDIO
20th HANLEY, VICTORIA HALL
21st LONDON, HAMMERSMITH PALAIS
FROM EPIC BATTLES TO VIRGIN TERRITORY

NIGHTSHIFTS

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.

Killing Joke burn brighter than a thousand suns this week at Newcastle (Wednesday), Manchester (Friday), Liverpool (Saturday), London (Sunday), Bristol (Monday) and Nottingham (Tuesday), while Alice Cooper meets the man in the mask at Wembley Arena (Sunday) and Edinburgh (Tuesday) supported by Zodiac Mindwarp, who also appears in London (Thursday) and Uxbridge (Friday).

WEDNESDAY 19

ALDRSHOT Princes Hall (29155) Harvey And The Wallbangers
BEDFORD Scruples TV Slaves
BIRMINGHAM Odeon (021-643 6101) Suzanne Vega
BRADFORD University (33466) Age Of Chance
BRIGHTON The Richmond (603974) The Bible/The Snakemen/Open Book
BRIGHTON Ship Street Old Vic (24744) Raw-Ho!
BRISTOL Temple Meads George And Railway The Wishing Stones
BURNLEY Circulation Club Chatshow
CARDIFF Double Diamond The Mighty Gunslingers
CROYDON Cartoon (01-688 4500) Bill Posters Will Be Banned
DUNSTABLE High Street North Wheatshaf (62571) Target UK
EDINBURGH Playhouse (031-557 2590) The Communards
EXETER University (263263) The Mission/The Rose Of Avalanche
HUDDERSFIELD Polytechnic (538156) The Beloved/The Fall
HULL Adelphi Club The Shamen
JORDANSTOWN Ulster Polytechnic (05131) Skint Video
KINGSTON Richmond Road The Grey Horse (01-546 4818) The Shirts
LEEDS Adam And Eves (456724) Instigators/Leitmotiv/Culture Shock/Sam The Juggler
LEEDS Merion Street Coconut Grove (455718) Not The Brian Layton 14
LEICESTER Magazine Tarragon/Mick Horton
LEICESTER Princess Charlotte (553956) Easterhouse
LONDON Brentford High Street Red Lion (01-571 6878) Papa George
LONDON Camden Lock Dingwalls (01-267 4967) Sharing The House With Mother/3 Action/The Psychic Father And His Cosmic Earth Warriors
LONDON Covent Garden Rock Garden (01-240 3961) Jim Jiminee
LONDON Finsbury Park Sir George Robey (01-263 4581) John Otway/Five O'Clock Approach
LONDON Greenwich Tunnel Club (01-858 0895) Ledar And The Swans/
Franchise/Telling Lies
LONDON Hammersmith Odeon (01-748 4081) Owen Paul/Two People
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Fat Lady
Sings/Kingfisher Catch Fire/Single Factor
LONDON Kentish Town Bull And Gate (01-485 5358) Life Sentence/Lemonade Hand Grenade/Rodney Allen
LONDON Malet Street University Of London Union (01-580 9551) Culture Shock
LONDON Margery Street New Merlin's Cave (01-837 2097) Wasp Factory
LONDON Oval Cricketers (01-735 3059) The Kick/The Reflection
LONDON Shepherds Bush Wellington Mournblade
MANCHESTER Apollo (061-273 3775) Fela Kuti
MANCHESTER Anson Road International (061-224 5050) Marc Almond And The Willing Sinners
NEWCASTLE Mayfair (323109) Killing Joke/Red Lorry Yellow Lorry
NEWCASTLE Melbourne Street Riverside (614386) Courtney Pine
NOTTINGHAM The Garage (501251) Kilgore Trout/The Jack Rubies
NOTTINGHAM University (51311) Ben Elton
OXFORD Jericho Tavern (54502) Frank Fish And The Fins
PORTSMOUTH Basins Dance Hall Bloodfire Posse
PORTSMOUTH Westbourne Youth Club Attacco Decente/Lynn Thomas (6.30pm)
PRESTON Lancashire Polytechnic (58382) The Guana Batz
PRESTON Raiders Rumble Club (716159) Blyth Power/The Dandelion Adventure
READING Majestic Moscow State Circus
ROMFORD North Street Precinct Rezz Club (01-597 6181) My Bloody Valentine
SHOEBURNESS The Warehouse The Shakers
STOCKPORT Davenport Theatre (061-438 3801) Smith And Jones
SUNDERLAND Chester Road Royalty Tim Wood And Wendy Fisher
UXBRIDGE Brunel University Academy Ballroom (39125) Kamasutra
WALSALL Butt's Tavern The Wimpletodes
WEST BROMWICH Coach And Horses (021-588 2136) One On One/Livewire
WIGAN Pier (30769) The Laughing Mothers

THURSDAY 20

BATH Moles Club (333423) Swimming In Sand
BIRKENHEAD Stairways (051-647 9650) The Walking Seeds/The Shrubs
BLACKBURN King George's Hall (582582) The Fall/The Beloved
BRACKNELL Southill Park Arts Centre (27272) Full Moon
BRADFORD Manningham Lane Royal Standard 1 In 12 Club (727898) Out Of The Blue/Lifting The Veil
BRADFORD St George's Hall (752000) Hawkwind
BRIGHTON Kings Road Arches Zap Club (775987) The Scientists
BRIGHTON Polytechnic Basement (681286) Gate Crash Heaven
BRIGHTON Richmond (603974) Beyond Belief/Total Strangers/The Last Cry
BRISTOL Yesterdays (297690) The Mighty Gunslingers
CANTERBURY Arts College (69371) The Guana Batz
CARDIFF Gibbs Club Kenny Davern
COLERAINE Ulster University (4141) Skint Video
CROYDON Cartoon (01-688 4500) Come And Get It
DERBY Liberty Bar (45948) Uneven Planet
DERBY Sadlergate Bell Hotel Just Blue
DONCASTER Woolpack Hotel Tough Guys Don't Dance
FERRYHILL King's Head Dan/Legion Of Parasites
FLINT Raven Hotel (2305) Badger
GLASGOW Barrowlands (041-552 4601) The Communards
HARLOW The Square (25594) Sounds Service/Idles Of March
HARTLEPOOL Nursery Inn Skidmarks
HASTINGS Crypt (444675) Shark Taboo
HIGH WYCOMBE London Road Nag's Head (21758) Amanaman
HUDDERSFIELD Polytechnic (538156) Pendragon
KINGSTON Dolphin (01-546 1630) The Kytes
LEICESTER Princess Charlotte (553956) The DT's
LIVERPOOL Hope Street Philharmonic Hall (051-709 3789) Roy Harper
LIVERPOOL Pavilion Vee Vv
LIVERPOOL Polytechnic Haigh Building (051-709 4047) Pete Shelley/Grown Up Strange
LIVERPOOL Royal Court (051-709 4321) Bon Jovi/FM
LIVERPOOL Wood Street Wilsons The Davincis
LONDON Brentford High Street Red Lion (01-571 6878) The Dance Band
LONDON Brixton Academy (01-326 1022) Fela Kuti
LONDON Camden Lock Carnarvon Castle (01-485 7858) Jo Jo Namoz
LONDON Camden Lock Dingwalls (01-267 4967) Freddie McGregor/Basil Gabbidon's Bass Dance

LONDON Covent Garden Rock Garden (01-240 3961) Voice Of The Beehive
LONDON Finsbury Park Sir George Robey (01-263 4581) Fire Next Time/Splinter Group/The Corn Dollies
LONDON Greenwich Tunnel Club (01-858 0895) Incredible Zombie Rockers/
Tempest
LONDON Hackney Amhurst Road Club Mankind Kerouac's (01-985 9186)
Webcore/Another Green World
LONDON Hammersmith Odeon (01-748 4081) Alexander O'Neal/Hindsight
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Guy Clark
LONDON Malet Street University Of London Union (01-580 9551) The Shrubs/
Easterhouse
LONDON Margery Street New Merlin's Cave (01-837 2097) Avanti
LONDON Mornington Crescent Camden Palace Zodiac Mindwarp And The Love Reaction
LONDON Oxford Street 100 Club (01-636 0933) The Laughing Mothers/Into A Circle/Salvation/Crazyhead
LONDON Portobello Acklam Road Bay 63 (01-960 4590) The Wedding Present/
The Shamen
LONDON Shepherds Bush Wellington Tyger Tyger
LONDON Tufnell Park Savoy Ballroom (01-272 3411) Rubella Ballet
LONDON Wardour Street Marquee (01-437 6603) Cardiacs
LUTON Bricklayers Arms Uncle Eric's Backstairs Creepers
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Pauline Murray And The Storm
MANSFIELD Brig 'O' Doon (646035) Interpol
MIDDLETON Civic Hall All Fall Down/The Monkey Run
NORTHAMPTON Nene College Mandela Building Runestaff/A Better Mousetrap
NORWICH East Anglia University (52068) Suzanne Vega
NOTTINGHAM Garage (501251) Culture Shock/Outside Movement
NOTTINGHAM Mardi Gras (862368) Tarragon/Avalon
OXFORD Jericho Tavern (54502) Hondo
PONTYPOOL Forge Club Maddassa
POOLE Mr C's Cinema 35
PORTSMOUTH Basins Dance Hall The Flowerpot Men/The Fifteenth
ROCHDALE Tiffs (31069) Beki Bondage And The Bombshells/Positively Negative
SELBY Ousegate Gaffers (708284) Shake The Frame
SLOUGH The George Caddysack
SOUTHEND Cliffs Pavilion (351135) Ben Elton
STOCKPORT Davenport Theatre (061-438 3801) Smith And Jones
TAMWORTH Assembly Rooms (63058) Dr Feelgood/The Royal Family/Strap On Jack
WEST BROMWICH Coach And Horses (021-588 2136) Trevor Burton Band/Crazy Legs
WHITSTABLE Harbour Lights (275218) The Group
WOLVERHAMPTON Scruples (53754) The Weeping Messerschmits
WOLVERHAMPTON Woodhayes Sharing The House With Mother

