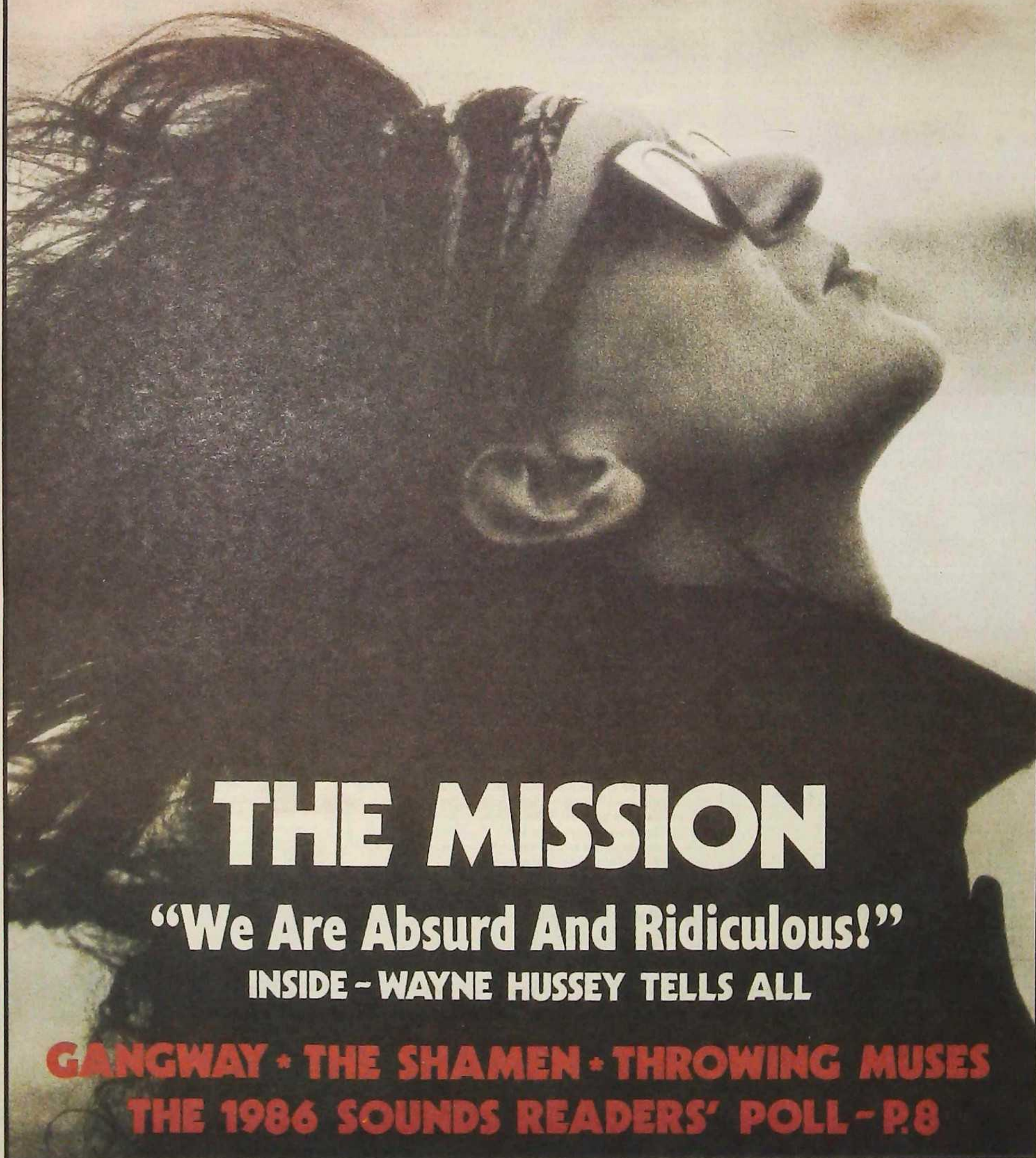


IS HOLLY JOHNSON TO QUIT THE FRANKIES? - PAGE 3

SOUNDS

LIVE: COMMUNARDS • COSTELLO • ALICE COOPER • SUZANNE VEGA

LPS: DEAD KENNEDYS • MADNESS • DAVID BYRNE • BOB GELDOF



THE MISSION

"We Are Absurd And Ridiculous!"

INSIDE - WAYNE HUSSEY TELLS ALL

GANGWAY • THE SHAMEN • THROWING MUSES
THE 1986 SOUNDS READERS' POLL - P.8

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

CONTENTS

FEATURES

You can't hum along to American band **Throwing Muses** but that doesn't stop them being poetic, as **Jonh Wilde** discovers. And **Mr Spencer** takes a trip with Aberdeen's time-travelling anarchists **The Shamen**. Pages 18 & 19
Gangway are "the first truly great pop group you will hear this year", claims **Jack Barron**. Page 21
The Mission's sense of melodrama is defined by **Robin Gibson**. Pages 22 & 23

JAWS

There we were, all wrapped up in our long mags to go and see The Hippodrome's **Sex Week** and **Karen Finley** at the ICA, only to discover that both had been cancelled after pressure from our moral guardians. So we had to be content with **Dangerzone's** "animalistic enjoyment of sensual pleasure". Pages 10 & 11

READERS POLL

Your chance to get your own back on all the writers and bands we've brought you in the last year. Page 8

SCANNERS

Even without **Karen Finley** there was plenty to see at the **No Entlendes** alternative New York cabaret at the ICA. Plus a chance to win a **Channel 5** video library for Christmas. Page 12

IN-TECH

Jerry Uwins visits **Guitar Weekend** at the Barbican Centre and **Tony Mitchell** catches the **Roland Roadshow** in Bloomsbury. Page 43

REVIEWS

SINGLES: Roy Wilkinson swoons to **One Thousand Violins**. Page 14

ALBUMS: Dead Kennedys, Bob Geldof, Madness, compilation, David Byrne's 'True Stories' soundtrack and **China Crisis**. Pages 24, 25, 26 & 27

LIVES: The Communards, Elvis Costello, Alice Cooper, Miles Davis and **The Voice Of The Beehive**. Page 28, 29 & 30

REGULARS

RECORD NEWS; BACKTRACKS: Page 6

TOUR NEWS: Page 40

INFO RIOT: B-Movie and TV21. Page 16

MEMORY BANK; X-WORD: Page 17

LETTERS: Page 31

NIGHTSHIFT: Pages 35 & 37

CHARTS: Pages 38 & 39

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

ZODIAC MINDWARP AND THE LOVE REACTION had to pull out of their Alice Cooper British tour dates last weekend after Zodiac was blinded by an eye infection.

After a warm-up gig for the Alice Cooper tour at Camden Palace last Thursday, Zodiac was in agony and unable to see. He was taken to hospital where doctors supplied him with a fetching eye-patch and told him to rest for at least two weeks, although they were unable to determine the precise nature of the infection.

"Everybody is really upset at having to cancel the tour but we were in no position to do anything else," said a Mindwarp spokesperson.

Zodiac also had to cancel another warm-up gig at Uxbridge Brunel University last weekend although this will hopefully be rescheduled later.

MARILLION, who are due to go into the studio to record their next album, have lined up two Christmas shows for members of their fan club, The Web, at Aylesbury Maxwell Hall on December 27 and 28.

Fan club members have already received details and application forms for the gigs, but if there are any spare tickets (big if), they will go on sale at the box office on December 1.

These gigs are likely to be Marillion's only British appearances before next autumn.

Holy Housemartins...



THE HOUSEMARTINS have finally let their acappella talents get the better of them by releasing a vocal harmony version of the Isley Jasper Isley classic 'Caravan Of Love' on Go! Discs this week.

The Hull quartet have also allowed religion to go to their heads (literally, see picture) with versions of 'When I First Met Jesus', 'We Shall Not Be Moved', 'So Much In Love' and 'Heaven Help Us All', all of which are featured on the 12-inch. Whether this is contrition for recent scurrilous remarks about the Prime Minister and her husband, inadvertently aired live on local independent radio, is not known.

At all events, they'll be making an appearance on this week's edition of *The Tube*. (See Singles page 14.)

RESTYLED COUNCIL



STYLE COUNCIL after going on a crash diet

THE STYLE COUNCIL, who have been lying low, recharging their batteries and "getting out of the album/tour/album routine", will play again in February.

Paul and Mick, with a new group line-up and "new songs and haircuts", play Newport Centre February 14-15, London Royal Albert Hall 16-18, Bournemouth International Centre 20, Birmingham NEC 21, Brighton Centre 24, Newcastle City Hall 26-27, Glasgow SEC 28.

Tickets are on sale now priced £7 and £8

except London (£9.50 and £7.50) and Bournemouth (£8). Fan club members can get their tickets through The Torch Society, 45-53 Sinclair Road, London W14, by sending a postal order or cheque with an SAE. Cheques should be made payable to The Torch Society, allowing 21 days for delivery, and your membership number must be quoted.

The group have been busy recording new material and have also made a half hour film due to be screened in March.

VIRGIN RECORDS failed to rival the TSB when they went public on the Stock Exchange last week.

At the end of the first day's trading on Friday, Virgin shares closed at 140p, the same as the original price offered to investors two weeks ago.

In fact, during the day, the price fell as low as 137p before climbing back to the starting price. It had been expected that the price would rise above the original price, providing investors with a chance to make an early profit.

City analysts have been blaming the recent fall in the Stock Market share index for Virgin's failure to rise above its original price.

MGM, a band made up of former Whitesnake members Bernie Marsden, Mel Galley and Neil Murray, together with former Marillion drummer John Marter, play their first gig at Burton Central Park on November 29 - raising speculation about the future of Whitesnake.

MGM are guesting with Wishbone Ash at the first anniversary celebrations of Burton's Central Park, and they have other dates on their own lined up at Stoke Shelley's December 1, Bristol Fleece And Firkin 2, Oxford Corn Dolly 3, Colchester Works 4, London Marquee 6, Bellingham Molly's 19 and Birkenhead Stairways 20.

Dave Coverdale is apparently in Los Angeles where he's been writing songs with remaining Whitesnake member John Sykes.

BENEATH US

Another indie label calls in the Receiver

MAKING WAVES, the independent label and distribution company, called in the Official Receiver last week, highlighting another dismal economic year for the indie scene.

All stock has been frozen while the receiver assesses the company's trading position, and it's possible that they may be able to resume trading shortly.

"The tragedy is that we are owed just a few thousand pounds less than we owe to others," a sad Making Waves spokesperson told *Sounds*.

SOUNDS

Greater London House, Hampstead Road, London NW1 7QZ
 Telephone 01-387 6611 Telex 299485 Music G

EDITOR: TONY STEWART

DEPUTY EDITOR: TONY MITCHELL

NEWS EDITOR: HUGH FIELDER

FEATURES EDITOR: GLYN BROWN

REVIEWS EDITOR: ROBBY MILLAR

EDITORIAL: BILLY MANN,

KEVIN MURPHY

TECHNICAL CONSULTANT: JULIAN COLBECK

CONTRIBUTORS: JACK BARRON, JAMES BROWN, SUE BUCKLEY, GARRY BUSHELL, RICHARD COOK, GARY COOPER, SIMON COOPER, PAUL ELLIOTT, ROBIN GIBSON, DAVE HENDERSON, MARY ANNE HOBBS, ROGER HOLLAND, ANDY HURT, BARRY LAZELL, KEZ OWEN, NEIL PERRY, RONNIE RANDALL, RON ROM, BERNARD ROSE, JANE SIMON, MR SPENCER, JONH WILDE, ROY WILKINSON

PHOTOGRAPHERS: PETER ANDERSON, DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, JAYNE HOUGHTON, LAURA LEVINE, CAROLE SEGAL, MARTYN STRICKLAND, GAVIN WATSON, RUSSELL YOUNG

ADVERTISING MANAGER: JON NEWBY

AD REPRESENTATIVES: RALPH BOON, JANE CARR, MARC GREGORY

ADVERTISING ASSISTANT: MARGARET CURLE

AD PRODUCTION MANAGER: PETER BULLOUGH

TELEPHONE SALES MANAGER: EDDIE FITZGERALD

PUBLISHER: ERIC FULLER

GROUP PUBLISHING DIRECTOR: MIKE SHARMAN

MANAGING DIRECTOR: JACK HUTTON

DISTRIBUTION: 1 BENWELL ROAD, LONDON N7 7AX TELEPHONE: 01-700 4600

TYPESET BY TABLOID FOTOSSET, 3 WOODBRIDGE HOUSE, WOODBRIDGE STREET, LONDON EC1

PRINTED BY LSG PRINT DIVISION, THE NEWSPAPER CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA

Subscriptions: £50 UK, US \$100 Overseas. Available from Subscriptions Department, Morgan-Granplan PLC, Royal Sovereign House, 40 Boreford Street, London SE18 6QH

REGISTERED AT THE POST OFFICE AS A NEWSPAPER



INTERNATIONAL CONCERT TRAVEL

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

CHRIS DE BURGH

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

DEEP PURPLE

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

£189 INCLUDES: Concert ticket, return flight from Gatwick, 3 nights 1st class hotel accommodation. Depart Sat 21st Feb, Return 24th Feb. [DPA]

ERIC CLAPTON

LIVE IN PARIS, SUNDAY JANUARY 18th
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 16th Jan. Return am 19th Jan. [ECP]

METALLICA

LIVE IN WEST GERMANY, JANUARY 25th
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 23rd Jan. Return am 26th Jan. [MWG]

GARY MOORE

LIVE IN COLOGNE, APRIL 16th
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 14th April. Return am 17th April. [GMG]

TINA TURNER

LIVE IN WEST GERMANY, SUNDAY APRIL 12th
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 10th April. Return am 13th April. [TTG]

EUROPE

LIVE IN ESSEN, FEBRUARY 6th
 £75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 2nd Feb. Return am 7th Feb. [EE]

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]

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

Name _____ CDB ☐ GMG ☐
 Address _____ DP ☐ TTG ☐
 _____ DPA ☐ EE ☐
 _____ ECP ☐ FGH ☐
 Tel _____ MWG ☐ 5172

Access/Visa _____

THE SMITHS have rescheduled their Artists Against Apartheid concert for December 12 at Brixton Academy. But they'll be playing without The Fall, who will be otherwise engaged – in thespian activities.

Their gig at London's Royal Albert Hall earlier this month had to be postponed after Smiths guitarist Johnny Marr hurt his back in a car crash and temporarily lost the use of his fingers. A second band for the Brixton date will be announced shortly.

Tickets are £7.50 from the box office and agents, and all proceeds will go to the Anti-Apartheid Movement.

The Smiths, who've just completed their British tour, go into the studio at the beginning of December to record a new song called 'Is It Really So Strange?', which will hopefully be their next single. They'll be appearing on ITV's South Bank Review Of The Year playing the song on December 14 and have also lined up a Peel session in early December.

They'll be starting work on their next album in the New Year, but both the single and album are still scheduled to come out on Rough Trade, despite the fact that the band have signed a new deal with EMI. It doesn't come into force until after their next album is released.

THE SAINTS return to the UK for one more London date at Kentish Town Town And Country Club December 3.

EMI are expecting an album early next year although there's no release date scheduled as yet.

SIUXSIE AND THE BANSHEES, having completed their longest ever North American tour, are headed for South America.

As well as concerts in Rio De Janeiro, Santos, and Sao Paulo, they boldly go where no band has gone since the Falklands War when they visit Argentina to play Buenos Aires.

Steve Severin of the band told *Sounds* that they don't feel apprehensive in any way, and have encountered more difficult situations, such as when they played a gig in Turin three weeks after the Heysel Stadium disaster.

"We'd play anywhere except South Africa," said Steve. "We'd even find the idea of entertaining the troops in the Falklands quite bizarre, but we probably would".

The band have a new single out on January 9, and an LP due out on Friday, February 13, promises Steve.

QUEEN release their first live album for seven years, for those people who were too inept to record it when it was broadcast by independent radio earlier this year. The album, entitled 'Queen: Live Magic', is out on December 1 on EMI, and includes 14 songs.

RUBY TURNER headlines a concert at London School Of Economics November 22, before going off as support for Billy Ocean on his first British tour.

THE WAVES

Efforts to get additional backing to tide the company over the Christmas period failed last week and the receiver was promptly called in. The major creditors are believed to be record manufacturers Mayking Records and Demon Records. Making Waves' receivership

XMAS WITHOUT HOLLY

Is Holly Johnson about to quit Frankie Goes To Hollywood? His answers to a *Sounds* questionnaire suggest he is. And Pete Wylie is tipped as his replacement

FRANKIE GOES TO HOLLYWOOD

vocalist Holly Johnson looks set to quit the band, if his answers to a *Sounds* questionnaire are anything to go by.

Holly's replies reveal his discontent with the band and their record company ZTT, despite the success of their 'Rage Hard' and 'Warriors' singles and 'Liverpool' album in recent weeks.

Asked for his favourite record of the year, Holly replied "'Paranoia' by The Art Of Noise", a band who quit ZTT somewhat acrimoniously earlier this year.

His submission for the worst news of 1986 was simply "Frankie Goes To Hollywood", and his New Year resolutions were "To make a solo album



HOLLY JOHNSON: contemplating life on his own?

and get rid of all the unnecessarily aggressive people around me".

A ZTT spokesperson denied all knowledge of any impending departures from the Frankie camp or any plans for a solo album from Holly.

But rumours of a schism between Holly and the rest of Frankie Goes To Hollywood have circulated periodically over the last year. And there have even been rumours that Pete Wylie, an ideologically sound Scouser, has been lined

up to replace him.

But Wylie's manager Pete Fulwell responded "Frankie who?" when confronted with the rumours.

Holly himself was unavailable to elucidate further on his comments at press time.

METALLICA have found a replacement for bassist Cliff Burton who was killed in a coach crash in Sweden over a month ago, and have already picked up the threads of their postponed world tour.

The new man is Jason Newstead, who was previously with Californian band Flotsam And Jetsam; he's making his debut with the group in Japan before they tour America.

They plan to complete their interrupted European tour in January.

THE GODFATHERS, whose 'Hit By Hit' album is just out on their own Corporate Image label (through Red Rhino and The Cartel), have lined up a UK tour to promote it.

Dates confirmed are Finsbury Park Sir George Robey November 29, Sheffield Leadmill 30, New Cross The Cage December 2, Kentish Town Town And Country Club 3 (with The Saints), Portsmouth Basin 4, London City University (NUS members only) 5, Peterborough Tropicana 10, Glasgow Fury Murrays 11, Edinburgh Hoochie Coochie 12, Aberdeen The Venue 13, Dundee The Dance Factory 14, Newcastle Riverside 15, Leeds Ritzy 16, Liverpool Royal Court (With The Icicle Works) 20.

A new single, probably called 'Love Is Dead' is due in mid-January.

ELVIS GETS FED UP



ELVIS COSTELLO, who is currently playing a variety week at London's Royalty Theatre, has lined up another set of dates early next year, including six nights at London's Royal Albert Hall.

But Elvis fans will not be surprised to learn that this is not the whole story. Elvis will play the first three nights at the Royal Albert Hall – January 22, 23 and 24 – with The Attractions.

But for the next three dates – January 25, 26 and 27 – he'll be backed by The Confederates, a group of musicians who appeared on his last album, 'The King Of America'.

The Feds consist of James Burton on guitar – who now has the distinction of having played

with both Elvisses – Jerry Scheff on bass, Jim Keltner (ex-Eric Clapton) drums and Benmont Tench keyboards.

And it is this line-up that will be backing Elvis on a series of provincial gigs at Manchester Apollo January 30, Newcastle City Hall 31, Cardiff St Davids Hall February 3, Bristol Colston Hall 4, Brighton Dome 5, Dublin Stadium 7.

Royal Albert Hall tickets are £10.50, £9.50 and £8.50, Manchester, Newcastle and Bristol are £7.50 and £6.50, while Cardiff and Brighton are £8.50 and £7.50. Dublin is 10.50 and 9.50 Irish Pints.

HEY! LUCIANI

THE SINGLE ON 7" & 3 TRACK 12"

BEND SINISTER

THE ALBUM · CASSETTE · FORTHCOMING COMPACT DISC

BEGGARS BANQUET

THE FALL

HEY! LUCIANI

The Times, Life and Codex of Albino Luciani

A Play by Mark E. Smith

with THE FALL and Leigh Bowery · Lucy Burge + other artists

THE 'DOMESDAY PAY-OFF' Triad
December 5th - 20th (except Sundays and Mondays)
Tuesday to Friday at 8.00pm, Saturday 9.00pm

riverside studios
Crisp Road Hammersmith W6 9RL • 01-748 3354

Tickets £8.00

and Keith Press on 01-741 8000 Stargrove on 01-734 8932
Premier and LTR (subject to booking fees)



LEVEL 42, who return from a massive American tour for sell-out shows at Wembley and Birmingham NEC starting this weekend, have lined up more shows at the same venues next March.

They'll be playing two shows at Birmingham NEC on March 24 and 25, followed by Wembley Arena 28-31. Tickets are £8.50 and £7.50 from the box offices or by post from Level 42 Box Office, PO Box 77, London SW4 9LH.

Level 42's 'World Machine' has just gone double platinum in this country.

MICK KARN, former bass player with Japan, is coming out of his self-inflicted retirement with his first record since 1983.

An album, tentatively called 'Dreams Of Reason Produce Monsters', will be released on Virgin in February. It's produced by another old Nippon, Steve Jansen. Completing the Japan connection, a single from the album is being released on January 5 called 'Buoy' and featuring David Sylvian on vocals.

What, we hear you cry, has the dapper young Mick been doing with himself these last few years, apart from passing the time of day in ordinary rock and roll pursuits like running a restaurant, meeting Prince Charles and having art exhibitions at prestigious Mayfair galleries?

Well, according to his publicist, after a "brave" decision to turn his back on fame and fortune, he took an art course and worked in a foundry.

A CERTAIN RATIO "extend their rule of the country by force" at Bristol Bierkeller November 26, Colchester The Works 27, The Strand Kings College 28, Stoke North Staffordshire Polytechnic December 5 and Coventry Warwick University 6. But they will not now be playing Manchester Hacienda on the 10th.

THE GOOD GUYS, the ska band from Richmond, Virginia, have been chosen as special guests on Simply Red's forthcoming tour, marking their UK debut.

They were asked to join Simply Red when Mick Hucknall heard them in the US and immediately invited them on to the tour.

The band will also headline at University Of London Union on December 3.

CENSOR NONSENSE



THE DEAD KENNEDYS take a break from their legal seige to release their fifth album on Alternative Tentacles (through Rough Trade) this weekend (reviewed page 24).

It's called 'Bedtime For Democracy' and features 21 (that's right, 21) new songs and a 12-page newspaper detailing the current American debate on censorship.

Jello Biafra (above) and his band are facing charges of "distribution of harmful matter to minors" in Los Angeles which could result in a year in jail and a substantial fine if they're found guilty.

The "harmful matter" in question is their last

album 'Frankenchrist', which featured a phallic poster by Swiss surrealist painter H R Giger. The album carried a warning sticker in America and the court's decision will have far-reaching implications for other musicians and artists.

The case is due to come to court again on December 8 when The Dead Kennedys' lawyer will attempt to get the charges dropped on a technicality.

Meanwhile, Jello is also facing what he calls "several other nuisance law suits" including one from The Shriners, a right wing organisation whose members appear on the 'Frankenchrist' album cover riding kiddie cars.

JETTISOUNDZ VIDEO

HOT 'N' HEAVY

Hot Girls
Mad House
Bump & Grind
Waiting
Vanity
Rip Ride
Underwater World
Needlegun
Atlantic Radio
Night Run
Shake It Up
Rock Rock
Star
House of Ecstasy

Promo
Live
Live
Promo
Live
Live
Promo
Live
Live
Promo
Live
Promo
Promo
Promo

JE 152 60 mins £19.95

HARDCORE

THE CRUMBSUCKERS
BROKEN BONES
QBH
ONE WAY SYSTEM
ABRASIVE WHEELS
CHELSEA
TOY DOLLS
UK SUBS
THE EXPLOITED
THE ADICTS
PETER & THE TEST TUBE BABIES
DOA
SUICIDAL TENDENCIES

JE 153
Trapped
Wealth Rules
No Survivors
No Return
Banner Of Hope
Rockin' Of Hope
Wipe Out
Flood Of Lies
Dead Cities
Who Spilt My Beer?
The Jynx
Slum Lord
Institutionalized

50 mins £19.95

LIVE AT THE KLUB FOOT

WIGSVILLE SPLIFFS:
"I Got A Feeling"
TORMENT:
"Rockin'" and "Uncle Sam"
COFFIN NAILS:
"Psycho Disease" and "Coffin Nails"
CARAVANS:
"Ball and Chain"
ROCHEE & THE SARNO:
"Da-froked Priest"
BATMOBILE
"Ballroom Blitz" and "Cold Sweat"

NEW RELEASE:

JE 154
30 mins £15.95

HAWKWIND

the chronicle of the black sword

Live at Hammersmith Odeon December '85
TRACK LISTING:
Song of the Swords, Horn of Destiny,
Zarozinia, Master of the Universe,
Choose Your Masques, Needlegun,
Moonglum, Elric the Enchanter, Magnu,
Sea King, Brainstorm

JE 150 55 mins £19.95

MAIL ORDER

Also available Mail Order direct from
JETTISOUNDZ LTD. P.O. BOX 30 LYTHAM ST. ANNES LANCASHIRE,
Enclosing cheques or P.O.'s equal to above (UK only)
Europe add £2.50 others add £6.00
State VHS or Beta and allow 21 days for delivery.
Send SAE for free Poster and Catalogue

THE ICICLE WORKS have lined up two Christmas shows prior to the release of their third album in January. They play Camden Palace December and Liverpool Royal Court 20 (with The Godfathers and Chain Gang).

The Icicle Works, along with Pete Dinklage, also feature on the forthcoming EMI anti-heroin album titled 'Live-In World', covering Neil Young's 'Needle And The Damage Done'.

GHOST DANCE have been hit by a change of line-up. Their once faithful drum machine, Pandora, has left the group to start a family. As a result, the band were left no alternative but to enlist the services of a human, John Grant.

The band have also announced three additional dates on their current tour: Manchester University December 5, Bradford University 6, (both with Salvation) and Colchester The Works 9.

FLOWERS IN THE DUSTBIN, who seem to have taken exception to the amount of repeats on television these days, will be supporting We've Got A Fuzzbox And We're Gonna Use It on their forthcoming tour.

There have been some changes to the dates previously announced in Sounds. They play Newcastle Tiffany's instead of the Polytechnic on December 1, and have added Bolton Institute Of Higher Education 6, Leeds Polytechnic 9 (in place of November 25), Birmingham Odeon 11 instead of Bristol Bier Keller which they now play on the 16th (instead of Kentish Town Town And Country), and finally they make their London appearance at London Astoria 17.

The Flowers have just completed their debut album 'Just Say Yes', which will be released in the New Year to coincide with the film premier of the same name, "censors permitting".

Meanwhile, Fuzzbox have had to cancel their wacky hairdo competitions due to "logistical" problems.

TWELFTH NIGHT break cover for the last time this year to play London's Marquee on November 28 and 29. Tickets are £4.

They'll be spending December in the studio working on a single for release early next year.

NEWS EXTRA ON PAGE 34

THE JESUS AND MARY CHAIN

Mon/Tues, 15/16th December, 7:30pm

NATIONAL BALLROOM

234 KILBURN HIGH ROAD, N.W.6

TICKETS £5.50 ARE AVAILABLE FROM: CAREY'S (ESTATE AGENT, NEXT TO BALLROOM)
BOX OFFICE, TEL: 328 3141. OR: LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, STARGREEN,
ROUGH TRADE, KEITH PROWSE, ALBEMARLE, ROCK ON RECORDS, OR ON THE NIGHT

KlubFoot

CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6

TICKETS AVAILABLE FROM: CLARENDON HOTEL
(MAIN BAR, OPENING HOURS) LONDON THEATRE
BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE
STARGREEN, ALBEMARLE, ROUGH TRADE,
RECORDS, ROCK ON RECORDS, OR AT THE DOOR
BAR OPEN TILL 12 PM

RESTLESS

Rochee & the Sarnos

THE COFFIN NAILS

the CAT BURGLARS

Saturday 6th December, 7:30pm. £4

KlubFoot

CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6

TICKETS AVAILABLE FROM: CLARENDON HOTEL
(MAIN BAR, OPENING HOURS) LONDON THEATRE
BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE
STARGREEN, ALBEMARLE, ROUGH TRADE,
RECORDS, ROCK ON RECORDS, OR AT THE DOOR
BAR OPEN TILL 12 PM

The Dream Syndicate

THEN JERICO

Salvation Sunday

SKIN SIDE OUT

Saturday 29th November, 7:30pm £4

DR. FEELGOOD

Fingertips

Friday 5th December, 7:30pm

TOWN & COUNTRY CLUB

8-17 HIGHGATE ROAD, LONDON NW5

TICKETS IN ADVANCE FROM THE BOX OFFICE, TEL: 267 1334. CREDIT CARD BOOKINGS:
LONDON THEATRE BOOKINGS, TEL: 439 1171. PREMIER BOX OFFICE, TEL: 240 8771.
KEITH PROWSE, TEL: 741 8989. STARGREEN, TEL: 734 8932. ALSO ALBEMARLE, ROCK ON RECORDS,
ROUGH TRADE RECORDS, PLANT & ALICE TEL: 0800-4040, OR ON THE NIGHT

SLY & ROBBIE & THE TAXI GANG

FEATURING

YELLOWMAN INI KAMOZE HALF PINT

TOWN & COUNTRY CLUB

8-17 HIGHGATE ROAD, LONDON NW5

SATURDAY 29th NOVEMBER at 7.30pm

EXTRA SHOW! MONDAY 1st DECEMBER, 7.30pm

TICKETS £6.00 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 267 1334. CREDIT CARD BOOKINGS:
LONDON THEATRE BOOKINGS, TEL: 439 1171. PREMIER BOX OFFICE, TEL: 240 8771.
KEITH PROWSE, TEL: 741 8989. STARGREEN, TEL: 734 8932. ALSO ALBEMARLE, ROCK ON RECORDS,
ROUGH TRADE RECORDS, PLANT & ALICE TEL: 0800-4040, OR ON THE NIGHT

DOCTOR & THE MEDICS

»ALICE GOES TO THE NORTH POLE«

voodoo child

Monday 22nd December, 7:30pm

Hammersmith Palais

TICKETS £3.00 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 740 2812.
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 1171. PREMIER BOX OFFICE, TEL: 240 8771.
KEITH PROWSE, TEL: 741 8989. STARGREEN, TEL: 734 8932. ALSO ALBEMARLE, ROCK ON RECORDS,
ROUGH TRADE RECORDS, PLANT & ALICE TEL: 0800-4040, OR ON THE NIGHT

ROCK INTO EUROPE!!

HOTELS INC.

ERIC CLAPTON

PARIS, JANUARY 18 ... £75

DEEP PURPLE

PARIS, FEBRUARY 23 ... £75

Price includes: Return travel by luxury coach,
Cross Channel Ferry, Hotel with private bath/wc,
Continental breakfast, Ticket to festival,
Insurance against cancellation.

Enclose £20 deposit per person made payable to: Concert Promotions
(Cheques/P.O.'s) Please indicate in relevant box the number of seats required.

Name: _____ Address: _____ Tel: Daytime No: _____

COMMUNARDS

with guests

the Supernaturals

Hammersmith Odeon

Thursday 11th December, 7:30pm

TICKETS £7.50, £6.50, £5.50 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 740 2812.
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 1171. PREMIER BOX OFFICE, TEL: 240 8771.
KEITH PROWSE, TEL: 741 8989. STARGREEN, TEL: 734 8932. ALSO ALBEMARLE, ROCK ON RECORDS,
ROUGH TRADE RECORDS, OR ON THE NIGHT

ERIC CLAPTON AUGUST



ALBUM & CASSETTE HIS HOTTEST YET

PRODUCED BY PHIL COLLINS
IN ASSOCIATION WITH TOM DOWD
PLAYED BY ERIC CLAPTON
GREG PHILLINGANES NATHAN EAST

PHIL COLLINS GARY BROOKER RICHARD COTTLE LAURENCE COTTLE
HENRY SPINNETTI RICHARD FELDMAN
MICHAEL BRECKER JON FADDIS RANDY BRECKER DAVE BARGERONE

SUNG BY ERIC CLAPTON WITH TINA
TURNER PHIL COLLINS GREG PHILLINGANES
GARY BROOKER MAGIC MORENO KATIE KISSOON TESSA NILES



DISTRIBUTED BY WBS RECORDS LTD. A WARNER COMMUNICATIONS COMPANY



BOB GELDOF

DEEP IN THE HEART OF NOWHERE



DEBUT SOLO ALBUM

including THIS IS THE WORLD CALLING

On Chrome Cassette and Compact Disc with 3 extra tracks not on LP version

Initial quantities of LP in Deluxe gatefold sleeve

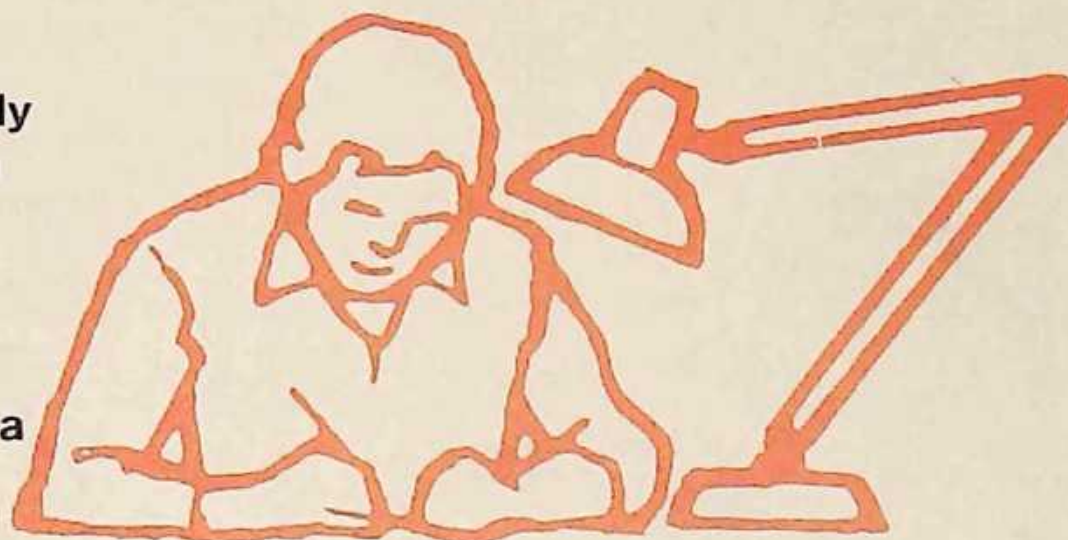
L.P. (BOBLP 1) Cassette (BOBMC1) Compact Disc (830 607-2)



SOUNDS READERS' POLL

It's that time again. As the curtain gently falls on another year our thoughts turn to mince pies, snow and the 97th showing of *The Wizard Of Oz*, and we reflect on the highs and lows of '86.

1986, the year when Sigue Sigue Sputnik and the American Shuttle had a lot in common. The year *EastEnders* threatened to take over the world, a world that nearly ended thanks to Chernobyl. Luckily, though, we survived to endure such treats as the World Cup,



the Royal Wedding and *Absolute Beginners*.

Meanwhile, talking of deaths, those

that won't have to suffer another Queen's speech include Phil Lynott, Rick Nelson and Pat Phoenix while Boy George couldn't make his mind up.

Ah, '86. That was the year that was.

This, don't forget, is our Annual Readers' Poll, so you can assume that each category is either prefixed with BEST and/or suffixed with OF THE YEAR.

Now's your chance to vote for all those things that made the year special for you. Remember, your vote counts.

ALBUM

SINGLE

BRITISH BAND

WORLDWIDE BAND

NEW BAND

INDIE ACT

BEST LIVE ACT

MALE VOCALIST

FEMALE VOCALIST

MUSICIAN

MALE SEX OBJECT

FEMALE SEX OBJECT

PERSON

TYRANT

DICKHEAD

RADIO SHOW

PROMO VIDEO

RETAIL VIDEO

FILM

NEWS EVENT

TV SHOW

HYPE

POLITICIAN

NATIONAL NEWSPAPER

NAME

ADDRESS

AGE

All completed poll forms must be in by December 15, 1986.

DBHTV	1	The Legend of BILLIE HOLIDAY	DMCM	5001	MAMAS & PAPAS: Golden Greats
DIDX	55	STEELY DAN: Aja	DMIRF	1004	THE ALARM: Strength
DIDX	203	BUDDY HOLLY: From the Original Masters	DSMR	8615	SHALAMAR: The Greatest Hits
DIDX	271	NEIL DIAMOND: His 12 Greatest Hits	MCAD	5154	SOMEWHERE IN TIME: Film Soundtrack
DIDX	422	BACK TO THE FUTURE: Film Soundtrack	MCAD	5486	TOM PETTY: Southern Accents
DMCF	2503	JESUS CHRIST SUPERSTAR: London Cast	MCAD	5460	NIGHT RANGER: Dawn Patrol
DMCF	3197	NIK KERSHAW: Human Racing	MCAD	5360	TOM PETTY: Long After Dark
DMCF	3245	NIK KERSHAW: The Riddle	MCAD	5541	JOHN COLTRANE
DMCF	3250	KIM WILDE: Teases and Dares	MCAD	5567	GEORGE STRAIT: Greatest Hits
DMCF	3253	BEVERLY HILLS COP: Film Soundtrack	MCAD	5582	LEE GREENWOOD: Greatest Hits
DMCF	3287	MIAMI VICE: T.V. Series Soundtrack	MCAD	5605	GEORGE STRAIT: Something Special
DMCF	3310	OUT OF AFRICA: Film Soundtrack	MCAD	5606	SPYRO GYRA: Alternating Currents
DMCF	3319	PATTI LA BELLE: Winner In You	MCAD	6149	PATTY CLINE: Sweet Dreams
DMCG	3527	EVITA: London Cast	MCAD	37239	TOM PETTY: Hard Promises
DMCG	6012	RUNNING SCARED: Film Soundtrack			

A NOT SO COMPACT LIST ON COMPACT DISC!

THAT'LL BE THE DAY
Allison-Holly-Petty

OH, BOY!
West-Tilghman-Petty

NOT FADE AWAY
Hardin-Petty

TELL ME HOW
Hardin-Allison-Petty

MAYBE BABY
Hardin-Petty

EVERYDAY
Hardin-Petty

ROCK AROUND WITH OLLIE VEE
Curtis

IT'S SO EASY
Holly-Petty

I'M LOOKIN' FOR SOMEONE TO LOVE
Holly-Petty

PEGGY SUE
Holly-Allison-Petty

I'M GONNA LOVE YOU TOO
Maudlin-Petty-Sullivan

WORDS OF LOVE
Holly

RAVE ON
West-Tilghman-Petty

WELL...ALL RIGHT
Holly-Allison-Petty-Maudlin

LISTEN TO ME
Hardin-Petty

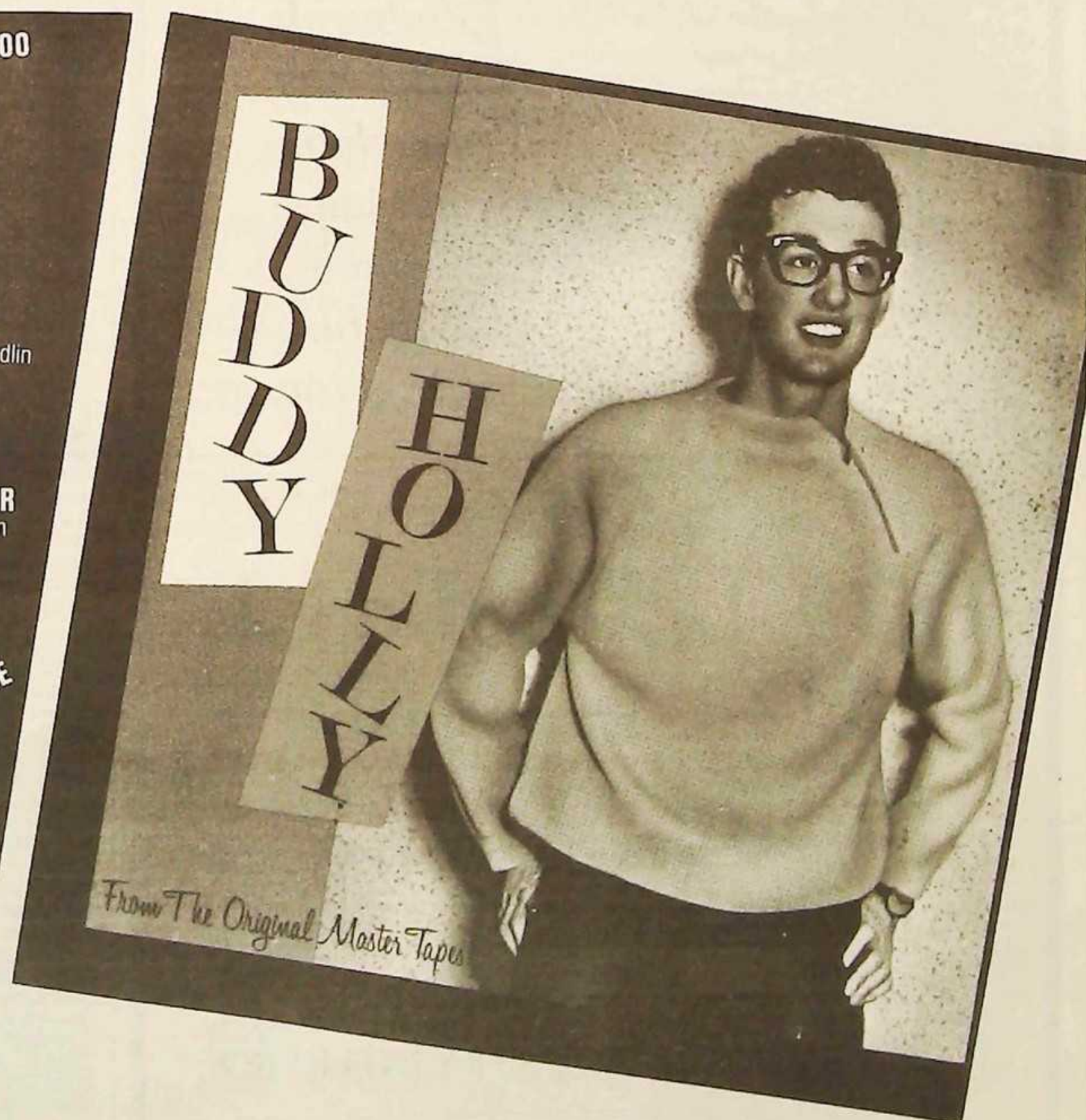
THINK IT OVER
Holly-Petty-Allison

HEARTBEAT
Montgomery-Petty

REMINISCING
Curtis

IT DOESN'T MATTER ANYMORE
Anka

TRUE LOVE WAYS
Holly-Petty



MCA RECORDS
72/74 BREWER STREET LONDON W1R 3PH

COMPACT AND COMPREHENSIVE

© 1985 MCA Records Inc. * 1985 MCA Records Inc. All rights reserved. Reproduction prohibited.