FRIDAY 21

ABERYSTWYTH University (4242) The Guana Batz/Pendragon
BATH Moles Club (333423) The Doctor's Children
BIRKENHEAD Hard Rock Cavern (051-647 4505) Demacles
BIRMINGHAM Tower Ballroom (021-454 0107) Nine Dream
BISHOPS CASTLE The Three Tuns The Glee Club
BONHILL The Ladyton The Penetrations
BRIDPORT FC Club Dumpty's Rusty Nuts
BRIGHTON King's Road Arches Zap Club (775987) Hidden Intention/Lol Henderson's Indiscretion
BRISTOL Crown Xavia
BRISTOL Hope Centre (291883) Ivor Cutler
BRISTOL Tropic Club (49875) Gabbidon
BRISTOL University (735035) Marc Almond And The Willing Sinners
BURTON ON TRENT Central Park The Fall/The Beloved
CARDIFF New Bogey's (26168) Tiger Tails
COVENTRY Warwick University (417220) Freshpuppet
CROYDON Cartoon (01-688 4500) The Fingertips
CROYDON St Peters Hall The Choice/Keystone/Powerage
DERBY Burton Road Duke Of York Just Blue
DORCHESTER The Grove Kenny Davern
DUDLEY Hen And Chickens Goats Don't Shave
DUDLEY JB's (53597) The Wedding Present
DUMBARTON Pinetrees The Thieves
FAREHAM Wickham North Boarhunt Boars Head (833132) The Balham Alligators/
Backline Blues Band
HANLEY Victoria Hall Bon Jovi/FM
HEREFORD Market Tavern (56325) Surf Drums
HIGH WYCOMBE The YAC Moscow State Circus
HULL Degrey Street Adelphi The Bodines/The Gardeners/Sharing The House With Mother
KINGSTON Richmond Road The Grey Horse (01-546 4818) Ruthless Blues
LEATHERHEAD Fetcham Riverside Club (375713) The Laughing Mothers/Into A Circle
LEEDS University (439071) Hawkwind
LEICESTER Princess Charlotte (553956) Built For Comfort
LIVERPOOL Scotland Road Crown Vaults Alternative Radio
LONDON Brentford High Street Red Lion (01-571 6878) Steve Whalley/Jump The Gun
LONDON Brixton Fringe (01-326 5100) Theatre Of The Third Dimension/The Gyating Boys
LONDON Camden Dublin Castle (01-485 1773) The Ya Ya's
LONDON Camden Lock Carnarvon Castle Radical Sheiks
LONDON Camden Lock Dingwalls (01-267 4967) The McLuskey Brothers/Saatchi/
Milk 'N' Knives
LONDON Catford Bramley Road Green Man (01-698 3746) The Mickey Jupp Band
LONDON Covent Garden Rock Garden (01-240 3961) The Jive 5
LONDON Elephant And Castle South Bank Polytechnic Jenny Lecoat/Mark Miwurdz/Mark Steel
LONDON Finsbury Park Sir George Robey (01-263 4581) Geno Washington And The Ram Jam Band/The Reflection AOB
LONDON Fulham High Street King's Head (01-736 1413) Jackie Lynton Band
LONDON Fulham Palace Road Greyhound (01-385 0526) And Also The Trees/
Timothy London
LONDON Greenwich Tunnel Club (01-858 0895) Yamajak/Skagarak/Chameleons
LONDON Hackney Amhurst Road Club Mankind (01-985 9186) Cash/Insight/
Kabala (Help A London Child Benefit)
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Jo Jo Namoz/
The Reactors
LONDON Hammersmith Clarendon (01-748 2471) The Grizzelders
LONDON Hammersmith Odeon (01-748 4081) Alexander O'Neal/Hindsight
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Brush Sheils
LONDON Heme Hill Half Moon (01-274 2733) Big Mamou/The Rapiers
LONDON Holborn Royalty Theatre (01-831 0660) Ben Elton
LONDON Kentish Town Road Wolsey Tavern Love's Young Nightmare
LONDON Kentish Town Town And Country Club (01-267 3334) Edwin Starr/Sanko
LONDON Malet Street University Of London Union (01-580 9551) Dead Can Dance
LONDON Margery Street New Merlin's Cave (01-837 2097) All Crucial British Soul Band
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) Mighty Ballistics Hi-Power/Two Lost Sons
LONDON North Finchley High Road Torrington (01-445 4710) Kokomo
LONDON Oval Cricketers (01-735 3059) John Otway
LONDON Oxford Street 100 Club (01-636 0933) Juice On The Loose/Dudu Pukwana's Zila
LONDON Palmers Green The Fox (01-886 9674) The Amazing Rhythm Burglars/
Marked Deck
LONDON Pearly King (01-980 2176) Tarragon/Schroedingers Cat/Rog Patterson
LONDON Peckham Walmer Castle Glzmo
LONDON Putney Half Moon (01-788 2387) The Boogie Brothers Blues Band
LONDON Putney High Street White Lion Mother Hubbard
LONDON Putney Zeeta's (01-785 2101) My Brilliant Career
LONDON Stockwell Swan (01-274 1526) Crannog

LONDON Surrey Street King's College The Primitives
LONDON Walthamstow Royal Standard (01-527 1966) Mournblade/Multi-Story
LONDON Wood Green Brabant Road Club Dog UT/Hagar The Womb/Uncle Ian/Glee Pathos/Denzil Everett
MANCHESTER Apollo (061-273 3775) Killing Joke/Red Lorry Yellow Lorry
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Caliche
MARKET HARBOROUGH The Cherry Tree Thin Ice
NEWBURY Waterside Centre The Men In A Suitcase
NEWCASTLE Melbourne Street Riverside (614386) Funhouse
NORTHAMPTON Roadmender Centre (21408) Conflict/Sedition/Admit You're Shit
NORWICH Arts Centre (60352) Age Of Chance
NOTTINGHAM Mardi Gras (862368) Voodoo Child/Lizard The Tongue
NOTTINGHAM Trent Polytechnic (476725) Easterhouse/Blyth Power
OLD WINDSOR The Wheatshaf Xcess
PETERBOROUGH Werrina (64861) The Mission/The Rose Of Avalanche
POOLE 14 Club Esprit
PORTSMOUTH Guildhall (824355) Smith And Jones
READING Cap And Gown Vagabond
READING Victoria The Mighty Gunslingers
RETTFORD Porterhouse (704981) The Shrubs
SALISBURY Technical College Culture Shock/Outside Movement
SLOUGH Pied Horse (21773) Fair Exchange
SOUTHEND Relds Rebel
TELFORD Oakengates Town Hall (619020) The Happy End
THETFORD Barnham Village Hall The Truckskimmers/Spiral Scratch
TREFOREST Polytechnic Of Wales (405133) The Highliners
UXBRIDGE Brunel University (39125) Zodiac Mindwarp And The Love Reaction
WEST BROMWICH Coach And Horses (021-588 2136) Steve Gibbons Band
WISHAW Heathery Bar (72957) Condemned 84

SATURDAY 22

ABERYSTWYTH Llanbadarn Sweatbox (4242) Polish October
AYLESBURY Wellhead Inn (622733) 1,000 Violins
BEDFORD Greyfriars International Centre (40120) The Shrubs/Twang
BELFAST Crescent Arts Centre Skint Video
BIRKENHEAD Cleveland Alternative Radio (Lunch)
BIRKENHEAD Hard Rock Cavern (051-647 4505) Alternative Radio
BIRKENHEAD Stairways (051-647 6549) Badger
BIRMINGHAM Mermalid (021-772 0217) Ultima Thule/I Refuse It/Conflict/
Recadance Within
BOLTON Dean Road Institute Of HE Food Scientists/Chumbawumba
BOURNEMOUTH Roof Top Stitched Back Foot Airman/The Fuse
BRIGHTON Hanover Community Centre Attacco Decente/Lynn Thomas
BRIGHTON King's Road Arches Zap Club (775987) Red Harvest/Girls Behind Bars/
(Lunch) Dogs In Honey/England Under Snow/The Little Green Hondas (Eve)
BRISTOL Brandon Hill St George's Church Dead Can Dance
BRISTOL Fleece And Firkin (277150) The Co-Stars
BRISTOL Tropic Club (49875) Cardiacs
BURTON ON TRENT Central Park Kooga
CARDIFF New Bogey's (26168) False Witness
CHELMSFORD Link Inn Ground Zero
CHICHESTER Rock Society Elixir
COLCHESTER Essex University (863211) The Men They Couldn't Hang
CROYDON Cartoon (01-688 4500) Swinging The Blues (Lunch) Nashville Teens (Eve)
DUNOON EM Club Condemned 84
EXETER Crown And Sceptre Esprit
HANLEY Victoria Hall Hawkwind
HARLOW The Square (25594) The Boss/Black September
HENLEY Youth Centre Mugshots
HEREFORD Market Tavern (56325) Section 'B'
HIGH WYCOMBE London Road Nag's Head (21758) Lazy/Hard Road
IPSWICH Gaumont (53641) Lenny Henry/The Mint Juleps
KINGSTON Church Street Bacchus Wine Bar Soul Boys
KINGSTON Dolphin (01-546 1630) Juice On The Loose
KINGSTON Polytechnic (01-546 8340) Marc Almond And The Willing Sinners
KINGSTON Richmond Road The Grey Horse (01-546 4818) John Otway And Robin
LEEDS University (439071) Suzanne Vega
LEICESTER Princess Charlotte (553956) The Bashful Boys
LINCOLN Cornhill Vaults (35113) Sharing The House With Mother
LIVERPOOL Royal Court Theatre (051-709 4321) Killing Joke/Red Lorry Yellow Lorry/Grown Up Strange
LONDON Acton High Street Bumbles (01-992 3308) Bad Karma Beckons
LONDON Bolsover Street Polytechnic Of Central London The Shamen/Bantu/
Delicious Poison
LONDON Brentford High Street Red Lion (01-571 6878) Willy Finlayson
LONDON Brixton Fringe (01-326 5100) Dance Exchange/The Baptist Variety
LONDON Brixton Old White Horse (01-274 5537) The Looking Glass
LONDON Camberwell Green Father Red Cap Run Riot
LONDON Camden Dublin Castle (01-485 1773) Mickey Jupp Band/Geraint Watkins/The Elderly Bros
LONDON Camden Lock Dingwalls (01-267 4967) The Cats (Lunch) The Boogie Brothers Blues Band (Eve)
LONDON Catford Bramley Road Green Man (01-698 3746) The Ya Ya's
LONDON Charing Cross Road Astoria Theatre (01-434 0403) The Mighty Lemon Drops/The Wild Swans/Freight Train
LONDON Clerkenwell Road Duke Of York Peace On The Panhandle
LONDON Covent Garden Rock Garden (01-240 3961) Who The Hell Does Jane Smith Think She Is?
LONDON Dover Street Wine Bar Radical Sheiks
LONDON Finsbury Park Sir George Robey (01-263 4581) The Rhubarb Tarts/The Deltones
LONDON Fulham High Street King's Head (01-736 1413) Chicken Shack
LONDON Fulham Palace Road Greyhound (01-385 0526) The Mystery Girls/Cry Wolf
LONDON Greenwich Tunnel Club (01-858 0895) Jackie Lynton Band/Splashback/
Cut The Wire
LONDON Hackney Amhurst Road Club Mankind (01-985 9186) Cayenne
LONDON Hammersmith Clarendon (01-748 2471) Naz Nomad And The Nightmares/The Pop Icons/B414/The Invisible Man
LONDON Hammersmith Odeon (01-748 4081) Alexander O'Neal/Hindsight
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Brush Sheils
LONDON Holborn Royalty Theatre (01-831 0660) Ben Elton
LONDON Holloway Road Victoria Crannog
LONDON Kentish Town Town And Country Club (01-267 3334) Rosa King And The Upside Down Band/Blues 'N' Trouble/Danny Adler And The De Luxe Blues Band
LONDON Liverpool Road Pied Bull (01-837 3218) Pete Thomas And The Deep Sea Jivers/The Crayfish Five
LONDON Lloyd Baker Street Union Tavern The Enormous Room/Raw Herbs/The Sticklebacks
LONDON Margery Street New Merlin's Cave (01-837 2097) Bryce Portius And Wolfie Witcher
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) The Grizzelders
LONDON North Wembley East Lane The Flag Naked Room/3 Go Fishing With Norman
LONDON Oval Cricketers (01-735 3059) The Glitter Band
LONDON Palmers Green The Fox (01-886 9674) Swinging The Blues
LONDON Peckham Road Walmer Castle Roysters/Casual Labour/Bob Boyton
LONDON Putney Zeeta's (01-785 2101) 49 Scream
LONDON Tufnell Park Road Tufnell Park Tavern JCM Jazzband
LONDON Walthamstow Forest Town Hall Club Jack Plug And The Sockettes
LONDON Walthamstow Royal Standard (01-527 1966) Hank Wangford/Mark Thomas/The Hybrids
LUTON Switch Club (699217) Sacrosanct/B-Movie Indians

CONTINUES OVER

NIGHTSHIFT

FROM PAGE 35

MANCHESTER Apollo (061-273 3775) The Communards
 MANCHESTER Band On The Wall (061-832 6625) R Cajun And The Zydeco Brothers
 MANCHESTER Hulme Red Admiral Vee VV
 MANCHESTER University (061-273 5111) Easterhouse
 MILTON KEYNES Woughton Centre The Fall/The Beloved
 NORTHAMPTON Roadmender Centre (21408) Tell Tale Hearts/Studio
 Morocco/Stommed/Tom Hall (Amnesty International Benefit)
 NOTTINGHAM Mardi Gras (862368) Tredegar
 OXFORD Blitz Club The Mighty Gunslingers
 OXFORD Polytechnic (68789) The Guana Batz
 PAISLEY Rowan Street Windy's The Funeral Choir (2pm)
 PORTSMOUTH Basins Dance Hall Kokomo
 READING Apollo TV Slaves
 SHEFFIELD Leadmill (754500) Stump/No Man's Land
 SHEFFIELD University (24076) The Mission/The Rose Of Avalanche
 STOKE Burslem Suburban Club Just Blue
 SUNDERLAND Polytechnic (76191) Shark Taboo
 SWANSEA St Phillips Community Centre The Astronauts/Fouler Than Thou/Blind
 Stumbling Fool
 TELFORD Stirling Studio The Glee Club
 TONYPANDY Royal Naval Club (432068) Uncle Sam
 WARRINGTON Lion Hotel (33047) Circus
 WEST BROMWICH Coach And Horses (021-588 2136) Strap On Jack
 WEYMOUTH Verdis Dumpy's Rusty Nuts
 WHITEHILL Royal Oak Caddyshack
 WHITSTABLE Harbour Lights (275218) The Sleazybeats
 WOLVERHAMPTON Scruples (53754) Prayer

SUNDAY

23

BIRKENHEAD Rock Ferry Abbotsford Alternative Radio
 BIRMINGHAM Powerhouse (021-643 4715) The Mission/The Rose Of Avalanche
 BRADFORD Keighley Road Spotted House (45158) Pat Condell/Ginger John/The
 Forsythe Ensemble
 BRIGHTON King's Road Arches Zap Club (775987) England Under Snow (Lunch)
 BRIGHTON Pavilion Theatre Freddie McGregor
 BRIGHTON Richmond (603974) Blyth Power
 BRISTOL Colston Hall (291768) Smith And Jones

BRISTOL Fleece And Firkin (277150) Dumpy's Rusty Nuts
 CROYDON Cartoon (01-688 4500) Hollywood (Lunch) Ducks Deluxe (Eve)
 CROYDON High Street Underground (01-760 0087) John Cooper Clarke/John
 Otway
 DUBLIN Underground Club Skint Video
 HASTINGS Crypt (444675) The Chase
 IPSWICH Wolsey Theatre Kenny Davern
 KINGSTON Richmond Road The Grey Horse (01-546 4818) Steve Lane's Red Hot
 Peppers
 LEATHERHEAD Fetcham Riverside Club (375713) 1,000 Violins/The Jeremiahs
 LEEDS Polytechnic (430171) The Mighty Lemon Drops/Pop Will Eat Itself/The
 Crowmen
 LEICESTER De Montfort Hall (544444) Bon Jovi/FM
 LEICESTER Forest East Airman's Just Blue
 LEWISHAM Theatre Ben Elton
 LIVERPOOL Everyman Bistro (051-709 4776) The Bingo Brothers
 LIVERPOOL Royal Court (051-709 4321) The Communards
 LONDON Archway Tavern Crannog (Lunch)
 LONDON Brentford High Street Red Lion (01-571 6878) Living Daylites (Lunch)
 Jive Eye (Eve)
 LONDON Brixton Road Old White Horse (01-274 5537) Elvis... What Happened?
 LONDON Camden Dublin Castle (01-485 1773) The Elderly Bros
 LONDON Camden Lock Dingwalls (01-267 4967) Josi Without Colours/Garbage
 Grinders/System X/The Clay People/Noise Like Noise
 LONDON Charing Cross Road Wispers Wagner
 LONDON Covent Garden Rock Garden (01-240 3961) Black September/Willie
 Smith's Beanfield
 LONDON Douglas Way Albany Empire (01-691 3333) Loose Tubes
 LONDON Euston Road Shaw Theatre (01-388 1394) The Yes-No People/The
 Dynamic Three/The Philip Bent Quartet/Paul Weller/Mick Talbot
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends
 (Lunch) The Tallyman (Eve)
 LONDON Fulham High Street King's Head (01-736 1413) Shirts Without Frontiers
 LONDON Fulham Palace Road Greyhound (01-385 0526) Milk 'N' Knives/The
 Galley Slaves
 LONDON Hammersmith Odeon (01-748 4081) Alexander O'Neal/Hindsight
 LONDON Hammersmith Palais (01-748 2812) Killing Joke/The Guana Batz/Red
 Lorry Yellow Lorry
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Shanty Dam (Lunch)
 Lore And The Legends (Eve)
 LONDON Holloway Road Cock Tavern Crannog
 LONDON Islington King's Head Attacco Decente
 LONDON Islington Upper Street Hare And Hounds (01-226 2992) The Crayfish
 Five
 LONDON Liverpool Road Pied Bull (01-837 3218) Cupido/Abrahams Community
 Orchestra

LONDON Margery Street New Merlin's Cave (01-837 2097) Fuel To The Fire
 LONDON North Finchley High Road Torrington (01-445 4710) Root Jackson's
 Unfinished Business
 LONDON Oval Cricketers (01-735 3059) The Laverne Brown Band (Lunch) The All
 Crucial British Soul Band (Eve)
 LONDON Palladium Marc Almond And The Willing Sinners
 LONDON Theobalds Road Yorkshire Grey (01-405 2519) The Georgia Jazzband
 LONDON Walthamstow Royal Standard (01-527 1966) Felix/Pete Sinclair/John
 Irwin/Mr Nasty
 LONDON Wembley Arena (01-902 1234) Alice Cooper/Zodiac Mindwarp And
 The Love Reaction
 MANCHESTER Apollo (061-273 3775) Suzanne Vega
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Brazil Project
 NEWTON AYCLIFFE North Briton Pinned And Grinning/Dan/The Prams/The
 Attic
 NORTHAMPTON Old Five Bells Uncle Eric's Backstairs Creepers (Lunch) Tyga
 Myra/Heads (Eve)
 NUTLEY Shelleys Club Sarean Quartet
 PETERBOROUGH Gaslight Club The Frantix
 POOLE Mr C's Fester And The Vomits
 READING George Hotel Folk Club (597364) Stefan Grossman/John Penbourne
 SHEFFIELD City Hall (735295) Hawkwind
 SHREWSBURY Harper Adams College The Glee Club
 STAFFORD Roosters Dig Vis Drill/Screaming Trees/Henry Normal
 WEST BROMWICH Coach And Horses (021-588 2136) After Eden

MONDAY

24

AYLESBURY Civic Centre (86009) The Mission/The Rose Of Avalanche
 BIRKENHEAD Oxtown Road Richmond Alternative Radio
 BIRMINGHAM Hill Street Kaleidoscope Screen Heroes/Disjil
 BLANTYRE Raskalz Majority/The Linden Tree/Pencey Prep
 BRIGHTON Coasters The Beloved
 BRIGHTON King's Road Arches Zap Club (775987) Heads Of State
 BRISTOL Colston Hall (291768) Lenny Henry/The Mint Juleps
 BRISTOL Studio (25069) Killing Joke/Red Lorry Yellow Lorry
 CAMBRIDGE Man On The Moon Kenny Davern
 DUNSTABLE High Street North Wheatseaf (62571) Dream Cellar
 EDINBURGH Jailhouse (031-557 3073) Condemned 84/AOA/Degenerates
 EDINBURGH The Mission The Shrubs
 EDINBURGH Usher Hall (031-228 1155) Suzanne Vega
 EXETER University (263263) Ben Elton
 HIGH WYCOMBE Flint Cottage Crash Landing/Akasha

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TUE 25 NOV

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WED 26 NOV

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Tues 25th Nov
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Wed 26th Nov
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WHOOPEE BAND

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COMMANDER
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PAGES
32 & 33

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 LEEDS University Riley Smith Hall (439071) The Ex/The Wedding Present/
 Chumbawumba
 LEEDS Warehouse (468287) The Bible
 LONDON Battersea Park Road Latchmere (01-924 3216) Charlie Don't Surf
 LONDON Camberwell New Road Union Tavern The Shamen/The Chesterfields/
 Refuse It
 LONDON Camden High Street Electric Ballroom (01-485 9006) Possessed/English
 Dogs/Voi Vod
 LONDON Camden Dublin Castle (01-485 1773) The Vulcans
 LONDON Camden Lock Dingwalls (01-267 4967) Fat Lady Sings/The Tender
 Lugs/The Popin Says
 LONDON Charing Cross Road Falconberg Court Stallions Pop Will Eat Itself/The
 Flatmates
 LONDON Covent Garden Rock Garden (01-240 3961) The Flying Tractor Band
 LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist/Shit Creek
 LONDON Fulham High Street Kings Head (01-736 1413) Life After
 LONDON Fulham Palace Road Greyhound (01-385 0526) Laughter Castle/The
 Tears
 LONDON Greek Street Le Beat Route (01-437 5782) Day For Night/Dance Don't
 Dance/Hang The Dance
 LONDON Greenwich Tunnel Club (01-858 0895) First And The Last/Out Of
 Bounds
 LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Hondo
 LONDON Hammersmith Clarendon (01-748 2471) The Feeling/The Doberman
 Sisters
 LONDON Hammersmith Odeon (01-748 4081) Bon Jovi/Queensrÿche
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Shoot The Moon/
 Four Design/Red Lights For Amelia
 LONDON Herne Hill Half Moon (01-274 2733) Endless Party
 LONDON Islington Hare And Hounds Lino And The Yow City Expedition
 LONDON Kentish Town Bull And Gate (01-485 5358) Resistance/Escape From
 Burma/A Case Family
 LONDON Lee Green Old Tigers Head Run Riot
 LONDON Malden Road Gypsy Queen The Breeze
 LONDON Oval Cricketers (01-735 3059) Ducks Deluxe
 LONDON Putney Zeeta's (01-785 2101) Kingfishers Catch Fire/Young Blood
 LONDON Wardour Street Wag Club The Chevalier Brothers

MIDDLESBROUGH The Outlook Vital Spark
 NEWCASTLE City Hall (320007) The Communards
 NEWCASTLE Melbourne Street Riverside (614386) Dub Poets
 NORTHAMPTON Derrigate Centre (24811) Smith And Jones
 NOTTINGHAM Garage (501251) Age Of Chance
 NOTTINGHAM Mardi Gras (862368) Sacrilege/Napalm Death
 NOTTINGHAM Rock City (412544) The Mighty Lemon Drops/The Wild Flowers
 NOTTINGHAM Shakespeare Street Byron House Ella
 POOLE Mr C's John Otway/Pat And The Cows
 WEST BROMWICH Coach And Horses (021-588 2136) Mirage/Assassin
 WHITSTABLE Harbour Lights (275218) The Chase

TUESDAY

25

BILLINGHAM The Swan Skidmarks
 BIRMINGHAM Burberies (021-643 1500) That Petrol Emotion/The Wonder Stuff
 BOURNEMOUTH Roof Top Hotel Wildman And The Acid Groove
 BRISTOL Studio (25069) Jonah And The Wail
 CANTERBURY Kent University (464724) The Shamen
 CARLISLE Stars And Stripes (46361) The Shrubs
 COVENTRY Warwick University (417220) The Fall/The Beloved
 CROYDON Fairfield Halls Ben Elton
 EDINBURGH Playhouse (031-557 2590) Alice Cooper/Zodiac Mindwarp And The
 Love Reaction
 GLASGOW Customhouse Quay Panama Jax (041-221 0865) Dynamite Club
 HALIFAX Civic Theatre Smith And Jones
 HORSHAM Champagnes Sharing The House With Mother
 HULL University (42431) The Mighty Lemon Drops/The Gardeners
 KINGSTON Richmond Road Grey Horse (01-546 4818) The Dirty Blondes
 LEEDS Adam And Eve's (456724) I Refuse It/Sadistic Slob/Intensive Care
 LEEDS Polytechnic We've Got A Fuzzbox And We're Gonna Use It/Shark Taboo
 LEICESTER Princess Charlotte (553956) Fahrenheit
 LIVERPOOL Royal Court (051-709 4321) Suzanne Vega
 LONDON Brentford High Street Red Lion (01-571 6878) A Bigger Splash
 LONDON Camberwell New Road Union Tavern The Dentists/The Jackals/The
 Looking Glass/Fe Fi Fo/The Self/The Little Vampires
 LONDON Camden Dublin Castle (01-485 1773) Out To Lunch
 LONDON Camden Lock Dingwalls (01-267 4967) CBI/Valeska Strut/Fuel To The
 Fire
 LONDON Covent Garden Rock Garden (01-240 3961) The Jack Rubies/The Corn
 Dollies/Sarean Quartar