BIG COUNTRY

WINTER TOUR '86

N O V E M B E R

27	Dublin
28	Limerick
29	Galway
30	Cork

D E C E M B E R

2	Derry
3	Belfast
4	Edinburgh
6	Whitley Bay
8	Birmingham
9	Shepton Mallet
11	Wembley
12	Wembley
14	Brighton

HOLD THE HEART

HONKY TONK WOMAN
(live version previously unreleased)

LIMITED EDITION 12" DOUBLE PACK
INCLUDES THE BIG COUNTRY INTERVIEW

7" BIG C 4



12" BIG CX 4



NO SEX PLEASE, WE'RE BRITISH

A WEST End palace of music biz frivolity and the capital's trendiest cultural centre became unlikely allies last week. And all because of sex.

The Hippodrome, Peter Stringfellow's popular retreat for Page Three Girls and those who like to ogle them, had planned a Sex Week from November 10-14, aimed at attracting some of the limelight back from the limelight just down the road.

A week later, the ICA was due to play host to *No Entlendes*, a travelling version of the infamous 'talent show' featured at New York's Danceteria club. Among the performers in *No Entlendes* is Karen Finley, renowned for her 'blue' rants against female oppression accompanied by anally orientated actions (see review page 12).

What united these two events was a heavy police presence on their respective opening nights, resulting in the Hippodrome's entire remaining week being cancelled and Karen Finley's act being banned from the *No Entlendes* shows.

Stringfellow's plans called for five different theme nights with sex as the common denominator – essentially an extension of the approach already adopted in the club's popular gay nights.

It was just such a gay night that opened the Hippodrome week on Monday November 10. Tuesday night was to have featured a 'slave auction', Wednesday a fashion show by Michelle Vincent of Black & Beyond, who makes rubber fashion clothes, Thursday night a *Skin Two* show organised by the fetish fashion magazine, and Friday a party hosted by Cynthia Payne, the infamous 'luncheon voucher madam'.

Even prior to Karen Finley's arrival in England, Independent record distributors refused to distribute her current rap single, 'Tales Of Taboo', because they feared prosecution for obscenity. And a cover story on her in *Time Out* titled *Unnatural Practices* ensured the spotlight would be firmly fixed on Karen when *No Entlendes* began its five-night run.

Subsequently *The Daily Mail* took the bait and ran a story asking for the authorities to investigate when the show opened. And so the scene was set.

Yet nobody, least of all Karen, expected she would be in effect if not practice banned from performing at The ICA, which after all, is a theatre renowned for championing avant garde and provocative art.

In the event, or rather non-event, she didn't perform on

SKIN TWO

THE HIPPODROME • LEICESTER SQUARE
THURSDAY 13TH NOVEMBER RUBBER • LEATHER • PLASTIC



RUBBER FASHION SHOW
NEW COLLECTIONS BY ECTOMORPH AND KIM WEST
ATOM AGE LIVE ON STAGE PONY RACE
SM TABLEAU • FETISH ART • SCULPTURE • PHOTOGRAPHY
BASTILLE DUNGEON APPARATUS
STRICT DRESS CODE IN SKIN TWO BAR
ADVANCE TICKETS £5 ONLY FROM
SKIN TWO, BCM BOX 2071, LONDON WC1N 3XX
(01 806 2298)
(ENTRY ON THE NIGHT £6.00)

Ms Payne's event was the first casualty – cancelled on legal advice in view of an upcoming court appearance. The rest got the elbow after police objected to the gay night cabaret and to an exhibition of sculpture and photography in the Blz Bar, which was to be a running feature throughout the week.

According to *Skin Two* editor Tim Woodward, the officers objected to a collection of leather sculptures and to one particular photograph which

showed someone wearing handcuffs, calling it 'obscene', and intimating that they were in the process of prosecuting the magazine – a claim about which Woodward knows nothing. It would appear that comments were also made about Stringfellow's forthcoming licence renewal.

"My feeling is that the *Skin Two* night, which seemed to be a particular target of police interest, would not have been in any way illegal, and that it was an over-reaction on their

censored.

"I refuse to be part of this game, this political system. The political authorities try to take away the power of our bodies, our language – in turn our spirit, our souls."

"All poets, all musicians, authors, artists, youth, you the audience, us – we all better watch out."

When we spoke to Karen, she expressed annoyance at the way the press had distorted the whole affair and how they'd put undue emphasis on her when in fact she was only a part of the cabaret.

"It seems to me that England is living in the stone age so far as sexual expression is concerned and I've become a target," she said. "As yet I'm undecided what to do. I'm very depressed about the whole thing."

Two days later Karen flew back to New York. Her manager, Michael Overn, explained: "Karen felt she'd

the opening night, which was attended by several policemen and local Westminster Council representatives. Nor did she take part during the rest of the season. Instead, a tape recording of one of her rants was played and the host of *No Entlendes*, Haoul Montag, read out a statement on her behalf.

"In 1986 with our technology, our civilisation, our supposed desire to end oppression, there is still repression," it said.

"Today (November 18) I was told if I performed, there was a possibility of the ICA being prosecuted and their theatre licence being revoked. Here is my response:

"Women can show their bodies on Page Three in passive positions for the pleasure of men. But once women show their bodies and expose the abuse, the violence, in their own language – it's taboo, illegal,



THE TIME Out cover which set the stage for Karen Finley last week

The Hippodrome's Sex Week, Karen Finley's ICA appearance and her European vinyl debut were all too hot to handle in London this month. Tony Mitchell and Jack Barron see censorship in action.

part," said Woodward.

Whatever tolerance the police might previously have shown towards a scene which is, according to Woodward, "extremely friendly, and as far removed from violent crime as it's possible to be" was sadly lacking this time.

"Whether or not the event was unlawful was not really the issue," said Hippodrome spokesman John St Clair. "It's a question of whether it is found to give offence to the general public, which is something that may only be decided in retrospect. But anything that happens at the Hippodrome is under great scrutiny and, in theory at least, it only takes one person to be offended for your licence to be in jeopardy, although in practice this isn't usually enough."

"We cancelled not because of police pressure as such, but following police advice," St Clair stressed. "Obviously the threat to your licence is always a thing they have over you. But Peter Stringfellow does feel that the timing of the week was unfortunate because of all the recent publicity about sex crimes, and when we lost part of the week, it was just felt that it was better to call the whole thing off."

"We will, however, be restaging elements of the Sex Week, such as the fashion shows and some of the exhibitions, at a later date."

Asked if he felt that the same event might have escaped cancellation had it been staged in a theatre rather than a West End club, Woodward said: "Quite possibly. Certainly I know that the police harass theatres less than they do clubs."

In view of what happened at the ICA the following week, this was to prove an ironic statement.

lost her independence as a performer. Telling her what to do with her language or body is a bit like telling a painter to put a dress on a nude. We do, however, plan to come back to England early next year."

The baffling aspect of the whole sorry affair is that it appears nobody actually banned Karen from performing.

Aside from saying they sympathised with Karen's plight, the ICA kept unusually tight-lipped about the farce. When pushed, a press officer for the theatre said: "The authorities didn't actually threaten us with being prosecuted for obscenity if Karen performed, and nobody in turn threatened Karen."

If that's the case, Karen Finley would appear to be one more victim of 'diplomatic decisions' taken to appease the authorities.

No Sex Please, We're British looks set to run and run.

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

OUR CONDOLENCES to the winner of Capital Radio's *Dene Machine* spot last Friday. For breaking the code 26Y of 5Q he won a day with 26-year-old *Status Quo* in Edinburgh... as a roadie. Second prize - two days as a Quo roadie? Some people really have all the luck, don't they?

THE 27 MATTOIDS (who?) would like to say thank you to whoever returned the saxophone stolen from Basins Dancehall in Portsmouth recently. But they'd like their harmonicas and camera back too, please. Phone Jane on 01-229 9502 if you've got a guilty conscience.

THE WET and the brave: Les Warner from *The Cult* became the first member of the band ever to do anything useful when, last week, he saved the life of a drowning girl. The fact that the two of them, along with another chick (as we call them in the music biz) were somewhat the worse for alcohol when the dinghy they'd taken out on *Richard Branson's* lake at The Manor studios decided to collapse beneath them is better left unmentioned. Oh dear, we mentioned it.

POP WILL EAT ITSELF singer Clinton was thrown out of Brum's Burberries club a while back following an altercation which got him head-butted by a bloke who accused him of being a woman. Proof, it would seem, that flattery will get you somewhere.

BATT-ATOUILLE? Mike Batt, the man whose fame for inventing *The Wombles* is exceeded only by his penchant for suits loud enough to frighten horses, has come up with a concept which you're going to love. It's an audio-visual creation based on Lewis Carroll's legendary nonsense poem *The Hunting Of The Snark*, and it was previewed last week at a packed Empire Sulte, where assembled hacks were able to enjoy the full digital glory of John Gielgud's narration and songs by guest artistes like Cliff Richard and Roger Daltrey. If you know a child somewhere who deserves to be throttled for Christmas, buy it this instead.

A TRACK on the new *New Order* album 'Brotherhood' is dedicated to two young ladies who, for reasons best left to the imagination, are widely known in the music world as 'Intercity Fanny'. The fact that one of them is also the sister of a well-known pop pundit just goes to show that nepotism has branches in every profession these days.

DID YOU know that pop stars are so busy these days that they're making increasing use of British Telecom's Conference Call service, which allows them to avoid the inconvenience of actually working for a living by holding their press conferences on the phone. Yes, it's true. And a CBS spokesperson confirms it. "If a pop star is unable to get into the office to carry out the press meeting personally, we will make use of Conference Call. It protects the star's privacy because the journalist is not given the telephone number." Funny how they all fall over themselves to give you their numbers when you don't actually want to talk to them, though. There's a moral here somewhere.

TROUSER PROBLEM. Head Of David's drummer Sharp has reportedly been given his marching orders. Musical differences behind it? Or lack of percussive ability? Nope; apparently it's all because of the disgusting black plastic trousers he insists on wearing. Applicants for the job will have to name their tailors before being auditioned, we hear.

BAMBI SLAM singer Roy had his house burgled last week and lost, among other things, his label manager's video 8 camera and all the bands' Walkmans. Police are looking for a one-eyed, eight-eared thief.

STUBBLE IN MIND



NERO MAY have fiddled while Rome burned, but this unlikely threesome were strumming their geetars while most of Britain went up in flames.

The scene was Le Zenith in Paris on November 5, where Huey Lewis And The News were joined on stage not just by Bruce Springsteen (gasp!) but by Sir Bobsequious Geldof of Band Aid too (double gasp!).

The Boss was in town because his wife was filming there (holiday snaps not good enough for her?), and Bob was there to promote his new single and his autobiography which has just been translated into English. Sorry. *French*.

They did a rousing rendition of Sam And Dave's 'Barefootin'', and there was a prize of a year's free disposable razors for the best guitar solo... a bit unfair since only Broodie had a guitar. Just hope those lamb-banning, garlic-crushing Gallics enjoyed it as much as we would have done (sniff).

DANGER IS OUR BUSINESS

One look at Dangerzone (below) is enough to confirm that "animalistic enjoyment of sensual pleasure" is what they're all about. Ricky Kildare finds them straining at the leash



DANGER ZONE's Chris, Vicky, Richard and Andy: no more coffee table jazz

Steve Double

THE FIRST thing that grabbed my attention was the near virtuoso harmonica playing. You know, the walling mouth harp that sounds like raw and tangible emotion pouring out from the figure on stage.

Of course as I listened closer, there was much more to hear. Like the interplay between the harp and voice. Like the double bass that held the rhythm in a solid embrace.

I was witnessing Dangerzone and beginning to feel my way back into the basic roots of rock 'n' roll - the blues and the soul whence it all began - and I was enjoying myself. A good job too.

After only a year of unrelenting work, founder members Richard Earls, (harmonica and vocals) and Chris Spurrell (bass and vocals) have built Dangerzone into a powerful punch at the soft gut of passionless commercialism. A clutch of radio sessions and an ill-placed track on the CBS compilation, 'Get Wise', have helped them to nurture a musical approach which is honest, direct and

very, very intense.

"We transformed ourselves from being coffee table, Juliet Greco, *Expresso Bongo* jazz into being something hard, adventurous and proper," explains Chris. "We're pushing against the boundaries of R&B as she should be played, and by R&B, I mean James Brown, Norman Whitfield type R&B, not Dr Feelgood."

It's patently obvious that Dangerzone are in another ball park altogether from the Canvey Island menaces. Take, for instance, Vicky Rayner, the lead vocalist whose voice could light fires in a torrential down-pour and put them out in a heatwave. And Dangerzone write all their own material.

Chris: "Our musical perspective is pretty wide. It's not 1986 to 1981, it's more 1986 to 1921. Take, for instance, the jazz thing. Jazz was a 19th century American word which meant to f***. It didn't mean tenderly caressing my baby under the moonlight, honey. It meant f*****."

"And that's what rock 'n' roll originally meant as

well," Richard chirps up.

"Joyous, animalistic enjoyment of sensual pleasure. And that's what we're about."

Chris, Richard and Vicky are joined on stage by guitarist Andy Daglesh and temporary drummer Mark Doffman. For a five-piece, they make a sound which is hard and uncompromising but spacious and extremely economical.

Dangerzone are a mix of the old vintage and a new and unique approach - a heartstopping direct appeal to your emotions, a conversation with the blues.

Richard: "In terms of agents and the business side of it, we're not in the first division, but in terms of what you'll get if you actually put us on..."

Chris: "You will get 100 per cent entertainment."

Andy: "It's like seeing Southport play Tranmere Rovers and coming away thinking, That was better than Maradona's second goal against England."

Dangerzone have a three track EP cassette available. It costs £2.50 from DZ Records, 15, Clarence Road, London NW6.

Sounds picks the winners

WINNER OF our Reader Profile competition in *Sounds* September 6 issue is Mark Cumming of Tewkesbury, Gloucestershire. He receives a Philips CD 650 compact disc player bristling with all the latest technology including favourite track memory.

The 50 runners up, who each get a Maxell cassette six-pack and T-shirt are: Chris Wareing, St James, Northampton; Adam George, Sundersfoot, Dyfed; Keith Milne, Banffshire, Scotland; NG Redgwell, London E17; D Morris, Barking, Essex; Barbara Lewis, Peel Green, Eccles; Philip Ravenscroft, Nr Bedale, N Yorks; Tansey, Sleaford, Lincs; Stephen Leake, Kimberley, Nottingham; P

Garlick, Letchworth, Herts; Jayne Davies, Harrow, Middlesex; A Fielding, London N4; Nigel Jukes, West Drayton, Middlesex; Paul Greensmith, Barnsley, South Yorkshire; Ross Marley, Hove, East Sussex; Paul Roberts, Hanworth; Dave Adams, Mitcham, Surrey; M Hardy, London E14; J James, Lydney, Glos; Wendy McVicker, Cefn-Y-Bedd, Nr Wrexham; Brian Sayer, Sacriston, Co Durham; Brian Walton, Audenshaw, Manchester; Ian Hill, Leyton, London E10; Alan Kingston, Poole, Dorset; R Moss, Bitterne, Southampton; B Pickering, Grangetown, Sunderland; ND Caplen, Stourbridge, West Midlands; Don Scowen, Romford, Essex;

IM Crowther, Horsforth, Leeds; Robert Angus, Highgate, London; Alan Nicholson, Gateshead, Tyne & Wear; Roger Gardner, Putnoe, Bedford; John Ellis, Co Fermanagh, N Ireland; Duncan Brash, Kirkgunzeon, Dumfries; N Edgerton, Ryde, Isle Of Wight; D Midlane, Charnminster, Dorset; Dave Brack, Sunderland; Eleanor Roberts, Hounslow, Middlesex; David Greenwood, Whitehaven, Cumbria; Rod Ireland, Oxhey, Herts; D Kinnimonth, Corrie, Lockerbie; Robert Owen, Hertford; RM Stubbs, Weymouth, Dorset; Diana Mather, Flixton, Manchester; PA Tallents, Hook, Hants; A Holder, Basingstoke, Hampshire.

CHAIN WITH NO NAME

DEAD KENNEDYS

NEW ALBUM - OUT NOW!

GATED SLEEVE + 12 PAGE NEWSPAPER
CAT NO VIRUS 50 LP and CASSETTE

BEDTIME FOR DEMOCRACY

"RAMBOZO the CLOWN" T-SHIRT
+ DEAD KENNEDYS "LIVE" VIDEO
EXCLUSIVE TO THESE SHOPS

ABERDEEN **ONE UP RECORDS** 75 Rosemount Viaduct
 AYLESBURY **OVEN READY** 16 Friars Square
 AYR **TRASH** 14 Central Arcade
 BELFAST **CAROLINE** 57 Annes Street
 BLACKBURN **REIDY'S** 9-13 Penny Street
 BLACKPOOL **ACTION** 8 Dixon Road
 BIRMINGHAM **TEMPEST** 3 Dale End
 BRADFORD **ROCKS OFF** 85 Westgate
 BRISTOL **REVOLVER** 1 Berkeley Crescent
 BURTON-ON-TRENT **R.E.CORDS** 30 High Street
 BURY **VIBES** 3 Princess Parade
 CARDIFF **SPILLERS** 36 The Hayes
 CARLISLE **PINK PANTHER** Rosemary Lane
 CHESTERFIELD **PLANET X** 35 Stephenson Place
 CORBY **DISCOVERY** 3 Market Square
 CREWE **APS** 131 Market Street
 CROYDON **H.R. CLOAKE** 29 High Street
 CROYDON **101** 101 George Street
 DERBY **R.E.CORDS** 8 Sadlergate
 DUNDEE **GROUCHOS** 107 Market Gait
 EASTBOURNE **MAX RECORDS** 4 Grove Road
 EDINBURGH **RIPPING RECORDS** 91 South Bridge
 EDINBURGH **AVANCE** 33 West Nicholson Street
 EXETER **HENDERSONS** Bumblebee Bazaar, 5 New Bridge Street
 FALKIRK **SLEEVES** 19 Cow Wynd
 FALMOUTH **RECORDS & TAPES** 31 High Street
 FOLKESTONE **HUMMINGBIRD** 7 Old High Street
 GLASGOW **A1 SOUNDS** 98 Renfield Street
 GLASGOW **AK RECORDS** Savoy Centre, Sauchiehall Street
 GREENOCK **RHYTHMIC RECORDS** 2 Hamilton Gate
 HALIFAX **GROOVE** 1 Union Street South
 HAMILTON **IMPULSE** 11 Cadzow Street
 HARTLEPOOL **HIT PARADE** 10 Upper Church Street
 HEMEL HEMPSTEAD **OLD TOWN** 63 High Street
 HORLEY **TV & RADIO** 123 Victoria Road
 HUDDERSFIELD **BIG TREE** 30 John William Street
 HULL **SYD SCARBOROUGH** Paragon Street
 IPSWICH **REX RECORDS** 24 Queen Street
 KILMARNOCK **HOME ENTERTAINMENT** 56 Titchfield Street
 KINGSTON **BEGGARS BANQUET** 52 Eden Street
 KIRKCALDY **SLEEVES** 1 Whytes Causeway
 LANCASTER **EARERE** 14 Market Entrance
 LEAMINGTON SPA **Discovery Records** 69 Regent Street
 LEAMINGTON SPA **SOUNDHOUSE** Gloucester Street
 LEEDS **JUMBO** 102 Merrion Centre
 LEICESTER **AINLEY'S** Haymarket
 LIVERPOOL **PROBE** 8-12 Rainford Gardens
 LONDON **ROUGH TRADE** 130 Talbot Road, W11
 LONDON **RHYTHM** 281 Camden High Street, NW1
 LONDON **UGLY CHILD** 162 Hoe Street, E17
 LONDON **ENGLISH WEATHER** 12 Park Road, N8
 MANCHESTER **EARWIG** Attercliffe Palace
 MANCHESTER **MARSHALL'S** 9 Parker Street, Piccadilly Plaza
 MIDDLESBROUGH **FEARNLEYS** 224 Linthorpe Road
 NEWCASTLE-ON-TYNE **VOLUME** Ridley Place
 NEWCASTLE-UNDER-LYME **MIKE LLOYD** 23 High Street
 NORWICH **BACKS** 3 Swan Lane
 NORTHAMPTON **SPIN A DISC** 19a Abington Square
 NOTTINGHAM **SELECTADISC** Bridlesmithgate
 NOTTINGHAM **SELECTADISC** Market Street
 NOTTINGHAM **ARCADE RECORDS** 26 West End Arcade
 NOTTINGHAM **BASEMENT** 18 St James Street
 ORPINGTON **ELPEES** 271 High Street
 PERTH **GOLDRUSH** 9 Kinnoull Street
 PENZANCE **SOUNDCHECK** 28 Causeway Head
 PLYMOUTH **MEAT WHIPLASH** 25 Market Avenue
 PRESTON **ACTION** 47a Church Street
 READING **LISTEN RECORDS** 131 The Butts
 ROMFORD **DOWNTOWN** 3 Lockwood Walk
 RUGBY **DISCOVERY** Rugby Centre
 RUISLIP **LIGHTNING** 108 High Street
 SCARBOROUGH **STUDIO ONE** Station Forecourt
 SCUNTHORPE **RECORD VILLAGE** High Street
 SHEFFIELD **FON** 71 Division Street
 SOLIHULL **DISCOVERY** 24 Regent Street
 STAFFORD **LOTUS** 1 Salter Street
 STOKE-ON-TRENT **LOTUS** Piccadilly Arcade, Hanley
 STOKE-ON-TRENT **MIKE LLOYD** Brunswick Street, Hanley
 STRATFORD-UPON-AVON **DISCOVERY** 3 Bell Court
 TUNBRIDGE WELLS **CLASSICAL LONG PLAYER** 3 Grosvenor Road
 WICKFORD **ADRIANS** 36 High Street
 WINSFORD **OMEGA** Woodford Lane
 YEOVIL **ACORN** 3 Glovers Walk
 YORK **RED RHINO** 73 Goodramgate

I THINK THEREFORE I YAM

NO ENTIENDES
(ICA)

HOW WELL does New York hip humour translate to the British stage? Not 100 per cent, to judge by the mixed reaction to *No Entiendes*, the Danceteria-spawned amateur-talent-night-cum-game-show which hit London last week. But well enough to provide a refreshingly different mix of humour and music from the revue format British audiences are accustomed to.

The bill may have boasted the combined hosting talents of Haoui Montaug and Anita Sarko. And it may have introduced us to such Manhattanesque delights as John Sex, whose massive quiff is (he would have us believe) symbolic of his sexual prowess, Frieda the living, trumpet-playing doll, the synchronised, choreographed recitals of James Sienna and Chazz Dean, or the alcoholically atonal cover-versions-in-stretch-satin of The Me Generation.

But what every one of us was really there to see was performance artist Karen Finley sticking canned yams up her bum, an act she indulges in while delivering diatribes of pure blue thunder on the subject of man's oppression of women.

Had it not been for a *Time Out* front page feature on this lady and her 'art', I doubt whether the ICA would have been quite as packed as it was on this first night. I doubt also whether the audience would

have included several members of the police and Westminster council, ready to close the show, prosecute the ICA and remove its theatre licence if Ms Finley so much as brandished a tin-opener.

So apart from a bow at the end, her contribution was restricted to a four minute audio tape, which actually maintained a sense of proportion for the whole event which would have been impossible had she really done the business.

No Entiendes (it means "I don't understand") frequently blurs the line between contrived and genuine amateurishness. Some of the acts - Sienna And Dean, for example - were stimulatingly slick and satirical; others, such as Dean Johnson And The Deanettes, were so unfunnily awful that no amount of masquerading in drag could hide the fact.

But Montaug and Sarko were at least a thoroughly professional link team, ad libbing rapping wittily as they doled out prizes for the best comments passed up from the audience. Anyone with the vaguest empathy for New York culture could only have felt at home.

The audience participation subject of the night, incidentally, was repression - the very business of those uninvited and most unwelcome guests from the authorities. In Britain, there are always people all too willing and all too able to spoil the fun of others. In the end, though, bad taste will generally find a way.

TONY MITCHELL

BOB MARLEY: REBEL
WITH A CAUSEDennis Morris
(Epoch Productions)

THIS IS an LP-sized affair which ties photographs of Skipper Bob - taken by well respected snapper Dennis Morris - together with a few of The Natty Dread's quotes and lyrics.

According to the publishers, Epoch, "This is the book we know ardent... fans have been waiting for but only we had the vision to publish". To this, I, as a collector of most things Marley, can only say: bullshit!

It's not as though Dennis Morris' pictures of Bob are definitive visions. Some are good, others even great, but there are a lot of dodgy snaps of the reggae star here. In the intro, Dennis justifies this coffee-table travesty by arguing it isn't a conventional book because Marley wasn't a conventional man. This doubles the bullshit.

That Epoch have decided to charge £7.95 for a book that has had less imagination and effort put into it than it takes to develop a film is simply to treble the bullshit.

Yes, you guessed. *Bob Marley: Rebel With A Cause* functions only to line someone else's pocket. As such it stinks.

JACK BARRON

QUIT DREAMING
AND GET ON
THE BEAMCROSSOVER DREAMS
(NMD Pictures)

RUDY VELOZ - played by Ruben Blades, the world's salsa supremo - is a singer working through the galaxy of Latin clubs in downtown New York. When his musical mentor Cheo Babala dies, Rudy has had enough and decides it's time to get out of the three foot flares and three piece suits he bulk-purchased from the *Saturday Night Fever* Memorabilia Society.

He's desperate to escape from an environment that looks like a parody of a *Starsky And Hutch* episode, so he auditions for a 'big record producer' and starts to

'crossover' into mainstream music.

Surrounded by groupies and parasites, he systematically abandons his girlfriend and best buddies but, surprise surprise, success is shortlived for Rudy and he soon comes crashing back down into his old world.

If this tale has a tired formula ring to it, then that's not surprising, because this is a hopelessly clichéd vehicle that does scant justice to the natural acting ability Blade displays in this, his first major part. The music industry cogs are crude stereotypes and the film has a washed out, horribly antiquated look to it. In fact, Huggy Bear wouldn't be seen dead in it.

ROY WILKINSON



RUBEN BLADES: forward into the '70s

WIN A CHANNEL 5 VIDEO LIBRARY FOR CHRISTMAS!

- Three first prizes of ten Channel 5 films and music videos worth £100 each!
- Five videos for runners-up!

YES - CHANNEL 5, the company that pioneered video blockbusters at affordable prices, is getting together with *Sounds* to offer a £350 Christmas windfall for eight lucky readers!

We've put together three sets of ten music videos and music-related films which you could be watching over Christmas pud. In addition, five runners-up will be able to choose any one video from the ten on offer.

You could win these new Channel 5 music vids: *Black Uhuru*, *Bob Marley's Legend*, *Grace Jones' One Man Show* and *Neil Young's Berlin Live*, plus these films with a music connection: *Quadrophenia*, *Number One*, *McVicar*, *Merry Christmas Mr Lawrence* and *Christiane F*, plus spinechiller *The Fog* for good measure!

Answer the questions on the coupon and post to arrive by Wednesday December 3. Normal Spotlight competition rules apply, but please note that all videos are VHS.



GRACE JONES, Neil Young, Quadrophenia and Christiane F are all in the video library you could win

SOUNDS/CHANNEL 5 COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT

Answer these three questions:

- 1 Which famous Policeman plays 'Ace' in *Quadrophenia*?
- 2 Which Who member takes the lead role in *McVicar*?
- 3 Which Japanese pop idol plays opposite David Bowie in *Merry Christmas Mr Lawrence*?

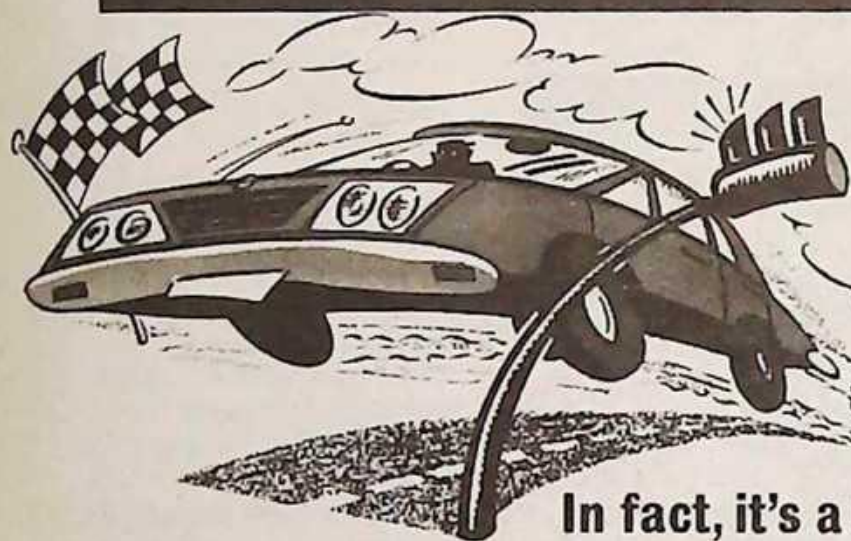
NAME..... ADDRESS.....

IF CHOSEN AS A RUNNER-UP, I WOULD LIKE TO RECEIVE:.....

CARTEL-THE VITAL LINK

WHAT NEW SKILLS HAVE YOU LEARNED SINCE PASSING YOUR TEST?

THE GRAND PRIX DRIVER

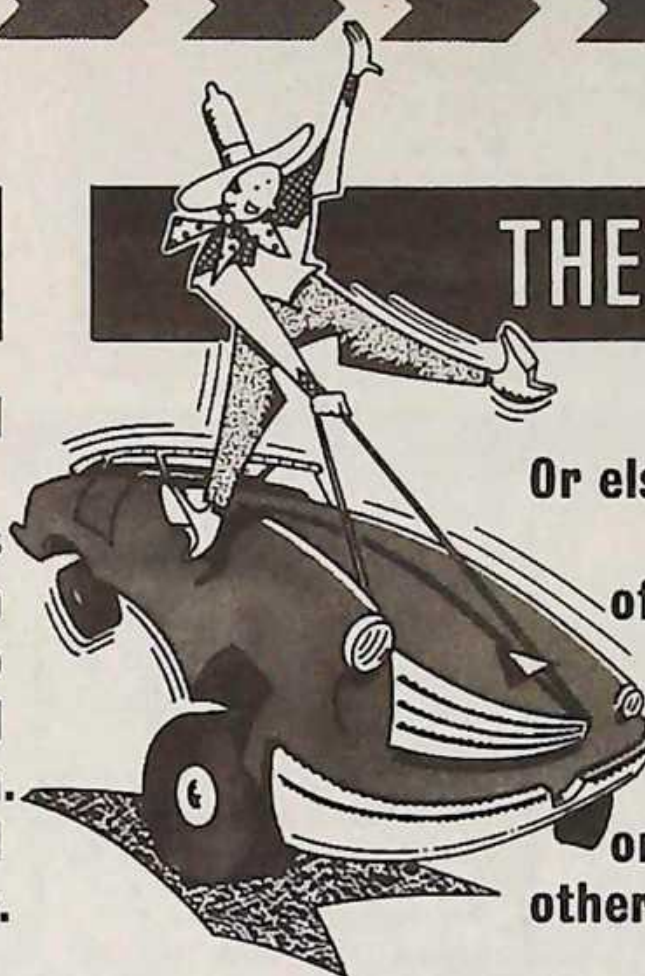


A master of split-second timing.

Takes off at the lights just before they turn green. Regards built-up areas as a testing ground for his brakes and horn.

In fact, it's a racing certainty that he'll end up wrapped round a lamp post or knocking a kid over.

THE COWBOY



He bends the law to suit himself. Or else he just ignores it.

Which is why he weaves in and out of traffic, overtakes on zebra crossings and is happy to park on the pavement.

Bound to cause an accident one day but, of course, it will be the other guy's fault.

THE TALENT SPOTTER

Takes more interest in the pavement attractions than he does in the road ahead.

This makes his driving erratic.

He will suddenly slow down to get a better view.

And he gives no warning at all. All too often, he ends up in the back of a bus, or someone runs into him.



THE GAMBLER

He loves to dice with his own and everyone else's life.

This is why he obscures his forward vision with trophies.

He also likes to bet on beating the lights and believes that no one else should be on the road. Which is why he sometimes knocks kids off their bikes.



THE SOAK

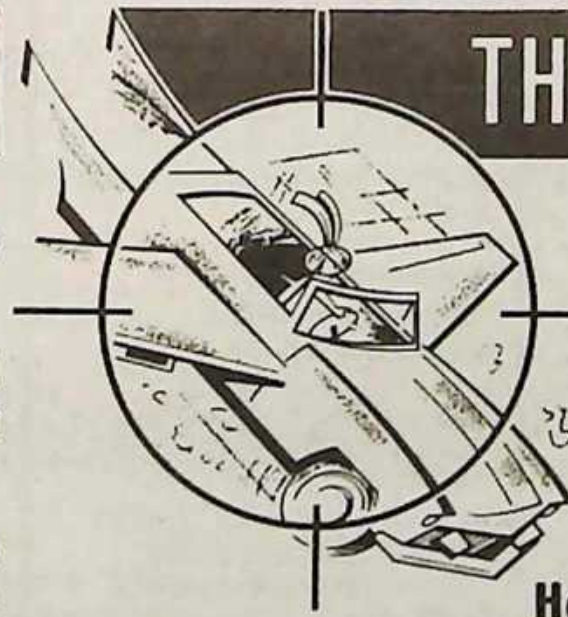


A skilled exponent of both glass and steering wheel.

He believes that his constitution will always compensate for the amount of booze he downs every night.

One of his favourite manoeuvres is to clip the kerb from time to time as he tries to find his way home. Eventually his drinking will kill him or someone else.

THE KAMIKAZE



His driving technique borders on lunacy.

Even if he can't see further than the end of his bonnet, he'll go flat out up a foggy motorway or round a 'blind' corner.

He reckons he has a unique feel for the road. The last view of him is often the flashing of his headlamps as he dives into a pile-up.

If you haven't recognised yourself in any one of these drivers, you're either too good to be true or a pedestrian. But if you did recognise some of your own faults, and would like to improve your driving and gain some useful and long lasting advice, simply Free-Call 0800 234888.



IF YOUR DRIVING HABITS DON'T KILL YOU, THEY CAN KILL SOMEONE ELSE.

S

I

N

G

L

E

S

Reviewed by Roy Wilkinson

THE BIBLE! 'Mahalla'

(Backs) The Bible! have secreted two ex-Roaring Boys into their ranks yet still songsmiths Boo Hewerdine and Tony Shepherd manage to turn out a memorable second single. Not quite up to the standard of their debut 45 'Graceland', 'Mahalla', with its tribute to gospel singer Mahalia Jackson, is nonetheless a fine song. Shrugging off a sax break with every symptom of 'Baker Street'-ism, this song, with its acoustic backbone and effortless melody, is a reasonably precious thing and could well be bound for your radio.

HURRAH! 'Sweet Sanity' (Kitchenware) And now with added U2 content. Hurrah! have hatched a deal with Arista, slapped on some make-up for promotional shots and disowned most of their back catalogue.

Handyside and co may be just about still on course to bring the guitar back into fashion (part 56) but 'Sweet Sanity' veers a little too much towards the rockward side and is certainly no better than their clutch of previous 45s, which they are now abandoning. Having said that, they are from Newcastle, the 12-inch has four more excellent tracks, and the histrionics are tempered with good taste, all of which allows me to say now that this is a good record.

PETE SHELLEY 'I

Surrender' (Mercury)

Having watched the more singular moments from 'Heaven And The Sea' shoot well over the heads of our record-buying fraternity, Peter releases this brooder which, whilst housing some pleasantly threatening chicanery, is hardly classic Shelley. Sad to see one of our top single men dealing in devalued currency.

THE AVONS 'Four Songs

EP' (Letharge) Half of The Avons used to be Farmers Boys. At the time it was terrible, but they can laugh about it now and release records like 'Four Songs' to salve their conscience. Four slices of unashamed arpeggio-wound rock melodrama and they're all infected with a fetching backwaters appeal that is a long way from the contrived rusticism of The Farmers Boys. Play loud when fishing.

TALULAH GOSH 'Steaming

Train'/'Beatnik Boy' (53 & 3rd) Releasing two singles, 'Steaming Train' and 'Beatnik Boy' in the same week doesn't really help this lot. Firstly: a time-honoured guitar turnaround plus a contrived tweezeness that is at least 18th-hand equals a bad record. Secondly: a jolly guitar picked out with a rusk plus a contrived tweezeness that is at least 19th-hand equals a worse record. Talulah Gosh aren't very good.



GO GO LORENZO & THE DAVIS PINCKNEY PROJECT 'You Can Dance (If You Want To)'

(Polydor) Marrying a relentlessly percussive Go Go beat and casual rap to some hi-tech studio harmony, this supremely authoritative dance fluency could well be the crossover record. An irresistible twin-channelled glide that will get lots of handbags onto dancefloors and Go Go inflections into the charts. A brilliant record which may not drop the bomb but could well drop the buck.

PAUL SIMON 'The Boy In The Bubble' (WEA)

Ambitious lyrics embrace most of the late 20th century over an accordion-driven jig mutation. Paul Simon has the talent and subtly washed out voice to tackle such a potentially dodgy concept as the singular suffering of the boy in the bubble despite "these days of miracle and wonder" and lasers in the jungle.

TELEVISION PERSONALITIES 'How I Learned To Love The Bomb' (Dreamworld)

An unreliable source tells me that The Jesus And Mary Chain ripped off the TVPs to launch themselves on a career dragging distorted D-to-A chord changes and join the dots threat right into Gallup. The TVPs seem unperturbed by this and keep up a flow of product that knocks spots off their plagiarists.

The remixed 'Bomb', with its two new B sides, is a splintering, wheedling bundle of cynicism: "I don't care what the neighbours say because now I've learnt to love the bomb/You should love the bomb like you love your mum/If you want to live in a peaceful world there's only one thing to do - you've got to chose cruise". Good tune, nice half-cocked vocals, undoubtedly a judicious use of vinyl.

JAMES BROWN 'How Do You Stop' (Scotti Brothers)

Taken from the album 'Gravity' that sets James out as not so much number one soul brother as number one Reagan fan, this is a record I'd like to dislike in

the face of JB's hyper-patriotism. However, it just proves that he's still moving outside the realms of normality with a timelessness that rises above criticism. 'How Do You Stop' is a slice of backward-looking Stax residue and, with its slow (shock) not-really-for-dancing groove, it oozes class.

THE FEELIES 'No One Knows EP' (Rough Trade)

More American art school boys rambling off in search of the ghost that represents the halcyon days of the Gram Parsons school of countrified rockrama. More characterful, more distinctive than most, the four track 'No One Knows EP' is a fine pilgrimage - doused with intimations of longing, multifaceted guitar and a heavy measure of understatement.

TALK TALK 'I Don't Believe In You'

(Parlophone) Sounding just a mite too similar to 'Life's What You Make It', this continues the quality of Talk Talk's recent spate of subdued, carefully structured sketches in melancholia. They have an icy control of their genre and a surety of purpose that puts you in mind of Steely Dan. Another nice moth on the sleeve, another powerfully, agonisingly paced single.

ANONYMOUS BOSCH 'Keith' (Hallelujah Sounds)

A double A-side with an indeterminate upward face. It should be 'Keith', the tale of a boy who "didn't climb trees and stayed in at night". Spoken over a melodic bass and chirpy guitar, this is the story of a small town nonentity who moves from school into a harmless humdrum world of volleyball clubs and steady jobs - very 'Making Plans For Nigel'. A cautionary tale that's all the more effective for what it leaves out.

PAUL YOUNG 'Some People' (CBS) DARYL HALL 'I Wasn't Born Yesterday' (RCA) DON JOHNSON 'Heartache Away' (Epic)

Opening the batting for the Bland And Reasonably Old CD stalwarts we have Paul Young with an undoubtedly bland record. Greatly increasing his

SINGLE OF THE WEEK

ONE THOUSAND VIOLINS 'Please Don't Sandblast My House' (Dreamworld) In the light of Morrissey's minors, One Thousand Violins look slightly like pedlars of second-hand miserabilism and, of course, it's all very Liverpool 79 with a fair proportion of Echo And The Bunnymen's 'The Puppet' breathing through its grooves.

Yes, it's all true, One Thousand Violins are music fans and you can tell what they've been listening to, but John Violin is neither Mosser nor McCulloch and this band have enough nous to add successfully a few of their favourites' threads to a coat that is emphatically their own.

One Thousand Violins have never fought shy of their influences, in the past covering Echo's 'Read It In Books' and 'Pictures On My Wall', but now they've come of age with a second single that's made to be cherished.

It's a memorable vehicle and one that could well propel them out of the cosy confines of Peelie's youth club. Guitars chirrup beautifully over a spiralling bassline while John fires up his rhetoric: "Oh how I need the world but do you really need me at all?" As long as you keep making singles like this, of course we do.

quotient of insipidity by writing the song he's singing, Paul is the proverbial nightwatchman of the team, inasmuch as he's guaranteed to send anyone to sleep.

Forced down the batting order with this turgid offering, Daryl's recorded the same song yet again and it's safe to say this one'll be lucky to scrape into the first XI.

Don Johnson has burst into the side with no real track record but this is undoubtedly a bland record, essential middle-of-the-wicket stuff. Welcome aboard, Don, you could have a place in this team for some time to come.

ROD STEWART 'In My Life' (WEA) STATUS QUO

'Dreamin' (Vertigo) Set a tough target by the (relatively) young upstarts, the Completely Antiquated Record Industry Mainstays put in Rod and, with this cover version (always a good move to play yourself in with) of a Beatles song, he looks set for a long and very dull innings which could very well last till Christmas.