LONDON Finsbury Park Sir George Robey (01-263 4581) Art Melon
 LONDON Fulham Broadway Swan Dirty Work
 LONDON Fulham Palace Road Greyhound (01-385 0526) Steve New/The
 Caretake Race
 LONDON Greenwich Altar Club Pink Noise/Twilight Zone/Hiding Place
 LONDON Hammersmith Clarendon (01-748 2471) Yeah Jazz/Blue Train
 LONDON Hammersmith Odeon (01-748 4081) Bon Jovi/Queensrÿche
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Junior English/
 Toyin/Undivided Roots
 LONDON Holloway Road North London Polytechnic Blyth Power/Huge Big
 Massive
 LONDON Kentish Town Bull And Gate (01-485 5358) Fra/Camouflage/A New You
 LONDON Kings Cross York Way Where Are We Club Thee Katatonix
 LONDON Malet Street University Of London Union (01-580 9551) The Sacred
 Hearts
 LONDON Margery Street New Merlin's Cave (01-837 2097) The Ring/Orange Car
 Test
 LONDON Mile End Bancroft Road Queen Mary College (01-980 4811)
 Fleshpuppets/The Conspiracy/The Toybox
 LONDON Oval Cricketers (01-735 3059) Jagsy Dodd And The Sons Of Harry
 Cross
 LONDON Oxford Street 100 Club (01-636 0933) The Auntie Vegetable
 LONDON Portobello Acklam Road Bay 63 (01-960 4590) The Razorcuts/The
 Flatmates/The Chesterfields/The Clouds
 LONDON Putney Zeeta's (01-785 2101) Allez Poulet
 LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) Ultima Thule/The
 Birdhouse/Silver Chapter
 LONDON South Wimbledon William Morris Club Maroon Town
 LONDON Walthamstow Royal Standard (01-527 1966) John Le Story
 LONDON Woolwich Tramshed (01-505 3371) Gate Crash Heaven/Cinema
 MANCHESTER Withington Wilmslow Road Mulberry's (061-434 4624) 1/5th Of
 Heaven
 MANSFIELD Brig 'O' Doon (646035) Every New Dead Ghost
 NEWCASTLE Melbourne Street Riverside (614386) Hurrah
 NOTTINGHAM Mardi Gras (862368) Masque
 NOTTINGHAM Rock City (412544) Killing Joke/Red Lorry Yellow Lorry
 NORTHAMPTON Old Five Bells Raw Timber/XS/The Passover Plot
 PORTSMOUTH Basins Dance Hall Abnormally Square/Dance Macabre
 READING Caversham Road Majestic (586093) Torque/Queerboys/Burma
 STAFFORD College Of Physical Education John Otway/The Rhubarb Tarts
 SURBITON The Southampton (01-399 6107) The Georgia Jazzband
 WINDSOR St Leonard's Road Arts Centre (859336) The Lemon Daughters/The
 Time Flies/I Thought I Saw God But It Was The Hammersmith Flyover
 WORTHING Assembly Hall (202221) Hawkwind

JOKE

FROM PAGE 19

"I like seclusion, isolation from people. Sometimes the work I do is of such intensity and darkness that I can't stand it myself. But I have to persevere. The individuals I like to make contact with are few and far between, because there are very few people who have reached the horrible conclusion that all this is going to come to an end, ha ha ha! I love it! As Raven says, Less furniture, more sky! Ha ha ha ha!"

And if you could only hear that laugh, everything would fall into place, make absolute sense. Understand that there is no insanity, only certainty, and you'll be halfway there.

We leave the office, arranging to meet for a third and final time, and get on the tube. And I want you to picture Jaz pushing his way through a packed platform, shaking his head and murmuring, "Too many people. Too many people."

IN A yuppie bar/restaurant in the King's Road, I suggest to Jaz that as a band Killing Joke are stuck between making their own plans and wanting a high level of success.

"I wouldn't complain at having a number one record. I don't think any of us would."

But surely you have to maintain a higher

profile?

"What, little girly magazines? One or two more TV shows, you mean? Let's look at the reality, one or two more TV shows, more press coverage, one or two more front covers. . . huh? We don't worry about it."

But you do want Killing Joke to keep growing?

"It will, through word of mouth, through expanding in different directions. The book is part of Killing Joke. We have credibility with a lot of people that comes by just being yourself over a number of years. I don't see any massive changes, like suddenly we break really big. We enjoy international distribution and we play the music we want."

I tell him that people I know either see Killing Joke once and never want to go again, or they keep getting drawn back, like moths to a candle. And they know there's something about Killing Joke, but they can't describe it.

"I understand this. You're talking about the fifth member?"

Am I?

"Ha! I mean. . . people ask me when I'm talking about my managers. . . they think I'm talking about EG Records. Ha!"

He is chuckling now. What are you referring to?

"It's very difficult to explain. When you start crossing over on areas such as beliefs, convictions, to put them in print is. . . I'm reluctant to be definitive, but right from the beginning. . . there's been a guiding force which we have complete faith in.

Something keeps giving us all the facilities to express ourselves with. That's what I mean when I refer to management. I suppose the next question will be, What is your local deity? Ha ha ha!"

And in the next two hours we discuss Mishima, love, hate, pity, Wagner, morris dancing. Life and death, in fact.

"I don't necessarily like my dreams, you know?" Jaz confesses. "That's just it, I don't necessarily like them. But I have to follow them, there's certain things you know. You know the sun rises in the East, you know the call of hunger. Existence is certain. To analyse my own imperfections, worries, guilt, all the impurities, to see them, and to create a reaction that will outlive my life - I cannot think of anything more, I can't see any other reason. Just owning that makes life worth living."

"The trouble is, the way we exist in our society, we settle with the assumption that we're frail, pathetic creatures who are blessed with error. And that's something I'm trying to unlearn. I'd rather see man foolish, proud, arrogant. . . I have great difficulty in living by my own creed, make no mistake."

"But my values have changed since the beginning of Killing Joke, hit singles and all that. You think it's in the winning of the race but it's not, it's in the running. There's no start or finish, just go! Another single, more music, and you get onto the next. I don't want it to ever stop, because when you stop doing, you start dying."

And finally Jaz comes clean, of sorts. He tells me of the inspiration behind a song on

the new album called 'A Southern Sky'.

"It's a place I've been to, I don't want to say where - I've learned my lesson about that - one of the most beautiful places I've been to in the world. It's an island, a very small island. Geordie and I have been there. I would very much like to see more of this place, to say the least! Ha ha!"

"Look at the imagery in the lyrics. It's not difficult to guess, untouched land, an ideal for me. It would be the kind of place for an anti-social character!"

You count yourself as anti-social?
 "I certainly do. You've got to have some sort of idea of what your perfect environment would be, within the boundaries of your own lifetime. Plenty of 'Keep Out' signs, a few guns to back it up with. . . and then we'll start talking about uniforms! Ha ha ha ha ha!"

And if Killing Joke are about anything at all, in my eyes it's making use, carving out a straight line and forging ahead with your only care being ultimately for yourself. No favours, no free lunches.

As Jaz puts it, "I enjoy the bitterness and contempt in Killing Joke, I participate in that. We despise in Killing Joke, that's where we get all our inspiration from."

And Jaz was laughing when I left him, so much that I expected him to burst into tears.

"People aren't going to like me! People aren't going to like me! Life must end tragically, so I can have a good laugh at it all. Ha ha ha!"

A tragic comedy.

"Yes it is! It's funny."

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INTERNATIONAL PRODUCT NEWS NEW TECH

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CHART

UK 50 SINGLES

- 1 1 TAKE MY BREATH AWAY Berlin CBS
- 2 5 YOU KEEP ME HANGIN' ON Kim Wilde MCA
- 3 4 SHOWING OUT Mel & Kim Supreme
- 4 13 BREAKOUT Swing Out Sister Mercury
- 5 3 WALK LIKE AN EGYPTIAN The Bangles CBS
- 6 31 THE FINAL COUNTDOWN Europe Epic
- 7 9 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 8 10 THROUGH THE BARRICADES Spandau Ballet Reformation
- 9 14 DON'T GIVE UP Peter Gabriel & Kate Bush Virgin
- 10 2 EVERY LOSER WINS Nick Berry BBC
- 11 18 FOR AMERICA Red Box Sire
- 12 6 NOTORIOUS Duran Duran EMI
- 13 7 IN THE ARMY NOW Status Quo Vertigo
- 14 26 GHOST DANCING Simple Minds Virgin
- 15 17 BECAUSE I LOVE YOU Shakin' Stevens Epic
- 16 22 (WAITING FOR) THE GHOST TRAIN Madness Zarjazz
- 17 27 EXPERIMENT IV Kate Bush EMI
- 18 8 SOMETHING OUTA NOTHING Letitia Dean & Paul Medford BBC
- 19 39 EACH TIME YOU BREAK MY HEART Nick Kamen WEA
- 20 — FRENCH KISSIN' IN THE USA Debbie Harry Chrysalis
- 21 11 ASK The Smiths Rough Trade
- 22 20 THIS IS THE WORLD CALLING Bob Geldof Mercury
- 23 — SWEET LOVE Anita Baker Elektra
- 24 12 ALL I ASK OF YOU Cliff Richard & Sarah Brightman Polydor
- 25 — IF I SAY YES Five Star Tent
- 26 15 DON'T GET ME WRONG The Pretenders Real
- 27 38 SOMETIMES Erasure Mute
- 28 — STRANGER IN A STRANGE WORLD Iron Maiden EMI
- 29 16 TRUE BLUE Madonna Sire
- 30 — LOVE IS THE SLUG We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 31 — WARRIORS (OF THE WASTELAND) Frankie Goes To Hollywood ZTT
- 32 21 YOU CAN CALL ME AL Paul Simon Warner Brothers
- 33 34 DON'T FORGET ME (WHEN I'M GONE) Glass Tiger Manhattan
- 34 19 MIDAS TOUCH Midnight Star Solar
- 35 40 CONTROL Janet Jackson A&M
- 36 — THINK FOR A MINUTE The Housemartins Go! Discs
- 37 25 SUBURBIA Pet Shop Boys Parlophone
- 38 — LAND OF CONFUSION Genesis Charisma
- 39 43 TWO PEOPLE Tina Turner Capitol
- 40 42 BIZARRE LOVE TRIANGLE New Order Factory
- 41 44 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) Grace Jones Manhattan
- 42 46 I'VE BEEN IN LOVE BEFORE Cutting Crew Siren
- 43 — ALL FALL DOWN Ultravox Chrysalis
- 44 45 GREETINGS TO THE NEW BRUNETTE Billy Bragg Go! Discs
- 45 — ANYTHING The Damned MCA
- 46 — STEP RIGHT UP Jaki Graham EMI
- 47 — INFECTED The The Some Bizzare
- 48 — ARIZONA SKY China Crisis Virgin
- 49 47 THE SKYE BOAT SONG Roger Whittaker & Des O'Connor Tembo
- 50 — WATERLOO Doctor & The Medics IRS

REGGAE TENS

PRE-RELEASE

- 1 ORIGINAL RAGAMUFFIN Barrington Levy Jah Life
- 2 COME Barrington Levy Jah Life
- 3 LOVING IS A THING Hugo Barrington Jammys
- 4 SETTLING DOWN Beres Hammond Harmony House
- 5 CHATTY MOUTH PEOPLE Admiral Bailey Jammys
- 6 ME AND MY GIRL GONE BACK Echo Minott Jammys
- 7 DRY UP YOUR TEARS Tinga Stewart Fire House
- 8 MUST SAY SOMETHING Josie Wales Jammys
- 9 DANCEHALL NICE AGAIN Wailing Souls Tuff Gong
- 10 WHEN YOU ARE WRONG The Royals Wambesi

DISCO

- 1 BABYLON BOOPS/MAN SHORTAGE Lovindeer TSOJ
- 2 CRAZY LOVE/PRETTY LITTLE GIRL Maxi Priest Ten
- 3 THE BEST THING FOR ME Audrey Hall Germain
- 4 NO PUPPY LOVE Tiger Hawkeye
- 5 DANCEHALL VIBES Mikey General Digikal
- 6 I'LL GET OVER IT Aston Esson Fine Style
- 7 RAGAMUFFIN AND RAMBO Dixie Peach Y&D
- 8 RAGAMUFFIN YEAR Junior Delgado Mango
- 9 SHUBIN Frankie Paul Pioneer International