Meanwhile, Status Quo, recently kicked out of the army, are looking for a new career in characterless chart cricket, but the best they can hope for from this one is a few quick singles. And let's be thankful for that because when this lot were playing for the Aldershot Barracks Seconds they were renowned as the Geoffrey Boycotts of the 12 bar over.

LAUGH 'Never Had It So Bad EP' (The Remorse Label)

Which one the A-side is on this three-tracked EP is uncertain but this is definitely the premier moment. With its paean to the pleasures and pitfalls of introspection, jangling guitars and resolutely onwardly-rushing drums, 'Never Had It So Bad' might sound like an awfully stereotypical indie ghetto outing. Well, it isn't or, at least, not quite - vocals with all the stridency of a fully-wound PD Heaton and an overpowering optimism lift it out of this rut and allow Laugh to look back and do just that.

GHOST DANCE 'The Grip Of Love' (Karbon)

Ex-members of Skeletal Family and The Sisters Of Mercy get together and rattle their

ponderous bag of bones. Well, almost: 'The Grip Of Love' cuts down on the portentousness and ups the pop content to ally a hackneyed love song to the usual melodramatic axework. Neither a good song nor a bad song, just a goth song.

A-HA 'Cry Wolf' (WEA) NIK KERSHAW 'Radio Musicola' (MCA) DOLLAR

'Haven't We Said Goodbye Before' (Arista) A-Ha take a break from their 'triumphant world tour' and the immediate reaction is, where's the video? A-Ha have made some superb antiseptic pop records and this isn't one of them.

I've said it once and I'll say it again, 'Radio Musicola' is a fine product. Every right-minded 14-year-old, and perhaps some particularly precocious eleven-year-olds, will be tuning in right now.

Dollar have made up and are now free to continue the abhorrent vulgarity of their public/private romance with this slab of clinically unaesthetic kitsch. I once knew someone called Bosworth who swore that their 'Hand Held In Black And White' was the "finest single ever". But then again, he was a complete twat.

THE SHAMEN 'Young Till Yesterday' (Moksha)

A long time ago, a band pilfered a name from a Love song and were known as Alone Again Or. More recently, they became The Shamen, put out a spanking single called 'Happy Days' and moved onto a lot of people's lips. 'Young Till Yesterday', with its psychedelia-tinged, lyrically vague protestations, corny sitar-esque guitar and pop underlay, should just about keep them there.

THE HOUSEMARTINS

'Caravan Of Love' (Go! Discs) A brave, not to say bizarre choice for a single, The Housemartins take acappella - a musical form, using voices alone, which "started in the small Northern city of Hull at the beginning of the 20th century" - and produce a cover of The Isley Brothers' 'Caravan Of Love'. It falls down on two points. Firstly, it pales in comparison with the original and, secondly, it sounds

uncomfortably similar to Rocky Sharp And The Replays.

CYNDI LAUPER 'Change

Of Heart' (Portrait) Cyndi Lauper continues to triumph in the face of adversity, matching her flow of duff albums with a choice release of single. Ridiculously overwrought rock guitar smirks over a shuddering backbeat, while Cyndi sounds more like Stacy Lattislaw every day.

LOOSE ENDS 'Nights Of Pleasure' (Virgin) JAKI

GRAHAM 'The Megamix

EP' (EMI)

Recovering from the mildly disappointing 'Slowdown', Loose Ends effortlessly glide back to the vanguard of Britfunk with a record that can look after itself on any country's dancefloor. A mellifluous, agreeably mindless five minutes of, as they say, pleasure.

Jaki Graham's ability to take a crossover dance record out of the realms of banality is wasted on this hotch-potch of ruthless blasting and studio gimmickry.

This should have been recorded by Leif Garrett. The amusing press release includes a message to "dance fans everywhere: deck yourself out in the 12-inch and party till your tits drop off". Right on.

SPITTING IMAGE 'Santa Claus Is On The Dole'

(Spitting Image/Virgin)

THE BARRON KNIGHTS

'R-R-Rock Me Father

Christmas' (WEA) SHEENA

EASTON 'It's Christmas

All Over The World' (EMI

America) SLADE 'Merry

Xmas Everybody' (Polydor)

BORIS

GARDINER 'The Meaning

Of Christmas' (Revue)

Spitting Image's outing is a

big step up from the abject

puerility of 'The Chicken

Song' with its tale of Xmas

gone awry - Santa's handed

a UB40 and no prospect of a

job. The Barron Knights trot

out their usual Seaside

Special burst offering and

should really sod off back to

The Winter Gardens,

Blackpool. My friend's dad

plays golf with one of The

Barron Knights, honest!

Sheena shies away from

the minor shock of 'Sugar

Walls', the one that put her in

the moral majority's bad

books. She tries to atone with

this appalling excerpt from

the failed Santa Claus The

Movie. What she should

really do is get back in the

kitchen and wait for her baby

to get back from his nine to

five. Meanwhile, Slade

release The Christmas single

for the first time on 12-inch.

Well done boys, nice idea.

Boris Gardiner releases his

major philosophical treatise

over the one backing track he

possesses. So what does it

mean, Boris? C is for

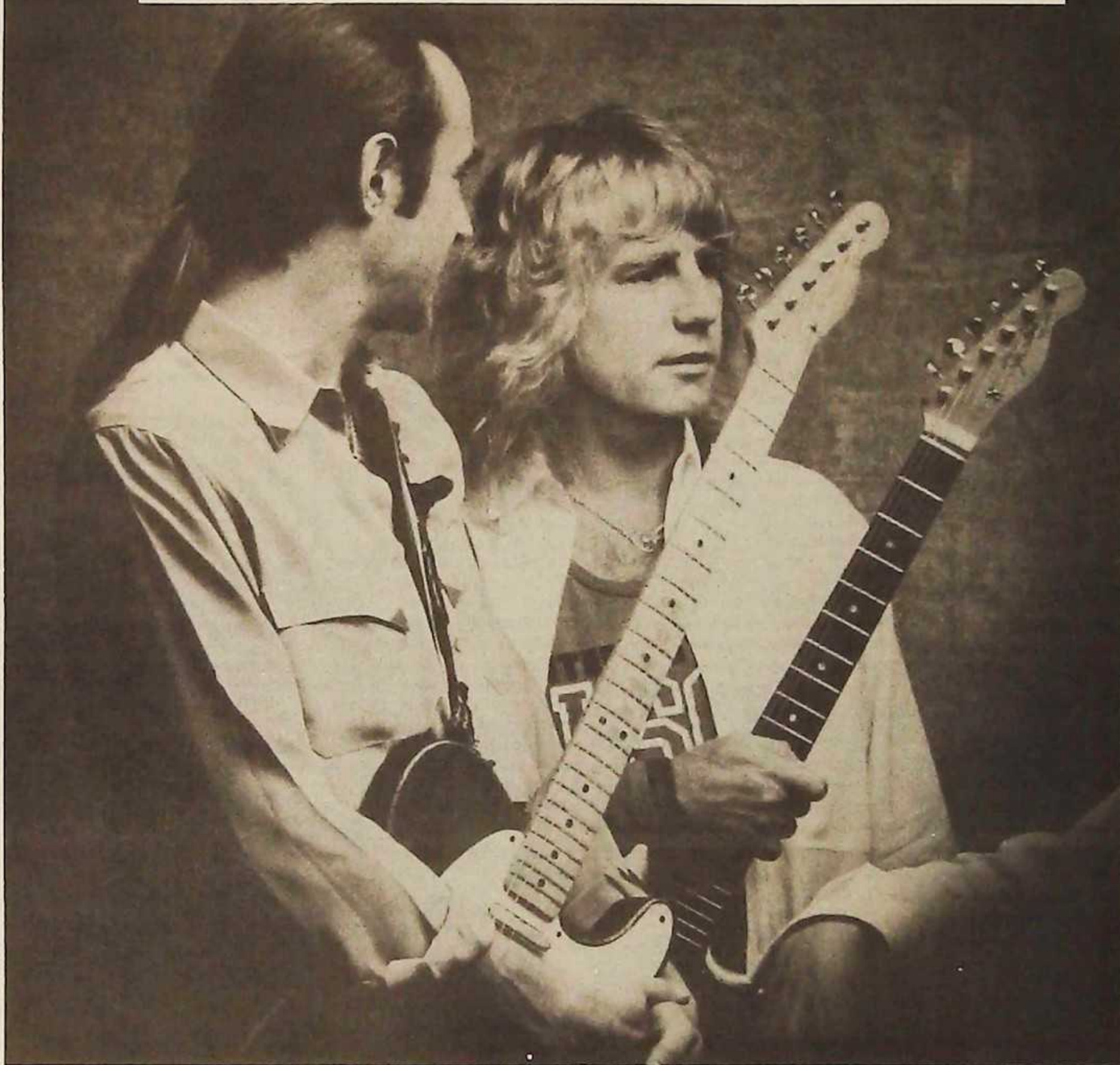
Christmas, H is for

Happiness... Go to the top

of the tree.

Status Quo

DREAMIN'



THE NEW SINGLE ON 7'' & EXTENDED 12''

12'' FEATURES EXCLUSIVE QUO CHRISTMAS CAKE MIX

MEGAMIX BY SANNY-X OF DMC UK

THE ALBUM IN THE ARMY NOW

INCLUDES THE ARMY NOW, RED SKY, ROLLIN' HOME & DREAMIN'

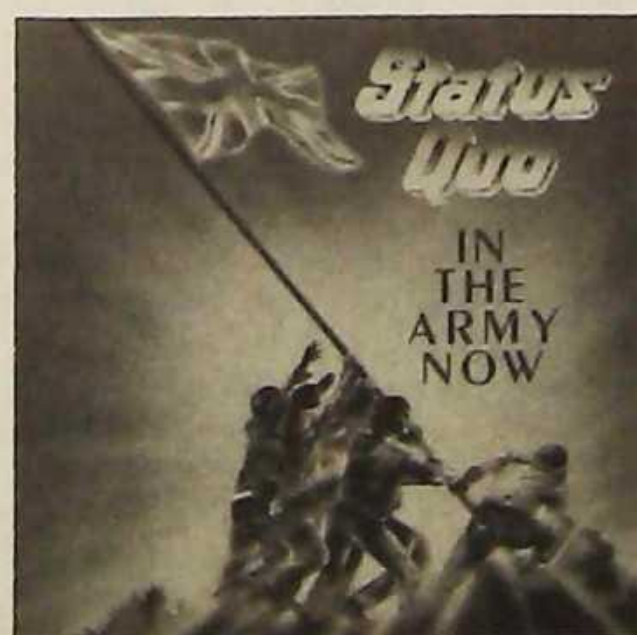
THE TOUR

NOVEMBER

26 BOURNEMOUTH (INTERNATIONAL CENTRE)
28 LEICESTER (DE MONTFORT HALL)
29 LIVERPOOL (ROYAL COURT)

DECEMBER

1 BRIGHTON (BRIGHTON CENTRE) **SOLD OUT**
2 HAMMERSMITH (ODEON) **SOLD OUT**
3 HAMMERSMITH (ODEON) **SOLD OUT**
4 HAMMERSMITH (ODEON) **SOLD OUT**
6 BRADFORD (ST GEORGES HALL) **SOLD OUT**
7 BRADFORD (ST GEORGES HALL) **SOLD OUT**
8 EDINBURGH (PLAYHOUSE THEATRE)



1986 UK

DECEMBER

9 GLASGOW (S.E. & C.C.)
11 WHITLEY BAY (ICE RINK)
13 BIRMINGHAM (N.E.C.) **SOLD OUT**
14 BIRMINGHAM (N.E.C.) **SOLD OUT**
15 SHEFFIELD (CITY HALL) **SOLD OUT**
16 SHEFFIELD (CITY HALL) **SOLD OUT**
18 ST. AUSTELL (CORNWALL COLISEUM) **SOLD OUT**
19 ST. AUSTELL (CORNWALL COLISEUM)
21 HAMMERSMITH (ODEON) **SOLD OUT**
22 HAMMERSMITH (ODEON) **SOLD OUT**
23 HAMMERSMITH (ODEON) **SOLD OUT**
24 HAMMERSMITH (ODEON) **SOLD OUT**



7'' QUO 21 12'' QUO 2112 ALBUM VERH (C) 36





SCREEN IDOLS

B-Movie and TV 21 get dusted down

AS YOU know, we like to get our teeth into some obscurities from time to time, if only because the more obscure items invariably bring in massive feedback from readers who happen to be experts on whichever near-forgotten act is under discussion. Next week's postbag should be bulging, because it's obscurities all the way this week.

Robin Ferrie of Carlisle asks what info I can give on "two bands who recorded briefly for the Deram label in the early 1980s — B-Movie and TV 21. They had at least one single each on Deram, probably earlier and possibly later stuff on other labels. I'd be interested to see what you can dig up."

Our regular correspondent Myak Minov also asked for a B-Movie discography a while back, which makes at least two people in the country who are still interested in them. I've tracked down a couple of releases for each band, but there could be more still, particularly from after their short-lived Deram signings.

Anyway, let's look at B-Movie first. This was a band from Mansfield in Nottinghamshire, and they first came to the attention of the indie label Dead Good, which was based in nearby Lincoln. Two tracks by them, 'Refuge' and 'Man On A Threshold', were issued on Dead Good's first album, a compilation titled 'East' (GOOD 1), which also featured other bands from the label like the Whizz Kids, The Cigarettes and The Pseudo-Existors. This was released in February 1980. Later that year, in August,



B-MOVIE: so trendy, so tough, so long

came the band's solitary Dead Good single:

DEAD 9 'The Soldier Stood Alone'/'Drowning Man' (pic sleeve) **Aug 1980**

I've also seen this listed as an EP with the overall title 'Take Three' — if it was, there must presumably have been a third track on it, so if anybody possesses a copy, confirmation would be welcome.

Following this, B-Movie were picked up by newly-burgeoning Some Bizzare, which was placing production deals with several major labels at the time and, in this band's case, with Deram. Two singles followed:

DM 437 'Remembrance Day'/'Institution Walls (remix)' (pic sleeve)

(Also on 12-inch as **DMX 437**; same tracks) **Mar 1981**

DM 443 'Marilyn Dreams'/'Film Music Part 1' (pic sleeve) (Also on 12-inch as **DMX**

443; same tracks) **Jul 1981**

'Remembrance Day' got quite a bit of airplay, and was a small-time chart entry, reaching No 61. The fact that the B-side 'Institution Walls' is listed as 'Remix' leads me to speculate where the original mix is to be found; the co-publisher is Dead Good Tunes, so Dead Good probably had the original recording. It may have been the supposed third track on 'Take Three' — but I am only speculating until proved right or wrong.

'Remembrance Day' carried a split Deram-Some Bizzare label credit, but interestingly 'Marilyn Dreams' showed only Some Bizarre on sleeve and label, whilst retaining the Deram catalogue number. Anyway, this was a pointer of the way things were to go, because the band's next (and, as far as I'm aware, final) single appeared on the

fully-fledged Some Bizzare label, sandwiched between two Soft Cell releases:

BZZ 8 'Nowhere Girl'/'Scare Some Life Into Me' (pic sleeve) (Also on 12-inch as **BZZX 8**)

This was also a minor chart entry, reaching No 67, but I can't find any details of a follow-up, and rather suspect that the band must have split at this point. Further clarification is needed, though, because again I'm only speculating.

There is one other B-Movie recording to mention, however, this being a solitary track, 'Moles' on the compilation 'Some Bizzare Album' (**BZLP 1**), released in September 1981. Other bands on the LP included Depeche Mode, The The, Blancmange and Soft Cell.

Finally, the line-up of the band: **Steve Hovington** (vocals & bass), **Paul Statham** (guitar), **Rick Holliday** (keyboards) and **Graham Boffey** (drums).

Scotland's TV 21 left a similar-sized recording legacy, but did actually get to record a whole album on their own, not, I suspect, a huge seller.

The band's first two singles, both released during 1980, were on the extremely obscure Aargh! label, based I know not where, though presumably in Scotland:

AAARGH 001 'Playing With Fire'/'Shattered By It All' (pic sleeve)

AAARGH 002 'Ambition'/'Ticking Away'/'This Is Zero' (pic sleeve)

Early the following year, TV 21 turned up with a one-off single on the fledgling Demon label: **D 1004** 'On The Run (Who's



TV 21 AFTER a trip down to OTV

Gonna Get Me First)'/'End Of A Dream' (pic sleeve) **Apr 1981**

And then, by the summer of 1981, they too had been picked up by Deram, where their solitary single (as far as I'm aware) was, by coincidence, the release immediately preceeding B-Movie's 'Marilyn Dreams':

DM 442 'Snakes And Ladders'/'Artistic License' (pic sleeve) **Jul 1981**

Following the single, however, they did record the aforementioned album, which was eventually released at the tail end of 1981:

Deram SML 1123 'A Thin Red Line' **Dec 1981**

Tracks on the LP were: 'Waiting For the Drop'/'Ideal Way Of Life'/'This Is Zero'/'Ticking Away'/'It Feels Like It's Starting To Rain'/'Snakes And Ladders'/'What's Going On?'/'Something's Wrong'/'When I Scream'/'Tomorrow'/'Attention Span'. You'll note that they re-recorded two tracks from one of their early singles amongst this batch.

Line-up of TV 21 was: **Norman Rodger** (vocals and guitars), **Ally Palmer** (guitars), **Neil Baldwin** (bass), **Dave Hampton** (trumpets & assorted keyboards), and **All Paterson** (drums & percussion).

CALLING ALL SPRINGSTEEN FANS

INFO RIOT intends to take on the mammoth task of compiling a Bruce Springsteen discography and we would be grateful for any assistance, especially with regard to the countless number of bootlegs made of The Boss.

We've already bought a truss for the postman, so let's hear from you.

LIVE SESSIONS FROM THE RHYTHM AND BLUES PROGRAMME
INTRODUCED BY PAUL JONES

Blues

FEATURING:
RORY GALLAGHER, THE BLUES BAND,
JUICE ON THE LOOSE, JOHNNY MARS,
GROUNDHOGS, BOOGIE BROTHERS BLUES BAND,
BLUES & TROUBLE, BALHAM ALLIGATORS,
DELUXE BLUES BAND & THE BIG TOWN PLAYBOYS

Album: **REN 610**

Cassette: **ZCN 610**

Available now in all good record shops.



MEMORY

Sunday November 30



- 1945** Birthday of **Roger Glover** of **Deep Purple**, in Brecon, South Wales.
- 1945** Birthday of **Bette Midler**, in Paterson, New Jersey.
- 1955** Birthday of **Billy Idol** (**William Broad**), in London.
- 1958** Birthday of **David McLymont** of **Orange Juice**, in Glasgow.
- 1963** 'With **The Beatles**', the group's second album, entered the LP charts at number one, ending the reign of their first album 'Please Please Me' after 30 weeks at the top.
- 1965** The Colorado State Government declared 'Rolling Stones Day' in Denver, in honour of the Stones' concert in the city.
- 1980** **Elvis Costello** and **Squeeze** played a benefit concert for the family of Welsh boxer **Johnny Owen**, who had died from injuries in the ring in the US, at Swansea Top Rank.

Monday December 1



- 1938** Birthday of **Sandy Nelson**, of 'Let There Be Drums' fame, in Santa Monica, California.
- 1945** Birthday of **John Densmore** of **The Doors**, in Santa Monica, California.
- 1976** The infamous confrontation between **The Sex Pistols** and **Bill Grundy** took place live on early evening TV, causing an uproar in the national media the next morning. Punk had arrived!



1981 Vince Clarke left Depeche Mode.

1982 The biggest-selling album of all time, **Michael Jackson's 'Thriller'**, was released in the US.

Tuesday December 2

- 1960** Birthday of **Rick Savage** of **Def Leppard**, in Birmingham.
- 1973** **The Who** spent a night in jail in Montreal, after trashing hotel rooms to the extent of 6,000 dollars' worth of damage.
- 1976** **Pink Floyd** gathered photographers and film people at Battersea Power Station for the launch of a helium-filled flying pig, due to be photographed for the 'Animals' LP sleeve. However, not enough gas was brought to inflate it sufficiently, so they all drank champagne and went home.
- 1982** Death of singer/songwriter **David Blue**, aged 41, from a heart attack whilst he was out jogging in New York.

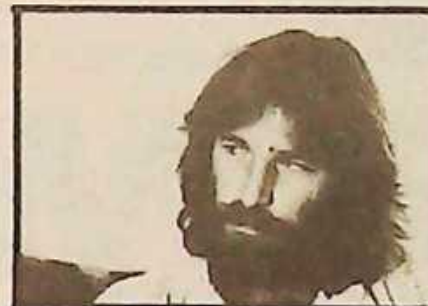
Wednesday December 3

1948 Birthday of **Ozzy Osbourne**, in Birmingham — a black day for the doves of the world.

- 1956** **Elvis Presley, Carl Perkins, Jerry Lee Lewis** and **Johnny Cash** had a (mainly gospel) jam session at the Sun studios in Memphis. **Sam Phillips** kept the tapes running, and the 'Million Dollar Quartet' legend was born.
- 1971** Montreux Casino burned to the ground during a **Mothers Of Invention** concert, costing **Zappa's** men 50,000 dollars in fried equipment, but giving **Deep Purple** the inspiration for 'Smoke On The Water'.
- 1976** **Pink Floyd** tried again with the pig, but once airborne it slipped a mooring and soared away over London, reaching 18,000 feet and finally coming down in Kent.

Thursday December 4

- 1942** Birthday of **Chris Hillman** of the original **Byrds**, in Los Angeles.



- 1944** Birthday of **Dennis Wilson** of **The Beach Boys**, in Hawthorne, California.
- 1965** **Keith Richards** of **The Rolling Stones** was knocked unconscious for ten minutes by an electric shock he received from an unearthed stage mike.
- 1976** **Bob Marley**, plus wife **Rita** and his manager, were all injured in an apparently

- politically-motivated attack by five gunmen on Marley's Kingston, Jamaica, home.
- 1976** Death of **Tommy Bolin**, formerly of **Deep Purple**, aged 25, from a heroin overdose, in Miami.
- 1979** Eleven people were trampled to death in an unchecked scramble for seats by the audience of a **Who** concert in Cincinnati.

Friday December 5



- 1940** Birthday of **John Cale**, in Crynant, South Wales.
- 1968** **Graham Nash** left **The Hollies** to work in the US.
- 1968** **The Rolling Stones** held a medieval-style banquet at the Elizabethan Rooms in London, to launch their 'Beggars Banquet' album. It turned into a custard pie-throwing free-for-all.
- 1970** **Glenn Cornick** left **Jethro Tull**, to be replaced by **Jeffrey Hammond-Hammond**.
- 1980** **John Lydon** was acquitted on appeal of an assault conviction in Dublin, which had

originally handed him a three-month jail sentence. He donated £100 to the court's nominated charity.

Saturday December 6

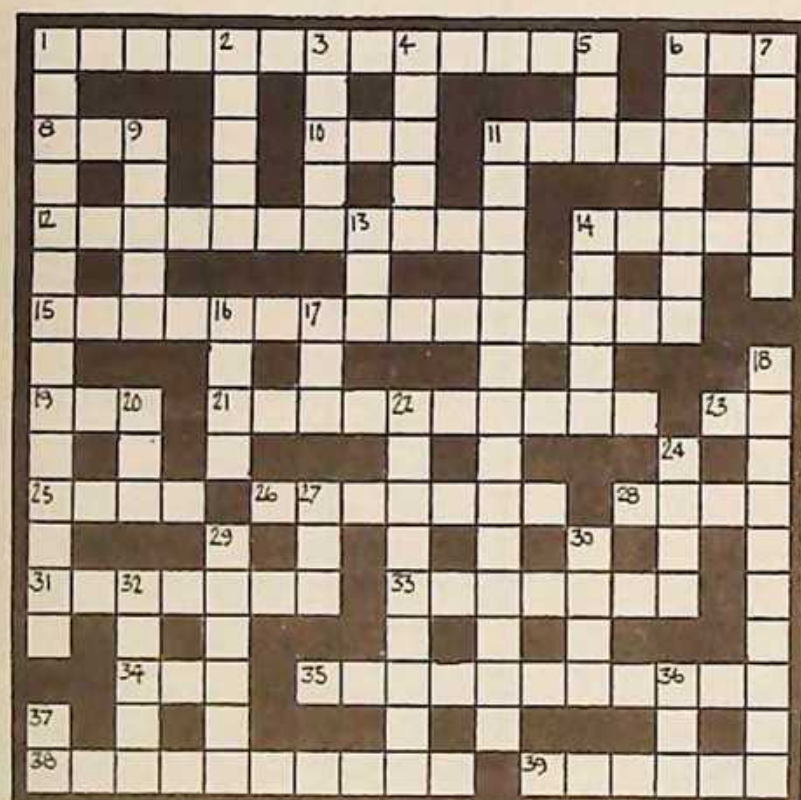
- 1944** Birthday of **Jonathan King**, in London.
- 1955** Birthday of **Rick Buckler**, of **The Jam** and **Time UK**, in Woking, Surrey.



- 1962** Birthday of **Ben Watt** of **Everything But The Girl**.
- 1969** Death of **Meredith Hunter**, stabbed in a stage-front scuffle with **Hell's Angels** at **The Rolling Stones'** ill-fated concert at Altamont Raceway, California.
- 1970** **The Rolling Stones'** movie **Gimme Shelter**, which documented the Altamont incident among other things, was premiered in New York.
- 1978** **Sid Vicious** smashed a glass in the face of **Patti Smith's** brother **Todd**, at the Hurrah Club in New York, whilst on bail facing charges of murdering **Nancy Spungen**.

WORD

By Sue Buckley



ACROSS

1. Kinky lady plays games lustily (3,7,3) 6. Geldof gets a shilling instead of Nobel (3) 8. Even Phil Spector and the Righteous Bros couldn't stop this tide (3) 10. What Rod was in the '60s... he wasn't a rocker! (3) 11. Surf citizens? (7) 12. Nat Moor's rag confuses our Lemmy (11 anag) 14. The Beatles' ideas get sexy (5 anag) 15. Heartbreak beaters in spaced-out mink? (11,4) 19. Simply/Box (3) 21. Aswad in renegade mood? (5,5) 23. Call Paul this (2) 25. Dexy's old soul hero (4) 26. ... and Hall/Oates' eyes (7) 28. Despite hearing it through the grapevine, he still sounds happy! (4) 31. Molly Hatchett paired it with 'No Guts' (2,5) 33. DK Ure is not Midge, but a Wonder jazz hero (3,4 anag) 34. If Bianco lost a letter, he could be on it (3) 35. The Railway Children clearly don't play hard rock (6,5) 38. The Fall's Mr Man? (10) 39. A country cousin (3,3)

DOWN

1. Glen Campbell, The Bachelors, Heinz, and Puff could combine to hang ten! (3,4,7) 2. The Cramps dated him (5) 3. Half a label comes from Malta (5 anag) 4. A distinguished effort from Kiss (5) 5. The Small Faces' Ogden's gone Flake? (3) 6. According to 10, they have more fun (7) 7. Bloodvessel's fave comic? (6) 9. Suggs' fave pants? (5) 11. That Petrol Emotion provide this (5,3,6) 13. Do it to a yellow ribbon round an old oak tree! (3) 14. Pirates fought these wars (5) 16. The Beatles' Day's Night? (4) 17. Bud... voice over please (3) 18. A depressing start to New Order's week (4,6) 20. Quietly flowing River for Henley (3) 22. Loudon Wainwright has written more of these than anyone else (4,5) 24. Clarke/Davies (4) 27. Charles/Davies (3) 29. Double drum for club (3,3) 30. They burned Babylon (4) 32. Montrose's old ray (5) 36. He's part of the same old story (3) 37. What 2 down might call a maxi single? (1,1)

LAST WEEK'S ANSWERS

ACROSS

1. The Taxman 5. Stop 8. Earth 10. Warfare 12. Radio Silence 14. Le 16. Park 17. EMI 18. Stand 20. Freddie McGregor 23. Off 24. Mad 25. Ammonia 28. Eddy Grant 31. Nigel 33. Howard Jones 34. Ted

DOWN

1. The Grip Of Love 2. Ashton 3. Machine Head 4. New 6. Team 7. Pretender 9. Radar 11. Rocks 13. Eric Clapton 15. Bang 19. Adam 21. Elf 22. Ramones 26. Night 27. Ry 29. Dio 30. Rod 32. Led

9 out of 10 cats prefer it.



Red Stripe Strong Lager.



PSYCHO...OR JUST

MR SPENCER examines the stunning time-warp created by THE SHAMEN

A SHAMEN with blurred vision

RIGHT NOW, The Shamen are taking the cosmos by storm, flashing from galaxy to galaxy, colonising distant pop planets and hurtling bravely into the unknown.

Already they've commandeered a whole spectrum of moods with their

two mindblowing 12-inch EPs, 'They Might Be Right' (from earlier this year) and the brand new 'Till Yesterday' b/w 'World Theatre', out now on their own Moksha label.

Once heard, The Shamen cannot be ignored; their gorgeously oscillating music nibbles away at your nerves and a response of some kind is a foregone conclusion, even if it's just a scornful, Bloody

JONH WILDE gets excited by the new rock of THROWING MUSES. Photo by JANE DOE

THROWING MUSES

It is also a record that has sent the imaginations of pop writers scampering to unprecedented heights of abandon. They're just been testing all this on a British public, for the first time in a live context, ambling around the country with those waggish Cocteau Twins.

"So far, I've been surprised," says singer Kristin Hersh, "that people have been taking the time to let our music affect them. At the start, there *did* seem to be this wall between us and the audience. Either they would say, This doesn't sound like anything else, or they would try to analyse it to shreds. People would criticise it for being unpredictable, but I just feel it was *right*. To be right, you have to be unpredictable."

She offers the most elegant and precise explanation of her music that I've ever heard.

"You can take that spiralling element in our music . . . when some people listen to songs like 'Call Me' and 'Soul Soldier' on the album, they say, What are you doing? These songs are ten minutes long and there's eight songs in one! They expect everything to go in a straight line and that's not how we write at all."

"It's like this . . . in pre-literate societies, their time was cyclical, no concept of the time that we have — built around progress, just getting things done, 1960 here and 1986 there. Their time just works in circles. So, when they had to go to school in the cities or something, they'd always be late. If it was rainy, they wouldn't know when the sun was out, so they couldn't think about time. It seems more honest that way."

"Well, if you look at a song that way, the actual song has to run the whole gamut of the circle. It's not based on chorus-verse-chorus, it has

to finish itself. There's songs within songs and that has to be so, because there's people within people. If there were any straight lines in this music, it would just be a lie."

"When I started writing songs, when I was 14, I followed the basic pop model, I suppose, also trying for that combination between sensitivity and originality, working within a confine. Then the songs started to take care of themselves. Eventually, I didn't have anything to do with it, it started to become like automatic writing. But, when we came to record the album with Gil Norton, he taught us not to trust a song. If you *just* trust automatic writing, you tend to get a lot of fluff and excess, all the unconscious stuff. Now, I'm starting to use my understanding of the songwriting crafts, adding more of my sensibilities."

The result of all this is a sound that shudders and shifts, songs that rip with cross-currents and counter-blows, music that is best when it seems to resort to some kind of random motion.

"Well, we're not aiming at something that's too uncomfortable, but we know that tension is crucial. You're right, there's this feeling of entrapment running all the way through. The whole album seems to work like a huge compound sentence, moving away and coming back to where it began."

It's enormously physical music. "Oh, I'm glad you said that. People blamed me for not moving onstage, because the only thing I do is twist my foot. It's because the song is just an energy. If you dance to music, it's energy in different parts of your body and I just want to keep it in my voice . . . and maybe my toes!"

People who dare to describe

Throwing Muses seem to resort to some kind of naked confessional, using the oddest metaphors.

"Oh yeah," drummer David Narcizo chuckles. "There was one writer who said our music was like a thousand pea-green seahorses floating past his window. Now, where does that come from? Marvellous! But it's not something we can totally pinpoint. It's easy to pick out certain moments and connect them to others, but the overall effect is quite indescribable. People say, Oh, you can't hum it! That's because its strength derives from the way that things *connect*. You can't recreate it unless you've got the record on."

"The great thing we've found," echoes Leslie, "is that people listening to it can't separate themselves from it. They have to go through the whole experience, let it wash over them. It's the same for us when we play live, just being taken over by it."

THROWING MUSES could conceivably annoy the living hell out of you, that must be said. If you don't fall for their retractable way with a turn of melody, then you'll find this music awkward and unnecessarily convoluted. Me? I find it ruminative but never too self-obsessed, its claustrophobic nature always offset by its boisterous energies. It stares inward but bursts outward. Words like 'cryptic' and 'quirky' are thrown about in the band's presence like a hail of confetti, usually by stammering journalists. Kristin Hersh is succinct, though, about language.

"Words can be a nuisance if they just cloud up what you are trying to say, which happens most of the time, but not in *this* music, I think."

As Muses resort to a tornado of musical shapes, building to unexpected climaxes, Hersh lays an ambush of words, relentlessly forthright examinations of emotional breakdown, gripped by the refusal to go completely. If we look for precedents, we could opt for the naked perspectives of Patti Smith, but I'd throw in poets Anne Sexton and Sylvia Plath to boot.

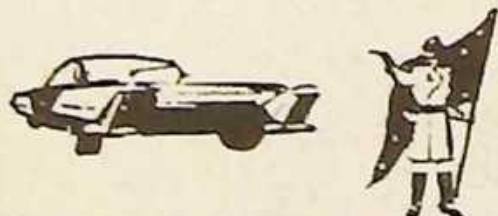
"Because the songs *all* happened to me," Kristin says, "I don't figure them out for a while. They are too strong for me to completely understand. Performing them live, especially, it's something like a catharsis. But I'm not ready to put them into my life for a while after they're written. Slowly, people will say things to me about them or they'll ask me to explain them. Sometimes, I do manage to explain it and then immediately understand it myself."

"Something like 'Rabbits Dying' . . . I wrote it after I'd got pregnant. It was about Andrew, my husband, walking in the rain without actually experiencing the rain, just trying to cover himself. Meanwhile, I was experiencing the rain, letting it fall all over me. I thought it was like being in a prison. His prison was not knowing that you should experience at least some of it. I was thinking it should be a cover but not a trap. We moved in together right after that song and that was exactly the feeling of living in a place that wasn't as trapped as a teenager's family home and wasn't as trapped as a psychological illness."

By the way, Leslie's favourite poet is Kristin, and this is quite important.

I REMEMBER Ivo from 4AD saying to me," David recalls, "that one of the things he really

"If we weren't a band, we'd



FLESH & LULU

FROM THE DEPTHS OF THE DEEP SOUTHLANDS OF LONDON SOMETHING STIRRED AND WAS WELCOMED IN FROM THE COLD TO FEAST AT BEGGARS BANQUET . . .

I R D O L

ON 7" AND 4 TRACK 12"
PRODUCED BY CRAIG LEON

BEGGARS BANQUET

FLESH FOR LULU LIVE

MON 8TH DECEMBER
ELECTRIC BALLROOM, LONDON



PSYCHEDELIC?

psychedelic rubbish! Don't they know it's 1986, not 1967?

But in stating the obvious you would do yourself a grave disservice, for these time-travelling anarchists from Aberdeen are well aware of the years you have in mind, and even as we speak they're fusing together the best bits of both – hammering the resultant psychotic lump into a euphoric collision of styles, giving birth to something completely new.

Bassist/vocalist Colin Angus –

an oddly morose fellow – puts his often gloomy demeanour down to an awkward birth, which by all accounts was a “complex and messy” forceps-around-the-head job. The ordeal seems to have damaged his brain.

Colin grapples with a disturbing adolescent memory: “If you close your eyes and press your eyeballs, you can get these really interesting geometric shapes,” he tells me.

“Apparently it's something to

do with stimulation of the central nervous system, and in particular the optic nerve, or so I've been told.”

Try it now, and make a point of catching The Shamen live, where the group's spiralling harmonies and lovingly distorted chord structures – matched with a shifting environment of multi-coloured rivulets and bubbles – are at their fullest strength.

An other-worldly swirl, coming soon to your town.

liked about the band was that he felt it could go anywhere, in any direction, you could expect anything from it. If people don't like us, it might be because they can't pigeonhole us. They hear us doing something in a way they haven't heard before and they think it's wrong. In a way, it isn't the easiest route for a group, but it just appears easier, more natural, for us to write songs this way.”

In their neighbouring Boston, the nearest city where they can find gigs, reaction to them seems to have warmed somewhat, although there still exists, guitarist Tanya Donnelly points out, some kind of love-hate faction.

“But Boston's not so easily shocked,” she says. “We're not seen as weird there – not anymore, anyway.”

“It wasn't until just before we did the record,” David continues, “that we actually admitted that there were people who came to see us who the band didn't know personally. We always got fairly good responses from Boston audiences and we always thought they were just trying to be nice. Sometimes, they'd be cheering for an encore and we'd be so hesitant to go back on. We thought they were clapping 'cos they were so glad we'd stopped playing. It took some time before we realised.

“I think it's natural that something like Throwing Muses happened,” David adds. “Not something necessarily strange or deliberately different, just – oh, what's that word . . . ?”

Unexpected.

“... Something unexpected,” he smiles. “Because, for us, it's not going to count if it's not surprising to ourselves or anybody.”



THROWING MUSES: Leslie, David, Kristin and Tanya

be a cereal box!”

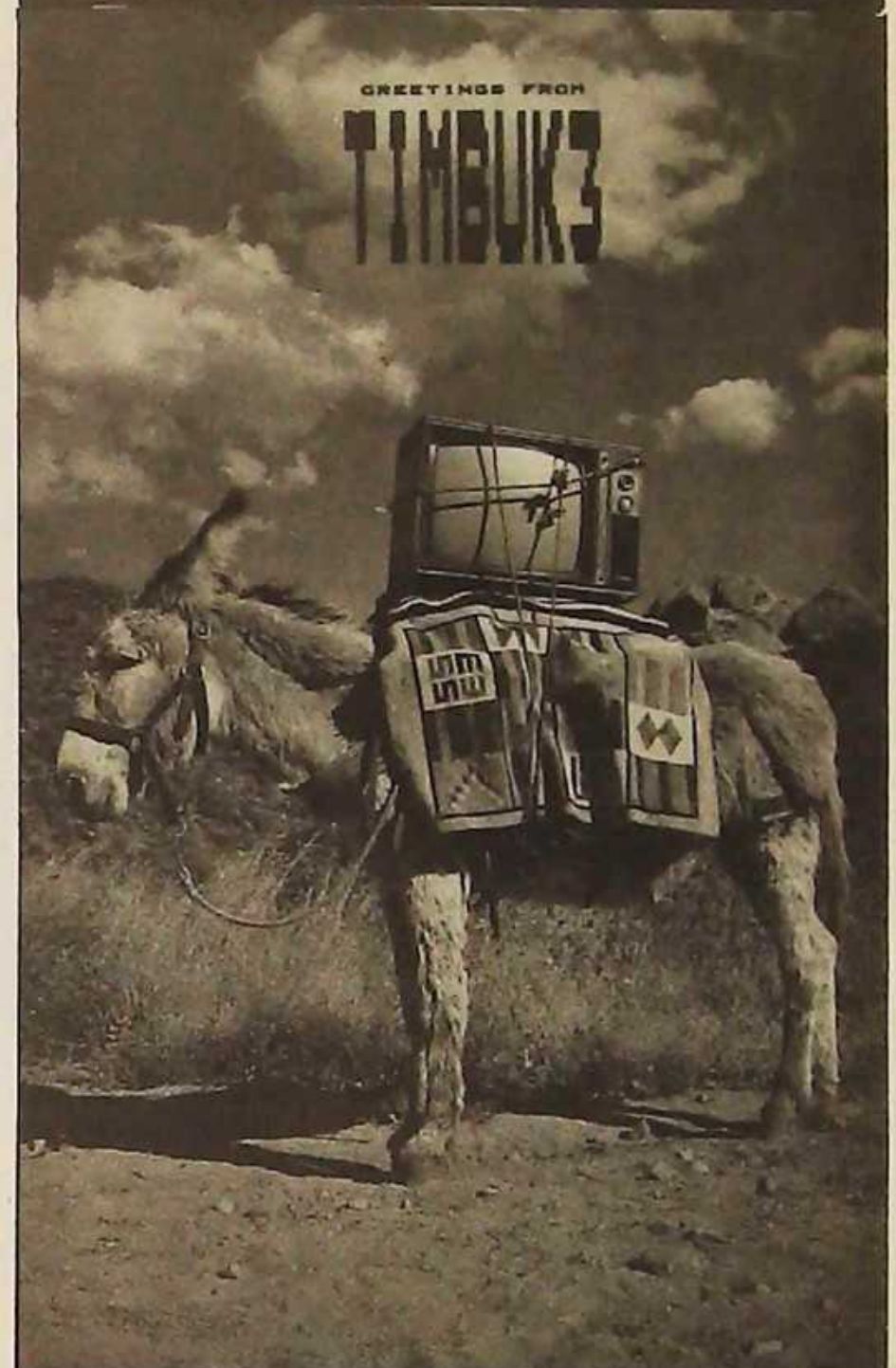
WANNA HEAR WHAT'S NEW ON
THE INDIE SCENE? THEN JUST PHONE

SOUNDS L E V E W E R E

Your call will cost 46p per minute at peak and standard times, 23p per minute cheap rate

0 8 9 8 - 1 2 1 3 2 0

TIMBUK 3



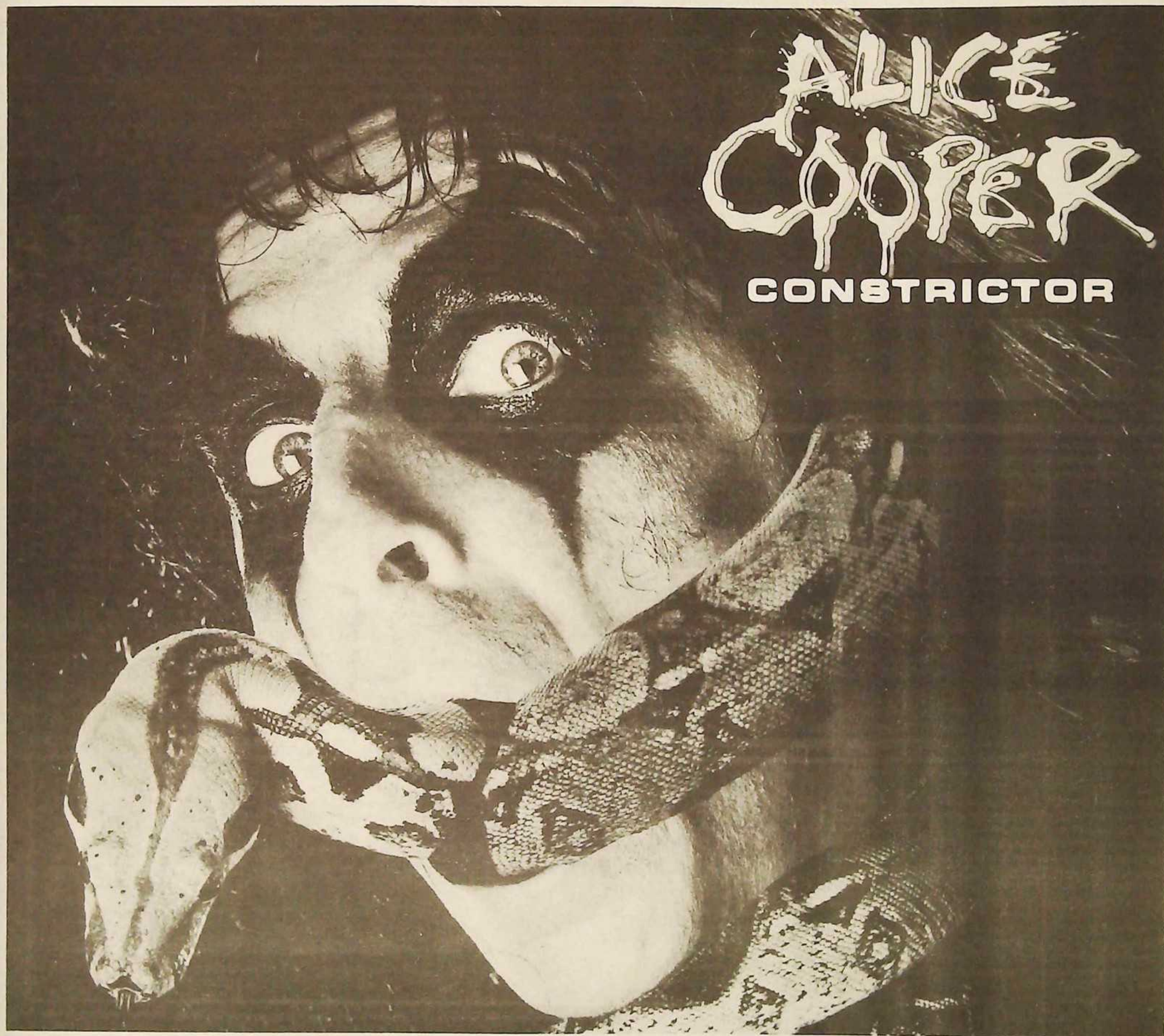
TIMBUK 3 IS AN UNUSUAL NAME. TIMBUK 3 IS AN UNUSUAL OUTFIT. THE ALBUM IS BIG IN AMERICA. IT'S CALLED "GREETINGS FROM TIMBUK 3" THE FORTHCOMING SINGLE IS BIG IN AMERICA. IT'S CALLED "THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES" (RELEASED JAN '87) TIMBUK 3 ARE GOING A LONG LONG WAY. MAYBE AS FAR AS TIMBUKTU.



HE'S BACK! AND HE'S ALIVE AND WELL

THE NEW ALBUM
CONSTRUCTOR

FEATURING THE SINGLE
HE'S BACK



TOUR DATES

NOVEMBER 23: LONDON (WEMBLEY ARENA) NOVEMBER 25/26 EDINBURGH (PLAY HOUSE)

NOVEMBER 28/29/30: MANCHESTER (APOLLO)

DECEMBER 1: NEWCASTLE (CITY HALL)

DECEMBER 3/4: BIRMINGHAM (ODEON)

STOP PRESS: ADDITIONAL GIG - BIRMINGHAM ODEON 5th DEC

CAN YOU BELIEVE THESE BOYS LAUGH AT FUNERALS?

JACK BARRON looks into the black heart of pop with **GANGWAY** — a Danish group with an appetite for the bizarre and macabre

WE BEGIN with what is possibly the only true sentence to be uttered in a music paper in 1986.

"I don't think there are any groups in the music business today that you could say are truly great. If you've got any intelligence you can see that every band has its faults."

Allan Jensen, the speaker of this reasonable quote, is a member of what is very nearly the first truly great pop group you will hear this or any other year — Gangway. And to underline this reasonableness the singer-cum-bassist is wearing a beige polo-neck and fawn slacks.

To watch him and the other Gangway coves — songwriter and guitarist Henrik Balling, keyboardist Torben Johansen and drummer Gorm Ravn-Jensen — cloistered in a bistro in London's Queensway you wouldn't believe this Danish quartet from Copenhagen are probably the most non-conformist and perverse pop-tease terrorists extant. They don't look the part or (on the surface) sound it, yet it's precisely this paradox that makes them astonishing.

Let me put it another way: Gangway are currently inverting every cliché of tinsel glamour, corporate hype, hollow rebellion, empty songs and sham outrage that the pop/rock beast gorged its bloated carcass on in 1986. And, as such, they are very nearly the first truly great pop band to come along since — oooh, shall we say The Beatles or Depeche Mode or The Jam or New Order or Madness or...

Well, you get the idea.

Gangway, with their image of checked jackets and pipes — as projected on the sleeve of their current single 'My Girl And Me' — are what Kevin Rowland in his Man At C&A guise couldn't achieve because, in his hands, it was just another gimmick and anyway he didn't have the noise to back up the claims.

Moreover, these impish Danes are everything Sige Sige Sputnik, and the latter's imbecilic ZTT progeny Das Psych-Oh Rangers, aren't: gifted musicians who write brilliant songs and who have something more intelligent to say than, Do you want to feel my willy?

You can hear this on their second album, 'Sitting In The Park'. Though more accomplished than their 1985 debut, 'The Twist', it still has its weak points — a naff guitar solo here, an overly sugared orchestration there — as the band will be the first to admit.

"We admit it," they say.

But what is undeniable is that three-quarters of the songs marry some of the most gorgeous melodies since Lennon & McCartney to the most viciously funny and sadly cutting lyrics since — oooh, shall we say Nick Cave or Michael Gira, just for fun?

You don't believe me? Well, take a listen to 'Once Bitten, Twice Shy', for example. Back in Denmark, the band tell me, a nation of 15-year-olds and their parents have been seduced by Gangway's music to singalong to



GANGWAY: Torben, Allan, Gorm and Henrik

lyrics like "I was so pleased at your death/I was so happy at your funeral... You're like a Sunday afternoon filled with sadness, depression and gloom".

The thought of a good part of the world — and that's Gangway's potential audience at the moment — mouthing along to songs about being drunk and throwing up, premature ejaculation, or the grisly death of a knife-wielding maniac just makes me crease up.

IN A nutshell: Gangway's pungent, morbid-hearted pop is more subversive, ironic and sly than all the greasy leather jackets in rockdom. On top of this there is no corporate machinery pumping money into them. 'Sitting In The Park' is to be located not on a major label but on a Danish indie, Irmgardz.

Jesus, this is turning out to be a bit of a free advert, I think I'll ask a question... Is the difference between Gangway and Frankie Goes To Hollywood that Frankie used the word 'come' but you use the phrase 'premature ejaculation', which they couldn't even pronounce, let alone spell?

"Hahahaha," the quartet go, in that droll, quiet manner of theirs.

"I suppose you could say that," answers Allan. "But really, I think they're just different people from us. They want to be outrageous because they have probably been told that's the thing to be if you want to sell. But it strikes me that being outrageous just for the sake of selling records is both degrading and stupid. There again, we don't know Frankie Goes To Hollywood as people so I'm not willing to put them down at all. What's the point in slagging other bands off? It has nothing to do with our music and that's what counts."

We've hit another of those unexpected moments in my chat with Gangway, who have been operating for four years, where I have to pause and pinch myself. The pop/rock interview is traditionally a vehicle for

invective. Artists usually blast holes in other acts — the more famous the better — on the assumption that they will fill the gap. The Danes refuse to play this ancient divide and rule game. And, contrary to the core, they even deny that their own music is special.

"I don't think the lyrics are dark or that our music is totally original," reckons classically trained songwriter Henrik. "It amuses me to invent characters and put them in the worst possible scenarios, but I don't think that's dark. I don't know if we have a savage sense of humour either. That's for other people to say who listen to us."

Alright, so I'll say it! You do have a savage sense of humour. Pop songs don't normally deal with laughing at a funeral or the bloody death of some loony with a knife, do they?

"No," admits Henrik, smiling his droll smile.

"Look here, pop is a very conventional mode of music but there should be room within it for more than the average bunch of ideas without it being branded as perverse," interjects Allan — politely, of course.

"We don't want to be the same as everyone else. I don't want to sound self-righteous, we just follow our own ideas. We like the way we dress, it's natural. Shock and outrage don't interest us because they are hollow, predictable and outdated."

"We aren't interested in exploiting the so-called generation gap, either, though that's one way of making money, because it's dull. There is this big glorification of youth in the music business which I think is a bit stupid. Everyone wants to appear young, even bands who've been going for ten or 15 years. That has a desperate ring to it which we are trying to avoid. It detracts from the most important thing to us, which is our music. If we look unhip or uncool it doesn't matter — it's the songs that count."

I'M AMAZED that earlier on you said that your songs were fiction. A lot of them, especially the love songs, resonate with a

touch of common experience.

"Well, I do get a lot of ideas from books and films," explains Henrik. "And I must admit that my taste in books does run to the morbid and cynical rather than the Reader's Digest. I like authors like Anthony Burgess, Milan Kundera, who is a Czech living in Paris, and the Italian Masera Moravia."

"Those sorts of things feed into the songs as well as what I observe in my own life and the lives of other people. If you turn your songs into a personal diary it quickly gets boring for you and the listener. As for the music, I know people say we sound like The Beatles or Madness on the new album but at the moment I'm more influenced by Puccini, the Italian opera composer, and Kate and Anna McGarrigle."

I've rarely heard such sad love songs as yours, you know...

"Yeah. I find sometimes happiness is boring," continues Henrik. "There's more sadness about in the world than happiness. I'm not a gloomy person at all but I like to write about sad things because it amuses me."

So what's the most outrageous thing that has happened to you as a band?

"Oooh, I reckon when, at a gig, the whole audience sang along to 'My Girl And Me' (a tale of getting drunk and fighting with one's bedmate)," says Allan. "It was like having a choir backing us. That was outrageous to me."

Oh come on, you can do better than that!

"Okay, it's outrageous to say you want to f*** a three-year-old girl in an interview," chuckles Henrik. "But we don't want to and, anyway, it has nothing to do with the music. The whole notion of using sex to sell music is so damn predictable. We don't want anything to do with it."

Gangway are very nearly the first truly great pop group you will hear this or any other year, simply because they don't bolster the lying, whorish heart of the music business machine.

Nice boys, should go far.

THE MISSION's Wayne Hussey – an outsize loony with funny shades and a habit or a regular guy who cries when he's lonely? ROBIN GIBSON looks behind the post-goth curtain of myth to find the man, PETER ANDERSON takes seascapes

A DIM afternoon in Manchester, and I'm feeling much the same as a certain local radio DJ in Aberdeen.

This man recently told The Mission's Wayne Hussey, "I can't believe how civil and well-behaved you are. . . I was expecting you to come in here with a syringe hanging out of one arm, a bottle of wine under the other, and a straw up your nose, telling me to f*** off."

Wayne and I are sat in the dining room of something which could be an upmarket bed & breakfast or an aspiring hotel, and he's working his way, carefully, through his first bottle of wine.

Far from being an arrogant bastard or a complete fool (I had expected a kind of half-arsed combination of the two), he's friendly, articulate and merely swaying between a good-humoured paranoia – which is a result of pondering his recent drunken appearances in the press – and a nervous, conspiratorial giggle.

He's not going to surprise me too much, but he throws me a little when I ask him what he got off on when he was a kid.

"I used to go to church," he replies, in deadpan Leeds. "That was the major part of my life. Not just Sundays – Tuesdays, Thursdays, Fridays, and on Saturdays there was always some sort of social event. . ."

"I'm still a baptised Mormon, but I'm obviously not a practising one. I can see the value of religions like that, though. It gives people a purpose."

"My family are still very devout Mormons."

So what did you get out of it? It obviously didn't give you a lasting purpose.

"No, no. A lot of it was indoctrination, because I was brought up a Mormon from a very early age. So until I was 14 or 15, it was like. . . blind faith. But I got off on knowing my religion, and studying it. In terms of teaching me the difference between right and wrong, yeah, I did get something lasting out of it. I've got my own set of morals. I can live with myself. . . there's nothing I feel any guilt about."

Still, Wayne Hussey has been learning, too late for his own liking, to rely on his wits. That's why he's drinking slowly, clear of drug talk, and generally doing his level best to dump the barrow of gleeful excess which The Mission have thus far been wheeling proudly in front of themselves. Though, occasionally, he still craves excess.

"Course I do," he scolds. "We all go for it! Everybody does. I like extremes. I hate mediocrity."

Do you think extreme?

"I'm extreme to what I know, to the way I was brought up. But by the same

token, I think I was very extreme when I was younger, in a religious sense. I used to get up in the morning and pray. I used to pray before I'd go to bed, I used to have evenings spent in church when other kids were out playing football and screwing girls. . ."

"You talk to the other three in the group – they were *lads*, they've all been done for being drunk and disorderly when they were 16, and stuff. That, to me, is normal. I can see that my life as a youngster was extreme. But then again, most 27-year-olds don't do what I do, either, aren't as extreme as I am, now. . ."

The Mission are halfway into their biggest tour yet, have just released their first album, 'Gods Own Medicine', on Mercury and are selling out the country's dancehalls, sprung floors and all.

ONE OF them has already found time to discharge himself after one day of a recommended ten-day spell in hospital and, today, they're taking it easy through necessity. They've been watching the countryside roll past through the back windows of a van unashamedly decked out with dire sounds (Queen's 'Sheer Heart Attack' assaults me the one time I venture inside) and they're living out of bags.

Wayne admits The Mission has got little to do with real life.

"But I think the same with all music. Being in a group is ridiculous. You lose all perspective on things, locked away in a studio, or touring. And you're surrounded by people who want to take something from you. In the end they're just. . . closing in, really. I mean, there *are* times when I feel really lonely, pissed off, and there *are* times when I feel like crying. . ."

When was the last?

"Last night – because I was here on my own, in my room, and the night before we'd been playing in front of a thousand people, holding out their hands. . . Can I have a bangle? Can I have a kiss? Can I have a photograph? . . ."

Wayne Hussey reckons there's no sure and proven way of remaining sane, though he reckons his experiences with the Sisters and Dead Or Alive have prepared him better than most for the hairier aspects of success. People grabbing him, and stuff.

So much, at present, for Wayne; a pretty regular guy.

THE MISSION, live, thunder comfortably and I like it. Functional rock, yes, but exciting. Hussey may have done some time, but he never seems jaded.

'Gods Own Medicine' is a good album; not a classic, but songs like 'Sacrilege', 'Wasteland' and 'Let Sleeping Dogs Die' are memorable, go easy on the pseudo-

SIMON

CRAIG



THE MISSION FOR A LAND

mystical gothic breast-beating, and harbour a knowing love of pomp and pretension which Wayne sees as tongue-in-cheek and which a large proportion of his fans, he agrees, probably don't.

"Some good rock songs", *The Sun* said. That was its complete review of 'Gods Own Medicine'.

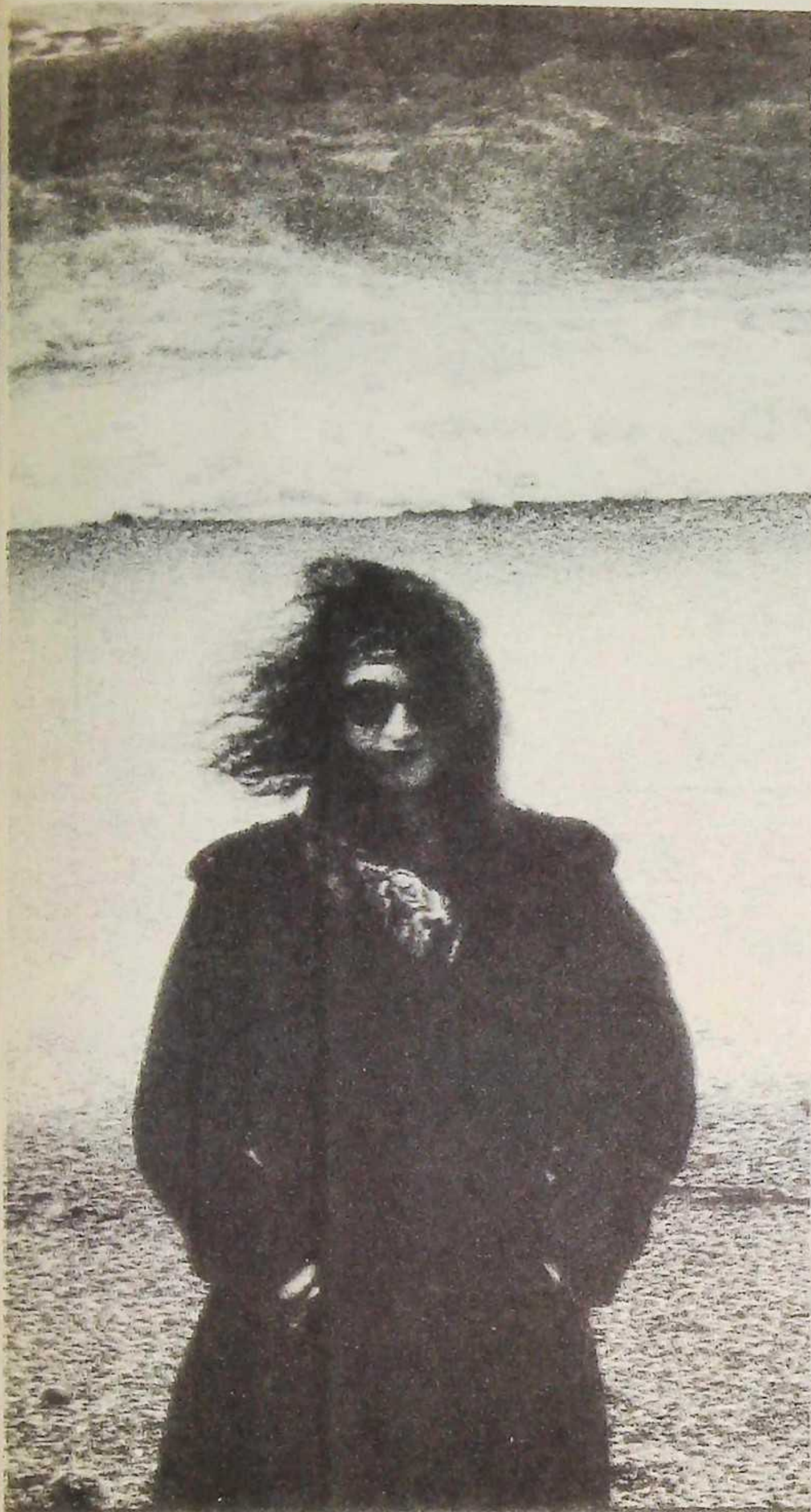
There are flashes of inspiration frequent enough to provide "a great gig" or a song you'll throw on the turntable again and possibly again. In the world of pop, The Mission are as far from revolutionary as *Blankety Blank* is in the world of broadcasting. Some people think that's reason enough to write them off, though I

can't see why. The Mission are – without wishing to sound as inconsequential as the unwittingly perceptive fellow at *The Sun* – a good group with the makings of a massive one and a custom-built star in Wayne Hussey, his charisma and his daunting voice.

"To me, it's a classic album, because it. . . means so much to me. But I know what you mean, in terms of making a classic, seminal album. . . there are very few of them, anyway. It's like 'Marquee Moon' is a classic to me, 'Sergeant Pepper's', the first Velvets. . ."

"It was never our intention to be considered seminal like that. We know

"What we are good at is dealing with clichés, and making them seem absurd and ridiculous. . . which is what, I think, we are."



MICK



N ~ CUSTOM BUILT D SPEED RECORD?

what we're good at, and we know that we're not innovative enough, for a start. I don't think we've got it in us to be innovative. What we are good at is dealing with clichés, and making them seem absurd and ridiculous... which is what, I think, we are."

Even so, he's at pains to point out that more or less every Mission song is an intensely personal song, for him. Which may be the case... there's certainly none of the lyrical claptrap I'd expected: rather, some credible if indulgent excursions into love, lust, jealousy and even (what some would have as) eroticism. Me, I'll just hit the twentieth century, and *Chambers*

dictionary, thereof, pull a grubby scrap of paper from my underwear and ask, What does the word *melodrama* mean to you?

"Well, overly dramatic... taking things to an extreme."

Are The Mission melodramatic?

"Yeh," he grins.

Unfolding the scrap, I begin: *a kind of romantic and sensational drama, crude, sentimental and conventional, with strict attention to poetic justice and happy endings...*

"Let's have a look... yeah, that's alright!" Throaty laughter. "Well, God, yeah... I wish I'd thought of that one."

Chambers got there first, but he'll go for

it, anyway. Isn't *crude* and *sentimental* a bit derogatory, though?

"I don't think so... yeah, I am a sentimental person. There are people I care deeply for, people I haven't seen for years, but still keep in touch with, still feel very sentimental about. We all do, though, if we're honest with ourselves. What else? Conventional? Yeah, I think we're pretty conventional."

Crude?

"Yeah, we can be crude. Try us!"

Musically, personally, or both?

"I think, um, we're musically crude in as much as we're pretty blatant. Personally crude... no, I don't think the lyrics are

crude. And I don't think I'm a crude person."

Poetic justice? Is it better than real justice?

"Yeah. And I think The Mission are poetic justice. There's people who'll hate the fact that we're successful. To me, that's poetic justice. It's just having a last laugh. I'm a vengeful person. If somebody crosses me, somebody I've put trust in, then I'm vengeful."

It's perfectly OK to say The Mission are hots on for nowhere, though unless you're familiar with an LP called 'Presence', you probably won't. But if I thought The Mission were meant to be particularly important, I wouldn't enjoy them.

"I'M NOT cool to save me life, mate. I'm being reserved, tonight. It's like learning to play the game properly. You have to make mistakes along the way. I think I'm probably making one now, in being this cool."

By the time we get to the dressing room and Wayne is making up and getting a little more seriously drunk, he's kind of blowing his cover and he laughs because he knows it.

"I know this is a stupid question, Robin, but... have you got any speed?"

Honestly. The Mission play a blinder, and I don't know where, but he must've got hold of some. I slip back to the point in our interview where he's feeling remorse, worried about the land speed record he's setting for infamy. Where I ask him if he relishes the idea of being a *bad influence*.

"No, because, for better or worse, I'm more responsible than that. I hate the idea that a 14-year-old kid can read an interview with me, where I'm glorifying, say, the use of drugs — let's not beat about the bush! — and think, Yeah, well, he does that, so it must be good. Even though he looks like a zombie..."

But surely the best thing about great rock 'n' roll bands is that they're irresponsible? Wayne agrees, but reckons that they all must feel flashes of conscience, occasionally.

"You've just caught me on a particularly pensive day," he decides wearily.

Wayne Hussey's apparently gratuitous shades are, in fact, bona fide spectacles.

"I've always felt special," he tells me confidentially, peering through them.

Doesn't everyone?

"I thought they did, and I've asked a few people this, and they don't. I've always felt that I could be special to... a lot of people. There are times when I'm onstage, I feel like I could play God. I feel like I could get that audience to do almost anything I want them to do."

"Not in the normal course of events, no. But it's that thing where you get carried away, and it's a reciprocal thing. The audience want you to play that figurehead."

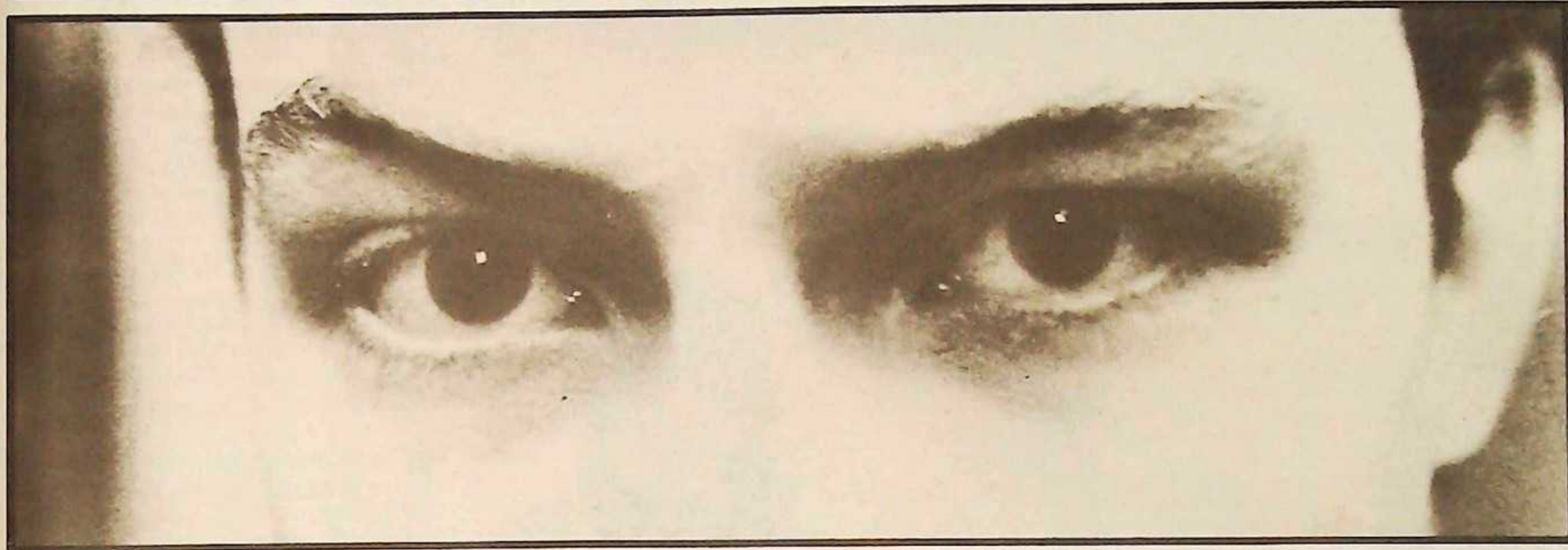
"Actually," he mutters, belatedly stepping back from the pratfall of too-much-honesty, "I'm more like the bastard son of God."

More like a regular bloke. Today Wayne Hussey has had the weight of the world on his shoulders, and he's made me think that having some good rock songs must be a real trial sometimes. Back at the Manchester Ritz, he comes offstage completely disconsolate after playing a blinder, playing as close to God as you're going to get in a 1200-capacity Mecca.

Wayne Hussey invites me back to his hotel for a drink, but I decline. And then he goes back — alone — to his room, where he probably feels really lonely, pissed off, and close to crying again. It's just another rainy, dull day in a rainy, dull town.

A L B U M S

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



JELLO BIAFRA: he's watching you

ROUGH JUSTICE

DEAD KENNEDYS

'Bedtime For Democracy'

(Alternative Tentacles VIRUS 50)***

THINGS CERTAINLY don't get any easier. Dead Kennedys are releasing this, their fifth LP, while embroiled in a court case which could result in them all rotting in jail for a year. Bedtime for democracy indeed!

What you get here are 21, yes, 21 songs of a particularly vehement and frantic nature, in parts genuinely thrilling and in others a pain-

ful jerky thrash. Bigmouth Jello Biafra strikes again and again at 101 targets, and there's an awful lot of music and an awful lot of words here. I really would hate to be in the shoes of anyone who is singled out as a subject for Biafra's levelling sarcasm.

With this record you get a 12-page newspaper giving the lowdown on the current US censorship debate. In fact, it was the freebie given away with the last DKs LP — a poster of a painting by Swiss surrealist artist HR

Giger — that landed the band in the mess they are in now. In June of this year, Jello Biafra and four others were charged with 'distribution of harmful matter to minors', and the band are now in serious danger of becoming scapegoats for the right-wing US pressure groups, the ones who want to tell you just what sort of records you can listen to.

So by releasing this the DK's are flicking the Vs at those who would like to shut them up. That this record is not entirely wonderful is

perhaps but a small point.

The overall sound is less than pristine. It's as if you're hearing it through a cheap tranny, making listening a task more than anything else. But there is humour — 'Rambozo The Clown', 'Dear Abby' — and some searing Kennedy chaos in 'Chicken-shit Conformist', 'Macho Insecurity' and 'Potshot Heard Around The World'.

Above all, Dead Kennedys are involved. I mean, Biafra ran for the mayor's office in San Francisco, didn't he? Music is their politics and

vice versa, and there is action to back up the slogans, which is why they can still get away with it. Whether you can cope with the sound of this latest vitriolic outburst is another matter. You could always send some money to the No More Censorship Defense Fund which the band have set up since their charges were filed.

But remember — the day they stop Dead Kennedys making records is the day you ought to start getting really worried.

NEIL PERRY

DURAN DURAN

'Notorious' (EMI DDN 331)***

JOHN TAYLOR may have been putting on some weight but Duran Duran have slimmed down in every sense of the word. Drummer Roger Taylor's left along with Andy Taylor, whose hamfisted histrionics are restricted to four of the ten tracks here. The remaining trio have managed to concoct an album that is, for half its duration, subdued, pared down and, despite the presence of Le Bon, tasteful.

They've abandoned the ostentatious clothing of their high life, Sri Lankan tourist period, the new tone being set by 'Notorious', the least strident, least paranoid single since 'Rio'. Its accompanying 16mm video film lays out the new visual parameters which extend to the monochrome sleeve.

Producer Nile Rogers' trademarks are splattered all over the crisp feather-light funk of the title track. This is not at all a bad song but it's followed by two better ones in 'American Science' and 'Skin Trade'. This pair succeed firstly because of their delicately infectious keyboard patterns, and secondly because of the way they deal with Simon's input. His formerly mannered, tinny vocals are treated brilliantly in a wash of backing vocals and studio subjugation. This reduces the twin handicaps of his voice and his ridiculously arcane sci-fi-tinged stream-of-advertising-keywords approach to lyrics.

This standard is maintained for the rest of side one, and it's only on the flip that the ghost of DD past raises its ugly head. 'Vertigo (Do The Demolition)' brings Mr Le Bon back to the fore and it's not a pretty sight. The accompanying trio of tracks are weaker if less unpleasant, but this downhill slide doesn't stop this being the best Duran album ever. A qualified recommendation, indeed.

ROY WILKINSON

BERLIN 'Count Three And Pray' (Mercury MERH 101)***1/2

THE ROUGH with the smooth. In the good old days, good pop groups made good pop songs. Nowadays however, the best we can hope for is an outfit like chart-toppers Berlin — a clutch of reasonable ditties produced by a team with a lemming-like propensity for toppling into an abyss of tackiness.

Terri Nunn (resident blonde cutesy sex-o-lette with hamster cheeks and squinting eyes) has the qualities of Lone Justice's Maria McKee in her more restrained moments, while at worst she could give Bonnie Tyler a run for her money in the town criers' world championships. Nunn's blood-curdling bellowing attains a truly awesome magnitude on the musically X-rated 'When Love Goes To War', the overall

audio effect being something like having your brain scooped out through your eye sockets by *Elm Street* Freddy's fun fingers.

Most tracks, however (especially on side one), are decent, acceptably sophisticated melodies which would only serve to improve our impoverished singles chart. When Berlin do murder songs, there's always the reassuring thought that they are at least massacring their own material, unlike Kim Wilde. Power with a degree of responsibility.

ANDY HURT

NO FEAR OF MUZAK

DAVID BYRNE 'Original Motion Picture Soundtrack To True Stories' (EMI EMC 3520)****

DAVID BYRNE'S pretensions to cinematographic art apart, does 'True Stories' stand up in its own right as a record?

All modern soundtracks are now measured on the Cooder scale, and this one clocks in around eight. With six of the album's 14 tracks recorded in Texas, it is only reasonable that much of the content should bear the Ry Cooder stamp. The pipe-opening stomper 'Cocktail Desperado', performed by croaking legend Terry Allen, the pedal-steered 'City Of Steel', the accordions of 'Buster's Theme' and Chicano Steve Jordan's out-and-out Tex-Mex 'Soy De Tejas' — all are pure Ry.

Byrne shares Cooder's dilettante delight in the neglected, dusty corners of contemporary music and here he brazenly flirts with modern orchestral sounds, with Meredith Monk's systems snippet, 'Road Song', being outpointed by The Director's two New Age compositions, 'Dinner Music' and 'Glass Operator'.

Byrne's dalliance with the imagery and connotations of Windham Hill extends beyond the New Age tracks, the George Winston-style snaps which adorn the sleeve rear, and the appearance on the album of a Windham Hill artist, Phil Aaberg. The whole album is a scrapbook of muzak in its various chameleon manifestations. Theoretically throwaway melodies confound the idiom with their musicality, turning muzak into art. For me, the fulcrum of the project is the Carl Finch composed and performed 'Mall Muzak' trilogy. I could listen to these Bontempi tunes until the Milton Keynes cows come home.

ANDY HURT



DAVID BYRNE: Ry Cooder runs up Windham Hill

WAYSTED 'Save Your Prayers' (Parlophone PCS 7307)**

THE FACT that a band like Pete Way's Waysted can get to release four albums in three years is clear proof, if proof were needed, of the vast commercial potential of the hard rock market.

Although they have not yet touched upon quite the right combination of melody and power to strike it rich in America — where men are real men, women are real grateful and bands strike it real rich — there can be little doubt that sooner or later Waysted might.

At this point, however, the current Waysted axis of Way and Paul Chapman (ex-UFO, ex-Lone Star) has still got some way to go. Although 'Save Your Prayers' is a very characterless record, it takes more than mere facelessness to succeed in the land of the free.

ROGER HOLLAND

GEORGIA SATELLITES

'Georgia Satellites'

(Elektra 960 496-1)*****

GUITARS, GUITARS everywhere you look, wave after glorious wave. Formed in 1980, the Georgia Satellites split in 1984, survived 57 line-up changes, regrouped and are now back in business in a big, big way.

Fuelled on one part electricity and nine parts Jack Daniels, the sound they are now making is a God-almighty bar-room bawling racket of the most *holly* kind. This record is quite simply the best stomping, dirty, carefree rock 'n' roll album I've ever heard. You think you've heard it all before, but an old formula has been knocked down, kicked about, slapped in the face and stood back on its feet before it knew what hit it.

The Georgia Satellites are countryfied metal, Aerosmith minus the glam, righteous, rhythmic six-string balladeers. And they're currently making it big in their US homeland, mainly due to the fresh cut of 'Keep Your Hands To Yourself', from their debut mini-LP 'Keep The Faith', included here. ' Battleship Chains' has huge slabs of sound and space, 'Can't Stand The Pain' is an endearing adrenalin rush... I'm overcome. It's raw, it's honest, it's completely hedonistic and I can't get enough.

NEIL PERRY

THE THREE JOHNS

'Crime Pays - Rock And Roll In

The... Demonocracy

... The Singles - 1982-1986' (Abstract ABT 015)*****

THE END of The Three Johns' first five-year term of office, and the wild boys are up before the electorate. Time to examine the evidence: exhibits A to K, please...

'Demonocracy' is a predictably consistent compendium of singles, which commences with 'English White Boy Engineer' and concludes with 'Sold Down The River'. The album then charts a chronological graph which can now be seen to have reached its highest peak in the period spanned by the release of 'AWOL'/'Rooster Blue' and 'Do The Square Thing'. By restricting the choice of material to singles, the inclusion of obvious LP classic tracks such as 'Do Not Cross The Line' and 'Johnny, The Perfect Son', in order to make up a 'Greatest Hits' collection, was perhaps considered too materialistic a concept?

The greater sophistication of later releases seems to have been won at the expense of the threesome's rowdier excesses. The Johns are rockers at heart and maybe the time has come to jettison the trusty drumbox. Anyone know a drummer called John?

ANDY HURT

THE KINKS 'Think Visual' (London LP 27)***1/2

THE KINKS are one of the oldest existing groups on earth. But although 'Think Visual' does feature one or two manifestations of dreary old codgerism — most notably in the self-descriptive 'Rock And Roll Cities' — for the most part, Uncle Ray's understated, latterday Noel Coward wit and charm remain untainted by the passage of time.

Just to confound those of you out there who thought critics only ever played review copies once, I've flogged this bleeder to death, and the real songs have long since stood up to be counted. With the exception of that 'Rock And Roll Cities'

STARVED OF INSPIRATION?

BOB GELDOF 'Deep In The Heart Of Nowhere' (Mercury BOB LP)***

WHATEVER GELDOF did with this record, it couldn't be enough. How do you follow that? The cold facts of pop music are rough on the great-hearted. Whatever passion Geldof might have sucked out of his heart and lungs has been pulled into flat, stark order by 'Deep In The Heart Of Nowhere'. It's a record of mumbled words, vast ambitions, half-realised hopes... Geldof all over, to be sure. But it misses the true note of the magnificent Geldof gob: his unquenchable energy is spent.

All the tracks are songs in search of the immediacy of pop. Geldof has never grasped the appeal of throwaway music. His heart is all rock (and roll), and he builds up songs like monuments. Bob addresses the world, and nothing less will do. 'This Is The World Calling', 'Words From Heaven', 'This Heartless Heart' — it's all written to be huge and timeless and impervious.

The music is a ponderous movement from A to B: the record is stuffed with stars, demurely listed at the foot of the sleeve, but it's British rock tuned to an American radio, very black-and-white-guitars-and-drums. It might have been a surly variation on Springsteen's rock 'n' roll, but Geldof's songs lack inner strength. He is casting round for a vision and a reason for putting these musings together.

It never comes clear. Bob sounds tired, weary to his bones. From the title inward, Geldof sets it up as a snarl of frustration; by the time it's been through the making, the spirit is gone. What's left is an honourable man trying hard, very hard, and coming up with a record that's just another piece of the old rock.

RICHARD COOK



BOB GELDOF: is this it?

MAXI PRIEST 'Intentions' (10 Records DIX 32)**1/2 BURNING SPEAR 'People Of The World' (Greensleeves GREL 100)******

TWO RECORDS. Two 40 minute slices of supremely crafted reggae by singers who, although working in a similar field of musical expression, are poles apart in their approaches. The old guard of Jamaican yardies and the British born usurpers; the split was never so neatly defined.

A few years ago, Maxi Priest was much touted as the bright young hope of British

reggae. At that time he never really fulfilled the promise he showed, but now, with 'Intentions', those early glimmerings have finally ignited into a blindingly golden voice and richness of sound.

'Intentions' is not only a breakthrough for Maxi Priest but for reggae as a whole. Quite simply, it's the first record to take the latent depths of soul music that have always been present in lovers' rock and fully exploit them. Not only can Maxi cover Van Morrison's 'Crazy Love' with more conviction than even Kevin Rowland could muster, but throughout

the whole record his inflections, his sugar-barbed tones owe more to Sam Cooke than they do to Bob Marley.

By means of comparison, 'People Of The World' owes more to the sound of The Wailers than to any other act excepting maybe Burning Spear himself. It's in the tradition of the classic '70s Jamaican releases, and while not breaking any new ground, it is beautifully executed, energetic and invigorating as it carries you along on the back-beat.

Spear's voice evokes the spirit of hopeful rebellion, blue and rasping at times but

full of the emotion of his lyrics. The occasional taster of rock guitar leaps out in the same way that Junior Marvin's hard and lean notes would fire up a Wailers song, but it is the singing that uniquely identifies this as a Burning Spear record.

So there you have it. Two tasters of a musical style. Two pointers to guide you through the asphalt jungle. Two classic records.

RICKY KILDARE

SHERIFF JACK 'Laugh Yourself Awake' (Midnight Music CHIME 0012S)****

HAVING ESCAPED from the splendidly paranoid monster that was I Quite Like Nuns (polite version!) by digging a tunnel through the age-old excuse that "I've got me own album to do", the prolific and eccentric eclectic Sheriff Jack suddenly found that indeed he did. 'Laugh Yourself Awake' is the album of the great escape.

And, as befits a former member of I F*** A Nun, it's a harshly funny and savagely anally fixated cross-section of odd musical sideswipes at all sorts of people and ideas. An arena in which the music hall meets punk rock 'n' roll.

Although he's probably Scandinavian, Sheriff Jack sounds almost exclusively English in his inspiration, matching the sounds of The Kinks against those of early Pink Floyd. Comparisons with Robyn Hitchcock are inevitable. And although there are, of course, many and great differences between the two, neither should feel insulted. For both are great entertainers born with just a slightly different perspective on things.

Catch Sheriff Jack at a gig, jig, barmitzvah or state opening of Parliament somewhere near you some time soon. On the basis of 'Laugh Yourself Awake', I don't think you'll regret it.

ROGER HOLLAND

THE SMITHEREENS 'Especially For You' (Enigma Europe 3208-1)*1/2**

LESS THAN generous pundits have suggested that the recent decent showing of The Smithereens in the Yank charts is 99-per-cent down to the backing vocals, on one track only, of the Student Queen herself, Suzanne Vega.

The reality? Pat DiNizio, a man with a guitar, a voice and a pocketful of songs, looked at a map of the world and realised that Smithereenville, New Jersey was just as close to London as LA. So he spun a coin and decided to make an English album with that swinging '60s feel, right down to the waltz-tempo song-for-accordion and the giveaway line "she had hair like Jeannie Shrimpton back in 1965", which opens side two ('Behind The Wall Of Sleep').

In a nutshell, The Smithereens sound completely like Elvis Costello, circa 1979. It was only because of a desire to give the songs — which are essentially very good — as objective an appraisal as possible that I kept Costello's name out of the opening sentence, where it belongs. The Smithereens are to Declan M what The Rutles were to the Fab Four.

Intelligent, tuneful and pleasing to the ear, but all these dudes really want to do is step into the man's red shoes.

ANDY HURT

SWANS 'Public Castration Is A Good Idea' (Burn One)*2/3**

AS YOU read this, the yin and yang (maan) of Swans, Michael Gira and Jarboe, are in London recording solo albums which will include totally unexpected cover versions of songs such as Gershwin's 'The Man I Love'. This (often) acoustic, orchestrated material will effectively destroy the widely held public view that the American group and its members have only one single idea: that of forging the slowest, loudest, most visceral and single-minded sound ever to emerge out of rock music.

This sound is very much the constituency of pain, putrefaction and pleasure that this live double 'official bootleg' plunges into. 'Public Castration Is A Good Idea' captures Swans' pummelling performances at the ICA, Nottingham's Garage venue and ULU in February this year.