UK 50 ALBUMS

- 1 1 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 2 2 NOW DANCE VOLUME 2 Various EMI/Virgin
- 3 — THE WHOLE STORY Kate Bush EMI
- 4 3 GRACELAND Paul Simon Warner Brothers
- 5 — HITS 5 Various CBS/WEA
- 6 20 GREATEST HITS OF 1986 Various Telstar
- 7 22 HIT MIX '86 Various Stylus
- 8 4 ORIGINAL SOUNDTRACK — TOP GUN Various CBS
- 9 5 TRUE BLUE Madonna Sire
- 10 — LIVE 1975-1985 Bruce Springsteen & The E Street Band CBS
- 11 6 SILK AND STEEL Five Star Tent
- 12 24 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 13 18 SLIPPERY WHEN WET Bon Jovi Vertigo
- 14 16 REMINISCING Foster & Allen Stylus
- 15 27 SO Peter Gabriel Charisma
- 16 13 REVENGE Eurythmics RCA
- 17 7 GET CLOSE The Pretenders Real
- 18 28 TOGETHER Various K-Tel
- 19 16 LIVERPOOL Frankie Goes To Hollywood ZTT
- 20 8 SCOUNDREL DAYS A-ha Warner Brothers
- 21 19 LONDON O HULL 4 The Housemartins Go! Discs
- 22 9 BETWEEN TWO FIRES Paul Young CBS
- 23 23 A KIND OF MAGIC Queen EMI
- 24 15 FORE! Huey Lewis & The News Chrysalis
- 25 — BRIGHTER THAN A THOUSAND SUNS Killing Joke EG
- 26 26 BROTHERS IN ARMS Dire Straits Vertigo
- 27 17 LEATHER JACKETS Elton John Rocket
- 28 11 WHIPLASH SMILE Billy Idol Chrysalis
- 29 — BLACK MAGIC Various Stylus
- 30 — THE VERY BEST — BACK TO BACK Diana Ross/Michael Jackson/Gladys Knight/Stevie Wonder Priority
- 31 21 DANCING ON THE CEILING Lionel Richie Motown
- 32 — GOD'S OWN MEDICINE The Mission Mercury
- 33 32 WHITNEY HOUSTON Whitney Houston Arista
- 34 — THE VERY BEST OF THE DRIFTERS The Drifters Telstar
- 35 10 NO. 10 UPPING STREET Big Audio Dynamite CBS
- 36 14 DREAMTIME The Stranglers Epic
- 37 34 SOUTH PACIFIC Various CBS
- 38 25 THE CHART Various Telstar
- 39 48 DIFFERENT LIGHT The Bangles CBS
- 40 37 INTO THE LIGHT Chris De Burgh A&M
- 41 36 THE FINAL Wham! Epic
- 42 33 BREAK EVERY RULE Tina Turner Capitol
- 43 31 JUST LIKE THE FIRST TIME Freddie Jackson Capitol
- 44 38 IN THE ARMY NOW Status Quo Vertigo
- 45 — SWEET FREEDOM — THE BEST OF MICHAEL McDONALD Michael McDonald Warner Brothers
- 46 35 WORD UP Cameo Club
- 47 43 HIP HOP ELECTRO 15 Various Streetsounds
- 48 29 GIVE ME THE REASON Luther Vandross Epic
- 49 39 PLEASE Pet Shop Boys Parlophone
- 50 — STREET LIFE Bryan Ferry & Roxy Music EG

Compiled by MRIB



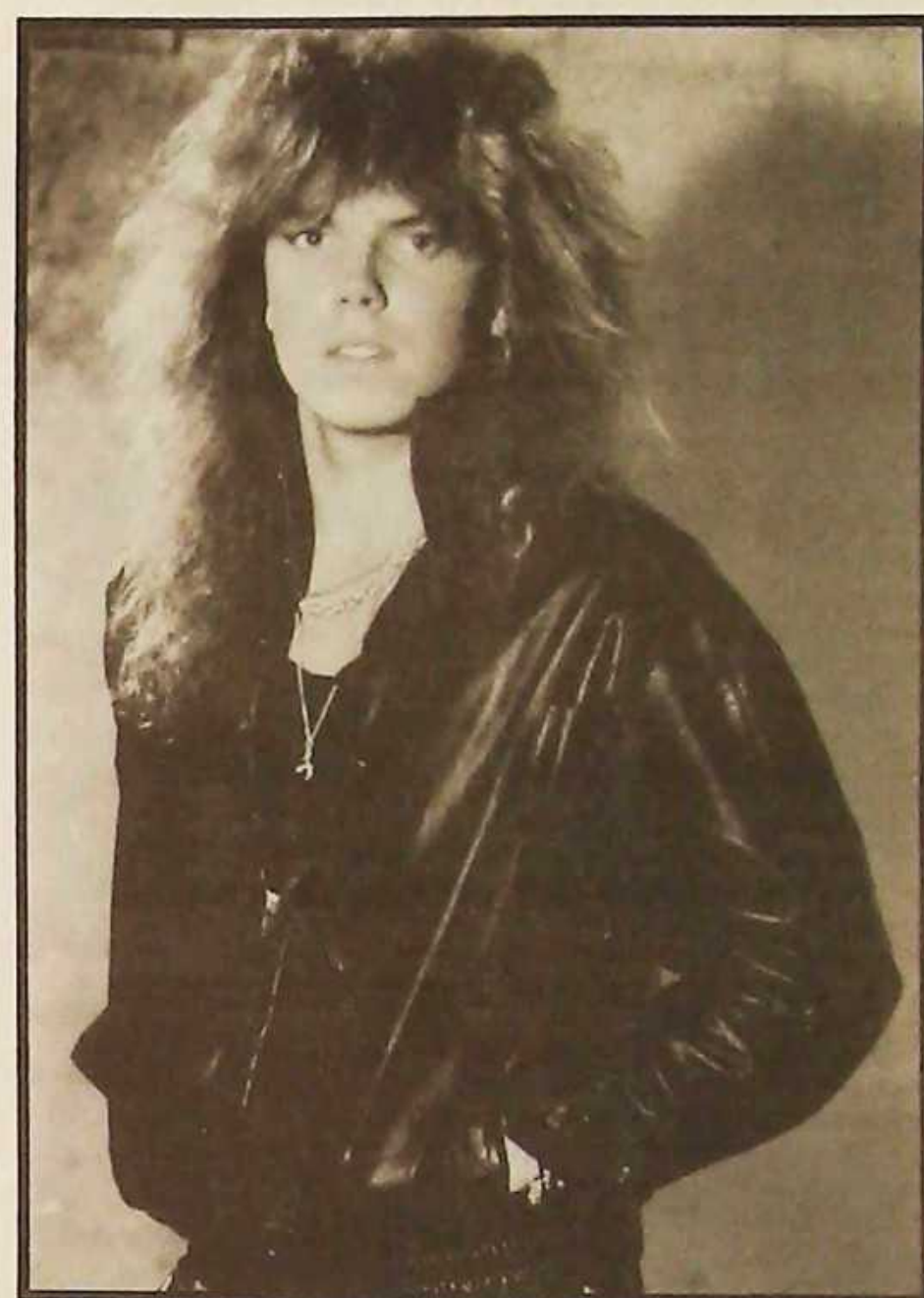
U-ROY: simply frilled honey

- 10 DUB PLATE PLAYING Johnny Osbourne Greensleeves

ALBUMS

- 1 HISTORY Dennis Brown Live And Love
- 2 ALL I HAVE IS LOVE LOVE LOVE Gregory Isaacs Tads
- 3 ROUGH AND RUGGED Shinehead African Love
- 4 RULING Josie Wales Black Solidarity
- 5 LINE UP AND COME U-Roy Tappa
- 6 BERES HAMMOND Beres Hammond Charm
- 7 REGGAE HITS VOLUME 3 Various Artists Jetstar
- 8 ECHO MINOTT MEETS FRANKIE PAUL Echo Minott And Frankie Paul Powerhouse
- 9 PEOPLE OF THE WORLD Burning Spear Greensleeves
- 10 LAY IT ON THE LINE Wailing Souls Live And Learn

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



EUROPE'S JOEY Tempest, blowing up a storm

SOUNDS TRACKS

Jonh Wilde

I DON'T LIKE ROCK'N'ROLL Schooly-D Rhythm King EP
BLUSHING GIRL NERVOUS SMILE The Wallflowers Mante EP
RED SLEEPING BEAUTY McCarthy Pink EP

Jack Barron

AND THEN SHE SMILES A Certain Ratio Heartbreaker Factory
FACT 161'S BIRTHDAY BINGE The Hangover Screams The Duke Of York
SAINT OF THE PIT Diamanda Galas A mutie cutie curls your blood Mute

Neil Perry

BRIGHTER THAN A THOUSAND SUNS Killing Joke EGPL
PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol LP
KISS Age Of Chance Fon 12-inch

Harry Swift

SUICIDE IN B FLAT/ACTION Sam Shepard Breaking Chairs
THE WRONG PEOPLE Furniture Little Arrows
FRENCH KISSIN' Auntie Debbie Harry Chrysalis moist comeback

Glyn Brown

(I GET THE) SWEETEST FEELING Jackie Wilson Brunswick chocolate egg
ANOTHERLOVERHOLENYOHEAD Prince Paisley Park dutiful dreamer
NIGHTCLUBBING Iggy Pop RCA — happening

Roy Wilkinson

KISS Age Of Chance Fon 12-inch
YOU KNOW BETTER THAN I KNOW Pete Shelley live
THE RATTLER Goodbye Mr McKenzie Precious Organisation

Kevin Murphy

IN LOVE WITH LOVE Debbie Harry Chrysalis
KISS Age Of Chance Fon
THE WHOLE STORY Kate Bush EMI

Tony Mitchell

ANOTHERLOVERHOLENYOHEAD Prince Paisley Park 7-inch
PSYCHEDELICA Jesse Johnson A&M LP
NIGHTBIRD FLYING Jimi Hendrix Cry Of Love LP track, Track

WOK II

- 1 WOK LIKE AN EGYPTIAN The Bangles
- 2 I FEEL LIKE A WOK The Stranglers
- 3 WOK THE MONKEY Peter Gabriel
- 4 ANIMAL (W** LIKE A BEAST) WASP
- 5 WOK ON BY Dionne Warwick
- 6 WOK UP YOUR DAUGHTERS Slade
- 7 ONE INCH WOK T Rex
- 8 WOK WOK TILL YOU DROP Del Leppard
- 9 WOK ON WOOD Amii Stewart
- 10 I'M A WOKER Bruce Springsteen

Compiled by Westybottom And Nellybelly, old Ackworthians to the last

ATTACK

HOT METAL 60

SINGLES

- 1 3 THE FINAL COUNTDOWN Europe Epic
- 2 1 LIVING ON A PRAYER Bon Jovi Vertigo
- 3 2 IN THE ARMY NOW Status Quo Vertigo
- 4 5 95-NASTY WASP Capitol
- 5 6 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 6 7 AMANDA Boston MCA
- 7 4 HE'S BACK (THE MAN BEHIND THE MASK) Alice Cooper MCA
- 8 9 MIDNIGHT (YOU WON'T BE SLEEPING) Magnum Polydor
- 9 12 WAITING FOR THE NIGHT Saxon Parlophone
- 10 8 WASTED YEARS Iron Maiden EMI
- 11 11 VELCRO FLY ZZ Top Warner Brothers
- 12 10 ROCK 'N' ROLL MERCENARIES Meat Loaf Arista
- 13 13 ROCK THE NATIONS Saxon Parlophone
- 14 17 GONNA GET CLOSE TO YOU Queensrÿche EMI America
- 15 — SIX TRACK EP Warlock Vertigo
- 16 15 MAD HOUSE Anthrax Island
- 17 14 JUMP IN THE FIRE Metallica Music For Nations
- 18 16 CREEPING DEATH Metallica Music For Nations
- 19 18 LONELY NIGHT Magnum Polydor
- 20 20 THE ULTIMATE SIN Ozzy Osbourne Epic



WARLOCK: "Who you callin' a witch?"