On the day these albums fell into my clutches (by the way, you should be able to get them easily at any good indie store), Roy from The Bambi Slam said to me that Michael Gira is the only vocalist able to make him feel physically out of sorts. That quality — which for me makes Gira the most harrowing singer to come along since Iggy — is fully in evidence on the eight songs that bleed over 'Public Castration'.

The idea, which I subscribe to, that the best ever rock performances are the ones where both band and singer(s) unleash the energy of their writhing subconscious — by plugging instinctively into what, for example, Freud called the Id — can almost be heard here on Swans' severe executions of 'Money Is Flesh' and 'A Screw'.

If you're an avid Swans fan, then investigate this LP. If not, then wait for the new solo material which should arrive in your grubby paws in the New Year. Michael and Jarboe have yet to unleash their saddest swansongs.

JACK BARRON

aberration and the surprisingly moderate title track, every song has its own idiosyncratic merits. 'How Are You' echos the chord-bashing and high-pitched backing vocals of the '60s, while the background "ooh"s of 'Repetition' are pure 'Waterloo Sunset'.

Otherwise, The Kinks have managed to keep abreast of developments and ephemeral trends, retaining more subtlety than most of their contemporaries. 'The Video Shop' is the most significant contribution to this satisfyingly varied collection, with its typically wry indictment of industrial urban decay set to a quaint reggae beat. 'Lost And Found' is the near-epic, a fine song which only loses its cutting edge due to the chorus melody line sounding identical to The Four Tops' 'It's The Same Old Song'.

This old dog may not know any new tricks, but he can still perform his old ones to perfection.

ANDY HURT

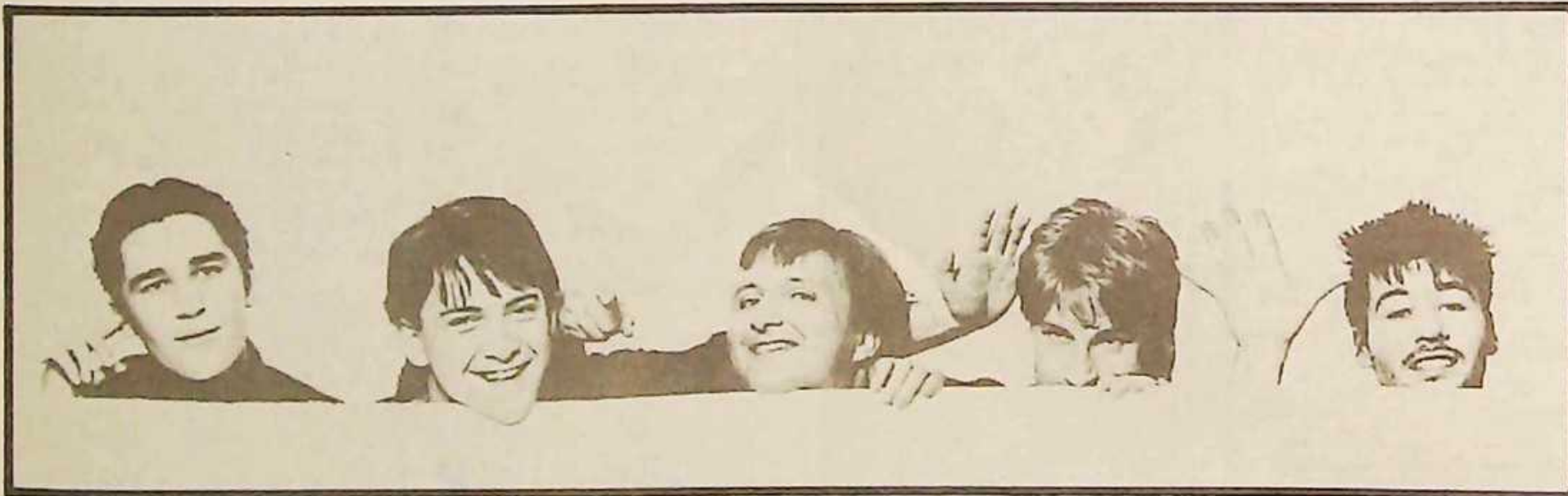
THE METEORS 'Sewertime Blues' (Anagram GRAM 27)****

SEE THE Meteors live and you need a suit of armour to dance alongside their army of elbow-jabbing followers. Pure psychobilly, it seems, warrants such dangerous antics, but are these three quipped terrors going sissy?

Side one of their new offering, 'Sewertime Blues', sadly points a quivering knuckle in that direction. Sure, it's great music: good growling vocals and guitars in the same class as The Shadows. However, just like said group's former dance routine, The Meteors are stuck in a rut of one step forward and one step back.

But before you shave off your treasured quiff, flip the album and you'll be relieved to find The Meteors at their best as, starting with the instrumental 'Return Of Ethel Merman', a track of tricky guitar rhythms, The Meteors jostle their way through psychobilly madcap muzak. Unlike those on side one, songs like 'Never Get Away' and the concluding 'Surf City' indicate that the dancefloor is going to be dangerous for quite a while yet.

KEZ OWEN



CHINA CRISIS: maybe it's time they made the real 'Liverpool' LP

BEVERLEY HILLS COP~OUT

CHINA CRISIS 'What Price Paradise' (Virgin V2410)*1/2**

THIS, CHINA Crisis' fourth album, was very nearly titled 'Struggling Under The Strain Of Bliss'. That such an affected, archly China Crisis label was avoided is entirely appropriate, for here we have an album that could have been made by a large number of people, a large number that doesn't include China Crisis.

It was their previous LP, 'Flaunt The Imperfection', that was produced by Steely Dan's Walter Becker, so it's ironic that the only lasting impression that this Clive Langer and Alan Winstanley production leaves is that of an innocuous, half-hearted Steely Dan pastiche.

China Crisis have abandoned their own distinctive, very English pop sensibility, the one that produced moments as endearing as 'Black Man Ray' and 'King In A Catholic Style' on their last album. What they've moved on to is an understated, largely bland, stylised and sophisticated rock music which has a spiritual home on the West Coast of America.

'What Price Paradise' is an expansive album, full of wide open spaces, and from its cover to its contents it drips with sun-kissed, sky blue American imagery. It's the aural equivalent of Tears For Fears' 'Everybody Wants To Rule The World' video.

The reason behind this leap in style is unclear but it is the first time that they've written as a five-piece and the album was largely formulated on tour. Certainly, the production doesn't help — it's dotted with production-by-numbers horn arrangements and programmed keyboard arpeggios.

Easily the strongest song is the single, 'Arizona Sky', with its snaring turnaround — a good three minutes, despite the fact that it sounds as if it's being played by It Bites. The only other distinctive moment is the opening 'It's Everything'. The rest fade out of focus to the horizon like a featureless sun-baked expanse of land.

What price paradise? You can worry about paying for it when you get there.

ROY WILKINSON

A vast selection of used LPs, singles, cassettes & videos at:
38 Notting Hill Gate, W11 (+ Rarities Dept.).
28 Pembroke Rd., Notting Hill Gate, W11.
123 Notting Hill Gate, W11.
90 Goldhawk Rd., Shepherds Bush, W12.
229 Camden High St, NW1.
 Also **ALL** 2nd hand Hi-Fi, Musical Instruments, Computers, Cameras &
 Books bought/sold/exchanged at: **56 Notting Hill Gate, W11.**
Open 7 days 10am-8pm **Tel: 727 3538**

OLDS UNLIMITED		FOR THE BEST	
DEPT. N. BUKER WAY		SELECTION OF	
ST. GEORGES TELFORD		GOLDEN OLDIES	
SHROPSHIRE TF2 9ND		AROUND	
Send S.A.E. for a full and complete list of singles, 10 singles, 15 singles, 20 singles and 25 singles and 10's.			
Below follows a selection of our best selling singles many in picture covers.			
61	Art Company Sussana	40	I'll Be Home Soon
62	Red Marjorie The Sunshine	41	Smiling That Justifies A Heavy
63	Leslie And David's Love Games	42	Happy Terrence In Love
64	Black Lady My Love	43	My Wonder Lady Called To Say
65	Blue Jay Lee's Cry	44	212 Top Slap
66	Press Car Why Me	45	My Love Is In Your Heart
67	Clara And Dave And I No Pleasing You	46	David's New Jude
68	China Circus And You Got Me	47	Leslie And Dave's Wonderful
69	It's Gonna Take Time For Me	48	Leslie And Dave's Wonderful
70	Debbie Clark I'm	49	Leslie And Dave's Wonderful
71	L.B. Long My Love Down	50	Leslie And Dave's Wonderful
72	Love Me 11 This Is Mine	51	Leslie And Dave's Wonderful
73	Leslie And Dave's Wonderful	52	Leslie And Dave's Wonderful
74	Leslie And Dave's Wonderful	53	Leslie And Dave's Wonderful
75	Leslie And Dave's Wonderful	54	Leslie And Dave's Wonderful
76	Leslie And Dave's Wonderful	55	Leslie And Dave's Wonderful
77	Leslie And Dave's Wonderful	56	Leslie And Dave's Wonderful
78	Leslie And Dave's Wonderful	57	Leslie And Dave's Wonderful
79	Leslie And Dave's Wonderful	58	Leslie And Dave's Wonderful
80	Leslie And Dave's Wonderful	59	Leslie And Dave's Wonderful
81	Leslie And Dave's Wonderful	60	Leslie And Dave's Wonderful
82	Leslie And Dave's Wonderful	61	Leslie And Dave's Wonderful
83	Leslie And Dave's Wonderful	62	Leslie And Dave's Wonderful
84	Leslie And Dave's Wonderful	63	Leslie And Dave's Wonderful
85	Leslie And Dave's Wonderful	64	Leslie And Dave's Wonderful
86	Leslie And Dave's Wonderful	65	Leslie And Dave's Wonderful
87	Leslie And Dave's Wonderful	66	Leslie And Dave's Wonderful
88	Leslie And Dave's Wonderful	67	Leslie And Dave's Wonderful
89	Leslie And Dave's Wonderful	68	Leslie And Dave's Wonderful
90	Leslie And Dave's Wonderful	69	Leslie And Dave's Wonderful
91	Leslie And Dave's Wonderful	70	Leslie And Dave's Wonderful
92	Leslie And Dave's Wonderful	71	Leslie And Dave's Wonderful
93	Leslie And Dave's Wonderful	72	Leslie And Dave's Wonderful
94	Leslie And Dave's Wonderful	73	Leslie And Dave's Wonderful
95	Leslie And Dave's Wonderful	74	Leslie And Dave's Wonderful
96	Leslie And Dave's Wonderful	75	Leslie And Dave's Wonderful
97	Leslie And Dave's Wonderful	76	Leslie And Dave's Wonderful
98	Leslie And Dave's Wonderful	77	Leslie And Dave's Wonderful
99	Leslie And Dave's Wonderful	78	Leslie And Dave's Wonderful
100	Leslie And Dave's Wonderful	79	Leslie And Dave's Wonderful
101	Leslie And Dave's Wonderful	80	Leslie And Dave's Wonderful
102	Leslie And Dave's Wonderful	81	Leslie And Dave's Wonderful
103	Leslie And Dave's Wonderful	82	Leslie And Dave's Wonderful
104	Leslie And Dave's Wonderful	83	Leslie And Dave's Wonderful
105	Leslie And Dave's Wonderful	84	Leslie And Dave's Wonderful
106	Leslie And Dave's Wonderful	85	Leslie And Dave's Wonderful
107	Leslie And Dave's Wonderful	86	Leslie And Dave's Wonderful
108	Leslie And Dave's Wonderful	87	Leslie And Dave's Wonderful
109	Leslie And Dave's Wonderful	88	Leslie And Dave's Wonderful
110	Leslie And Dave's Wonderful	89	Leslie And Dave's Wonderful
111	Leslie And Dave's Wonderful	90	Leslie And Dave's Wonderful
112	Leslie And Dave's Wonderful	91	Leslie And Dave's Wonderful
113	Leslie And Dave's Wonderful	92	Leslie And Dave's Wonderful
114	Leslie And Dave's Wonderful	93	Leslie And Dave's Wonderful
115	Leslie And Dave's Wonderful	94	Leslie And Dave's Wonderful
116	Leslie And Dave's Wonderful	95	Leslie And Dave's Wonderful
117	Leslie And Dave's Wonderful	96	Leslie And Dave's Wonderful
118	Leslie And Dave's Wonderful	97	Leslie And Dave's Wonderful
119	Leslie And Dave's Wonderful	98	Leslie And Dave's Wonderful
120	Leslie And Dave's Wonderful	99	Leslie And Dave's Wonderful
121	Leslie And Dave's Wonderful	100	Leslie And Dave's Wonderful
122	Leslie And Dave's Wonderful	101	Leslie And Dave's Wonderful
123	Leslie And Dave's Wonderful	102	Leslie And Dave's Wonderful
124	Leslie And Dave's Wonderful	103	Leslie And Dave's Wonderful
125	Leslie And Dave's Wonderful	104	Leslie And Dave's Wonderful
126	Leslie And Dave's Wonderful	105	Leslie And Dave's Wonderful
127	Leslie And Dave's Wonderful	106	Leslie And Dave's Wonderful
128	Leslie And Dave's Wonderful	107	Leslie And Dave's Wonderful
129	Leslie And Dave's Wonderful	108	Leslie And Dave's Wonderful
130	Leslie And Dave's Wonderful	109	Leslie And Dave's Wonderful
131	Leslie And Dave's Wonderful	110	Leslie And Dave's Wonderful
132	Leslie And Dave's Wonderful	111	Leslie And Dave's Wonderful
133	Leslie And Dave's Wonderful	112	Leslie And Dave's Wonderful
134	Leslie And Dave's Wonderful	113	Leslie And Dave's Wonderful
135	Leslie And Dave's Wonderful	114	Leslie And Dave's Wonderful
136	Leslie And Dave's Wonderful	115	Leslie And Dave's Wonderful
137	Leslie And Dave's Wonderful	116	Leslie And Dave's Wonderful
138	Leslie And Dave's Wonderful	117	Leslie And Dave's Wonderful
139	Leslie And Dave's Wonderful	118	Leslie And Dave's Wonderful
140	Leslie And Dave's Wonderful	119	Leslie And Dave's Wonderful
141	Leslie And Dave's Wonderful	120	Leslie And Dave's Wonderful

NAME

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

.....

.....

.....

**TO
ADVERTISE
CALL
LYNDA
01-
387
6611**

High Tide Interesting Times

NEW ALBUM (No.3)
Cassette only by mail order to:-
High Tide Records, P.O.
Box 715, London, N10 2SD.
Cheques & P.O.'s for £5.50 (p&p inc.)
payable to High Tide Records

WEST 4 RECORD COVERS
L.P. POLYTHENE (2009): 2512 20 5014 20 10016 05 250
 112 60 500 122 50 1000 139 40 **L.P. POLYTHENE (4005):**
 25 13 30 50 16 05 100 19 50 250 720 650 500 138 25
 1000 61 15 **L.P. PAPER POLYOLINED (INNER5):** 130 14 95
 100 110 250 130 60 500 132 45 **L.P. WHITE PAPER**
 (INNER5): 50 130 100 110 25 250 124 60 500 144 80
P.V.C. DOUBLE L.P. IN 600: 10 15 60 130 **P.V.C. (Heavy**
Duty): 10 13 30 25 16 95 50 113 25 100 125 35 150
CARD POLYOLINED (INNER5): 100 114 35 250 125 15 500
50 110 250 130 60 500 132 45 **CARD POLYOLINED**
 (223 00 500 141 65 **SINGLES WHITE PAPER:** 100 124 25 250
 250 500 117 45 1000 130 50 **SINGLES P.V.C. (Heavy**
Duty): 25 125 25 25 50 170 100 118 55 **SINGLES POLYTHENE**
(4005): 150 130 100 100 140 60 250 110 05 500 119 40
 100 126 95
 Prices include postage and packing in UK. BFPDOs
 and Eire (English currency). Cheque or PO with
 order please. Trade and Overseas Customers.
 please write for list. All Mail only to

WEST 4 TAPES & RECORDS,
 105 Stocks Lane, Bracklesham Bay,

SELECTADISC

New Model Army 51st State 12" dsl **£2.49**

PEEL SESSIONS 12's each £2.99
Order complete Wild Swans Suction Swag
SFL-Screaming Blue Messiahs Madness
Wed. Present Gang Of 4

POISON The Cat Dragged In LP **£4.49**

GENESIS Selling England LP **£2.99**

IRON MAIDEN Stranger Strange Land 7" poster bag **£1.99** Picdisc £2.79 Live After Death **£4.99**

SAXON Rock The Nation 12" (clear) **£2.79**
Shaped pic disc **£2.49**

THE TE The infected shrink wrapped 12" dsl **£3.29**
Cassette 5 track **£2.99**

MAGNUM Midnight 12" pic disc **£2.79**

B.A.D. Crmon Every Beatbox 12" dsl (inc 1 sided Bottom Line promo) **£3.99**

STRYPER New LP **£4.49**

RATT Rat 1st LP (reissue) **£2.99**
Issue of Privacy Out Of Collar each **£3.99**

Send SAE for record list. We stock most CD titles. Prices £9.99 to £10.99. Please write for details.

SELECTADISC MAIL ORDER (Dept. 5)

19 BRIDLESMITH GATE, NOTTINGHAM

POSTAGE AND PACKING: 1-disc 2-£1 3-£1.20, 4-£1.60, over 4-discs 1-50p, 2-50p, 3-50p, 4-£1 extra 20p. (Orders complete as 2 records)

CHEQUES, P.O.s made payable to:
SELECTADISC MAIL ORDER

Remember to include name and address

Enquiries Nelt: 0602 505937

CASEY'S

COMPACT DISCS

1 ELYSTAN PLACE, CHELSEA, LONDON SW3
01-720 7854

★

DISAPPOINTED IN THE SELECTION
OF UK RELEASE C.D.s?

THE FOLLOWING C.D.s, PLUS MANY MORE ARE NOW
AVAILABLE ON IMPORT AT £13.95 EACH PLUS P+P

YES - Close To The Edge/Francis
AC/DC - Back In Black/Metal Heart
AC/DC - Highway To Hell
HEART - Pleasantry/Metal Priv. Aud./Dog + B./+ others
BOSTON - Boston/Third Stage/Don't Look Back
BANANAS - All Over The Place
ALAN HOLDSWORTH - Alpacron/Metal Fatigue
CINDERELLA - Nightcrawlers
JOURNEY - Escape Back To Frontiers + others
BAD COMPANY - 10 From 6/Bad Co./J. Shooter
RUN D.M.C. - Raising Hell
LOVE JUSTICE - Love Justice
RPM - Paycock/Murder/Fables/Vengeance
DOKKEN - Breaking The Chains/Teeth & Nail
GUY GIBBONNE - Dirty Old Bank At The Mann + others
EYE SAMPLE - Raining Archer/Crime
STEELY DAN - Pretzly/Kill Royce/Scam + others
OWEN YODAKIM - Guitars, Cadillac, etc.
BLIS OVERNIGHT CULT - Spectre/Agents Evening Ninja
DUNSTON - DR

★

PHONE OR WRITE FOR FREE
MAIL ORDER CATALOGUE
AND RELEASE UPDATE

P+P - ONE DISC £1 (PLUS 50p PER ADDITIONAL DISC)
CHECKS/P.O.s PAYABLE TO CASEY'S C.D.s

WALL WONDER

WORLD'S LEADING INDEPENDENT MAIL ORDER SPECIALIST SINCE 1976

This is a small selection of our stock - if you don't see what you want, send a large stamped self-addressed envelope (at least 9" x 4") or 2-IRC for a copy of our 28 page catalogue, including details of T-Shirts

T-SHIRTS

(ALL LARGE) (PAP AS FOR 12" RECORD) £5.50 EACH

Balsach Cooking
 Colorburst Plaque
 Gramps Smell Of Female
 Gramps Aloha From Hell
 Cure Fishes
 Fall Bend Sister
 Murphy Heart Face
 New Model Army Cam (white)
 New Model Army Ghost Of Cam (black)
 The The Infected

CREDIT CARD HOTLINE
 FOR FASTEST DELIVERY, TELEPHONE 0187 762096
 QUOTING ACCESS OR BARCLAYCARD NUMBER

ALL P/C'S UNLESS OTHERWISE STATED

A Celtic Ballerina LP £9.99 tape £5.99 CD	£12.50
A Pop Art Of Persuasion (3 track LP)	£7.99
Absolute Grey Greenhouse LP	£9.99
African Head Charge Track LP (tape each)	£2.99
Age Of Chaucer LP £1.50 (p.p.s)	£1.50
Allen Sax Flamed LP £5.50 tape (inc. Mac Security) LP	£5.50
Ames Drip & Continental LP	£5.99
Balsam & Angel LP £5.50 Sun £1.50 Story	£5.99
Banana Boat Co Hurtling Never Stops	£7.99
Bar Hopping Best Hopping LP	£7.99
Bible Mahalia LP £5.50	£5.99
Bingo Bets Russians	£1.50
Bill Bang Wow Somebody Stole £1.75 3 track 12"	£2.29
Blistering Mammoth LP (4 songs) Dreams LP	£1.99
Blowing Hotlines Plastic Pony (3 track 12")	£2.99
Blotack Blues 12"5" Harvey David £5.50 Prince	£2.29
Boboli Sunday £1.75 3 track 12"	£2.29
Boboli Sunday £2 12" £1.50 (p.p.s)	£2.29
Blondie Pop LP (best 6 Power 6 Corners Dentsists 12 Letters Day etc)	£1.99
Boboli Breg Brunette £1.25 3 track 12"	£1.99
Brilliant Carners What's In A Word LP	£3.09
Brilliant End Of World £1.75 3 track 12"	£2.29
Bumling Through The Daisies (3 track 12")	£2.29
Campan Van De Borch LP £1.50	£2.29
Carsten B. Morgan Supermodels (5 track 12")	£7.99
Kick Cure Your Future £2 12" £1.50 (p.p.s)	£8.50
Chases UK Electric LP £1.50	£1.50
Cherishables Completely Gaudi (each)	£1.50
Christ On Parade 10"5" LP & 7" Dream LP	£1.50
Christian Home Building LP	£1.50
Cleane Tony Groovy Burning 12"	£2.29
Cleane Twins Moon LP £1.75 3 track 12" 7.50 CD	£1.75
Colorburst Choc LP	£1.75
Controlled Bleeding (LP) Curs £5.50 3 track 7.50 Samples £1.75	£1.75
Crash 12" Any Moment Don't Look (each)	£2.29
Crazy & City Solosdon LP (LP) Light £4.25 Heaven	£2.29
Current 52 Heavy Burmish LP	£2.29
Dapperman Dapper In My Hand LP	£2.29
Damned Dapper £1.75 3 track 12"	£2.29
Dam. L. Dees Serv'd LP	£1.75
Depraved (LP) Stupidity £4.25 Down	£2.29
Die Pretty Blue Sky Day (3 track 12")	£2.29
Die (LP) Tingles £1.50 3 track 12" 7.50 Extractions	£2.29
Disorder/Kafka Process One Day LP	£4.25
Divine Horsemen Devils Rider LP	£2.29
Do It Now Pay It Later LP	£2.29
Dr. Feelgood (LP) Dr. 7.50 3 track 12"	£2.29
Dr. Feelgood (LP) Bizarre £5.99 Blues	£2.29
Eggplant Me & You	£1.75
Em. Cmp. Yes Please 80	£1.75
Ex. Alerts Red Dance Package 12"	£1.75
Fact Always There 4 track 12"	£1.75
Fall (mp LP) Thes LP £5.50 Dragnet £5.50 White Fall (mp LP) Thes LP £5.50 Dragnet £5.50 White	£5.50
Felt Crambling Splendor CD	£1.75
End Time Let's Take Care 3 track 12"	£1.75
Flowers In Death Like My Crazy Colors	£1.75

FamilyTree (LPs) Wrong CS 99 Love Mongers	
Freddie Love Is Slap BT 75-4 track 12*	(C)
Garth Of A Pedestrian (4 track 12)*	(C)
Ghost Dance Group Of The 12 (4 track 12)*	(C)
Go Between Able Label Singles (4 track 12)*	(C)
Gotham Hit By Hell LP	(C)
Grassroots LP (beat. B Surfers, Big Black, 5 Acid	(C)
Killdozer, etc)	(C)
Go To Earth Rock In Hell LP	(C)
Green House Of Terres Country 12*	(C)
Grown Up Strange World & Prayer 12*	(C)
Guana Baby Love Shirts LP (each)	(C)
Insane Plastic Manufactures (4 track 12)*	(C)
Into A Circle Rock LP	(C)
J. Butcher Angels BT 75-3 track 12*	(C)
Killing Jaws 1000 Sons LP BT 50-2 track 56 CD	(C)
Richard H. Kirk (LPs) 12 CS 98-2	(C)
Leather Nink Scape LP BT 75-3 track 12*	(C)
Legacy Of Lies Sacrifice The Queen 12*	(C)
... Of Paralel Lines London LP BT 75-4	(C)
London Cowboys A Distant Time Coming LP	(C)
Lustmorn Paradise Discovered LP	(C)
Lyres (LPs) 12 CS 75-0 track 12*	(C)
McCallum's Grace & Plenty LP	(C)
Madness Pet Sessions 4 track 12*	(C)
Magic Carpet A Good Night's Sleep LP	(C)
M. W. Wise Wood Forest A Sunny Noon 12*	(C)
Helms McCookery Book Learning Your Baby 12*	(C)

Giant		C\$7.00
Meteors (LP)	Sewerline C\$50 Stampede C\$50 Crew C\$50	C\$6.00
Lies & Lies	Curse D\$45 Live LP C\$25 Teenagers C\$99	C\$6.00
Murder		C\$6.00
N. Lemon Drops	Thriller LP C\$75 13 track	C\$6.00
Mikhaikos (LP)	107 tapes C\$50 Saw C\$50 Solo & C\$60	C\$4.50
Showcase		C\$6.00
Mc Claryn Cryan 12"		C\$6.00
M. Coloured Shades	Teen LP C\$75 13 track 12"	C\$6.00
Peter Murphy Tonque	LP C\$75 12"	C\$6.00
Pauline Murray New Age	LP C\$75 12"	C\$6.00
Newmans Future Hit Sheet & Acap		C\$6.00
New Model Army	51st State LP C\$75 12"	C\$6.00
New Model Army	51st State (2x12") (+ VHS p85) p86	C\$6.00
New Order Movement	Live	C\$6.00
New Order Blazars	Live LP C\$75 12"	C\$6.00
Nitzer Ego Murders	3 track 12"	C\$6.00
Not Drowning But Waving	Sing LP	C\$6.00
Honda With Wood (Falls) Sing Homology (each)		C\$6.00
Inside & Outside Classics Vol 1 LP (feat. Y.Y.Noh)		C\$6.00
J.Coulton Drum, etc.		C\$6.00
Pop Will Eat Itself	Popcreek LP C\$75 10 track 12"	C\$6.00
Portion Control Psycho Band Saves World LP		C\$6.00
Psychic TV About Us Night LP C\$75		C\$6.00
Pyrexia TV Roman LP C\$75 (2-disc)		C\$6.00
PXL Commercial LP (comp)		C\$6.00

Razor Kids Embarrass	11.754	Track 12*	03.21
Red Harvest Feeding Young	(3 track 12*)		03.22
Reflections And Only In Dreams	12.1		03.23
Religious As Hell LP (Not com)			03.24
Residents Kaw Liga 12"			03.25
Residents LP (1) Stars	11.753	1st Anniv	04.50
Real Red Dead 12"	11.753	1st Anniv	04.51
Reactor Crescent Moon Land Of Sugar LP			04.52
Ruelle Ballet II LP	11.753	1st Ballet Bag tape	04.53
Savage Sent 11.753	12"		04.54
Savaran Quarter Fairs	11.751	12"	04.55
Servants Nov 12"	11.753	12"	04.56
Severed Heads	11.753	1st Anniv	04.57
Sharp Sharp Sharp Sharp	11.753	4 track 12"	04.58
Shersa Parts Of Animals LP			04.59
Smiths Axi 11.753	12"		04.60
Smiths Smiths	11.753	12"	04.61
Something Happens 2 Chances EP			04.62
Son Of Ix Deinosus LP			04.63
Sonic Youth (CDS) Bad Moon + 3 tracks	11.751	75 Evol	04.64
Sonic Youth (CDS) Bad Moon + 3 tracks	11.751	75 Evol	04.65
M. Stroph. And Animals Bolivia	11.751	12" (test)	04.66
Stingrays Beyond LP	11.753	12"	04.67
Stupidie Retard	11.753	12"	04.68
Suicide Suicide LP	11.753	Ghost Rider tape	04.69
Swans Power Gasmaster (2+LP)	11.753	1st Anniv	04.70
Scandal Endless End LP	11.753	12"	04.71
Tecnic M. Mouton LP			04.72
James Talbot Altitude LP			04.73
Times LP (1) Envy	11.753	99 Agnost	04.74
Torch Song LP (1) Envy	11.753	99 Agnost	04.75
Triffid Drummond & Triffids The Man LP			04.76
Triffids Bone Sanny Devotional tape			04.77
TWA Feet Feet Sessions (4 track 12")			04.78
Twang Shrug			04.79
UK Subs Endangered Species LP			04.80
Under A Glass Bell Over The Moon			04.81
Varukuts 11.753	12"	1st Anniv	04.82
Vanz Your Lungs & Your Tongues LP			04.83
Ways To Wear Cattle LP (1st 1st Anniv. Man. Game To Earth etc)			04.84
Weather Prophets CDS (Real. 1st Anniv. Man. Game To Earth etc)			04.85
Wedding Present Feet Feet Sessions (4 track 12")			04.86
Wild Indians Penitents 3 track 12"			04.87
Wild Ones Best Way To Live			04.88
Wobblers (CDS) Finally Sober			04.89
Wombats Mud Puddles LP			04.90
R. Wyatt God Rotten Rat CD			04.91

3rd Circle Last Night 12 £3.75
3 Wise Men Urban Hall £1.75/12 £3.75

LATE EXTRAS

Ideal Guest House take feast Shop As. S. Dragons, BMX Band
W pres + book £4.2

Restless Early Years 8-13 LP £3.7

Living In Texas Various Main Alive LP £3.7

English Dogs Where Legend Began LP £3.7

J. John Democracy LP £3.7

Talbot Good Seasonal LP £3.7

Wire Snake Under 4 track 12" £2.2

Up & Down Sleepless LP £2.2

Overall Caliente Gravat 4 track 12" mp £2.2

Brigandage Very Funny Thing LP £4.0

Sheep Assistance Shop Accounts LP £4.0

Mission Dogs Main LP £4.0

Altabas Dreams UKA Mini LP £3.7

Sham 69 Angels With Dirty Faces LP £3.7

Play Now Rate For M 7 + 1 LP unremastered tracks by K. K. £3.7

Seasons etc (A - £1.65 £3.75)

RECORD TIKES

YOU CAN PAY BY CREDIT TIKES BUT THESE
SHOULD BE PAID BY REGISTERED POST

POSTAGE & PACKING

MEMBERS DOUBLE SILENCE & LPS COUNT AS 2 SEPARATE
RECORDS

UK (1st CLASS POST)

Video - send paid up for 2412" records
Cassette - send paid up for 24" records

7" or CD - 1-3.70p 4-6.95 5-9.95 6-11.00 7-11.15 8-11.65
over £11.65

12" or 10" - 1-4.15 2- or over £11.65

Maximum Total Postage & Packing charge is £11.65

ABROAD (INC. EIRE) (INTERNATIONAL MAIL ORDER PLEASE)

Cassette - send paid up for 24" records

7" - 1-5.12 2- 5.11 3- 6.90 4- 8.92 5- 12.25 6- 10-13.62
11-16.13 12- 17

12" or 10" - 7th or 8th send an extra £1.00

12" or 10" - 1-12.22 2- 12.21 3- 14.77 4- 14.22 5- 14.92 6- 15.93 7- 16.93 8- 17.93

12" or 10" - 9th or 10th send an extra £1.00

12" or 10" - 1-14.22 2- 14.21 3- 16.77 4- 16.22 5- 16.92 6- 17.93 7- 18.93 8- 19.93 9- 20.93 10- 21.93

12" or 10" - 11th or 12th send an extra £1.00

12" or 10" - 1-16.22 2- 16.21 3- 18.77 4- 18.22 5- 18.92 6- 19.93 7- 20.93 8- 21.93 9- 22.93 10- 23.93 11- 24.93 12- 25.93

Send cheques or postal orders (no cash payment, with alterations
possible) to: **SMALL WINDMILL RECORDS, P.O. BOX 23**
BOURNHAM, SURREY, GU24 0ET

ORDERS PAID BY CREDIT CARD - ORDERS SENT IMMEDIATELY
CHARGES PAID BY CHECK - ALLOW AT LEAST 10 DAYS FOR
CLEARANCE

PET SHOP BOYS
'DISCO' (Parlophone PRG 1001)****

IT'S A trick as old as the trees. Reggae artists dub up entire albums all the time, Frankie can't let a day go by without digging up the decomposing corpse of one old hit or another and creating yet another monster mix, and almost every up and coming 12-inch single boasts a dragged out, cut up, top-heavy dance mix. So you really can't blame the quite excellent synthetic pop combo Pet Shop Boys for taking six tracks off their 'Please' album and selling us a disco remix set of both quality and distinction just in time for Xmas.

However, you *can* wonder whether it was wise?

Despite the instant pop insistency of tracks like 'Opportunities' and 'Suburbia' – and despite the fact that these pleasurable long dance treatments will delight anyone who loved early Soft Cell – you can't help thinking that perhaps the follow up to a chart-topping debut album should have contained at least a *couple* of new songs.

But suspend your cynicism for three quarters of an hour and accept 'DISCO' on its own terms. Love it. Dance to it. Play it at your Xmas

LIMAH 'Colour All My Days' (EMI EMC 3510)**
LIMAH IS like one half of Dollar estranged from its very own Thereze. An electronic pop yin without its yan. A broken circle. And while he *needs* a character of substance to play his own smooth talents off against, to

bestow just a little light and shade upon his deliberately undemanding placebo pop, all he gets is Giorgio Moroder's well worn bag of ageing tricks and meaningless subliminal auto-suggestion.

Even the most expensive cut of chart cloth on the rack, the Euro hit 'Inside To Outside', simply reeks of incompleteness. Little more

HE SAID 'Hail' (Mute STUMM 29)****

THERE ARE plenty of turbulent ideas pushing their way through this debut album by He Said, the new venture from Wire's Graham Lewis which includes valuable contributions from various esteemed concept artists such as Brian Eno. What's more, most of the ideas here, as eccentric as they are, are very good.

from the harsh and caustic 'Pump' to the delicately soft 'Do You Mean That', which evokes the detailed emotive landscapes that Peter Murphy and David Sylvian have already painted on their respective outings this year. He Said also have the ability to cater for commercial interests without becoming fickle and insubstantial in the process. A plethora of weird synthesizers gatecrash through the boundaries of improvisation and beautiful echoing backing vocals collide with the electronic maelstrom.

Apparently, He Said wish to form an artistic bond between video and music, with neither medium taking on an overriding importance. 'Hail' underlines this intent: it's full

RON ROM

THE OYSTER BAND
'Step Outside' (Cooking Vinyl COOK 001)****

IT'S PRETTY damn unhip to like folk music – even more so folk rock – so it's just as well I can't stand the stuff. But The Oyster Band's 'Step Outside' is a *good record*, which merits serious consideration on that basis alone, irrespective of its pigeonhole. Once you become accustomed to John Jones' Martin Carthy-ish vocals, nine intriguing *songs*

album that isn't 'folkie'. Perhaps the installation of Richard Thompson's chum Clive 'Any Trouble' Gregson in the production hot seat has tipped the balance in favour of making this a record for *today*.

The key to the success of the disc is the way in which 'trad' chestnuts such as 'Hal-An-Tow' and 'Gael Song' are rocked and funkyed (respectively) into a middle

convincingly folk-ish originals like 'The Day That The Ship Goes Down' and 'The Old Dance', the whole lot of them meeting in no-man's-land for a friendly game of football and exchange of helmets.

Best track? Possibly all-rounder Ian Telfer's 'Flatlands', but it's all good stuff at a time when real songs are at a premium.

THE MIGHTY DIAMONDS 'If You Looking For Trouble'
(Live And Learn Records LL LP22)**

LIKE THE tide lapping lightly against a moored vessel, The Mighty Diamonds push gently and infer rather than urge and insist. Their sentiments are hard as ever but their music is so anonymous in places that you quite forget who it is you're talking to.

A diamond is a harder than hard cutting stone, precious and beautiful, so they say. 'If You Looking For Trouble' is soft and fluffy, no more than

imprudently attractive. And for some unexplainable reason, this album feels to be a lazy piece of work rather than a relaxed masterpiece. Mind you, I'm not looking for trouble or anything . . .

ROGER HOLLAND

PENDRAGON '9.15 Live' (Awareness AWL 4042)**

PERFECT PROGRESSIVE rock that's a decade or more out of date. The style is mothballed in a succession of familiar, predictable riffs but what can you say? They give it all the passion they can muster and the Marquee audience responds in kind. However, outside a small circle of friends. . .

MUCH FURTHER

THE NUTTY SWANSONG

MADNESS 'Utter Madness' (Zarjazz JZLP 2)*****

THE FULL story of why Madness, arguably Britain's most artistically complete pop group since The Beatles, decided to disband a little while back has yet to be fully told. Yet, right throughout the summer of '86, it seemed on the cards.

From time to time, you see, Woody and Bedders, who're now helping out The Voice Of The Beehive among others, would frequent a pub in the combo's original home borough, Camden. There was much muted talk about Madness' financial insolvency right down to the band wanting to sell their studio complex, Eliminator. Whatever the exact reasons were that led to the group finally knocking themselves on their nutty heads, 'Utter Madness' is ample proof that their heavy heavy monster sound didn't so much dilute over the years as progress.

This handsome compilation takes up the story where 'Complete Madness' left off. It collects the last eleven 45s, from 'Our House' to the current 'Waiting For The Ghost Train', and adds in for good measure a couple of songs that were slated to be singles but never made it, namely 'I'll Compete' and 'Victoria Gardens'. So much for the facts. Madness were always more than statistics. Their particular genius lay in their ability to project their vision of our life and times in Britain through that normally most banal of mediums, pop music.

Starting from the outside and travelling in, the first thing one notices about this package is the sleeve. On the front this features the band, in a typical nutty train formation pose, wearing newspaper suits whose headlines scream "Soweto bloodbath!". This is a prime example of how Madness, unlike most of their chart contemporaries, never missed a

chance to put over a message. And the fact that these messages, because of the wide base of group's popularity, reached everyone from the young to the oldest swingers in town, is partly what made Madness the seminal British band of this decade.

And so to the music. Both 'Our House', their biggest international hit, and 'Tomorrow's Just Another Day' represent, along with 'Driving In My Car', the last work the band did with Mike Barson before the pianist departed from the fold, only rejoining for the current farewell single.

Taken from 'The Rise And Fall' album, the former pair of songs embody the Madness magic at its most potent. By then, the band had moved more than one step beyond their original ska roots. The mesh of orchestration, pathos and acute lyrical observation which flows on 'Our House' and 'Tomorrow's Just Another Day' is stunning even now. It was this sort of sophistication which made 'The Rise And Fall', for me at least, the most vital document to come out of British pop since 'Sergeant Pepper'.

In several respects, post their association with Barson, Madness were on the wane, though still able to turn out touching songs ('Yesterday's Men'), uplifting songs ('Wings Of A Dove') and caustically satirical songs ('Uncle Sam'). Rather than go into the respective merits of this or that composition, let's just mention the included cover of Scritti's 'Sweetest Girl', 'The Sun And The Rain' and the splendid 'One Better Day', all of which are to be found here.

Yep, so now Madness really is all in the mind, but the diversity of their music and its humour will still scratch emotions for years to come. Just don't you dare reform, chaps. Buy this record: they deserve a nest-egg.

JACK BARRON



MADNESS: read all about it!

AMAZULU 'Amazulu'

(Island ILPS 9851)****1/2
AMAZULU ARE three extraordinarily clever girls. Not only do Lesley, Sharon and Anne Marie manage to grow the most fabulous dreadlocks, they also know how to churn out pop without a pinch of pap.

The thing is, Amazulu are totally uncomplicated. Their songs are simple, if repetitive, and mostly sing-a-long-a-Amazulu-ish. So you never have to dig too deep.

For example, "Can't get no giro smoking in a bar in Cairo" ('Cairo'), and "You blow your top I'll mend your fuse, you make me offers that I can't refuse" ('Excitable'). See what I mean? No hassle, man! No pacing the room searching for a meaning.

'Amazulu' is more like a barefoot stroll, a meandering wander through previous singles like 'Too Good To Be Forgotten' and 'Montego Bay', and a variety of calypso-style rhythms of Jamaican suppleness, Egyptian ease and swinging salsa.

If all this sounds too sickly - as if I'm a real big fan who'd probably go and do something daft like have a tattoo exactly like vocalist Anne Marie's or, God forbid, grow dreadlocks - I'm only being honest. 'Amazulu' is the type of album that grows on you.

Winter's just next door, and you know you're going to be cold. Meanwhile, Amazulu ooze with heat and the atmosphere of warmer climes. Which would you rather have, an ugly ski-patterned jumper or a smart piece of vinyl? Get wise.

KEZ OWEN

ERIC CLAPTON

'August' (Duck Records 924 476-1)****1/2

ERIC'S NEW labelmates, those flighty Fuzzbox gals, couldn't resist a few jokes when I dropped in on WEA's Soho HQ to pick up a copy of 'August'. According to our pink-locked *Wide Awake Club* favourites, El's not a bit sexy, he can't even play the guitar, and he looks a right berk in the sleeve photo where he's slurping out of a coffee mug

by a river.

OK girls, I agree, the cover shots are pretty awful and no, I don't find him at all sexy either. But he's not all bad, y'know.

Thankfully, the lavish excess of the packaging isn't mirrored by the music, which remains fresh, direct and quietly emotive. Sure, Eric's been sucked up good and proper into the soft belly of compact disc culture, but this, it would seem, has happened more by accident than by design.

Phil Collins' production, typically for Clapton, is remarkably free of big money flash and fancy. It's also surprising that such 'names' as Clapton, Collins and even Tina Turner could get through the album without ever needlessly showing off, although I guess that none has any real need to prove

themselves this late in the day.

Faults? Well, El's version of Robert Cray's 'Bad Influence' does sound a shade suspect, somewhat awkward compared to Young Bob's original groove, although like most covers it probably just needs getting used to.

Otherwise, Clapton's on good form. Class drips from him like naivety drips from Fuzzbox. I think there's room for both.

PAUL ELLIOTT

THE ANTI-HEROIN PROJECT 'It's A Live-In World' (EMI AHP LP 1)****

SIR BOB Geldof sure started something with his Band Aid project. Suddenly, everyone wants to help someone else. First we had Live Aid, then the 'Sun City' LP, and now The Anti-Hero

Project... where will it all end? AIDS Aid?

Not that I'm against all this benevolence (please send some my way!), it's just that all the records sound the same, albums stuffed with a collection of big and small stars with great and naff songs all dedicated to the cause.

'It's A Live-In World' includes contributions from Elvis Costello, New Model Army (of course), Paul McCartney, Saxon, Wham!, Dire Straits and, as they say on the ads, many many more. If the record was judged merely on its charitable intent, it would get full points, as The Phoenix House Charity, to whom the royalties are going, is a very worthy cause.

Sure, it's got its high spots - 'Don't Use Drugs' (Jonno & Dennis), 'Heroin' (New Model

Army) and 'Scagg' (Charley Fosskett) amongst a sprinkling of others - but for the most part, it's pretty factual and forthright.

Lighter relief includes 'Naughty Atom Bomb' (John Cleese, Bill Oddie, Ringo Starr), a song about how to protect yourself from the nuclear holocaust with damp tea towels, but that's accompanied by Charley Fosskett's secretly recorded conversation with a drug pusher in Katmandu whose business is dope, smack, cocaine and changing money ('Freak Street'). When the hassled bystander tells the pusher he's interested only in "silence and tranquillity", the pusher claims to sell this also in a white powder form.

Despite a few pretty awful songs, this 30 track double pack is a damn good buy.

KEZ OWEN

RED BOX 'The Circle & The Square' (WEA WX79 242037-1)***

YOU'D HAVE thought, after one year without so much as a peep, that the too-clever-by-half Red Box would have slouched back with something more enticing than the single 'For America', the aural equivalent of stomach cramp. Last year's 'Lean On Me' was, after all, one of those (annoyingly) addictive events, with a refrain that crept up your trouser leg and caused a spectacular rash. You knew it was pretty stupid underneath it all but it just wouldn't go away. It was an almost audacious record.

'The Circle & The Square' is hardly an audacious LP, though. It is almost as though this is masquerading as a pop record, lyrics scrambled from the Howard Jones Manual Of Profundity. They must have racked those clever heads for hours to come up with a rhyme for "collateral damage" before they decided not to make the next line rhyme at all.

So what's wrong with this? Well, if you dug 'For America' in any way imaginable, then you'll fall for these two sides of professional deliberation and quirky 'intelligence'.

Those are qualities that make me itch uncomfortably. Red Box are a band that make a nation's skin crawl, all that bloody cleverness! Some people still seem to like that.

So, amongst all this backache-inducing pop, some habit-forming jingle such as 'Lean On Me' assumes the proportions of a pop masterpiece, something Holland-Dozier-Holland might have dreamt up in their most inspired moments. 'The Circle & The Square' sounds ludicrously over-worked and overproduced.

Red Box sound cluttered with percussion, their words tumbling as elegantly as a crocodile on a ten-speed bicycle. Red Box are for people who have never and will never grasp why pop can be like bathing with your best friend. Red Box are for the easily impressed amongst us. Don't buy this record, please.

JONH WILDE



VIRGINIA ASTLEY: a threat or a promise?

VIRGINIA PLAIN

VIRGINIA ASTLEY 'Hope In A Darkened Heart' (WEA WX78 242039-1)***

SO WHY isn't she bigger than Jesus by now? Virginia's been threatening for years, since the opening flutters of 'A Bao A Qu'. Threatening what, though?

Well, whatever it is, 'Hope' is packed to the gills with it. Layer upon layer of ornate sensuality, Virginia's choirgirl whisper, an almost quaint sense of its own place, something definitely subdued. If the debut, 'From Gardens Where We Feel Secure', succeeded only as a private soundtrack to a private daydream, this falls short for other reasons.

Astley hardly lacks grace, charm, any of those sort of virtues. 'Hope' is a chaste masterpiece, but is that enough? Well, nearly, but not quite. Virginia Astley could make the best seduction records in the world, songs that would be scarcely a ripple but with a forceful muse. And there are times when she gets close, like on the re-worked 'Love's A Lonely Place To Be' and the almost bolsterous soundsweeps of the title track.

As for the rest, it's too often hindered by an almost stifling luxuriance, songs so damned sensitive you feel like an intruder just lending an ear to them, as though they'll blush even more furiously. Sakamoto's intrusion as producer has hardly made the waves thrash either.

Astley is still preoccupied with her usual pet studies - missing someone, losing someone, never having someone, almost having someone - and the mould these have sprung from is wearing mighty thin. It is all too absent, all too bloody deathly. By the middle of side one, you are longing for something jagged to rush out and slam into your rib-cage. More basically, you long for these dormant sighs to do something. Maybe Virginia should spend more time in rooms where people yell and scream some of the time, without ever stopping to dry their tears. That might work.

As it is, 'Hope In A Darkened Heart' just threatens that next time, Virginia Astley is really going to make us tremble.

JONH WILDE

L I V E S

ECSTATIC OPERATICS



JIMMY SOMERVILLE: the Placido Domingo of socially conscious British pop

Pete The Roz

THE COMMUNARDS Dublin National Stadium

'CHOO CHOO Ch'Boogie' – to the strains of Louis Jordan's intro tape, the screams begin in earnest. Let's not be under any illusions, this is a pop gig if ever there was one. As The Communards emerge on stage, the squeals grow

louder, reaching fever pitch when Jimmy makes his entrance. Yes indeed, Number One chart success means that The Communards are now public property; a poster on the wall and a place in many teenage hearts.

On record, even with a Hi-NRG disguise, The Communards have always

struck me as a rather dour lot – always moaning, never glorifying. At their worst, they can bore the pants off even the most sympathetic liberals. Live, however, it's quite a different story. Harder, tougher, more roadworthy than I'd imagined, they bury Somerville's winsome vocals beneath a welter of good

pop tunes.

'You Are My World', one of the dozen or so half-decent singles of the past 12 months, is positively exuberant. The newer 'Matter Of Opinion', with Cole's rippling keyboards, and the slightly drawn out 'Walls Come Tumblin' Down' burst with enthusiasm and an unqualified *joie de vivre*.

While 'Never Can Say Goodbye' continues superbly their Philly fixation.

The mainly female backing band must take most of the credit for this transformation. The sterility of The Communards' recorded work is replaced by a certain humanity, the sympathetic choice of musicians understanding

perfectly the needs of the songs. Sarah Jane Morris' assured gutsy vocals are the perfect foil for Somerville's high pitched operatics. On the souped up jazz of 'Lover Man' she almost steals the show with an earthiness that would make even the jazz purists sit up and take notice. We're talking a serious pair of lungs here.

Probably because of this, Jimmy too is more at ease with his pop persona. With a smile as broad as the Irish Sea, he shuffles left to right with mock pirouettes, touching his forehead and blowing sweet kisses. His fey sexiness is quite endearing.

With an audience made up of post-'Don't Leave Me' fans, the breathtaking 'Dreams' – just Jimmy and Richard and a cello interlude – is the only overtly political insert. Even so, although sometimes workmanlike and earnest, in full flow The Communards may well be the acceptable face of socially conscious British pop. Those who write them off as cover version opportunists should think again. While they may never move me, as a pop commodity The Communards are better than most.

CONOR O'MAHONY

KILLING JOKE

Hammersmith Palais

WHO IS this man with the glistening curly locks? Ah yes, it's Kevin Keegan and, by the look on his face, he's just heard that Bobby Robson's dropped him from the squad. No, I'm wrong, it's Barry

Grant and he's just caught Damon wearing his best Fila top...

I must desist. It is, of course, Jaz Coleman, this is a Killing Joke review and such levity has no place here. I'd just like to point out that these allusions are intended

to be in no way derogatory: our flat has an ample supply of liver and, while I'm a keen angler, I have enough maggots to be getting on with.

A Killing Joke concert is no place for the uncommitted: they deal in a world of black

and white where the lights are always turned out. Jaz, with his warpaint smeared over features as craggy as the North face of the Eiger, works only with big, absolute concepts like love, war and death. While you or I might pop out to our local VG for a few groceries, Mr Coleman and his three brothers in arms live exclusively on an annual hamper bought from the Valhalla Wholefood Store.

For the first three-quarters of an hour, the performance could have been subtitled 'Concerto In Love Like Blood Minor', so completely did this undoubtedly fine song set the tone, surrounded by half a dozen weaker variations on its theme.

It wasn't until they inserted a spirited charge of nostalgia with 'Requiem', 'Wardance' and 'Eighties' that they lifted themselves out of their rut and allowed Jaz to indulge in his manic orchestrations with some credibility. These oldies gave Killing Joke the power to act like the *Urbemensch* that they set themselves up as and might just allow me to escape with my life should Jaz read this.

ROY WILKINSON

HEAD OF DAVID/CRIME & THE CITY SOLUTION Tufnell Park Savoy Ballroom

WHETHER HEAD Of David will go on to attract the type and size of that audience Killing Joke have is debatable. Jack Barron, *Sounds'* freelance sexual psychologist, thinks so. But then again, he spilled his pistachio ice cream on his anorak and completely ruined his Pastels badge on the way into the Savoy, so why listen to him?

The singer looks like a white Yankee trucker, the

bassist looks like Bob 'The Slob' Park of The Walking Seeds, the lanky stringbean on guitar looks very West Berlin – ugly and detached – and the drummer looks typically casual.

But it's when you start looking for tapes or a hidden

member of the band to find out where the noise is coming from on stage that you realise you're on to something special. Until 'Snuff Rider MC', HOD were dragging themselves along lamely, 'MC' being their most creditable track on their LP.

CROCODILE SMILES

ELVIS COSTELLO AND THE ATTRactions

London Royalty Theatre

ELVIS COSTELLO is this extremely talented smear of sneer, spectacles, sarcasm and adenoidal snarl who I've dropped in on, at my own expense, every couple of years for, ooh, nearly the past decade. Tonight the tickets were free, but when I entered it didn't feel like home. Dear me, I never dreamed I'd give Napoleon Dynamite a bad review ever.

There was something far too cosy, a complete lack of jarring *edge*, about the first half of this gig, the opening night of a short residency for The Imposter at this serviceable, fake red velvet theatre. So there the man was, guitar in hand, spectacles perched, but what a shame – the sneer and the sarcasm seemed to have been lost in a facelift.

Yes, Howard Coward *smiles* a lot, is matey, and lets someone in the audience rattle his strings during a solo. He hams it up a bit, dedicates songs to members of the audience and is generally so nice that one can't help but form the impression that Elvis is a very happy man. And as the Attractions play, with such intuition you'd think they were all born in the same womb, even soul-shatterers such as 'Blue Chair' sound like they are rocking with mirth. This somehow doesn't feel right to me.

Mmmmm, and all the while I kept wondering: why? We are – whether you realise it or not – in the middle of a seismic eruption of new groups that makes the remaining class of '77 and all that seem haggard. Mere professionalism of performance can't mask that as, for example, the current Damned illustrate.

Like Vanian, Elvis has plundered every idiom of music going – from country through R'n'B to soul – in order to keep his flame burning. Only Costello is a good deal smarter and always stamps his peculiar brand of vitriol over harmonic ideas he has purloined. It's that quality that makes him an original. That became ever more clear as the band went through a six song segue, taking in 'Jack Of All Parades', 'Lipstick Vogue' and 'Clubland', while the Attractions wound themselves into a grimacing frenzy.

If anything, though, what worked against them prior to the encores was that band's sheer virtuosity. The Thomases, Pete and Bruce, are skin-tight as a rhythm section and Steve Nieve makes his keyboards squeal, sigh and shudder like no other, yet at times they stretched out so much that all the tension went missing.

What with the show initially climaxing with a bruised 'I Want You', it was inevitable that Elvis and his kinetic crew would pile on the pressure during the encores. And so they did through numerous songs, gaining ever more momentum. 'What's So Funny 'Bout' Peace, Love And Understanding' had so much hysteria it felt like World War III was about to break, 'Pump It Up' thwacked our toes with an iron rod roar and...

Well, I won't spoil it by giving the ending away, but the zenith of Napoleon Dynamite's show is quite apocalyptic and involves Cait O'Riordan (I believe) lurking in the shadows. Like I said, I never dreamed of giving Elvis a bad review – and I haven't. Because when he stops smiling, his sneer still withers like no other.

JACK BARRON

JAZZ IDLE



MILES DAVIS: a lazy legend

Jayne Houghton

Then they picked up a little, and then the exhaustive noise level became tolerable and the sound got a little crazy.

I don't know what sort of boxes 'Stringbean' had at his feet, but whatever they were, they helped him pull out a mental screeching noise that I'd have previously presumed impossible from six strings. Once the screech started, it only dropped when the singer's arm insisted it take a rest. Very impressive: both his mouth and the bass moaning along together and then Whoah! here comes the screeching. And screech and screech it went until my mouth dried up. Jack left to do his homework and the band finished the set.

In the time it takes to open a can of dogmeat, Crime & The City Solution forked themselves out of the dressing room and onto the stage. They have the presence of a 19th Century Parisian street pack. Gaunt wretches and mongrels, strangely attired in sparkling waistcoats. Simon Bonney's vivid Hispanic arm and head movements go well with his snouty Alsatian looks.

Unfortunately, his voice gradually began to resemble Phil Lynott's, and my mind wandered off onto the matter of what my father would think of Crime & The City Solution. This is not the sort of thing you want to be thinking about whilst watching a band.

JAMES BROWN

SUZANNE VEGA Royal Albert Hall

SUZANNE VEGA'S voice is like the most luxurious bubble-bath you can imagine. But standing there, exposed under the lights in the great belly of the Royal Albert Hall, she seemed nervous, so much so that she was making me feel bad. And yet she did it — she managed to create an atmosphere of intimacy, as if the place had been shrunk down to a tenth of its actual size. The Greenwich Village songstress was more fragile looking than I'd ever imagined, her voice stronger than I'd ever hoped for.

"Thank you for coming," she smiled. "If you hadn't, it would have been, erm... really different!"

MILES DAVIS Wembley Conference Centre

CLEARLY, WE were not all breathlessly overwhelmed, not all in painful paroxysms of awe. The usherette standing to my right whispered to her colleague. "Bit loud innit? Blimey, it sounds like the bleeding cat's choir up there!" This actually happened!

In fact, Miles is ambling along, not trying to prove anything anymore. Perhaps that's fair enough. For most of these two hours, that desolate trumpet blast lay buried beneath the ominous weight of this latest fusion. As 'Tutu' has proven, this isn't a Miles Davis fallow period; he's just assured, just flexing the muscles ever so slightly. When the trumpet is brought to the forefront and let loose, then this is nothing short of mesmeric. These moments are remarkably few though.

Such is the 'holiness' of jazz, mind. To offer the smallest complaint in the direction of Miles is tantamount to spitting loudly in church, like leaving phlegm at the altar. Tonight, the new jazz flock applauded without discrimination, simply treasuring the spectacle of seeing The Man's ill temper in person, of hearing that legendary trumpet squall. This evening was too cosy by half.

With remarkable frequency, guitarist Garth Webber was allowed, nay visibly encouraged, to over-indulge in masturbatory solo antics, dribbling out a preposterous trail of elongated fret-work, looking as though he'd just pole-vaulted the prison wall to escape ten years with Wishbone Ash. The man's ego is on a long leash; it should be shortened forthwith.

When the music grew emotional though — either during some raging cacophony or some imperturbable meander — then it was menacing and ecstatic. 'Time After Time' made people squeal loudest of all, beautifully withdrawn, with Miles stabbing into its heart with measured attack. Then it seemed perfect. Bassist Darryl Jones makes the whole muddle look ridiculously simple — as though he coaxes his instrument to come in these quick little gasps. He also was a star.

This performance took its time to grow into something approaching completeness, the first hour spent limbering up, some of it fairly gruelling to behold. When Miles decided to cease the stammering and truly run amok, then the smouldering turned to a storm. He just about made it, but it looked like he was running the race on one leg. Unfortunately, legends are permitted to do that.

JONH WILDE

'Small Blue Thing' was gorgeous and shining, and it only took a while to realise Suzanne Vega's party trick, something called eye contact. She would shoot out rapid, quick-fire glances, settling on her chosen target with a hypnotic stare. "Suzanne, I love you!" shouted a wit from the balcony, his later attempts at humour quickly silenced by a laser beam from the wide-open eyes.

An error in timing, which almost tripped up 'Left Of Centre', left us loving her even more. An urgent 'Marlene On The Wall' was ecstatically received. And when Suzanne returned for her second or third encore — I forget which — we were treated to just Vega and her voice; no guitar, no band, just pure electricity in the air. "Thank you, thank you, thank you," she murmured, casing the joint rapidly one last time, retreating to the sound of stomping feet.

There is an inner strength to Ms Vega live that is not apparent from the records, a quite enchanting way of telling a story, a sharp, crystal feeling of *living*. Something to keep you warm this winter.

NEIL PERRY

THE BIBLE! London Goldsmiths College

THIS PARTICULAR Bible! has only been in print a precious few months yet already they can consider themselves to be masters, masters of under-achievement. Their debut album, 'Walking The Ghost Back Home', was a collection of equal parts of brilliance and a botched assimilation of an excessive array of songwriting modes. Crippled by a lack of funds, it nipped the tail end of the indie charts and fell out of sight. Their first single, 'Graceland', similarly undersold itself and it's only live that they've fulfilled anywhere near their potential.

Of the Hwerdine/ Shepherd songwriting partnership that lines The Bible!s pages, it's Boo Hwerdine who takes the lead live, with Tony Shepherd restricted to his keyboards. Hwerdine's gangly Lurch of a man who belies his

bespectacled owl-like countenance with the voice of a swallow. He has a detached air about him yet, while taking his craft seriously, he is not in the least bit precious about himself.

The Bible! are at their considerable best dealing in the ethereal Britpop and unrealised longing of 'Graceland' and at their worst with the tepid Habitat-jazz of songs like 'Walking The Ghost Back Home'. Their musicianship can lead them into tacking too much onto a song, a case in point being the grotesque sax which almost ruins 'Mahalia'. However, their new material sees them losing this trait.

All in all, an evening of ecclesiastical excellence. You'd be doing well to find this Bible! left in your hotel room.

ROY WILKINSON

ALISON MOYET Royal Albert Hall

THE ROYAL Albert Hall is a place which feeds the ego of every sub-hero in rock and pop, and then smothers their ambitions. It's also the place with the most uncomfortable seats in the country.

When The Sisters Of Mercy played the RAH, they buried their heavenly rhythm machine behind a pea soup fog of dry ice and poor sound. When The Smiths took 'Meat Is Murder' to the RAH, they failed to touch their audience for the first time I could remember. And when Susan took her megalomania and her Banshees to the RAH, there was no room for anyone else. However, when Everything But The Girl filled the RAH with everything but their kitchen sink, they thrived upon the occasion.

Unfortunately, Alison Moyet has neither the grace nor the beauty of Tracey Thorn. No, what she has is a voice which could have sunk the Titanic, a band who think soul is a fish to be battered and a reputation as big as her voice. A reputation which is built upon the exceptional pop marriage of Yazoo and which has so far survived the plunge into those insidious Paul Young infested waters.

When Alison Moyet sings Whitfield and Strong's 'That's The Way Love Is', a song I was lucky enough to miss her duetting upon with Paul Young at Live Aid, she and her hideous henchmen sneak up behind a song of stunning pain and awareness, tap it on the shoulder and beat its brain in. Alison Moyet is now nothing but a soulless if likeable technopop production. See her at the Royal Albert Hall and you're guaranteed at least two pains in the bum.

ROGER HOLLAND

FELA KUTI Brixton Academy

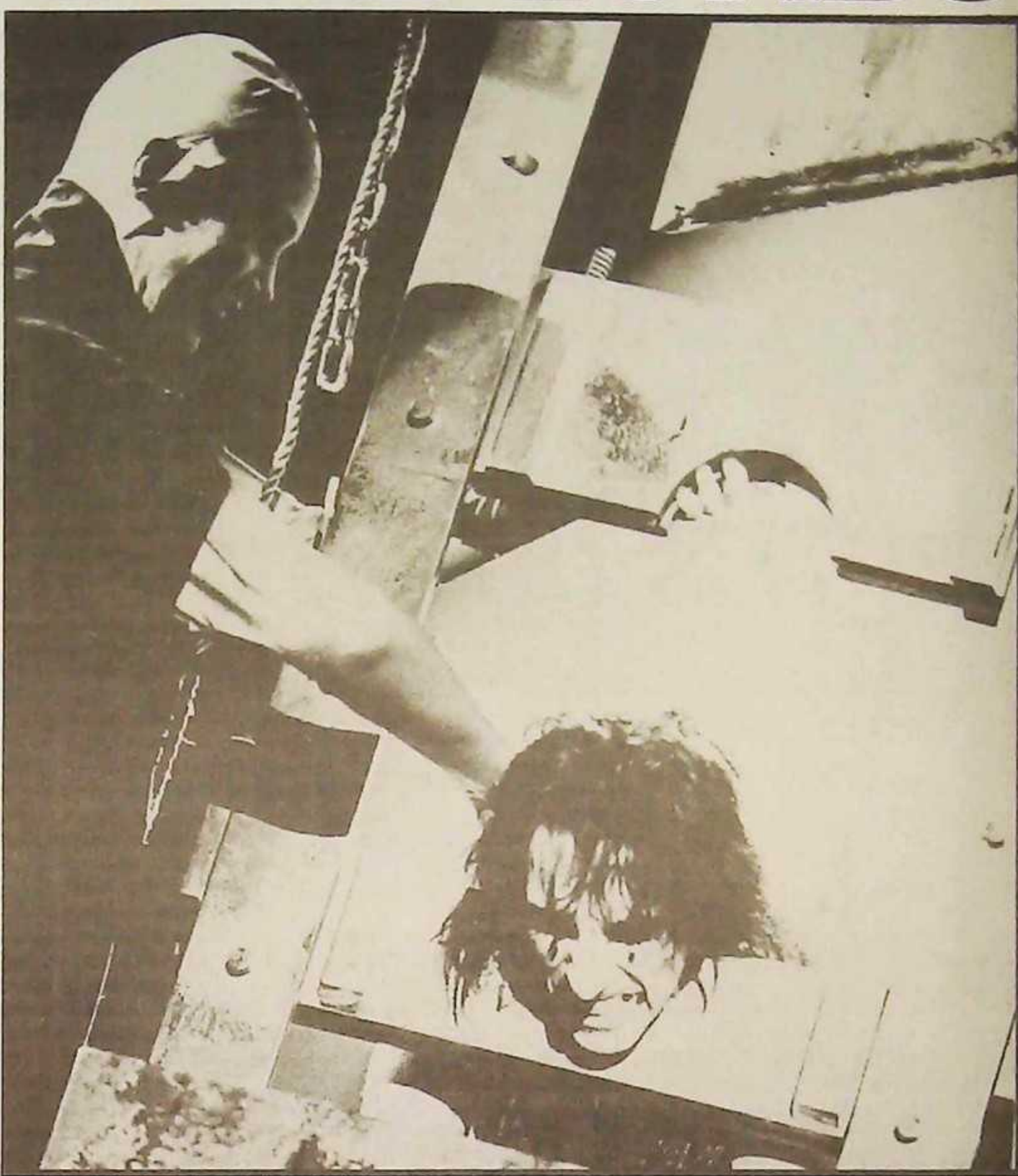
NOT SO much a gig, more a continuous cultural circus presided over by ringmaster Fela, fresh out of a Nigerian prison after his latest brush with the authorities.

But apart from a few references to "animals in human skin", Fela was in a benign mood. Certainly, the new piece he'd written since his release had no signs of anger or bitterness.

Like most of the other pieces he played tonight, it was moderately paced, meandering between gently insidious rhythms and surges of bright horn passes or anthem-like choruses. The atmosphere was relaxed and easy going with no one rushing to be heard. But then, with none of the numbers clocking in under half an hour, stamina was as important as skill.

The riffs were pretty simple too, but with anything

GORE LORDS



ALICE COOPER puts his neck on the line

Greg Freeman

ALICE COOPER/DR & THE MEDICS Wembley Arena

ALICE IN Wonderland, parts one and two. With Zodiac Mindwarp out of the running due to an eye infection (true, honest), the Medics had but two days to don their wacky strides and point their magic carpet in a Wembley direction.

And you know, they carried it off, no doubt accompanied by sighs of relief from all quarters. They looked so small, so insignificant, but the enormity of the occasion seemed to give them a comic urgency which pacified thousands of Alice-ites to a sufficient degree. No mean feat.

And then it was horror show time...

Alice walks and talks like the legend he is, in all his snake-eyed, leather-clad glory. We were welcomed to his nightmare in no uncertain terms, a different prop for every song, an arrogant strut for every thudding beat.

To cram a show with every conceivable splatter movie effect (like the time a 'photographer' took the stage to be greeted with a mike-stand through the guts and out his back) and still make the music come out on top is some achievement. But that's because

Alice Cooper has not just great songs but superb songs. 'Eighteen', 'No More Mr Nice Guy', 'Billion Dollar Babies' — all are untouchable.

But I'd question the dodgy metallisation of the Cooper sound. Rock 'n' roll overlords such as Alice shouldn't have to try to move with the times; this only succeeds in making him seem a little trivial.

But (there's a lot of buts) as Alice recently opined, a sledgehammer effect is what he's after, and aurally and visually that's what we got. The walking advert for steroids on guitar played like a cartoon Rambo-gram, the plastic doll was held high on a sword in time-honoured fashion, the blood flowed, the whips cracked, the cleverly crafted teenage Frankenstein zombie stomped around the stage, and the mass of humanity in Wembley Arena loved it.

Then Alice lost his head by guillotine, and many a cameraman's lens was decorated with the result...

So is part I any better than part VI? Cooperman won this time, but the next? How many sequels can *this* movie reach?

NEIL PERRY

between 20 and 30 people on stage at any one time, the possibilities were limitless.

Fela's role was to keep the circus rolling and he did it without having to crack the whip. If the show lacked the kind of high-powered intensity that other Nigerian superstars achieve, it certainly had its moments. Like the time he decided to play a percussion solo while the rhythm guitarist had a quick work-out (presumably to break out of the hypnotic rhythm he'd been playing for the previous 20 minutes) and the four girl singers got down on all fours and shimmed their bums at the audience.

HUGH FIELDER

AFTER TONITE London Players Theatre

WOULD YOU believe this? A couple of days after After Tonite's London debut, somebody who'd been present at this jabbing, bubbling and hard blasting of hearts, minds and bodies

came up to me and enthused: "Bloody hell, that band were miles better and more natural than Cameo!"

Some compliment, and one I agree with.

If you then learned that After Tonite come from the grey slab of England's Midlands region, not America, yet play the most calf-snapping and intelligent funk I've heard live in quite a while, would you be surprised? You will be when you see them.

The sextet, who've been encouraged by Lynval Golding and Rick Rogers of 2-Tone fame and were almost signed by London last year, are definitely the most shameless posers I can recall catching in 1986. That shouldn't be confused with poseurs. Singer Eli, red hair with a white slash, and sometimes saxist Brian Clark mercilessly ham it up for any photographer who points his or her camera their way.

That this doesn't become cringeworthy is due to the sheer aplomb and zest with

which After Tonite perform. In many ways, the band have fused to meltdown stage all the exuberance that the late 2-Tone groups had with the stylish footwork and presentation of the most sophisticated Yank funksters.

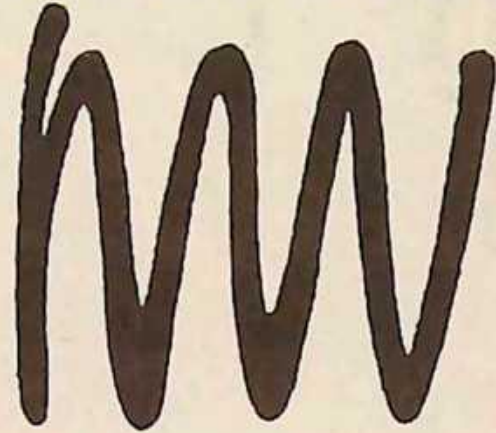
Given their somewhat tame debut single, 'Time For A Change', I didn't anticipate that much from After Tonite. But as they bounced around like rubber balls shot from a bazooka, and belted us with fusillades of politically-oriented songs and exhortations to get down and shake our big bottoms, it was impossible not to be infected by their enthusiasm.

Maybe it's their youth — the band are in their teens, I believe. Maybe it's Eli's weaving body and voice. Or perhaps it's down to Mark Adams' zip-zapping keyboards or the rhythm section that thwacks like a piston into one's neck...

Oh look, whatever, After Tonite put the fun back into funk with a vengeance.

JACK BARRON

MUSIC WEEK



IF IT'S OUT IT'S IN!

If it's out on vinyl, video, cassette or CD it'll be listed in *Music Week Masterfile*. *Masterfile* is the monthly guide to everything musical that's been released.

Masterfile is the fully comprehensive, totally cross-referenced, utterly usable listing of the month's new albums, singles, CDs and music videos... full details on each, even full track-listing for every album. So if you're looking for an album and you only know one track, *Masterfile* finds it in a second... even if it's an oldie on a various artists compilation.

Charts too! *Masterfile* gives you full chart positions for all the year's releases to date... using the official BBC Top of the Pops charts.

Music Week Masterfile is the most comprehensive, accurate and reliable listing ever. Single, album, music video or CD... if it's out it'll be in.

Masterfile is available ONLY by post from *Music Week*.

BUY TWO GET ONE FREE: you can order the first three issues of *Masterfile* at a special discount price of £10. Bought singly they'd cost £20. Or you can simply order just one copy, £5 for October to November, £10 for December (which contains the previous three months' listings).

Please tick:

I wish to buy Oct, Nov, Dec '86 only. £10 ☐

Or, please send me the _____ (state month) issue only. £5 for Oct, Nov £10 Dec. ☐

I enclose a cheque/PO/IMO for £_____

Or please debit my credit card: (type of card) _____

(Number)

Name: _____

Address: _____

Send the completed coupon to: Subscription Department, Music Week Masterfile, Morgan-Grampian plc, Royal Sovereign House, 40 Beresford Street, London SE18 6BR. Telephone: 01-854 2200.

QUEEN BEES SAY CHEESE!

THE VOICE OF THE BEEHIVE

Camden Dingwalls
TRACEY AND Melisa are on the stage. Brilliant, they've just made a stupendous discovery. They've found out that, despite being the singers in a pop group, they too can enjoy themselves and the world won't stop turning, fall apart or change into a mango-flavoured jellybean.

Well, that seems obvious enough but, in the current climate of dour and dreary pop merchants, I'd be tempted to think that most singers expect the very earth to open up beneath them should they so much as smile.

But not this lot. The Voice Of The Beehive are so wittily unpretentious and charmingly honest that only a heart of stone or a real rock hack could fail to be won over by them. Decked out in party frocks and Doctor Martens, Tracey and Melisa bounce off each other, giggling when they have to use technical terms like 'monitors' or 'amplifiers'. And they're right to laugh.

Perhaps they're just two sassy Americans who fall over and say, "This is a good song... I wish we'd written it", before launching into That Petrol Emotion's 'It's A Good Thing'. Perhaps they're just out to seduce every audience they can get their mitts on. Whichever way,



BEEHIVE'S TRACEY: buzzing after Fuzzbox

Steve Double

they're the perfect front for the three versatile boys in the back-line who punch out a hard pop-cum-R 'n' B.

From their own, Bo Diddley inspired, 'The Things You See When You Don't Have Your Gun' to the soon-come single, 'Just A City', it's a positive pop body-blow

which has been lacking in my life for many a year. Without the party frocks and the falling over, without the twin female voices, the Beehives wouldn't raise even a flicker of a smile. As it is, I was laughing nearly as much as they were.

RICKY KILDARE

THE DIED PRETTY
Harlesden Mean Fiddler

I'D BEEN told The Died Pretty are far better live than on record. But as soon as I spied the bassist's check shirt I knew something was amiss: The Died Pretty are just another rock band from Australia with bad taste in kecks and guitar solos. And they proved it as they went on and on and bloody interminably on during their British debut.

Don't get me wrong, bub, there are elements of The Died Pretty that I like a great deal. The Molotov-fired, stamping, ravenously-hungry-for-blood beat of 'Mirror Blues' is evidence that these Australians can sometimes break out of their stylistic bounds through sheer primal energy. But that's small consolation given the promise of their early EPs.

In a two-hour set (which felt like 20), they seem to be playing the same song most of the time. This involves the guitar of Brett Myers frothing at the strings while the rhythm section of Mark Lock and Chris Welsh breaks sweat and wind until, at their peak, in comes singer Ronald Peno going "Aaaayyyyyeeaaah!". The first time this happens, one is mightily impressed; come the umpteenth occasion they parade this climax, one is mightily depressed.

In between, Frank Brunetti chugs on his flaccid organ with all the interest and effort of someone who smokes during the sex act, while Myers' guitar just does all the usual professional trad tricks.

The best I can say about The Died Pretty is that the John Noakes of pop

broadcasting, Andy Kershaw, should like them. At least they can compare shirts.

JACK BARRON

THE PSYCHIC MUTANT
ALL STARS
Heaven

NEON SCREAMS out the message 'Sextra Terrestrial Rock 'n' Roll' and, as the first strangled synthesizer leaps hissing from the speakers, there's a rush of anticipation.

A fire-eater spits flames. Frontman Tik (late of the innovative mime artists Tik and Tok) spits feathers. Tonight he plays the formidable alter ego of a sub-humanoid 'rock star', commanding acute focal attention with a singular icy glare. Androidettes uniformed in little more than a smattering of silver body paint twist about him, chasing a kinetic rhythmic thunderstorm powered by drummer Les Warner of The Cult and ex-Stiff Little Fingers bassist Ali McMordie.

Beki Bondage doesn't show up, but wrapped within a contemptuous smile is her one time guitarist MoMo Sex and his tortured six string. Backing vocalists croon in harmony with a lazy sax, and a diamond vice tightens around even the shortest attention span.

The set is eccentric, featuring everything from pagan renditions of Steve Hillage's 'Salmon Song' and Prince's '1999' to intoxicating Eastern-flavoured incantations.

The Psychic Mutant All Stars murder Mother Convention, laugh as she burns and dance in her ashes.

Maybe this is what Sputnik should have done.

MARY ANNE HOBBS

PAULINE MURRAY
AND THE STORM
Glasgow Rooftop

PAULINE MURRAY has always seemed one of the healthiest survivors of the great punk party of yesteryear. Somehow, she's consistently managed to follow her instincts and retain her credibility. And so, once upon a time there was Penetration, then came the Invisible Girls, and now there's The Storm.

But do any of the terminally crashed goths surrounding me actually realise there's a band playing here tonight? I have my doubts.

'Screaming In The Darkness' fails to get off the ground, thanks largely to bouts of comical, sub-orgasmic shrieking. The current single, 'New Age', comes across as a fairly straightforward pop song... until Pauline hits the distortion pedal and sends herself and her axe spinning backwards to those lazy, hazy days of summer, some time around Woodstock.

'Don't Give Up' became the anthem for the night, but even this seemed a little short-lived, with Pauline and her Storm rapidly running out of steam by the time she confronted her audience with the desperate plea: "Don't you know any of these?"

This sad affair ended with even less ceremony than it had begun with. Despite the minimal applause, the band reappeared and dived headfirst into a flatfooted sprint through Harry Nilsson's greatest moment, 'Everybody's Talkin'. It was easily the best song on display, but what had it done to deserve such a fate?

GRANAME BENT

LETTERS

THE STATE OF ROCK - PART 203

I WOULD like to say that I totally agree with Peter Wall's letter titled 'The State Of Rock - Part 202' (November 15).

The music scene is stagnant and has been for a couple of years now. Unlike Peter, I would not blame the new wave explosion, which was exciting enough, but the post new wave scene which has been extremely disappointing.

I'm also glad to hear I'm not the only one who is getting totally pissed off with these obscure "no-hoper" bands, with their "let's see who can think up the most ridiculous name for a band this week" pose. Just look at the average single releases in one week and see how many of them are reviewed enthusiastically. Not many!

Where have all the exciting up and coming bands gone? Remember '77, the Pistols, Clash, Ramones, etc...? Remember '79/'80 and the emergence of Iron Maiden, Saxon and Motorhead? These are just to name but a few, there are many more like them who sprang up and were exciting and original.

So *Sounds*, get out and discover some talent or, more importantly, find some reporters who can find the talent. - **The Colchester Bandit**

PEACE BE WITH YOU, MAN

WITH REFERENCE to your *Letters* page recently, I was disgusted at the amount of cowards, hypocrites and general arseholes who wrote in complaining about your double page advert on the Territorial Army.

Let's face it, everyone wants peace, but we'll have a long wait in finding it so, for the time being, we should be trying to defend this country. They're the sort of people who throw bricks at the police during a riot then go crying to them when they've been mugged.

We don't need these sort of pessimists and troublemakers and cowards now in this country, we should be trying to build up and stimulate the people back to a nation, so if you don't like it, f*** off out and play with the sharks.

Peace, man - **A Patriot**

ARMED FORCES

THERE SEEM to have been rather a lot of letters published recently concerning the army and specifically the advert in your October 18 issue.

Banks try to attract custom through your pages, as do various contact groups, and several 'summer jobs' and 'jobs overseas' adverts appear with monotonous regularity. They don't seem any more relevant to the music industry than the army to me.

The assumption from many of these letters is that we shouldn't have armed forces at all. I assume on that logic that if we don't, then we can't fight so we can't get involved in a war. If this was

to have been the case in 1982 there wouldn't have been any Falklands War. Instead, 2,000 British subjects and the whole of Argentina would still be under the fascist dictatorship of Galtieri and co. Would that help "make this world a livable place" more than the actual events did? Think about it. - **Paul, Dunfermline, Fife.**

WHAT'S MY LINE?

I RECENTLY sampled a bit of your fab new *Sounds Indie Line* only to discover that your very own Hugh Fielder sounds like one of the 1950s cinema newsreel announcers - most incongruous! - **A Telephone**

WILDE GETS STUMPED

JONH WILDE calls into question the intelligence of the musically inspired and undeniably intelligent bands, Stump and the Bad Tune Men, when he can't even spell his own name!

For your information, Mr Wilde, Stump's incisive lyrics are available with their LP, and you could actually hear some of the thought-provoking BTM lyrics, which is almost unknown for bands playing live.

Not content with writing drivel about such grandiose music, Wilde attempts to justify his pathetic inaccuracies by insulting the gorgeously lithe Stump singer Mick Lynch. Jealous, huh? Not only has Mick got the looks but he can write too - which is far more than Jonh Wilde could claim.

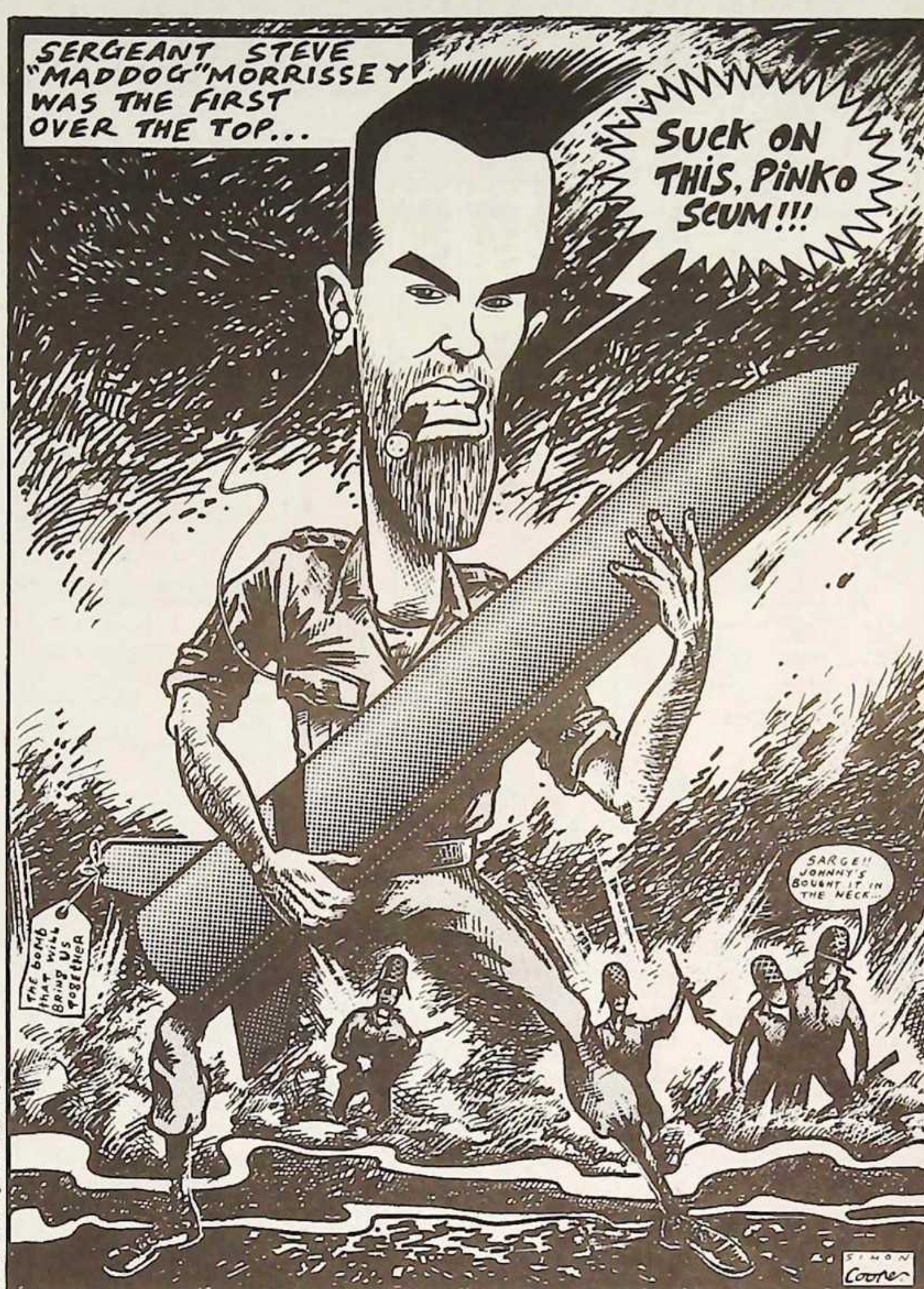
Why does *Sounds* employ dickheads who try to strangle genuinely innovative, genuinely alternative talents like Stump and Bad Tune Men? I was on a real high after that gig but Wilde's review just made me feel sick.