ALBUMS

- 1 2 SLIPPERY WHEN WET Bon Jovi Vertigo
- 2 1 INSIDE THE ELECTRIC CIRCUS WASP Capitol
- 3 — TRILOGY Yngwie Malmsteen Polydor
- 4 5 TO HELL WITH THE DEVIL Stryper Music For Nations
- 5 3 SOMEWHERE IN TIME Iron Maiden EMI
- 6 9 IN THE ARMY NOW Status Quo Vertigo
- 7 7 THIRD STAGE Boston MCA
- 8 4 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 9 13 DANCING UNDERCOVER Ratt Atlantic
- 10 8 CONSTRUCTOR Alice Cooper MCA
- 11 18 TRUE AS STEEL Warlock Vertigo
- 12 6 NIGHT SONGS Cinderella Mercury
- 13 14 SPREADING THE DISEASE Anthrax Music For Nations
- 14 11 DOOMSDAY FOR THE DECEIVER Flotsam & Jetsam Roadrunner
- 15 10 VIGILANTE Magnum Polydor
- 16 16 7800° FAHRENHEIT Bon Jovi Vertigo
- 17 12 WHEN THE MIRROR CRACKS Q5 Music For Nations
- 18 23 NASTY NASTY Black 'N' Blue Geffen
- 19 — GAME OVER Nuclear Assault Under One Flag
- 20 17 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 21 15 FAME AND FORTUNE Bad Company Atlantic
- 22 22 ROCK THE NATIONS Saxon Parlophone
- 23 20 INDISCREET FM Portrait
- 24 — BEYOND THE GATES Possessed Under One Flag
- 25 19 AFTERBURNER ZZ Top Warner Brothers
- 26 28 LIVE AFTER DEATH Iron Maiden EMI
- 27 24 MASTER OF PUPPETS Metallica Music For Nations
- 28 21 BLIND BEFORE I STOP Meat Loaf Arista
- 29 25 ON A STORYTELLER'S NIGHT Magnum FM
- 30 26 ORGASMATRON Motorhead GWR

IMPORTS

- 1 1 REIGN IN BLOOD Slayer Geffen
- 2 7 ALIVE AND SCREAMING Krokus Arista
- 3 3 POWER Kansas MCA
- 4 — MASTER OF DISASTER Black Knight Black Knight
- 5 — BAD BOYS Haywire Epic
- 6 — TWO WORLDS Body Electric Attic
- 7 — RADIO ROMANCES Harlequin Epic
- 8 — TRICK OR TREAT Fastway CBS
- 9 2 THE DARK Metal Church Elektra
- 10 — LOOK UP Look Up CBS

Compiled by Spotlight Research



NICK CAVE: medallion man

INDIE ALBUMS

- 1 — YOUR FUNERAL... MY TRIAL Nick Cave And The Bad Seeds Mute
- 2 2 LOAN SHARKS Guana Batz ID
- 3 — STOMPING AT THE KLUB FOOT VOLUME 3 Various ABC
- 4 1 BROTHERHOOD New Order Factory
- 5 18 FORCE A Certain Ratio Factory
- 6 3 BLOOD AND CHOCOLATE Elvis Costello & The Attractions Imp/Demon
- 7 6 FILIGREE AND SHADOW This Mortal Coil 4AD
- 8 — RETARD PICNIC The Stupids Children Of The Revolution
- 9 17 IT Alien Sex Fiend Anagram
- 10 4 LONDON O HULL 4 The Housemartins Go! Discs
- 11 5 THE QUEEN IS DEAD The Smiths Rough Trade
- 12 14 VICTORIALAND Cocteau Twins 4AD
- 13 — QUIRK OUT Stump Stuff
- 14 8 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 15 12 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 16 10 ROOMS OF LIGHTS Crime & The City Solution Mute
- 17 23 KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 18 13 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 19 16 FOREVER BREATHES THE LONELY WORD Felt Creation
- 20 21 DOGBREATH Head Of David Blast First
- 21 11 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 22 9 WHO'S BEEN TALKING Robert Cray Charly
- 23 19 GIANT The Woodentops Rough Trade
- 24 7 WATCH YOUR STEP Ted Hawkins Gull
- 25 15 SUICIDE Suicide Demon
- 26 — LUST GAMES Leather Nun Wire
- 27 27 GIFT The Sisterhood Merciful Release
- 28 20 NOT THE CAPTAIN'S BIRTHDAY PARTY The Damned Demon
- 29 22 MORE LOVE SONGS Loudon Wainwright III Demon
- 30 25 EPLP Subhumans Blurg

FRUIT

- 1 SULTANAS OF SWING Dire Straits
- 2 GRAPE BALLS OF FIRE Jerry Lee Lewis
- 3 ECHO PEACH Martha And The Muffins
- 4 CHERRYJO Jethro Tull
- 5 WALKING ON THE PRUNE The Police
- 6 TANGERINE MAN The Byrds
- 7 MY OLD MANGO'S A DUSTMAN Peter Sellers
- 8 TRUE BLUEBERRY Madonna
- 9 RAISINS TO BE CHEERFUL Ian Dury
- 10 BOHEMIAN RASPBERRY Queen

Compiled by The B8 Bastards, Forest Court

NIGEL MANSELL

- 1 START ME UP The Rolling Stones
- 2 DRIVERS SEAT Sniff And The Tears
- 3 DON'T STOP Fleetwood Mac
- 4 SLOW DOWN John Miles
- 5 FORTY EIGHT CRASH Suzi Quatro
- 6 ALWAYS CRASHING IN THE SAME CAR David Bowie

INDIE SINGLES

- 1 1 ASK The Smiths Rough Trade
- 2 — BIZARRE LOVE TRIANGLE New Order Factory
- 3 4 SOMETIMES Erasure Mute
- 4 2 THINK FOR A MINUTE The Housemartins Go! Discs
- 5 3 LOVE'S EASY TEARS Cocteau Twins 4AD
- 6 — THE PEEL SESSION Wedding Present Strange Fruit
- 7 9 HANG-TEN! The Soup Dragons RAW TV Products
- 8 — THE PEEL SESSION Madness Strange Fruit
- 9 10 SERPENT'S KISS The Mission Chapter 22
- 10 22 THE GRIP OF LOVE Ghost Dance Karbon
- 11 7 ROCKITT MISS USA Sci Fi Sex Stars Sputnikco
- 12 17 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 13 5 POPPIE COCK Pop Will Eat Itself Chapter 22
- 14 35 THE PEEL SESSION The Damned Strange Fruit
- 15 6 REALLY STUPID The Primitives Lazy
- 16 14 THE RATTLER Goodbye Mr McKenzie Precious Organisation
- 17 11 SMELLS LIKE SHIT Alien Sex Fiend Anagram/Cherry Red
- 18 — THE PEEL SESSION Gang Of Four Strange Fruit
- 19 12 WONDERFUL LIFE Black Ugly Man
- 20 — KISS Age Of Chance Fon
- 21 23 THE PEEL SESSION New Order Strange Fruit
- 22 18 THE ANTI MIDAS TOUCH The Wolfhounds Pink
- 23 — LEE REMICK The Go-Betweens Situation Two
- 24 28 BLUE MONDAY New Order Factory
- 25 13 DICKIE DAVIES EYES Half Man Half Biscuit Probe Plus
- 26 31 SUNARISE The Godfathers Corporate Image
- 27 20 DESIRE Gene Loves Jezebel Beggars Banquet
- 28 30 I COULD BE IN HEAVEN The Flatmates Subway
- 29 26 10 NOTES ON A SUMMER'S DAY Crass Crass
- 30 24 SORRY TO EMBARRASS YOU Razor Cuts Subway
- 31 34 NAKED AS THE DAY YOU WERE BORN The Weather Prophets Creation
- 32 8 STATE OF THE NATION New Order Factory
- 33 21 MICKEY WAY A Certain Ratio Factory
- 34 16 PINK HOUSE Leather Nun Wire
- 35 19 CUT DOWN Red Lorry Yellow Lorry Red Rhino
- 36 15 PANIC The Smiths Rough Trade
- 37 25 THIS IS MOTORTOWN The Very Things DCL Electric Recordings
- 38 29 SHE SAID Yeah Jazz Upright
- 39 40 RED SLEEPING BEAUTY McCarthy Pink
- 40 44 VELVETEEN Rose Of Avalanche Fire
- 41 48 STARPOWER Sonic Youth Blast First
- 42 — HEART FULL OF SOUL Ghost Dance Karbon
- 43 38 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 44 41 JESUS IS DEAD The Exploited Rough Justice
- 45 — THE SUN, A SMALL STAR The Servants Head
- 46 43 GENTLE SOUND The Railway Children Factory
- 47 36 SEEK Salvation Ediesta
- 48 45 ROCK ON The Dave Howard Singers Fun After All
- 49 27 BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 50 32 INTO THE GROOVY Ciccone Youth Blast First

Compiled by Spotlight Research

CARS II

- 1 FORD IN MY SIDE Eurythmics
- 2 JESUS CHRYSLER SUPERSTAR Andrew Lloyd Webber
- 3 YOU CAN CALL ME OPEL Paul Simon
- 4 SUPRA'S READY Genesis
- 5 ROLL NOVA BEETHOVEN The Beatles
- 6 TOO OLD TO ROCK 'N' COROLLA Jethro Tull
- 7 SKODA TO NOWHERE Talking Heads
- 8 THE DIARY OF MORRIS WIMP ELO
- 9 VIVA L'ESPANA Maxi Bygraves
- 10 RUN TO THE HILLMANS Iron Maiden

Compiled by The B8 Bastards, Forest Court

- 7 LOOSEWHEEL Kenny Rogers
- 8 SO TYRED The Beatles
- 9 PUMP IT UP Elvis Costello
- 10 DON'T TAKE ME FOR A LOSER Gary Moore

Compiled by the Moulding Shop Boys, HCP Ltd



CONTINUED FROM PAGE 7

THAT PETROL EMOTION, newly signed to Polydor, undertake a short UK tour at the end of the month. They play Birmingham Burrey's November 25, Bradford University 26, Manchester Palais 29, Southampton Solent Suite December 1, Sheffield Limit 2, Bristol Bierkeller 3, Tufnell Park Boston Arms 4.

THE MEMBRANES hit the road to promote their album 'Songs Of Love And Fury' at Birmingham Burrey's November 25, Preston Rumble 26, Nottingham Garage 27, Oxford Jericho Tavern 28, Manchester Boardwalk 29, Edinburgh Onion Cellar December 1, Bristol Tropic Club 2, Norwich Premises Art Centre 3, North Kensington Bay 63 4, Bedford Greyfriars 6, Newport Stowe Hill Art Centre 23.

XCESS, the Slough-based heavy rock outfit, are playing dates at Old Windsor The Wheatsheaf November 21, Poole Mr C's December 7, High Wycombe Nags Head 18, Walthamstow Royal Standard 19.

SURREAL ESTATE, whose debut single, 'Curtain Call', is released on Ready-Made, take their melodic rock to Leeds Warehouse November 24, Portsmouth Polytechnic 27, Nottingham University 30, Coventry Polytechnic December 3.

THE FABULOUS GENDER BENDER come fresh from Dallas where they've been working on a TV series, *Boy Girl Sex*. The curious can see them on their "Pleasure Seeking Tour" at London Marquee November 20, Oxford Rounders 21, Worcester College 23, Leeds Shelleys 24, Manchester The Golden Lay Club 25, Newcastle Arts Centre 26, Abordeen Hamils 27, Liverpool The Beathead 28, Stoke Red Lion 29, Leatherhead Riverside Club December 1, Bristol Polytechnic 2, Colchester The Ship Inn 3, Guildford The George Hotel 4, Belfast Lak Glen Hotel 6, Dublin Windmill Club 7.



PICCADILLY YELLOW, who include ex-members of JoBoxers, Rent Party and Pookiesnackburger, debut their original pop at Camden Solid Light between December 8 and 11.

THE LARKS continue their jaunt around Britain's hot spots plugging their new single 'All Or Nothing Girl' at West London Institute Lancaster House Campus December 6, Hampstead Westfield College 8, Canterbury Christchurch College 12, Coventry Polytechnic 17.

THE BIRDHOUSE, self-proclaimed bikini bop merchants, have announced gigs at Camberwell Union Tavern November 19, Fulham Cafe Des Artistes 25, Dalston Crown And Castle 27.

BUDDY CURTESS AND THE GRASSHOPPERS, whose second Mercury single 'Hello Suzie' was written by Roy Wood and produced by Mike Vernon, have been added as special guests on the current Shakin' Stevens tour.

PAULINE MURRAY and her new band The Storm are promoting their current single 'New Age' with a short series of gigs around the country. See them at Manchester Boardwalk November 20, Bristol Tropic Club December 12, Central London Polytechnic 13, Barrow Bluebird 18.