Jonh Wilde, you're just "sad, sad, sad". - **Alison Timms, London E5**

SOUNDS OK TO ME

I HAVE been buying your rag for about five years, mainly for the gig and album news, usually disregarding all the reviews as too cynical. Lately though, I have noticed a cooling off of the cynicism and a much more positive attitude, which I think is dead cool. You see, I am a real fan of rock music and get pissed off when the bands that really matter and believe that rock can achieve something, get slagged off.

I'm talking about bands like The Alarm and BAD and guys like Springsteen, Townshend and Costello. Hey, these guys really do believe in rock as an art form and a way of communicating their ideas and beliefs (ideas that I may or may not agree with). Sometimes they f*** up real bad (notably U2's last album) and get a deserved slagging, but even when they do, they still shine out like pearls in a very, very stinking, wretched music industry infested with the likes of Queen, Duran Duran, Lionel Richie, etc. - **John O'Groats, Lands End**



"THORN-EMI IS MURDER!"

DEAR MORRISSEY, I remember when The Smiths first came out, thinking, This is a band who care: I could see a lot of myself in the lyrics - a justified anger about oppression, about violence, against injustice. "Meat Is Murder" became an anthem for those opposed (and rightly so) to the merciless and violent treatment of animals which, as I'm sure you realise, is inextricably tied in with violence against people.

You became outspoken against meat-eating, and even went so far as to condone actions by the Animal Liberation Front, showing a degree of intelligence and compassion that one does not normally associate with pop singers.

You spoke of an empathy with feminism, and I remember The Smiths using gladioli as a symbol of solidarity with the women at Greenham who are taking direct action against the deployment of cruise missiles and, ultimately, against all manifestations of violence.

This year The Smiths were even involved in concerts against the apartheid regime.

So all the signs would indicate that you are opposed to violence, whether mental or physical, against people or animals, against blacks or whites.

So what are the political implications of signing to EMI Records? You say you are opposed to violence, yet Thorn-EMI - the parent company of EMI Records - manufactures and sells weapons of war and instruments of torture worldwide and, by signing to EMI, you are not only passively supporting this death-dealing by siding with these murderers, you are also actively financing it, as the profits

from your records (records supposedly against violence) will be invested in producing more of these filthy and obscene weapons, causing more death and misery across the world. These weapons are being used to kill people now!

How would we feel about a man who claimed to be against apartheid and yet invested in South Africa?

How would we feel about a man who spoke out against meat-eating, but made his money working in an abattoir or a butcher's?

You may sing all you want against violence, but when this becomes outweighed by your direct contribution to war (an act of violence infinitely more horrific than any you can contemplate against yourself), your statements become indelibly tainted with hypocrisy, and your hands with the blood of the thousands of people killed by Thorn-EMI weapons.

Will The Smiths become just another dinosaur rock band whining about "peace", while the record company is literally "making a bomb"?

Your conscience may allow you to support this. Mine cannot.

If you really believe in what you say, then the only course of action open to you is to remove yourself from this chain of death and exploitation. If, on the other hand, you let your actions contradict your words, any credibility you may once have had becomes a farce, and you stand accused not only of hypocrisy, but of being a willing accessory to cold-blooded slaughter.

Thorn-EMI is murder.

Yours in struggle - Stream Angel, Dundee

TOP MARCS!

LOOKING AT your *Letters* pages these days, full of complaints, moans, etc, I feel like a freak... I mean, the Marc Almond interview was absolutely brilliant! Fab! Fab! Fab!

Congratulations - a smiling reader. - **Ken Miller, Reith Hall, Glasgow**

LONG LIVE JOHN PEEL

IT SEEMS a bit bloody hypocritical to spend half your *Singles* page raving over independent records (Jessie Garon, Wedding Present, Slaughter Joe) only to go smack! bang! wallop! in the middle of them by having a go at Uncle Independent himself - John Peel.

No wonder John Walters was miffed about it on Janice Long's radio show. Him and Peel put a lot of time into finding and helping new bands. Everyone knows Peel's show is the most productive on radio. Where would Frankie be without JP and JW's vision to give them a session? All my fave bands - from Sonic Youth to Madness to The Ramones - have been featured on Peelie regularly and none of them are "dross" or "rubbish".

Considering the bands James Brown reviewed favourably - 3rd Circle, Yeah Jazz, The Mekons and Twang - are only likely to get airplay from Peel, I suggest either a re-think or apology are in order. - **Weird Son Of Angry Bastard, South Yorks**

LONG LIVE NEIL PERRY

I AM enquiring whether there is a Neil Perry fan club.

I doubt if there has been, or ever will be, for someone with the utter brilliance of literary dexterity that that boy achieved in his article "I'm a raving psychopath" (November 19).

I would be grateful if you could inform me of any worship meetings being held, or maybe if he needs an assistant to make him coffee, or hold his pen while he goes to the toilet.

In the meantime, a signed photo would be utterly smashing. Oh, such brilliance from one so small. - **Duane Zenith**

STILL COUNTING

I'VE NOTICED that in 49 photographs of 'musicians' in your paper this week, only nine of 'em are wielding instruments. Is this a record? (No, and it's only just a bloody music paper, innit?) - **Phil McMullen, Melksham, Wiltshire.**

In your last *Sounds* of 1986, *The Christmas Double Issue*, we'll be printing a **LETTERS SPECIAL**, so start sending in your opinions on '86 now. What made it a good or bad year? What were the highlights, and who meant the most or least to you? Mark your envelopes **LETTERS SPECIAL 1986** and send to *Sounds*, Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ.

marquee
OPEN EVERY NIGHT 7-11PM
ADVANCED TICKETS ARE ON SALE FOR CERTAIN SHOWS TO MEMBERS ONLY
LICENSED BARS
90 WARDOUR ST. W1
01-437 6603

Thursday 27th November (Adm £3.50) JEB MILLION + The Force & Monty Zero	Monday 1st December (Adm £3.50) PAUL SAMSON'S EMPIRE + Support and Monty Zero
Fri 28th & Sat 29th November (Adm £4.00) Last Shows of '86 TWELFTH NIGHT + Support and Nick Henbrey (28th) + Support and Martin Bell (29th)	Tuesday 2nd December (Adm £3.50) SMALLTOWN ELEPHANTS + Support and Nick Henbrey
Sunday 30th November (Adm £3.50) One Night Only EDDIE AND THE HOT RODS + Doctors Children & Nick Henbrey	Wednesday 3rd December (Adm £3.50) From USA THREE COLORS + Support & Martin Bell
	Thursday 4th December (Adm £3.50) Pop Rock MAJOR 5 + High Stones Chapter & Monty Zero

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

The Royal Standard
1 BLACKHORSE LANE WALTHAMSTOWN E11 5JZ 77 1986

THURS NOV 27th	ROCK 'N' ROLL	THE RAPIERS + STEVES HALLOWEEN HOP	£2.00 £1.50 CONC
FRI NOV 28th	ROCK NIGHT	E.T.A. ELECTED	£2.00 £1.50 CONC
SAT NOV 29th	SATURDAY SPECIAL	FRANK CHICKENS + HARVEY + THE COMPANY	£2.00 £1.50 CONC
SUN NOV 30th	ALTERNATIVE CABARET	PHIL CORNWALL + JOY & CLARENCE PICKLES + MARK THOMAS + IVOR DEMBINA	£2.50 £2.00 CONC

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

FRI DEC 5th
FRI DEC 12th
★ ELIXIR ★
★ DIESEL ★

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

THE WOODENTOPS
S.T.U.M.P
MiaoW
'TACKHEAD DISCO'
(featuring D.J. Gary Clair)

Nearest Tube Kentish Town
TOWN & COUNTRY CLUB
9/17 Highgate Rd, Kentish Town, N.W.5
Tickets £4.50 advance, £5.00 doors. Doors 7.30pm.
Box Office 267 3334. Stargreen 734 8932 / Rough Trade Records / Rock On Records
Keith Prowse 341 8929 / Premier 242 0771 / Rhythm Records

ELECTRIC BALLROOM
184 Camden High Street

FLESH-FOR-LULU
DIED PRETTY
Doctors Children
Monday 8th December
D.R.S. 7.30 PM
TICKETS: £4 ADVANCE, £4.50 ON THE DOORS
Keith Prowse 341 8929 / Premier 242 0771 / Rough Trade Records / Rock On Records / Rhythm Records / Stargreen 734 8932 / L.B. 429 3371

The Dolly
FREWIN COURT, CORNMARKE STREET, OXFORD.
Telephone: 244761

Mon 1st Dec (Adm: £2.50) TORME plus QUEERBOYS	Sun 21st Dec (Adm: 50p) FAIR EXCHANGE
Wed 3rd Dec (Adm: £1.50) M.G.M. (Bernie Marsden, Mel Galley, Neil Murray)	Mon 22nd Dec (Adm: £2.00) LLOYD LANGTON GROUP (Having a day off from Hawkwind to play for you)
Sun 7th Dec (Adm: 50p) CADDYSHACK	Wed 24th Dec (Adm: £3.00) CHARLIE MOUSE'S XMAS EVE PARTY DON'T MISS THIS ONE!
Mon 8th Dec (Adm: £3.00) STEVE MARRIOT'S PACKET OF 3 (Pure Magic from the Ex-Small Faces leader)	Sun 28th Dec (Adm: 50p) PREACHER
Sun 14th Dec (Adm: 50p) THE ALLIANCE	Mon 29th Dec (Adm: 50p) DE-JA-VU
Mon 15th Dec (Adm: £3.00) WILKO JOHNSON	Wed 31st Dec (TONIGHT THE BOOZE IS FREE) NEW YEARS EVE EXTRAVAGANZA PLEASE PHONE FOR DETAILS

AAA
ARTISTS AGAINST APARTHEID

Sunday 7th December
REDSKINS
The Three Johns
•Skint Video.

Nearest Tube Kentish Town
TOWN & COUNTRY CLUB
9/17 Highgate Rd, Kentish Town, N.W.5
Tickets £4.50 advance, £5.00 doors. Doors 7.30pm.
Box Office 267 3334. Stargreen 734 8932 / Rough Trade Records / Rock On Records
Keith Prowse 341 8929 / Premier 242 0771 / Rhythm Records

ASTORIA
157 CHARING CROSS ROAD

THE GO-BETWEENS
THE BODINES
THE DENTISTS
SUNDAY 14TH DECEMBER
Tickets £4.50 advance, £5.00 doors. Doors 7.30pm.
Keith Prowse 341 8929 / Premier 242 0771 / Rough Trade Records / Rock On Records / Rhythm Records / Stargreen 734 8932 / L.B. 429 3371

HARVEY GOLDSMITH ENTERTAINMENTS PRESENT
ANOTHER STEP INTO BRITAIN
KIM WILDE
PLUS SPECIAL GUESTS
TOWN & COUNTRY CLUB
MONDAY 8th DECEMBER 7.30pm
TICKETS £5.50 IN ADVANCE FROM BOX OFFICE & LOCAL AGENTS

Wednesday 3rd December
Doors 7.30pm.

THE SAINTS
THE GODFATHERS
SNAKES OF SHAKE
£4.50 advance, £5.00 doors

Nearest Tube Kentish Town
TOWN & COUNTRY CLUB
9/17 Highgate Rd, Kentish Town, N.W.5
Box Office 267 3334. Stargreen 734 8932 / Rough Trade Records / Rock On Records
Keith Prowse 341 8929 / Premier 242 0771 / Rhythm Records

Under St Pauls Church Deptford, SE8

THE GRASP
Psychedelic Nites EVERY FRIDAY
Friday 28th Nov
MAGIC MUSHROOM BAND
+ FREAKS OF SCIENCE
Monday 1st December
Tickets 75p from the Crypt
MAGIC MUSHROOM
New Album Release Party
Friday 5th December
KATATONICS (USA)
+ WILD THINGS

Under St Pauls Church Deptford, SE8

THE GRASP
ROCK NIGHT
DUMPY'S RUSTY NUTS
+ The Chase + Disco
Sat 29th Nov
8-1 Adm: £3

at Adam n Eurs 8 CENTRAL REEDE 0832 450724

to Hell & Back
Info etc. Neil Ax 0422 70070

WED 26 NOV
SHRUBS & PRAMS
AGIT-ROSTA

TUES 2 DEC
VICIOUS RUMOURS
CONDEMNED BY SKIN DEEP

WED 3 DEC
DIG HENRYNORMAL
VIS DRILL SCREAMING TREES

WED 10 DEC
LYRDS EXTREME NOISE
LI.K. + RIPCORD

COMING SOON
Delayed / UK SUBS / MACC LADS 23rd

184 CAMDEN HIGH STREET, LONDON NW1 8QP
★ **THE ELECTRIC BALLROOM** TELEPHONE: 01-485 9006

25th November
BEKI BONDAGE & THE BOMBSHELLS
IRON IN THE SOUL
SUN HOUSE OPERA

2nd December
CARDIACS
BASIL GABIDON'S
BASS DANCE
MONTERREZ

THAT PETROL EMOTION
YOUNG GODS
MY BLOODY VALENTINE
Thursday 4th December

TICKETS: £4-50
RHYTHM RECORDS
BOULTON TRADE RECORDS L.T.B. 429 3371 / PREMIER 242 0771
ROCK ON RECORDS - STARGREEN 734 8932 / KEITH PROWSE 341 8929
(opposite Tufnell Park Tube Station)

AT THE BOSTON
Doors 7.30

THE CAGE AT THE HARP CLUB
2 CLIFTON RISE, NEW CROSS, SE14
INFO: 01-851 6373

Sunday 30th November
THE GODFATHERS
Supported by Flare Up
Sunday 7th December
THE CARDIACS
THE CHICKEN RANCH
Doors: 8pm-1am Tickets: £3.50
Nearest BR/Tube - New Cross/New Cross Gate
Buses: 36, 36A, 36B, 177, 53, 21
Night Buses: N72, N77, N82, N85, N86

THE 100 CLUB
100 OXFORD STREET, W.1.
Thursday 27th November
THE G.B.H. SHOW
Thursday 4th December
COLENSO PARADE
+ PULP
+ Special Guests
Tuesday 9th December
THE SCIENTISTS
+ PURPLE THINGS
+ BAD KARMA BECKONS
Thursday 11th December
THE DOGS D'AMOUR

ELIXIR
THE 141 CLUB
BOURNEMOUTH
FRIDAY 28th NOVEMBER
DEBUT ALBUM AVAILABLE FROM SHADES

Queen Mary College Students Union Presents
THE WOLFHOUNDS
+ THE DEPTH CHARGE SOULS
+ 14 ICED BEARS
Friday 28th November, 8pm
at QMC SU, 432 BANCROFT ROAD, E1
Nearest Tubes: Mile End/Stepney Green

ANTI HEROIN

ICICLE WORKS
THE BEST WAY TO WALK
SUNDAY DEC 14TH
DOORS 7.30 PM BANDS 8.30 PM

party night
PRESENTED BY CAMDEN COUNCIL

CAMDEN PALACE

TICKETS £4 FROM B.O.
TEL: 357-0423
KEITH PROWSE TEL: 741-9399
LONDON THEATRE BOOKINGS TEL: 439-3371
PREMIER BOX OFFICE TEL: 240-2245
UNWAGED £3 TEL: 931-6734
AND ON THE DOOR

THE WELLINGTON
Shepherds Bush Green
Thursday 27th November
PAULINE GILLAN
+ Support
nearest tube Shepherds Bush (Central Line)

Wednesday 3rd December
TILT
+ Jagged Edge
Admission £2 on door
Open 8pm-11pm

ROBYN HITCHCOCK AND THE EGYPTIANS

plus BRENDAN CROKER & THE 5 O'CLOCK SHADOWS
COMPERE ~ ANDY KERSHAW.
**FRIDAY DEC. 5th IN THE GREAT
HALL ~ QUEEN MARY COLLEGE ~ 8pm.**
TICKETS: BOX OFFICE NEAREST MILE END + STEPNEY GREEN
+ USUAL AGENTS BUSES 25, 225, 106, 227

MORE ADS ON PAGE 34

Queen Mary College Rock Soc Presents
Tues 2nd Dec, 8pm Tks: £3

TORMÉ
+ Special Guests
QUEERBOYS
In The MCR
432 BANCROFT ROAD, E1
(off Mile End Road)
Nearest Tube: Mile End/Stepney Green
Buses: 10, 25, 106, 225, 227

ENGINE CRANK IT UP

MONDAY 24th NOVEMBER
OLDHAM, HURRICANE CLUB
THURSDAY 27th NOVEMBER
HEBDEN BRIDGE, TRADES CLUB
SATURDAY 29th NOVEMBER
WOLVERHAMPTON, SCRUPLES
SUNDAY 30th NOVEMBER
WEST BROMWICH, COACH & HORSES
THURSDAY 4th DECEMBER
RAWTENSALL, QUEENS ARMS
SATURDAY 6th DECEMBER
BURTON-ON-TRENT, CENTRAL PARK
THURSDAY 11th DECEMBER
ROCHDALE, TIFTS
SATURDAY 13th DECEMBER
RUGBY, PEACOCK
WEDNESDAY 17th DECEMBER
LIVERPOOL, MILO'S BAR

DR. FEELGOOD

+ **EDDIE AND THE HOT RODS**
AYLESBURY CIVIC HALL
Saturday 30th November 7.30pm
Tickets £4.00 (Available Box Office: 0296 86009)
CLIFFS PAVILION, SOUTHEND
Wednesday 3rd December 7.15pm
Tickets £4.50 (Available Box Office: 0702 351135)
NB - HOT RODS - SOUTHEND ONLY

UNIVERSITY OF LONDON UNION

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



MEAN FIDDLER

LATE NITE
MUSIC VENUE
OPEN 7 NIGHTS
9pm-2am

28a High Street, Harlesden NW10
Tel: 01-961 5490

WED 26th NOV Adm: £2.50

CIRCUS CIRCUS + SPLINTER
GROUP + TOUCH AND GO

FRI 28th & SAT 29th NOV Adm: £5.00

FROM U.S.A.
COMMANDER CODY

SUN 30th NOV Adm: £4.00

JIVE FIVE + JAZAWAKI

MON 1st DEC Adm: £2.50

32-20 + SAM AND GALORE
+ TOUCANTANGO + RISE

TUES 2nd DEC Adm: £2.50

TOUCH OF EVIL + DANCE ON GLASS
+ REAL BY REEL + FIRST OBSESSION

WED 3rd DEC Adm: £4.00

**BEKI BONDAGE &
THE BOMBHELLS**

+ CHILDREN ON STUN

FRI 5th DEC Adm: £4.00

LIGHT A BIG FIRE

+ CASPER HAUSER

SAT 6th DEC Adm: £4.00

BRENDAN CROKER

+ THE 5 O'CLOCK SHADOWS
+ JOHNNY JUMPS THE BANDWAGON

TUES 9th DEC Adm: £5.00

MEAN FIDDLER 4th ANNIVERSARY
FROM IRELAND

MARY COUGHLAN

AND HER BAND

THURS 11th, FRI 12th, SAT 13th, SUN 14th DEC

Adm: £5.00 (11th-14th)
Adm: £6.00 (12th-13th)

PAUL BRADY

FRI 19th, SAT 20th - THE BLUES BAND

TUES 23rd - THE LORDS OF THE NEW CHURCH

JLP presents The POGUES

Sunday December 7th at 8pm

Bristol Studio

Tkts £5.50 adv

Tel: 0272 276 193 & usual agents

Mon & Tues Dec 8th & 9th at 8pm

Hammersmith Palais

Tkts £6 adv

Tel: 01-748 2812 & usual agents

Sunday December 14th at 8pm

Newcastle Mayfair

Tkts £5.50 adv

Tel: 0632 323100 & usual agents

Tuesday December 16th at 8pm

Birmingham Powerhouse

Tkts £5.50 adv

Tel: 021-643-4715 & usual agents

"Extra Show"

The National Club, Kilburn High Rd
Thursday December 4th at 8pm Tkts £6 adv

Tel: 328 3141, Carey's Estate Agents (next door to National
plus usual agents)

Artists Against Apartheid present



Plus Special Guests

the **BLOODFIRE POSSE**

BRIXTON ACADEMY

MONDAY 8th DECEMBER 7.30 p.m. doors

Tickets £7.00 (inc VAT)

Available from B/O Tel: 01-326 1022, LTB, Premier,
Keith Prowse (Credit Cards 01-741 8989), Ticket Master & Stargreen

JLP presents

DOCTOR & THE MEDICS

Doncaster
Gaumont
Saturday Dec 20th 7.30pm
Tkts £5 adv Tel: 0302 344626

Manchester
Ritz
Tuesday Dec 23rd at 8pm
Tkts £4.50 adv
Tel: 061-236 4355 - Piccadilly Records

Birmingham
Powerhouse
Sunday Dec 28th at 8pm Tkts £4.50 adv
Tel: 021 643 4715 & usual agents

Bristol Studio
Monday Dec 29th at 8pm
Tkts £4.50 adv
Tel: 0272 276193 & usual agents

+ **Voodoo
Child**

TOWN & COUNTRY CLUB

JLP PRESENTS

SOUTHSIDE JOHNNY

and the **JUKES** ONLY LONDON
IN CONCERT APPEARANCE

THURSDAY 11th DECEMBER

DOORS OPEN 7pm ARTISTS ON STAGE 8pm
SECOND SHOW 10.30pm - ARTISTS ON STAGE 11.00pm
TICKETS £7.00 IN ADVANCE
FROM BOX OFFICE 267 3334 CREDIT CARD BOOKINGS 734 8932 & KEITH
PROWSE, PREMIER, L.T.B., STARGREEN, RHYTHM & ROUGH TRADE

THE HALF MOON
93 Lower Richmond Road,
Putney SW15.
Tel: 01-788 2387

Thurs 27th Nov

COMMANDER

CODY (USA)

Fri 28th Nov

STEVE MARRIOT'S

PACKET OF THREE

Sat 29th Nov

JESSY

WINCHESTER

(USA)

Mon 1st Dec

BLUES 'N' TROUBLE

Tues 2nd Dec

MEANTIME

Wed 3rd Dec

ROY HARPER

Thurs 4th Dec

IN CONCERT

Fri 5th Dec

BLUES FESTIVAL

with BOBBY TENCH

+ GB BLUES COMPANY

Sat 6th Dec

HANK WANGFORD

BAND

THE SIR GEORGE ROBEY
240 SEVEN SISTERS ROAD, LONDON,
N4 2HX (opp Finsbury Park tube)
01-263 4581

Wed 26th Nov

THE VIBRATORS

+ **ULTIMA THULE**

Thurs 27th Nov

THE GODFATHERS

+ **THE SHRUBS**

Fri 28th Nov

JOHN COOPER CLARKE

+ **THE OYSTER BAND**

Sat 29th Nov

STEVE MARRIOTT'S

PACKET OF THREE

Sun 30th Nov

IGGY QUAIL & FRIENDS

(Lunchtime Jazz)

Mon 1st Dec

Manic Depressives' Disco

Tues 2nd Dec

ROY HARPER

Thurs 4th Dec

Milk & Knives

+ **Selling Rain**

Wed 3rd Dec

THE YOUNG GODS

+ **KILGORE TROUT**

+ **A.C. TEMPLE**

Thurs 4th Dec

**Beki Bondage &
The Bombshells**

+ **THE RHUBARB TARTS**

Late bar every night till 12.30am (Ex Sun 10.30).
No Admission after 11.00pm.
Equipment repairs phone Frank at the Robey.

Outlaw Present

PEN DRAGON

Plus Guests

ASTORIA THEATRE

Charing Cross Road
FRI. 12th DECEMBER 7.30
Tickets £5 from Box Office, LTB,
Keith Prowse, Premier & Stargreen
"9.15" LIVE
New Album out now on Awareness Records/EMI

MCD presents

cutting crew

B · R · O · A · D · C · A · S · T

Plus Special Guests

LONDON ASTORIA THEATRE

MONDAY 1st DECEMBER 7.30 pm
Tickets: £5.00 Available from B/O Tel: 01-434 0403, LTB, Premier,
Keith Prowse (Credit Cards 01-741 8989), Ticket Master & Stargreen
(Subject to booking fee)

JLP presents

A Festive Fun Night Out with

FLYING BEX

& special guests, competitions & prizes

In association with BRMB

Mon Dec 1st at 7.30pm
Newcastle
Tiffany's
Tkts £4 adv
Tel: 091-261 2526 & usual agents

Tues Dec 9th at 8pm
Leeds Poly
Students Union
Tkts £4 adv
Tel: 0532 430 171 & usual agents

Thurs Dec 11th at 8pm
Birmingham Odeon
Tkts £4.50 adv
Tel: 021 643 6101

Tues Dec 16th at 8pm
Astoria Theatre,
Charing Cross Rd
Tkts £4.50 adv
Tel: 01-434 0403, Keith Prowse, LTB,
Stargreen 734 8932, Premier & Rhythm

HARP BEAT 87 Presents

GARY MOORE

Plus Special Guests

EDINBURGH PLAYHOUSE THEATRE
WEDNESDAY/THURSDAY 25th/26th MARCH 7.30 pm
Tickets: £8.00 & £7.00
Available from B/O Tel: 031-557 2590
(credit cards and postal applications welcome)
Other Record Shop, Virgin Records Aberdeen,
Virgin Records Edinburgh and Sleeves Records Kirkcaldy
(all subject to a booking fee)

N.E.C. BIRMINGHAM
SATURDAY 28th MARCH 7.30 pm
Tickets: £8.00 & £7.00
Available from B/O Tel: 021-780 4133 (credit cards accepted)
Odeon Theatre B/O, Cyclops Sounds, Ticket Shop Birmingham,
Goulds TV Wolverhampton, Lotus Records Stafford,
Mike Lloyd Music Hanley & Newcastle, Piccadilly Records Manchester,
Way Ahead Derby & Nottingham, Town Hall B/O Leicester,
Tickets in Oxford, Royal Court B/O Liverpool
(all subject to a booking fee)

SHEFFIELD CITY HALL
SUNDAY 29th MARCH 7.30 pm
Tickets: £8.00 & £7.00
Available from B/O Tel: 0742 735295 and usual agents

NEWCASTLE CITY HALL
MONDAY 30th MARCH 7.30 pm
Tickets: £8.00 & £7.00
Available from B/O Tel: 091 261 2606

HAMMERSMITH ODEON THEATRE
WEDNESDAY/THURSDAY 1st/2nd APRIL 7.30 pm
Tickets: £8.00 & £7.00
Available from B/O Tel: 01 748 4081/2, LTB, Premier,
Keith Prowse (Credit Cards 01 741 8989), Ticket Master and Stargreen

New Single "Over The Hills and Far Away"

HARP BEAT
THE HARP LAGER MUSIC PROGRAMME

NEWS EXTRA

GAZZA 'NEW MAN' SHOCK

GARY GLITTER, who has been in hibernation fighting the flab and "getting fit", is about to embark on a nationwide tour.

Glitter has acquired an outrageous new wardrobe to squeeze into, designed by Lawrence Easdon of Grace Jones and James Bond fame. Perhaps Gary was inspired by *You Only Live Twice*.

He plays Durham Maiden Castle Sports Centre November 27, Lancaster University 28, Oxford Polytechnic 29, Bristol Studio December 1, Gloucester Leisure Centre 2, Hanley Victoria Hall 4, Liverpool University 5, Loughborough University 6, Brighton Top Rank Suite 8, Exeter University 10, Cardiff University 11, Norwich University Of East Anglia 12-13, Sheffield Roxy 15, Huddersfield Town Hall 16, Nottingham Rock City 17, Birmingham Odeon 18, Manchester Apollo 19, Bradford St Georges 21, Preston Guildhall 23, Glasgow Barrowlands 24, London Hammersmith Odeon 27, Bournemouth International Centre 31.

Gary has spent the last couple of months writing material for his new album which is not due out until April, although a couple of its songs will get an airing on the tour.



GARY GLITTER: hello, mum!

HANK BALLARD AND THE MIDNIGHTERS, who wrote and recorded the original version of 'The Twist' in 1958, two years before Chubby Checker bounced onto the bandwagon, come over for a one-off show at London's Hammersmith Palais on December 11.

To celebrate, Charly Records are reissuing their 16-track compilation of the band's '50s American hits called 'What You Get When The Gettin' Gets Good', which includes the original version of 'The Twist', revealing just how faithful Chubby Checker's cover was.

A single featuring Hank's 1960 hit 'Let's Go, Let's Go, Let's Go' also comes out this weekend.

The show is being promoted in conjunction with Radio London who'll be recording it, and Charly who'll be videoing it. Tickets are £6 in advance or £6.50 on the door, and Hank will play two sets interspersed with a twist contest and rock 'n' roll disco.

SOUTHSIDE JOHNNY, Asbury Park's other favourite son, passes through London at the end of a European tour and plays Kentish Town Town And Country Club on December 11.

He'll be bringing over his eight-piece Asbury Jukes, who appeared on his recent RCA album 'At Least We Got Shoes'.

SMALLTOWN ELEPHANTS, a virtually unknown group without a record company to their name as yet, have landed the support slot on A-Ha's British tour which starts next month.

There are three members in the band which was formed earlier this year, but the resemblance to A-Ha stops there. Singer Andy, guitarist Steve and percussionist Andy insist they're a live band and have toured around the London circuit in recent months to prove it.

They've got a warm-up gig before the tour at London's Marquee on December 2, and they can also be seen on *The Tube* on December 12. A record deal isn't far off, either.

FATAL CHARM, whose single 'Images Of Fire' recently graced the indie charts, will attempt to set alight Leicester Princess Charlotte November 27, Nottingham University 29, Nottingham Trent Polytechnic December 1, Hull New Adelphi Club 2, Stafford North Staffordshire Polytechnic 5.

They have expanded their line-up to a five piece incorporating two new recruits on bass and keyboards, and will be undertaking a national tour in January to promote their forthcoming single 'Lucille'.

MORE ADS ON PAGES 32 & 33

TIFF'S

Nelson St Rochdale Lancs
Tel 0706 - 31069

"The Club That Puts The
"ROC" Into Rochdale"

This Thursday 27th November

THE ROCK BARON'S BALL

featuring Live On Stage

THE PIRATES, THE MARAUDERS,

SLUG THE NIGHT WATCHMAN,

5th COLUMN

Next Thursday 4th Dec

TORME

(featuring Bernie Torme ex-Gillan/Uzzie Osbourne)

+ Top Glam Rock Band

THE QUEERBOYS

GRIMM FACTS

BABY JANE'S
GONNA TEAR
YOUR PICTURE
TO SHREDS

WALMER CASTLE - PECKHAM - NOV 29th

TRAFFICS - KINGS CROSS - DEC 2nd

GREEN GATE - BETHNAL GREEN - DEC 6th



FRANKIE GOES TO HOLLYWOOD

Plus Guests

WEMBLEY ARENA : LONDON

MONDAY/TUESDAY 12th/13th JANUARY 8.00 pm

Tickets: £9.00, £8.00

Available by post from:-

Mac Promotions, plus 50 p booking fee per ticket P.O. Box 2, London W6 0LQ enclose cheque/PO made payable to Mac Promotions or by personal application from B/O Tel: 01-902 1234, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Ticket Master and Stargreen. All subject to a booking fee.

HAWKWIND



GWSP 1/GWSC 1

Distributed by RCA ARIOLA

GWR
RECORDS

'Live Chronicles'

**Double Live Album & Cassette
AVAILABLE NOW**

Also available on Video from Jettisoundz JE150

NOVEMBER

17	CARDIFF	SOLD OUT	David's Hall
18	BRISTOL	SOLD OUT	Ston Hall
20	BRADFORD	SOLD OUT	George's Hall
21	LEEDS		Leeds University
22	STOKE ON TRENT	SOLD OUT	Torina Hall
23	SHEFFIELD	SOLD OUT	ly Hall
24	IPSWICH	SOLD OUT	Caumont
25	WORTHING		Assembly Rooms
26	PORTSMOUTH	SOLD OUT	ld Hall
27	LONDON	SOLD OUT	Hammersmith Odeon
28	LONDON	SOLD OUT	Hammersmith Odeon
29	FOLKESTONE	SOLD OUT	Leas Cliff Hall

DECEMBER

1	MALVERN	Winter Gardens
2	NOTTINGHAM	Rock City
3	PRESTON	Guild Hall
4	GUILDFORD	Civic Hall
5	NORWICH	University E. Anglia
6	PETERBOROUGH	Wirrins Stadium
7	DUNSTABLE	Queensway Hall
8	READING	Majestic
9	BOURNEMOUTH	Academy

NIGHTSHIFT

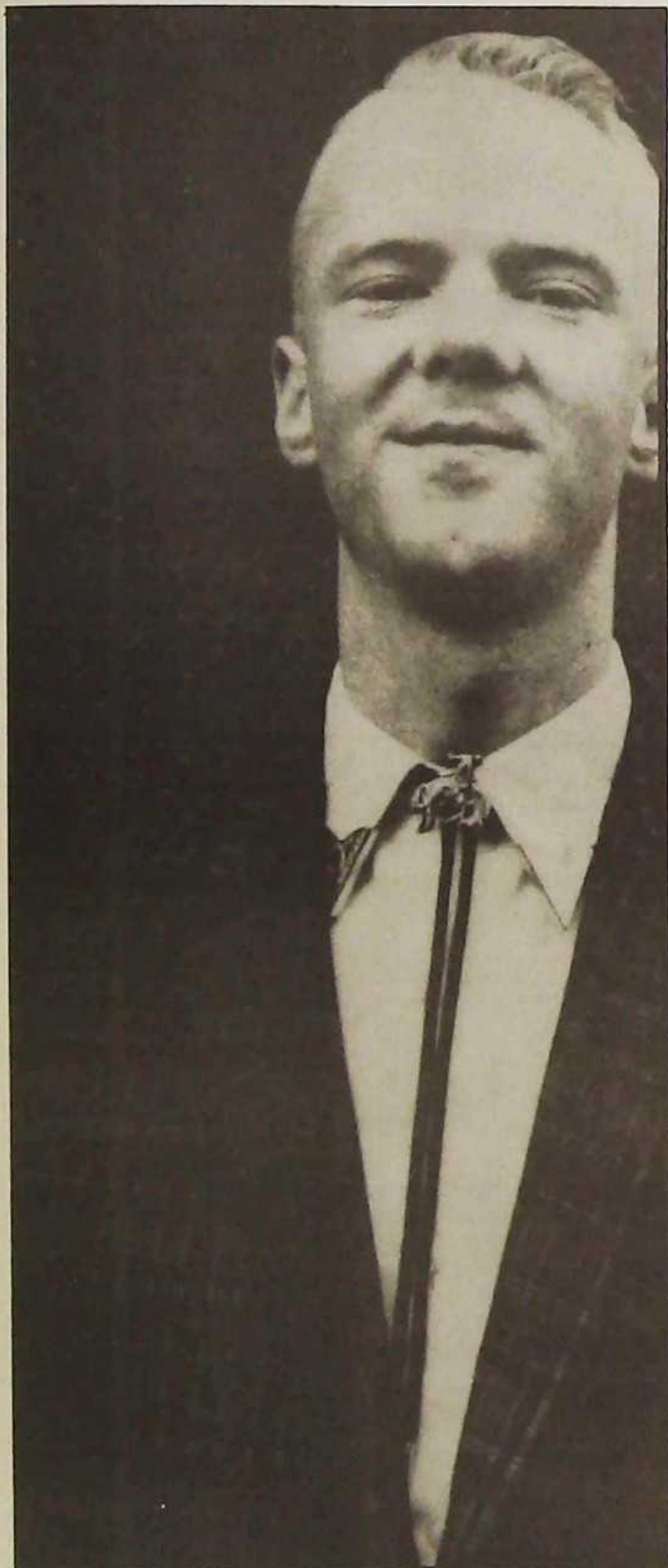
Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6611. To guarantee inclusion please have applications in at least two weeks prior to publication.

We've Got A Fuzzbox etc reckon love is the slug, and to prove it they are playing at Leicester (Wednesday), Edinburgh (Thursday), Aberdeen (Friday), Glasgow (Saturday), Newcastle (Monday) and Stoke (Tuesday), while The Communards show up at Harrogate (Wednesday), Bristol (Sunday), London (Monday, Royal Albert Hall) and London (Tuesday, Hammersmith Palais).