GUANA BATZ have rescheduled some of their previously arranged gigs as well as adding some more. The new tour schedule is Preston Polytechnic November 19, Canterbury Arts College 20, Aberystwyth University 21, Oxford Polytechnic 22, Hammersmith Odeon (with Killing Joke) 23, Liverpool Polytechnic 26, Wolverhampton Scruples 27, Treforest Wales Polytechnic 28, Bolton Polytechnic 29, Sheffield Limit Club 30, Coventry Polytechnic December 1, Kingston Upon Thames Polytechnic 3, London Chelsea College 4, Uxbridge Brunel University 5.

LIVING IN TEXAS go out on their annual "tough shit we're playing anyway" tour, promoting their new Chainsaw album 'The Fastest Men Alive'. Dates so far announced are London University College November 22, Nottingham Mardis Gras December 5, Birmingham Mermaid 7, Hammersmith Clarendon Hotel 13, Deptford Crypt 19.

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*Source: Target Group Index 1985

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MUSICIANS WANTED - GENERAL. AL. 01-223 8845. S6593
GARAGE GUITARIST AND DRUMMER into 60's Garage Garage Pebbles, Nuggets, Back From The Grave. 0277 229763, 01-670 2642. S6508
VOCALIST URGENTLY required for pop group with commitment and creativity. Phone Nick, Cheltenham 516498. S6596
DRUMMER AND PERCUSSIONIST wanted for new young Brixton band going places. Must be local. Jazz/Rock Creative cocktails. Enthusiastic and imaginative, not afraid of commitment. No timewasters. Sam 01-326 4691. S6599
BASSIST AND/OR VOCALIST wanted. SLF, Jam, Clash, Ramones, DKs, Husker Du. Write To Sean, 149 New Road, Dagenham, Essex. No Beginners. S6563
FEMALE VOCALIST wanted. Raunchy and determined, for band with strutting songs and image and professional management. 01-482 4335. S6661

DRUMMER WANTED. Edinburgh based band. Gigs/recording. Stevie, 031-337 0802. Gary, 031-556 4400. S6663

SINGER WANTED to start a group, liking Beatles, Disliking recent music. Please write: M. Harris, 23 Milton Road, Egham, Surrey. S6664

PLANET ALICE: MUSICIANS wanted; **DRUMMER**, with the style of Keith Moon/Margin of Sanity/Stingrays. **KEYBOARDS, Doors/Arthur Brown** style, for sixties music/image influenced band. Ring John 01-654-2249. S6665

KEYBOARDIST WANTED for modern rock band, own material, influenced by all styles. Must like Kebabs. Manchester (061) 794 7540. S6666

GUITARIST AND DRUMMER required for North Devon band. Influences New Model Army, Clash. Phone Simon, Barnstaple 45529. S6667

BLUES/ROCK Guitarist needed to complete experienced three piece band. Rehearse Leatherhead. Ric 0306-882611. S6668

KEYBOARD PLAYER wanted for professional minded band, Pink Floyd, Doors influences. Andy 01-833 3806. S6662

MUSICIANS WANTED HEAVY ROCK

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LEAD GUITARIST needed for modern rock band, image, gear, transport essential. Phone 0543-252565 Lichfield. S6638

WANTED BY Mixed M/F band. Male drummer, female vocalist, female keyboards (aged 17-20) ZZ Top/Zeppelin influenced, dedication and weekend availability essential. Must be 'local'. Lewes, Sussex (0273) 476823. S6639

MELODIC/PROGRESSIVE HEAVY ROCK BAND require competent Bassist and Drummer. Karl: 01-953 3687 eves. S6600

U.S. STYLE ROCK BAND require Vocalist and Drummer. Phone Paul, Winsford 553883. S6680

TOMMY LEE, Style drummer wanted with good setup, to join Guitarist, Bassist, (2ish) A1 image, no wallys, egos, rehearsals London. Icon, White Sister, Ratt, Dokken, Stryper, Phone Jay, Hornchurch 43187. S6670

LOOK PRETTY, PLAY HARD! Guitar star wanted for U.S. style Glam Rock Band - Poison, Idol, Kiss, Surrey/West London. Lets see ya! Julie 01-963 4578. S6671

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DRUMMER AGE 30 seeks Semi-Pro working pub rock band. 01-657 1549. S6643

HOT LEAD GUITARIST wishes to join/form Ratt influenced band. Transport, gear, image included. Mike, St Albans 54120. S6674

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TUESDAY 2nd DECEMBER
VENUE: Instore. 12.00 midday
Dealer: MUSICAL EXCHANGES, 89 Old Snow Hill, Birmingham

VENUE: Arnos Court, Bath Road, Bristol. 7.30pm
Dealer: THE DRUM CELLAR, 157 St Michael's Hill, Bristol

THURSDAY 4th DECEMBER
VENUE: Hare & Hounds, Preston Circus, Brighton. 7.30pm
Dealer: SOUTHERN MUSIC, 40 Castle Street, Brighton.

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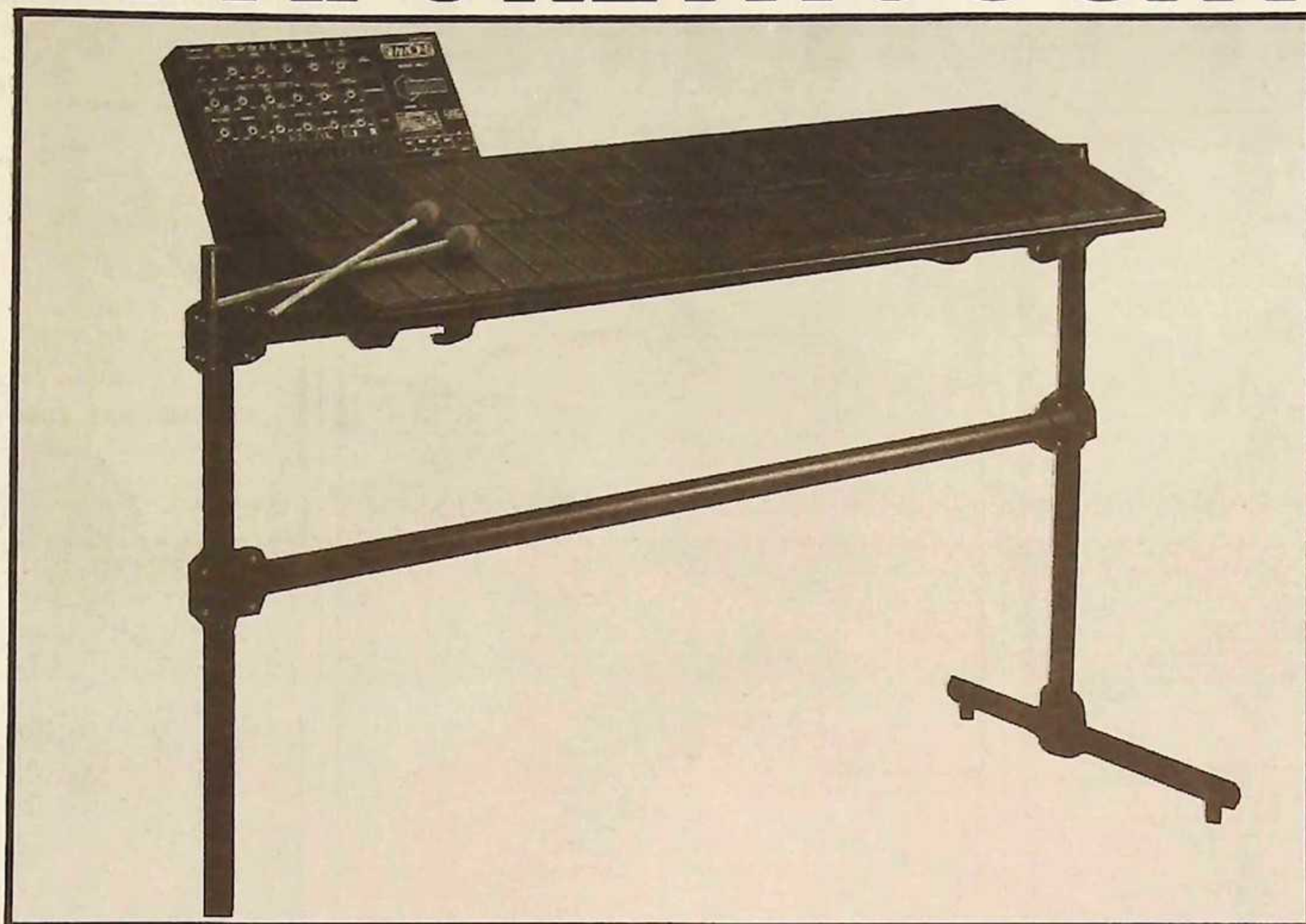
Simmons hammer home a digital advantage

SIMMONS ELECTRONICS are about to launch The Silicon Mallet, a digital tuned-percussion controller which uses FS Bars – force-sensing resistive material – to create a three octave playing area capable of interpreting strikes of varying dynamics “from the lightest touch of a soft mallet to a full blow from a hard mallet”.

Digitally generated waveforms are used to reproduce accurately the sounds of a broad spectrum of instruments, from marimbas and xylophones through to orchestral bells and chimes. There are 19 instrument presets plus memory space for a further 80 to be programmed.

Splits can be assigned to any point on the playing surface, and footpedals are provided to control sustain, modulation and pitch bend. MIDI comes as standard.

For further information contact Simmons Electronics Limited, Alban Park, Hatfield Road, St Albans, Hertfordshire AL4 0JH (0727 36191).



THE FIRST provincial music shop that might justifiably be called a superstore recently opened in Leeds.

Fox's Music, at 54-58 The Headrow, boasts over 6,500 sq ft of well-finished, well-planned, well-lit space and innovations such as the country's first 'harmony park', a Japanese-pioneered, soundproofed area where customers can play instruments at their leisure without disturbing others.

The harmony park is a clue to the influence of Yamaha in the new operation. The store is not Yamaha-owned but it does stock the complete range of Yamaha instruments, both traditional and electronic, and features a music centre with five Yamaha Music School studios.

Other news includes the opening of a new-style Chromatix in Fulham.

The original store was a keyboard-based business run by ex-Argent's manager Howard Brain and well-known scribe Dave Crombie in Ealing. But they found that more and more of their customers were private studio owners at the 16-track and budget 24-track level, and accordingly the new operation, at 273 Lillie Road, London SW6 7LL (01-385 1302), will cater primarily for such people, with business being done mostly by appointment and demos "behind closed doors".

WESTONE ARE offering a bargain-priced T-shirt to any Westone users who send in the model and serial number of their guitar or bass along with the place of purchase. The shirt, normal price £5.50, is yours for just £2.50 if you send the details to Westone T-shirt offer, FCN Music, Morley Road, Tonbridge, Kent TN6 1RA. You must include your name, address, size and colour choice. Sizes are S, M, L and XL while colours available are red, yellow, pink and beige. The offer closes January 31.

SCHecter HAVE announced that exclusive distribution of their guitar line in this country is now being handled by Schecter Sales UK.

For further information contact Schecter Sales UK, 48-50 High Bridge, Newcastle Upon Tyne, NE1 6BX (091 261 0608).

THE HANDS on show, now in its eighth year, will be at the Strand Palace Hotel on November 22-23. Personal multi-track exhibitors at this recording-orientated event include Akai, Fostex, Tascam and Yamaha, while signal processing is represented by products from ART, Alesis, Symetrix, ElectroSpace and others.

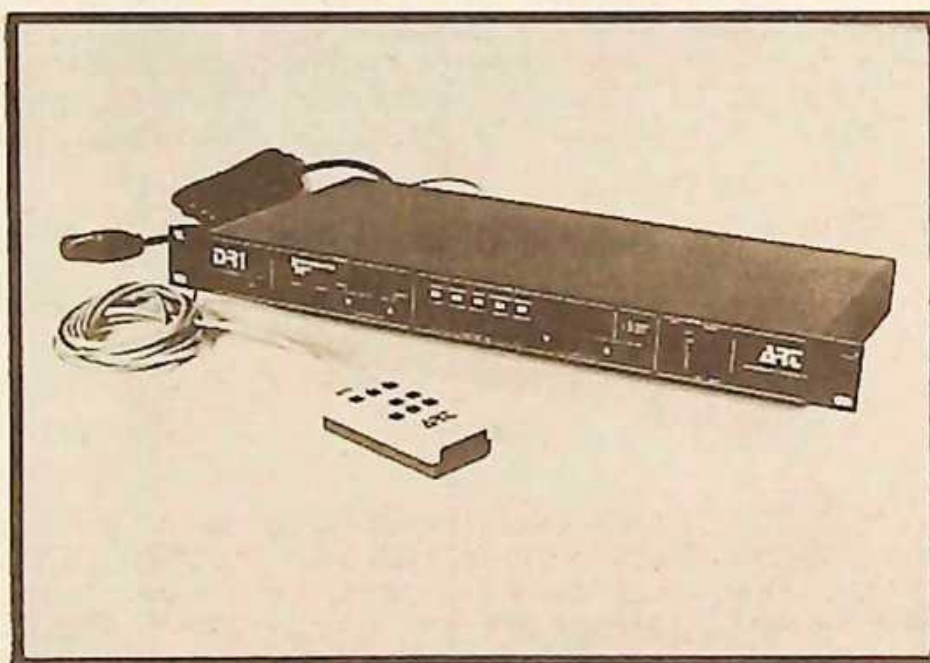
Mics and speakers on demonstration include AKG, Sennheiser, Shure and Tannoy, with Revox servicing, an Akai Roadshow and selected sessions from the Gateway course on locking sequencers and multi-track as back-up.

For further information contact Bandive Limited, Brent View Road, London NW9 7EL (01-202 4155).

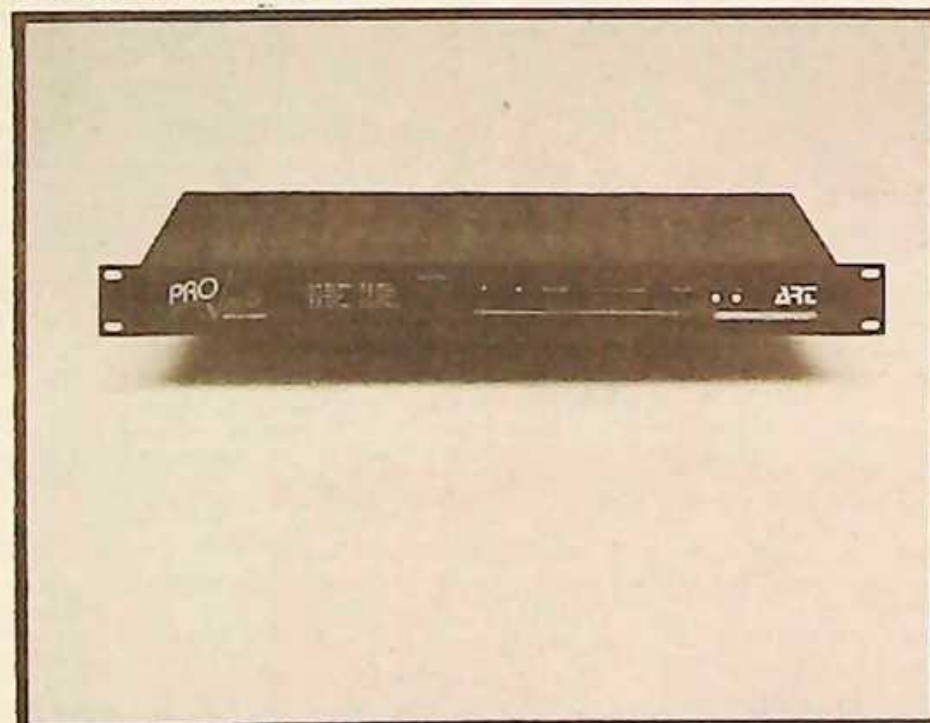
'THE RECORDING Studio User Guide' is a cassette issued by JRM Walker designed to help those using mid-range multitrack studios.

The cassette is available from Skysound Communications, Lomas Farm Fen Road, Chesterton, Cambridge (0223 358644), at a price of £5.50.

ART OF NOISE



ART DR1 digital reverb



ART PRO-VERB programmable reverb

THE ART DR1 Digital Reverberation System from Turnkey has a new 1.2 software update which enables you simultaneously to harness and control any two of the DR1's reverb functions from any MIDI-based device, plus the ability to operate a pair of DR1s together.

ART also have a new Pro-Verb programmable reverberation system due in the shops before Christmas.

With 100 user presets comprising 50 reverb, ten gated, ten reverse, ten chorus, ten delay and ten echo effects, the unit is MIDI-equipped and offers the latest high-speed CISC (Complex Instruction Set Computer) architecture.

Price will be "well under £400" which will put it into direct competition with the popular Alesis Midiverb and Midifex units.

For more information contact Turnkey, Brent View Road, London NW9 7EL (01-220 4366).

THE YAMAHA Music Show '86 will be held at Hammersmith Novotel Exhibition Centre on November 21-23. Each type of instrument is being featured in a separate exhibition area and as well as being available for "hands on" playing, will be

demonstrated by expert musicians throughout the day.

There'll be concert presentations in the separate Digital Keyboard Theatre and incorporated into the event will be the X-Press Roadshow which has been taking X-series

instruments around the country.

Organisers are Yamaha dealers City Music, who'll be featuring numerous pre-Christmas special offers.

More information from City Music on 01-863 1841.

BLACK AS THE APK

PREMIER PERCUSSION have introduced a new black natural wood finish to their APK kit. The standard five piece outfit consists of 12in and 13in power toms, 22in power bass drum, floor tom, 6½in metal snare drum, a full set of matching stands and a 251 pedal.

Special features of the APK range include a choice of natural wood or plastic finishes, black gloss solid bass drum hoops, angled bass drum spurs and chunky fittings. The price

for the five piece APK power outfit with Tristar stands is £599.

Premier Percussion are also running a competition this month whereby customers can win additional Premier equipment equal to the amount of the original purchase, up to a total of £2,000.

More information from Premier Percussion Limited, Blaby Road, Wigston, Leicester LE8 2DF (0533 773121).

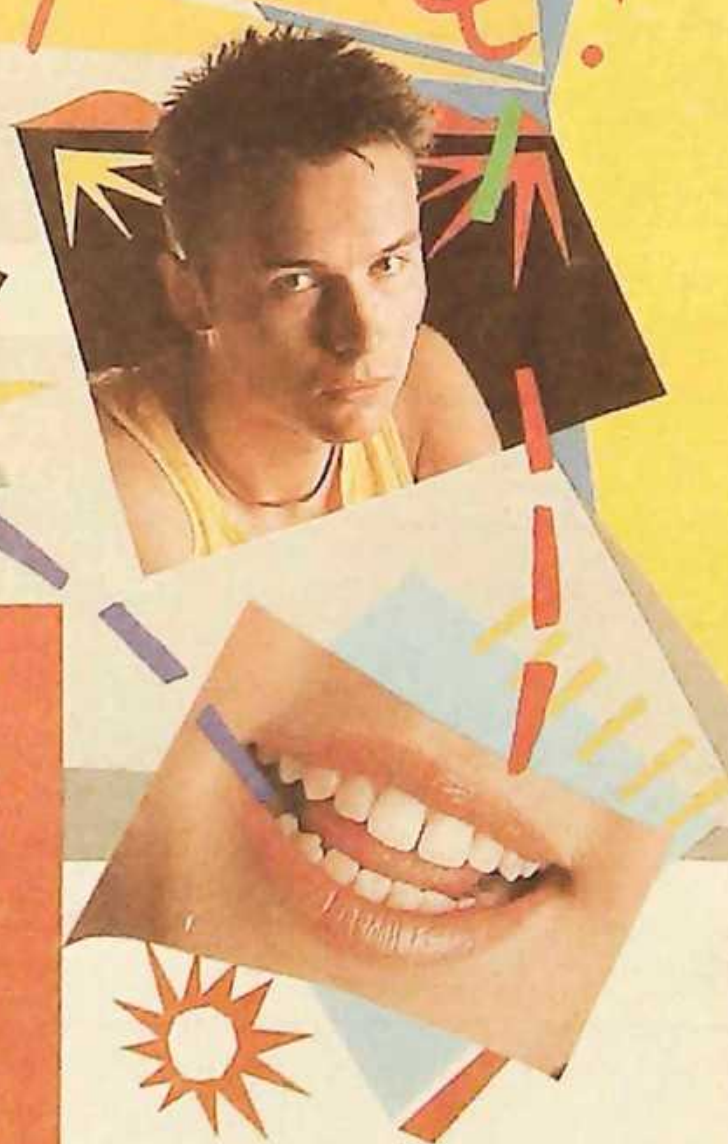
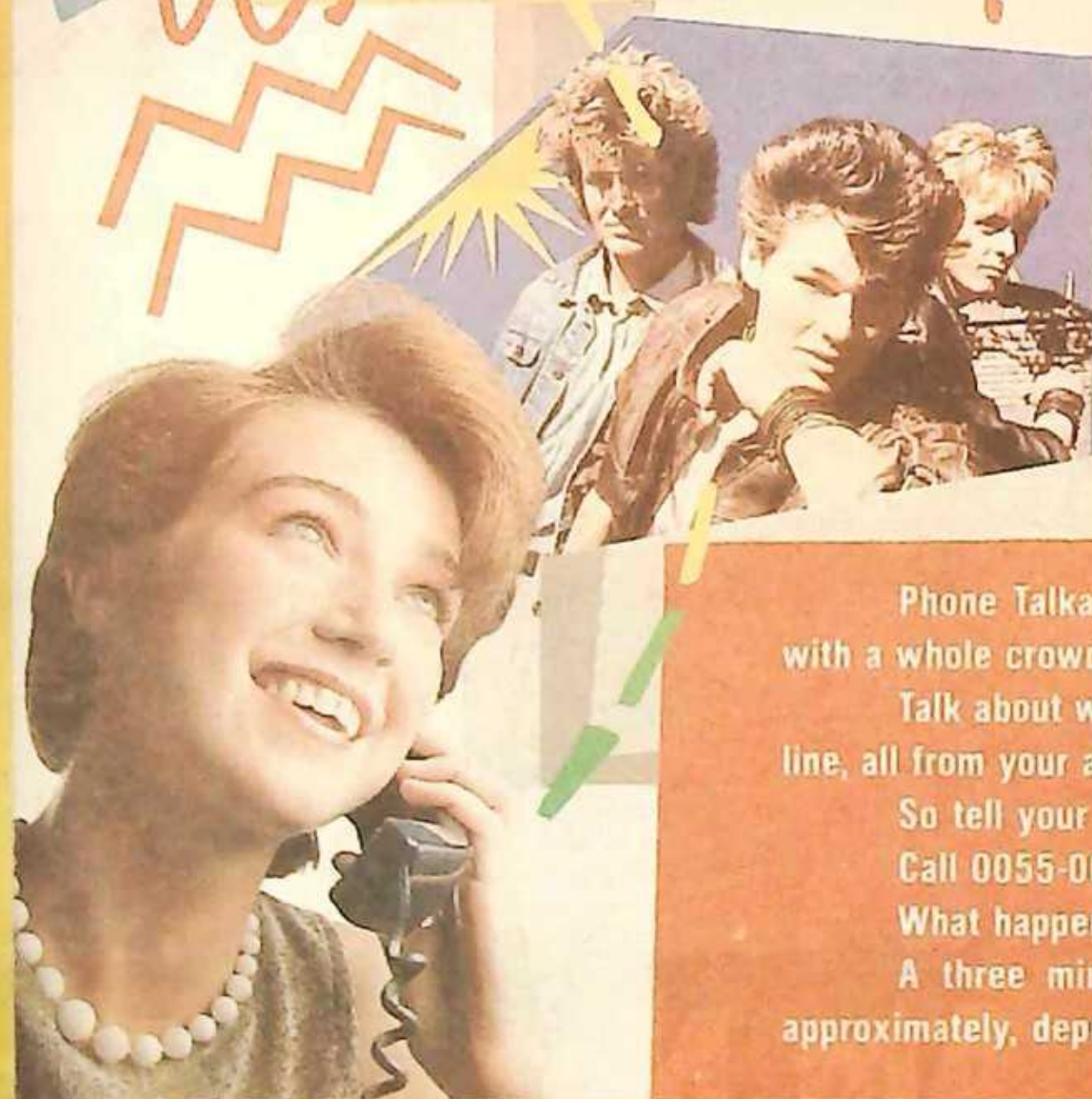


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Talkabout is available in most towns and will be coming to more soon!