Annie Lennox and Dave Stewart get together with the rest of Eurythmics for the first of a handful of dates around the country at Glasgow (Friday, Saturday) and Simply Red visit London (Wednesday), Manchester (Thursday), Dublin (Sunday, Monday) and Belfast (Tuesday)

WEDNESDAY

26



THE COMMUNARDS get tied up with dates this week
BIRMINGHAM Megs Wine Bar Leopold Bloom/The Blue Toys
BIRMINGHAM University (021-455 9777) Pendragon
BOURNEMOUTH Benedict's Charmed Life
BRIGHTON Richmond (603974) Atom Age/The Wrong Heads/The Wicker Train
BRISTOL Bierkeller (22265) A Certain Ratio/James/Chorazade
CARDIFF PC's Sal Bernardi
COALVILLE The Greyhound Wildman And The Acid Groove
CRAWLEY Leisure Centre (37431) The Human League
DARTFORD Orchard Ben Elton

DUBLIN Trinity College Skint Video
DUNSTABLE High Street Wheatheaf (62571) Mick Abraham's Band
ELLESMERE PORT Ellesmere Arms (051-339 3044) Persia
EXETER University (263263) Sly And Robbie And The Taxi Connection/Ini Kamoze/Half Pint/Yellowman
GLASGOW Daniel Brown's The Thieves
HARLOW The Square (25594) Helium Brothers
HARROGATE Conference Centre (68051) The Communards
HIGH WYCOMBE Half Moon Moscow State Circus
HUDDERSFIELD Polytechnic (538156) Joolz/Psycho Surgeons/Rev Hammer
HULL Degrey Street Adelphi Fleshpuppets/The Crowmen
HULL Barham General Wolf
KINGSTON Richmond Road Grey Horse (01-546 4818) First Light
LEEDS Adam And Eve's (456724) The Shrubs/The Prams
LEEDS Merriem Street Coconut Grove (455718) Felix, McFarlane, Rogers And Snake Davies
LEEDS York Road Irish Centre (453931) Roy Harper/Plato's Jacuzzi
LEICESTER Polytechnic (555576) We've Got A Fuzzbox And We're Gonna Use It
LIVERPOOL Milo's Badger
LIVERPOOL Polytechnic (051-236 2481) The Guana Batz
LONDON Brentford High Street Red Lion (01-571 6878) Living Daylights/ESP
LONDON Camden Dublin Castle (01-485 1773) Kokomo
LONDON Camden Lock Dingwalls (01-267 4967) Junior C Reaction/Ocean Of Emotion/Chalice Of UK/Dr Robert/Junior Giscombe
LONDON Dean Street Gossips Theo Katatonix/Thatcher On Acid
LONDON Finsbury Park Sir George Robey (01-263 4581) The Vibrators/Ultima Thule
LONDON Fulham High Street King's Head (01-736 1413) Stone The Giant
LONDON Fulham Palace Road Greyhound (01-385 0526) Mood Six/Casper Hauser
LONDON Green Lanes Chas And Dave's Lemon Tree Beach
LONDON Greenwich Tunnel Club (01-858 0895) Stay Brave
LONDON Hackney Amhurst Road Club Mankind Keruoc's (01-985 9186) The Grizzelders
LONDON Hammersmith Clarendon (01-748 2471) Red Harvest/Sam And Galore
LONDON Hammersmith Odeon (01-748 4081) Simply Red
LONDON Hampstead Westfield College The Wedding Present/Blyth Power/The Bridge
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Splinter Group/Circus Circus/Tough And Go
LONDON Kentish Town Bull And Gate (01-485 5358) The Locomotives
LONDON Lee Green Old Tiger's Head (01-851 6373) The Chillun
LONDON Margery Street New Merlin's Cave (01-837 2097) Primal Trash/Jealousy At The Orgy/Wasp Factory
LONDON Oval Cricketers (01-735 3059) Guy Clarke/The Rivals
LONDON Palmers Green The Fox (01-886 9674) The Heartbeats
LONDON Putney Zeeta's (01-785 2101) Pop Icons
LONDON Walthamstow Royal Standard (01-527 1966) The Purple Gang
LUDLOW Starline Club Dig Vis Drill/Screaming Trees/Henry Normal
MANCHESTER Anson Road International (061-224 5050) Commander Cody And The Airmen
MANCHESTER Cross Street Cloud Nine (061-832 3350) Ten Day Trial/Headmaster/The Fly
MANCHESTER Polytechnic (061-273 1162) Poisoned Electric Head
NEWCASTLE Melbourne Street Riverside (614386) The Skywalkers
NORTHAMPTON Waterfront Shamrock Quay You Laugh I Cry
NOTTINGHAM Rock City (412544) The Mission/The Rose Of Avalanche
OXFORD Bacchus Wine Bar Euphoria
PELSALL Free Trade Steve Murray Blues Band
POOLE Mr C's Esprit
PORTSMOUTH Basins Dance hall The Lords Of The New Church
PORTSMOUTH Guildhall (824355) Hawkwind
PRESTON Rumble Club The Membranes/The Ex/The Turncoats
READING Hexagon (591591) Lenny Henry/The Mint Juleps
ROMFORD North Street Precinct Rezz Club (01-597 6181) The Shamen
RUGBY Blitz Club Spacemen 3
SHEFFIELD Polytechnic (760621) The Fall/The Beloved
SLOUGH Pied Horse Caddyshack
SOUTHEND Chesters Night Club Gunsupper
SOUTHPORT Southport Theatre Smith And Jones
STOCKPORT Cobden's The Noble Kind
STOCKTON Dovecot Arts Centre (611625) Adrian Legg
WARRINGTON Barley Mow The Gardeners
WETHERBY Alpine Inn Big Mamou

THURSDAY

27

BARROW-IN-FURNESS Bluebird Jamie Wednesday
BIRKENHEAD Stairways (051-647 6544) Chatshow/Wrathchild
BIRMINGHAM The Mercat Cross (021-622 3281) Strychnine Salad
BIRMINGHAM Midlands Arts Centre Redman Greenman
BLACKBURN Top Hat Club The Shamen
BRIGHTON King's Road Arches Zap Club (775987) Fleshpuppets
BRIGHTON Richmond (603974) John Otway/Mood Index/Stage Fright
CANTERBURY Kent University (464724) Ben Elton
CHESHAM Stages Nightclub The Blood Oranges
CHISLEHURST Ravensbourne College Goat/Best Foot Forward/Trainspotters
COLCHESTER Osborne Street The Works (570934) A Certain Ratio
COVENTRY Lanchester Polytechnic (21167) Killing Joke/Red Lorry Yellow Lorry
DURHAM Sports Centre Gary Glitter
EDINBURGH Coasters (031-228 3252) We've Got A Fuzzbox And We're Gonna Use It
GILLINGHAM Southern Belle Parisienne Blonde
GLASGOW Queen Margaret Union (041-339 9784) Fruits Of Passion/Del Amitri
GODALMING Three Lions Caddyshack
HARLOW The Square (25594) Ten
HARTLEPOOL Nursery Rock Club Dig Vis Drill/Screaming Trees/Henry Normal
HEBDEN BRIDGE Trades Club Engine
HIGH WYCOMBE London Road Nag's Head (21758) Bare Mentality/The Reaction
LEEDS Moortown The Lingfield Factory
LEEDS Polytechnic (430171) Skint Video/Mark Miwurdz/John Moloney
LEEDS Stallones The Chesterfields
LEEDS Warehouse (468287) Pink Peg Slax
LEICESTER Fan Club Hunters Club
LEICESTER Newark Street Cooler The Noseflutes
LEICESTER Princess Charlotte (553956) Fatal Charm/Ten Days That Shook The World
LIVERPOOL University (051-709 4744) Misty In Roots
LONDON Brentford High Street Red Lion (01-571 6878) Steve Whalley Band
LONDON Brixton Canterbury Arms (01-274 1711) Underneath What
LONDON Brixton Old White Horse Bad Karma Beckons/Rover Girls/The Sperm Wails/The Consumptives
LONDON Camden Dublin Castle (01-485 1773) Pete Thomas' Deep Sea Jivers
LONDON Camden Lock Dingwalls (01-267 4967) Lucky/Cloak/Selah Singers
LONDON Clissold Road Golden Lady (01-241 3829) The Caravans
LONDON Covent Garden Rock Garden (01-240 3961) Jazz Defektors
LONDON Dalston Junction Crown And Castle (01-254 3678) Ultima Thule/The Birdhouse/I Refuse It (Class War benefit)
LONDON Dean Street Gossips Hal 'Corn Bread' Singer And His Band
LONDON Finsbury Park Sir George Robey (01-263 4581) The Shrubs/The Noseflutes/Gate Crash Heaven
LONDON Fulham High Street King's Head (01-736 1413) Stand Back
LONDON Fulham Palace Road Golden Gloves Soul Boys
LONDON Fulham Palace Road Greyhound (01-385 0526) Jokers Wild/Main Event
LONDON Greenwich Tunnel Club (01-858 0895) Java/90% Proof/Double Zero
LONDON Hammersmith Clarendon (01-748 2471) The Satellites
LONDON Hammersmith Odeon (01-748 4081) Hawkwind
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Steve New's Big Living
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Harvey And The Wallbangers
LONDON Kentish Town Town And Country Club (01-267 3334) Courtney Pine/Chevalier Brothers

LONDON Malden Road Gypsy Queen Work Experience
LONDON Margery Street New Merlin's Cave (01-837 2097) Avanti
LONDON Mornington Crescent Camden Palace Lords Of The New Church/Fields Of The Nephilim
LONDON New Camberwell Road Union Tavern Run Riot
LONDON Oval Cricketers (01-735 3059) Fire Next Time/Casper Hauser
LONDON Oxford Street 100 Club (01-636 0933) GBH
LONDON Portobello Acklam Road Bay 63 (01-960 4590) The Wedding Present/Talulah Gosh/The Shamen/The Waltonones
LONDON Putney Half Moon (01-788 2387) Commander Cody And The Airmen
LONDON Putney Zeeta's (01-785 2101) Private Viewing/Da Da
LONDON Rotherhithe Lower Road Prince Of Orange Swinging The Blues
LONDON Turnpike Lane The Queen's The Innocents
LONDON Walthamstow Royal Standard (01-527 1966) The Rapiers/Steve's Halloween Hop
LONDON Woolwich John Wilson Street Coronet Boxcar Willie/Johnny Russell
LOUGHBOROUGH University (263161) The Human League
MANCHESTER Apollo (061-273 3775) Simply Red
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Delicious Poison/The Farm
MANSFIELD Brig 'O' Doone (646035) The Home
NEWCASTLE Melbourne Street Riverside (614386) The Hank Wangford Band
NORTHAMPTON Nene College Mandela Building The Queer Boys
NOTTINGHAM The Garage (501251) The Membranes/The Ex/The Turncoats/AC Temple/Midnight Choir
NOTTINGHAM Gregory Hotel Uneven Planet
NOTTINGHAM Mardi Gras (862368) Cut The Wire/Multi-Storey
NUTLEY Shelley Arms Snowfox
PONTYPOOL Forge Club The Grey River Band
POOLE Mr C's Rave To The Grave
PRESTON Raiders Rumble Club (716159) Septic Frog/Mozzy Dee/That Ses
RAWENSTALL Sprintman O'Jet D'Art
REDDITCH The Warwick Arms Anonymous Bosch
RUGBY Blitz Club Sharing The House With Mother
SALISBURY City Hall (27676) Lenny Henry/The Mint Juleps
SEVENOAKS London Road The Cavern (460576) 2000 AD
ST ALBANS London Coley Watersplash Rich For A Day
ST AUSTELL Coliseum (4004) Sly And Robbie And The Taxi Connection/Ini Kamoze/Half Pint/Yellowman
STOCKTON Dovecot Arts Centre (611625) Very Varied
TELFORD Barons Club Beki Bondage And The Bombshells/So What?
TYNEMOUTH Park Hotel After Midnight
WALSALL No 19's The Wimpletodes
WALSALL Wheatheaf The Kickstarts/Moving Room/Acid Beach
WOLVERHAMPTON Scruples (53754) The Guana Batz/The Set
WORKSOP Old Ship Inn The Confident Tricksters

FRIDAY

28

ABERDEEN Amatolu The Jive Bombers/Mojo Pep
ABERDEEN The Venue (22255) We've Got A Fuzzbox And We're Gonna Use It
AYLESBURY Queens Park Limelight Theatre Dinosaur/Danny And Johnny Play Pop
BASILDON Roundacre Thin Ice
BATH Longacre Hall The Macc Lads
BEDFORD Angel Inn (40251) Thunderbird 5
BIRKENHEAD Hard Rock Cavern (051-647 4505) Gran Torino
BIRMINGHAM Curzon Street Railway Inn (021-359 2283) Livewire/Feedback
BIRMINGHAM Red Lion Sharing The House With Mother
BIRMINGHAM University Mason Hall (021-455 9777) The Highliners
BOURNEMOUTH 141 Club Elixir
BRIGHTON Concorde Kenny Davern
BRIGHTON King's Road Arches Zap Club (775987) Chris And Cosy/Primary Industry
BRISTOL Exhibition Centre Sly And Robbie And The Taxi Connection/Ini Kamoze/Half Pint/Yellowman
BRISTOL Tropic Club (49875) The Beloved
CARDIFF Chapter Arts Centre (31194) The Co-Stars
CARDIFF New Bogies (26168) Rankelson
CARDIFF St David's Hall (426111) Lenny Henry/The Mint Juleps
CARLISLE Front Page Club (34188) 1/5th Of Heaven
CARLISLE Stars And Stripes (46361) Jamie Wednesday
CHERTON White Lion Gizmo
COVENTRY Hand And Heart Chaos UK/Extreme Noise/Ripcord/The Mother F****s From Mars
DARLINGTON Arts Centre (483271) Incest Brothers/The Attic/Clint 'N' Max/Broken
DERBY Village Street Greyhound Just Blue
DUDLEY Hen And Chickens Steve Gibbons Band/Billy Bowel And The Movements
DUDLEY JB's (53597) Goats Don't Shave
GLASGOW Scottish Exhibition Centre Eurythmics
HASTINGS The Carlisle (420193) The Chase
HEBDEN BRIDGE Trades Club Dooj
HEDON Boroughs General Wolf
HEMEL HEMPSTEAD Boxmoor Arts Centre (64048) The Conspirators/The B-Movie Indians/The Balfour Five/Why November/Aaran
HEREFORD Market Tavern (56325) Preyer
HIGH WYCOMBE Bucks College SU Bar (44630) Moscow State Circus
HULL Degrey Street Adelphi Club Attila The Stockbroker/Death By Milkfloat
KESSEINGLAND High Street King's Head (740252) Stripes
KINGSTON Richmond Road Grey Horse (01-546 4818) Basil's Ballsup Band
LANCASTER University (65201) Gary Glitter
LEATHERHEAD Fetcham Riverside Club (375713) Cardiacs/Red Harvest
LEEDS University (439 071) Killing Joke/Red Lorry Yellow Lorry
LEICESTER Princess Charlotte (553956) The Shrubs/Atom Spies
LINCOLN Cornhill Vaults (35113) The Kickstarts/Moving Room/Acid Beach
LIVERPOOL Scotland Road Crown Vaults Alternative Radio
LONDON Brixton Canterbury Arms (01-274 1711) Thee Katatonix
LONDON Brixton Fridge (01-326 5100) Theatre Of The Third Dimension/Because It Was There
LONDON Calderwood Road Woolwich Polytechnic The Wedding Present/Two Lost Sons
LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose
LONDON Camden Lock Dingwalls (01-267 4967) Blues 'N' Trouble
LONDON Catford Bramley Road Green Man (01-698 3746) The Balham Alligators/The Panic Brothers
LONDON Clissold Road Golden Lady (01-241 3829) The Rockettes
LONDON Covent Garden Rock Garden (01-240 3961) The Farm
LONDON Finsbury Park Sir George Robey (01-263 4581) John Cooper Clarke/The Oyster Band
LONDON Fulham High Street King's Head (01-736 1413) Jackie Lynton Band
LONDON Fulham Palace Road Greyhound (01-385 0526) 1,000 Mexicans/The Stanza Set
LONDON Greenwich Tunnel Club (01-858 0895) Arnold/Masque
LONDON Hammersmith Clarendon (01-748 2471) The Saddle Whores/The Locomotives
LONDON Hammersmith Odeon (01-748 4081) Hawkwind
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Commander Cody And The Airmen
LONDON Kensington Imperial College The Looking Glass
LONDON Kentish Town Town And Country Club (01-267 3334) Harvey And The Wallbangers/Pete Thomas' Deep Sea Jivers
LONDON Kings Queens College A Certain Ratio
LONDON Malet Street University Of London Union (01-580 9551) Flux/AR
LONDON Tackhead Sound System/D And V/Annie Anxiety
LONDON Margery Street New Merlin's Cave (01-837 2097) The Heartbeats/Pop Will Eat Itself
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) The Wolfhounds/The Depth Charge Souls/14 Iced Bears
LONDON New Cross Road Royal Albert (01-692 1530) Sal Bernardi

CONTINUES PAGE 37

CLASSIFIEDS

013876611

PERSONAL

FRIENDSHIP, LOVE or marriage. Dateline all ages, areas. Dateline, Dept (SOU) 25 Abingdon Road, London W8. 01-983 1011.

JANE SCOTT for genuine friends introduction to opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3 SOU, North Street, Quadrant, Brighton, Sussex BN1 3GS.

ARE YOU SEEKING occultists, witches, circles etc? Pen-friends in all areas and throughout USA/worldwide. Stamp to: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

PENFRIENDS-USA Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955, Phoenix, Arizona 85069.

1000 PRETTY GIRLS from Europe, Scandinavia, America, Asia, worldwide want friendship, romance, marriage with you. Ask our **FREE PHOTOBOOK**! Correspondence Club '70/S Postbus 8177 Rotterdam, Holland.

FRIENDLY CLUB for Rock fans, run by a Rock Fan. SAE to Rock On, 58 Aberdeen Park, London N5 2BL.

OVER THE TOP? If you are the most totally over the top female reader of Sounds this interesting intellectual bloke would like to meet you. Box No. 17475.

MIRIAM - MIDDLESBROUGH F.F.L. 7.9.86 London Remember? Phone George 01-840 6028.

PENPALS 153 countries. Free details (SAE) I.P.F. (S) PO Box 536 London SE25.

MALE 21 seeks sexy girl into tight tops very tight ultra minis skintight pants Mark Chamberlain, 6 Heol Carrog Eglwysbach Gwynedd.

FREE MEMBERSHIP for 6 months. Friendship/Love, all areas. Send stamp to: New selections, 185 Thetford Road, Brandon, Suffolk, IP27 0DF.

MALE 22 into alternative/indie music, seeks girlfriend 18+. Wigan, surrounding areas. Box No 14811.

MANCHESTER MALE 25 seeks caring sincere female, 20-29%, likes most music (except disco) photo appreciated, all returned. Box No 14812.

FEMALE 19, into Zodiac, Mission, Lords, Hanoi, etc. Wants lush male 18-24, for fun and love. Gloucester area. Photo required Box No 14813.

FRIENDS/MARRIAGE: Postal intro all areas/ages. Write Orion, Dept P6 Waltham, Grimsby.

REMEMBER ATHENS? 29/8/86? Denise from S.E. Wales please phone Jon from Sheffield. I Love You. (0742) 336903.

RECORDS FOR SALE

DEMOLITION SALE! at pop records: 172 Kings Road, Reading, (Opposite Huntley & Palmers). All singles 10 for £1. each. Shop closing 20th December.

FROM 1ST MAY 1985 ALL NEWSPAPER & MAGAZINE ADVERTISING IS SUBJECT TO VALUE ADDED TAX AT THE CURRENT RATE. PLEASES NOTE INCREASED CLASSIFIED CHARGES TO COVER THIS ADDITIONAL 15% VAT RATE. ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER MADE PAYABLE TO SPOTLIGHT PUBLICATIONS LTD. CASH WILL NOT BE ACCEPTED. THE PUBLISHERS RESERVE THE RIGHT TO REFUSE OR WITHDRAW ADVERTISEMENTS AT THEIR DISCRETION.

RECORDS WANTED

ABSOLUTELY ALL all your records, tapes, CD's videos and books bought/sold/exchanged/ - also ALL Hi-Fi, musical instruments, computers and cameras - **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record Tape and Video Exchange, 38 Notting Hill Gate, London W11 (open 7 days 10am-8pm Tel: 01-243 8573). Or send them by post with SAE for cash (none returned - we decide price).

UP TO £2.00 Cash or £2.40 Part Exchange against ANY Brand New Items. Double offered for CD's. Send list + SAE. for offer. Only A1 condition items accepted. Inland & Export Sales Catalogue 10,000 titles - 50p. Cob Records (S/S), Porthmadog, Gwynedd, U.K. (0766) 2170/3185.

MONEY AVAILABLE for Records, tapes, in good condition. SAE for a top price quote or tel (0272) 564122. We can also collect large quantities free of charge. Contact Alan Records, 43 Westbourne Rd, Downend, Bristol.

LP'S, SINGLES, cassettes, SAE quote or send direct. Quick service. Terminal Records, Riverside Market, Haverfordwest Dyfed.

WARM DUST - Peace in Our Time, will pay £6 D. Beattie 56-Brandsbutt Inverurie Aberdeen-shire.

RARE RECORDS - WANTED! All Records, Tour Programmes, Cassettes, Video, Picture Discs/Shapes, Promos. All Metal/New Wave/Punk Collections! Special Request for - Kiss, Gary Numan, Damned, AC/DC, Queen, Siouxsie, Cure. (Send List - State Price) Dept W, RS Records, 9 Silver St. Wiveliscombe, Somerset.

KISS, AC/DC, MAIDEN NUMAN. Records & Tour Programmes Wanted. (State Price) Send List - (Dept KA) RS Records, 9 Silver St. Wiveliscombe, Somerset.

TOUR PROGRAMMES! - COLLECTIONS Bought. Fan Mags. Promo Photos/Press Kits. State Price. Send list. (Dept TP) RS Records, 9 Silver St. Wiveliscombe Somerset.

PUNK/NEW WAVE/HEAVY METAL - Collections Bought. (State Price. Send List) (Dept NWM) RS Records, 9 Silver St. Wiveliscombe, Somerset.

FOR SALE

FRANK SIDEBOTTOM SAE to 11:37, PO Box 11, Altrincham WA15 6UN.

OCCULT BOOKS, magic, witchcraft, Aleister Crowley, Tarot Cards, etc. For new catalogue, send two 17p stamps to Magus, 159 Lower Oxford Street, Castleford, West Yorkshire.

ILLUSTRATED CATALOGUE of thousands of rock and heavy metal badges, patches, scarves, t-shirts, posters, etc. Send 25p stamps (overseas 4 IRC's). BadgeCo 59 Piccadilly, Manchester.

MUSIC PAPERS/magazines 1960-1986 including Sounds/Kerrang etc SAE 268 Kingston Road, London SW20.

CONCERT PROGRAMMES large selection - many rarities send SAE for lists Concert Programmes 43 Crantock Road, Perry Barr, Birmingham.

SCREENPRINTING, COMPLETE Kit, Print T-Shirts, posters etc £17.95 + £2.00 p&p to Borrowby Direct Mail, D6 Thirsk, N. Yorks.

FREE! 30 page catalogue of Rock Books, posters, calendars, T-shirts, photos, badges, leatherwear. Send SAE to Harlequin, 68 St. Petersgate, Stockport SK1 1DA.

FREE MEMBERSHIP for limited period to Musiccassette Library. SAE for details to Rentacassette, PO Box 3, Wareham, Dorset.

CHEAP TRICK Aerosmith, rarities, SAE 34 Brent Way, Halewood, Liverpool.

ALTERNATIVE/H.M. Clothing, jewellery, accessories, etc. Something special for Christmas at special prices! 20p plus 20p SAE (Dept S3), 4 Alma Court, Upholland, Lancashire, WN8 0NT.

BLACK MOHAIR jumpers. Top quality 78% mohair. Crew or V-neck. Sizes 32-44. Send Cheque/PO for £22.50 to Pandora Knitwear, 15 Oakdale Road, Netheredge, Sheffield S71SL tel(0742) 589231.

PROMO POSTERS FOR SALE. Mostly big and colourful. **DAMNED**, New Rose, 1st Album, Phantasmagoria. **CULT RAIN**, BAUHAUS, Mask, Flat Field, Belas, Burning. **SMITHS**, Queen. **SIOUXSIE**, Tinderbox, Star, **FOETUS** Wash/Slog. **PISTOLS**, Anarchy. My Way. **JESUS CHAIN**, Psychocandy. **JOY DIV**, Love, Closer, Ideal. **NEW ORDER** Thieves. **CURE**, Boys Don't Cry, Close To Me, Forest. **ALIEN SEX** Security, Ignore. **SEX GANG**, Beasts. **CRAMPS** Bad Music. **N.M.A.R.M.Y.** Better. **WOODENTOPS**, Good Thing. **ECHO**, Ian. **PSYCHIC TV** The Fall Bend Sinister. **ONLY £2.50 each ANY 6 FOR £10.** + 50p P&P any amount. Cheques/POs to **SPLASH** Dept SO, 7 Lincoln House, 25 Lincoln Grove, Manchester M13 0DX.

FANS T-SHIRT SHOP
TOP TEN T-SHIRTS
Send large SAE for new full colour FREE catalogue

1. **BLUES BROTHERS** £4.99
2. **HAMMER & SICKLE** (Rod Taylor) £6.99
3. **WHERE'S THE PARTY** (3D design) £10.99
4. **THUNDERBOLTS** £5.99
5. **A FRIEND WITH WEED** (SA FRIEND INDEED) £4.99
6. **HITLER TOUR** (Dates on back) £5.99
7. **SOUTH AFRICA (Revolution)** - Only Solution! £6.99
8. **ROCKY HORROR SHOW** £5.99
9. **EASTENDERS** (Kray Twins) £5.99
10. **PREVENT STREET CRIME** (Thatcher Snatcher) £5.99

For orders by post add 50p per T-shirt. Cheques & orders payable to FANS. Send to: **FANS, 346 Old Compton St., London W1V 5PD.**

or visit us at our other shop: **FANS, 95 CHARING CROSS RD WC2** (closest tubes for both shops) LEICESTER SQ. or TOTTENHAM COURT RD. Wholesale enquiries welcome.

All orders received before 17th December despatched before Xmas - subject to stock.

"TWELFTH NIGHT" Live VHS Video "Creepshow" available now in Hi-Fi Sound. £16.99 including P&P. Send cheques/POs to Samurai, 24A Southwark St., Southwark London SE1 1TU.

LATEX RUBBER, GLOSSY VINYL, LEATHER DESIGNER CLOTHES for women, custom-made to order. Stage, club or partywear at affordable prices. Send £1.00 for catalogue to: Charades, Owl's Nest, Stoke Steet, Rodney Stoke, Nr. Cheddar, Somerset BS27 3UP.

COLOUR

PROMOTIONAL POSTERS
ALL £3 EACH INCL P&P COST
ALL POSTERS APPROX 27" x 38"
ALARM - STRENGTH
BAUHAUS - BELA LUGOSI'S DEAD
BUZZCOCKS - ORGASM ADDICT
BEATLES - REVOLVER
B.A.D. - 10 UPPING ST
CRAMPS - LIVE AT THE RITZ
DAMNED - YOUNG HOT LOUD
D. BOWIE - GERMANY '85
CURE - IN BETWEEN DAY'S
CURE - STANDING ON THE BEACH
GENE LOVES JAZZ - HEARTACHE
JIMI HENDRIX - PIC
J. MORRISON - AMERICAN PRAYER
J.A.M.C. - TRIP YOU UP
JAPAN - QUIET LIFE
LEO ZEPLIN - EARL'S COURT
MARILLION - MILTON KEYNES
B. MARLEY - WAITING IN VAIN
MISSION - NOVEMBER TOUR '86
MISSION - PIC OF BAND
MOTORHEAD - ORGASMATRON
N. ORDER - UK TOUR '84
P. FLOYD - ANIMALS TOUR '77
P. FLOYD - USA CONCERT '78
SMITHS - QUEEN IS DEAD
S. PISTOLS - R.N.R. SWINDLE (FILM)
S. MERCY - BODY N SOUL
SIOUXSIE - GERMANY '86
T. HEADS - REMAIN IN LIGHT
T. HEADS - AND THE NAME
WHO - I'M A BOY
WATERBOYS - A PAGEN PLACE
W.A.S.P. - ELECTRIC CIRCUIS
GENESIS - HAMBURG '82
P. GABRIEL '80
METALLICA - MASTER OF PUPPETS
S. MERCY - REPTILE HOUSE
QUEEN - KIND OF MAGIC
ALL CHEQUES/P.O.'s TO:
C. LEES, P.O. BOX 528
LONDON, NW1 6BW.

MULTICOLOUR PSYCHEDELIC concert posters (69's/70's):- Jimi Hendrix, Beatles, Grateful Dead, Doors, Bob Dylan, T. Rex, Cream, Zappa, Zeppelin, Yes, Pink Floyd, Beefheart, Country Joe, Jefferson Airplanes, Woodstock festival. - SAE to 121 Kimberly Rd, Penylan, Cardiff.

"HARLEQUIN" 1st FOR BOOKS
68 ST PETERSGATE, (Dept S1), STOCKPORT SK1 1BA
ORDER NOW FOR CHRISTMAS!
Postage Rates: 1st book - 95p, each extra book 50p

DAVID BOWIE	Rock 'n' Roll Odyssey (180 pages, info)	£4.95
DAVID BOWIE	A Chronology (225 pages, info)	£5.95
DAVID BOWIE	Theatre Of Music - full career	£4.95
DAVID BOWIE	The Thin Red Line (250 pages, bio, photos)	£7.95
BRUCE SPRINGSTEEN	Big by R. S. Pierre	£4.99
BRUCE SPRINGSTEEN	Guided by The Light (book)	£5.99
ROCK ARCHIVES	400 pages of 2 decades (post £2.50)	£19.95
GUINNESS	British Hit Albums	£5.95
GUINNESS	500 No. 1 Hits	£5.95
GUINNESS	1000 Greatest Hits (12 songs)	£5.95
THE RECORD PRODUCERS (BBC)	(Rounder). Most incl	£5.95
GENESIS	From One Fan To Another by Gailo	£5.95
GENESIS	Invisible Youth (songbook)	£5.95
MOTLEY CRUE	Guitar Superstars (11 songs)	£7.95
MOTLEY CRUE	The Best Of (11 songs)	£5.95
U 2	Four (opera book)	£5.95
THE OFFICIAL BOOK OF THE TUBE	(126 pages)	£5.99
SURF CITY DRAG CITY	(History of 60s surf groups)	£5.95
BEST OF THE LEFZAR	Soundtrack (20 songs)	£5.95
RNEBORTH ROCK FESTIVALS	(History in words + pics)	£5.95
RUSH COMPLETE	Debut (over 50 songs, 266 pages)	£11.95
BOB DYLAN	A Darker Shade Of Pale (bio)	£5.95
BOB DYLAN	No Direction Home (Life and Music, 572 pages)	£14.95
THE JAM	Sound Affects Songbook	£4.95
BOB MARLEY	Reggae King Of World (biog)	£5.95
OPM by J. Torres		£4.95
THE U2 FILE	History in words and pics	£5.95
JOY DIVISION	An Idea For Living	£5.95
ENCYCLOPEDIA METALLICA	Vol 1 (bio)	£5.95
IRON MAIDEN	Travelling In Time (36 colour pages)	£14.50
IRON MAIDEN	Backlist (10 dnt songs)	£4.50
QUEEN	18 Years (90 page bio)	£5.95
QUEEN	A Rhinoceros (46 colour pages, pics, info)	£15.95
QUEEN	A Kind Of Magic (songbook, incl free poster)	£5.95
2.2.78	Reminiscence (photo, bio)	£5.95
MARILLION	Words - Pic (book by Clerk)	£4.50
METAL MANIA	Quiet Riot (30 large glossy pages)	£5.95
ERIC CLAPTON	Visual Documentary (100 large pages)	£5.95
JIM MORRISON	Lords And Ladies (200 pages)	£5.95
DOORS	Complete Complete (53 songs)	£5.95
THE BEATLES	In Their Own Words (hardback)	£14.95
THE SEX PISTOLS		£5.95
IRON MAIDEN	Running Free (updated bio)	£5.95
DON JOHNSON	Miami Vice Star bio	£11.99
SKINHEAD	Complete History	£4.95
DAVID LEE ROTH	by P. Kamin	£4.95
LEO ZEPLIN	Heavy Metal Photo Book	£7.95
DEEP PURPLE	Heavy Metal Photo Book	£7.95
AC/DC	Heavy Metal Photo Book	£7.95
KERRANG!	Yearbook	£7.95
QUEEN	Visual Documentary (96 pages)	£7.95
FAN CLUBS	100 + Addresses, info	£3.50
1957 CALENDARS	(post: 60p any quantity)	£3.95
Motley Crue	Kiss (2 dnt), W.A.S.P. Motorhead Iron Maiden: The Doors U2 (2 dnt), Simple Minds, Dire Straits, Lennon, Bowie (2 dnt), Marillion, Springsteen (2 dnt), Max Headroom, Sam Fox (2 dnt), Moore (2 dnt), Queen (2 dnt), Madonna (2 dnt), 9 Star, Shaky	

DNA
ENTERTAINMENTS
OFFICIAL MERCHANDISE
Available for:

THE MISSION
RED LORRY YELLOW LORRY
XMAL DEUTSCHLAND
THE ROSE OF AVALANCHE
THE THREE JOHNS
SALVATION
THE BATFISH BOYS
THE WEDDING PRESENT
Wholesale enquiries welcome
Please send SAE for free list
DNA ENTS. P.O. BOX
HP2 LEEDS LS6 1LN.
Important Announcement!
to Mission fans. Due to problems with our suppliers. The last batch of Mission T-Shirts failed to reach our usual standards. If you had any problems with these shirts please contact us at the above address.

WANTED

CONCERT PROGRAMMES - good prices paid send lists to Programmes 43 Crantock Rd, Perry Barr, Birmingham.

LIVE TAPES wanted. Will swap with own large collection. Please send lists will do same. Unit 1 56, Grove Hill Road, Tunbridge Wells, Kent TN1 1SP.

SUZANNE VEGA November '86 Live tapes. Please send details to Bob 66 Thunderdaisy Park Road, Benfleet, Essex SS7 1ET.

PHIL COLLINS/fabulous Jacuzzis Tie (yellow/blue) mint condition only. Jeremy Freestone, 4 Market Hill, Rothwell, Northants Tel: (0536) 712908.

RECORD FAIRS

BIRMINGHAM - SAT 29th November. A Brand new venue - Central Library Exhibition Hall, next to Town Hall. Afresh circuit of dealers with '50's, '60's, '70's, '80's' vinyl, posters etc. Dealers booked from all over the country - so if you're into records its worth a visit. Dealers note - there's heavy promotion on this major event - grab a stall now!! 0533 548821 (day) 704090 (eve)

BIRMINGHAM - FRIDAY November 28th - Central Hall, Corporation Street. 11am-5pm (10am-11).

BRISTOL - SATURDAY November 29th - Transport House, Victoria Street. 11am-5pm. (10am-11).

READING ST. LAURENCES Hall. Abbey Square. Rear of new library. 12-4pm 40p. 11-12 noon £1.00 (0734) 599668. Pop records sale open all day, 6 Yieldsall LP's £1.50 or less 45's 10 for £1.00.

BLACKBURN SATURDAY 29th November. King Georges Hall. 10.30am-4pm. Trans-Pennine 0532-892087.

LIVERPOOL SUNDAY 30th November. Crest Hotel. 10.30am-4m. Trans-Pennine 0532-892087.

TWO DAY NORTHWEST SPECIAL
MANCHESTER record fair **SATURDAY** 6th DECEMBER 10am-5pm Piccadilly Plaza Exhibition Hall York Street. 50 stands fully booked, **SUNDAY** 7th DECEMBER **OLDHAM** record fair 10am-5pm Parish Hall Egerton Street. Town Centre over 50% different dealers to Manchester Fair free stands available Sunday £10. Details 061-228 2947.

SLOUGH: SATURDAY December 6th. St. Marys Hall Herchel St. 12-4pm 40p 11-12 noon £1.00 (0734) 599668.

SHEFFIELD SATURDAY 6th December (10-5) - Students Union, Sheffield Polytechnic, Pond St, Sheffield (The original and still the best!)

CLEETHORPES - SUNDAY 7th December (10-5) Winter Gardens, Kingsway, Cleethorpes.

ROTHERHAM SATURDAY November 29th Rotherham Central Library and Arts Centre Walker Place admission 20p (10-5).

HARROGATE SUNDAY November 30th Cairn Hotel Ripon Road. (10-5) adm 20p.

SOUTHEAST - SATURDAY 29th November Balmoral Community Centre, Salisbury Avenue - 10am-4.30pm. Details (0692) 630046.

CARDIFF - FRIDAY December 5th - Central Hotel, St. Mary Street. 11am-5pm 40p (10am-£1).

SWANSEA - SATURDAY December 6th YMCA, Kingsway. 11am-5pm 40p (10am-£1) 021-236 8648.

SITUATIONS VACANT

JOBS GALORE OVERSEAS Enjoy a new and exciting lifestyle. Send 2 x 16p stamps **FREE** Brochure. Direct Business Publications (SNDS 8), 9 Selbourne Avenue, Harefield, Southamton.

LYRIC WRITERS required by recording company. Details SAE. Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

FAN CLUBS

BEKI BONDAGE and the Bombshells: Official Fan Club. Free Newsletter. Send large SAE 122 Lovell Road, Cambridge CB4 2QP.

SIMPLE MINDS CLUB - Send SAE to SIMPLE MINDS CLUB, P.O. Box 48, London N6 5AR.

GENESIS OFFICIAL CLUB Send SAE to GENESIS INFORMATION, P.O. Box 107, London N6 5RU.

U2 WORLD SERVICE Send SAE to U2 W.S.P.O. Box 48, London N6 5RU.

ARMOURY SHOW Service Send SAE to T.A.S.S., P.O. Box 107a London N6 5RU.

PHIL COLLINS News Send SAE to GENINFO P.O. Box 107, London N6 5RU.

SCRITTI POLITTI Send SAE to Scritti Crush Crew, P.O. Box 120 London NW1 0JD.

THE WHO Official Club SAE to Who Club P.O. Box 107a London N6 5RU.

BIG AUDIO DYNAMITE SAE to B.A.D. 95 Ladbroke Grove, London W11.

PAUL SIMON Appreciation Society SAE. Ref. 2. PO Box 32, Kendal Cumbria LA9 7RP.

VOODOO CHILD information service Box No 14814 see them on the Medics Christmas tour.

FANZINES

BRITISH OIL Skinzine out now SAE + 50p from 15 The Walk, Rumney, Cardiff CF38DP.

PINK FLOYD magazine 'The Amazing Pudding' issue 20. 70p (inc P&P) from Andy Mabbett, 67, Cramlington Road, Birmingham B42 2EE.

20TH CENTURY SAINTS issue three 30p + SAE Vince PO Box 132, Acton London W3 8XQ (Also receive the punk/skin newsletter LINK).

DOCTOR MEDICS "Official tour funzine now available. Superbly illustrated featuring Zodiac and Purple Things. £1.50 + 50p P/P. Write and cheques payable to "Surgery" 22, Union Street, Maidstone Kent ME14 1ED.

MUSICAL SERVICES

ABSOLUTELY FREE 'Twenty, Songwriting Questions Answered' explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association, (Sounds), Limerick, Ireland.

TAPELINE CASSETTE DUPLICATION + label printing. Any quantity delivered. Lists:- 061-336 5438.

PROFESSIONAL DEMOS, songs arranged, and associated music services. For full details: New Music Company, 9 Garnet Street, Saltburn, Cleveland, TS12 1EQ.

SPECIAL NOTICES

THOUSANDS OF NAMES and addresses in the music business are contained in the 1986 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £10 from: Jeanne Henderson (Dept S), Music Week Directory, 40 Beresford Street, London SE18 6BO.

KATE BUSH fanzine 'Homeground' No. 24 £1.25 from 55 Whippendale Way, Orpington, BRS 3BZ.

VIDEO

TORME - TATOOED LOVE BOYS Recorded Live in London '86. 40 minutes of Torme at their best. £14.95 inc p&p VHS Only. State name and address Cheques/POs payable to 'TBV' Send to Box No. 14797.

BABYSITTERS - 'LIVE AT THE MARQUEE' 60 minutes of sheer Rock En Roll. £14.95 inc P&P. VHS Only. State Name and address. Cheques/POs payable to 'TBV' Send to Box No. 14798.

CLASSIFIED

SOUNDS
Sells

PERSONAL FOR SALE - RECORDS WANTED - SITUATIONS VACANT - SPECIAL NOTICES and any other trade announcements.
ANY CLASSIFIED IN SOUNDS COSTS JUST 23p PER WORD
ALL WORDS IN BOLD FACE AFTER FIRST TWO 35p PER WORD
Semi display - £8.0

NIGHTSHIFT

FROM PAGE 35

LONDON Newham Tom Allen Community Centre (01-555 7289) *Snakes Of Shake*
LONDON North Finchley High Road Torrington (01-445 4710) *Dick Morrissey/Mike Carr/Jim Mullen*
LONDON Oval Cricketers (01-735 3059) *The Boogie Brothers Blues Band*
LONDON Oxford Street 100 Club (01-636 0933) *The Dave Kelly Blues Band/The Vulcans*
LONDON Palmers Green The Fox (01-886 9674) *Nashville Teens*
LONDON Stockwell Swan *Juice On The Loose/Crannog*
LONDON Walthamstow Royal Standard (01-527 1966) *ETA/Elected*
LONDON Wardour Street Marquee (01-437 6603) *Twelfth Night*
LONDON Westminster Central Hall *Royters (Anti-Apartheid benefit)*
MANCHESTER Apollo (061-273 3775) *Alice Cooper*
MANCHESTER Little Peter Street Boardwalk (061-228 3555) *Champion Doug Veitch*
MELBOURN Rock Club (61010) *Tredegear*
NEWCASTLE Melbourne Street Riverside (614386) *Funhouse*
NEWCASTLE Red House (610921) *Vital Spark*
NORWICH University Of East Anglia (52068) *Ben Elton*
NOTTINGHAM Mardi Gras (862368) *Ausgang*
OXFORD Jericho Tavern (54502) *The Membranes/The Ex/The Turncoats*
OXFORD Kidlington Red Lion Curious Oysters/Euphoria
PAIGNTON Festival Theatre Smith And Jones
PAISLEY Polytechnic *The Shamen*
RETFORD Porterhouse (704981) *Dig Vis Drill/Screaming Trees/Henry Normal*
SALISBURY Fisherton Arms *Esprit*
SEVENOAKS London Road The Cavern (460576) *Four Came Home/Passion On Ice/Naked*
SHEFFIELD Limit Club (730940) *Lay Of The Land/Flexible Penguins*
SHEFFIELD Polytechnic (760621) *Skint Video*
SOUTHAMPTON Kingsland Hall (23855) *The Wait*
SOUTHWELL Recreation Centre *Every New Dead Ghost*
STAFFORD College Of Further Education Whiteley Building (44644) *John Otway*
STOCKPORT Cheadle Hulme Club *Coping With Kevin*
STOKE Keele University *Misty In Roots*
STOURBRIDGE Mere Club *Surf Drums*
TAUNTON The Park Club *The Suicide Stars*
TOLWORTH Recreation Centre *The Body Politic/The Great Garden*
TREFOREST Polytechnic Of Wales (405133) *The Guana Batz*
TWICKENHAM St Mary's College Lemon Tree Beach
WENDOVER The Wellhead Inn *Caddyshack*

SATURDAY

29

BIRKENHEAD Cleveland *Alternative Radio (Lunch)*
BIRKENHEAD Hamilton Square Sir James Caverns *Alternative Radio (Eve)*
BIRKENHEAD Hard Rock Cavern (051-647 4505) *Eve Of The Scream*
BIRKENHEAD Stairways (051-647 6544) *Karrier*
BIRMINGHAM Junction Inn *Headbolt/Alfie Noakes*
BIRMINGHAM Mermaid (021-772 0217) *The Shrubs/One Hundred Eyes/Naked Dance*
BISHOPS STORTFORD Snake And Gooseberry *KGB*
BLANDFORD FORUM Bryanston Arts Centre (52411) *Harvey And The Wallbangers*
BLISWORTH Royal Oak Uncle Eric's *Backstairs Creepers*
BODMIN White Hart *The Mousetrap Conspiracy*
BOLTON Belmont Black Dog *The Young Mark Twains*
BOLTON Polytechnic *The Guana Batz*
BOURNEMOUTH Roof Top Bone Orchard/Rain Dogs/Pale Shade Of Black
BRIDGEWATER Blue Boar *Esprit*
BRIGHTON Grand Parade Yellow Submarine *All The Daughters*
BRIGHTON King's Road Arches Zap Club (775987) *The Missing Link/The Bird House (Lunch)*
BRISTOL Fleece And Firkin (277150) *Ayto*
BRISTOL Moon Club *Rodney Allen*
BRISTOL Tropic Club (49875) *The Beloved*
CARDIFF New Bogeys (26168) *Tyga Myra*
CARDIFF St David's Hall (426111) *Smith And Jones*
CARDIFF University (396421) *Ben Elton*
CARLISLE Front Page Club *Big Mamou*
COTTINGHAM Humber College Of HE *Public Address*
COVENTRY Warwick University (417220) *Surf Drums*
DARTFORD Orchard Lenny Henry/The Mint Juleps
DERBY Hardings SC *Just Blue*
DUNDEE Grey Lodge (23943) *Oi Polloi/AOA/The Next World/Brain Damage/Exalt (6.00pm)*
DUNFERMLINE Roadhouse *K-Ding Ding Ding/Spiral Dance*
DURHAM Town Hall *Vital Spark (Cancer Research benefit)*
EDINBURGH Moray House Students Union (031-556 5184) *The McCluskey Brothers/Heaven Sent/The Sheep Worriers/The Swap Singers (SWAPO benefit)*
ELLESMERE PORT Ellesmere Arms (051-339 3044) *The Suicide Stars*
ELLESMERE PORT Ex-Serviceman's Club *Badger*
FOLKESTONE Leas Cliff Hall (53193) *Hawkwind*
GLASGOW Queen Margaret Union (041-339 9784) *We've Got A Fuzzbox And We're Gonna Use It (Afternoon and eve)*
GLASGOW Scottish Exhibition Centre *Eurythmics*
HARLOW The Square (25594) *Pharoahs/The Raiders*
HEREFORD Market Tavern (56325) *Cornerstone*
HIGH WYCOMBE London Road Nag's Head (21758) *Pride Of Passion*
KINGSTON Bacchus Wine Bar (01-546 7798) *Soul Boys*
LEICESTER Princess Charlotte (553956) *Wild Willy Barret*
LEITCHWORTH The Leys (683895) *Pauline Gillan's Band/Bordeaux*
LIVERPOOL Polytechnic (051-236 2481) *Skint Video*
LONDON Acton High Street Bumbles (01-992 3308) *Dirty Toilets*
LONDON Bethnal Green Green Gate *Ground Zero*
LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) *The Waltones/Stone Roses*
LONDON Brentford High Street Red Lion (01-571 6878) *Juice On The Loose*
LONDON Brixton Fringe (01-326 5100) *Dance Exchange*
LONDON Camden Dublin Castle (01-485 1773) *Alias Ron Kavana*
LONDON Camden Lock Dingwalls (01-267 4967) *Rent Party*
LONDON Catford Bramley Road Green Man (01-698 3746) *The Dave Kelly Band*
LONDON Chelsea Manresa Road Chelsea College *Dr & The Medics/Huge Big Massive*
LONDON Clerkenwell Close The Horseshoe *Joolz/Audi Maserati/Ian Kelly/Rev Hammer*
LONDON Clerkenwell Road Duke Of York *Peace On The Panhandle*
LONDON Clissold Road Golden Lady (01-241 3829) *ESP*
LONDON Covent Garden Rock Garden (01-240 3961) *The Miller Family*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Steve Marriot's Packet Of Three*
LONDON Fulham High Street King's Head (01-736 1413) *Chicken Shack*
LONDON Fulham Palace Road Greyhound (01-385 0526) *Three Colours/Kalahari*
LONDON Green Lanes Chas And Dave's *Jack Plug And The Sockettes*
LONDON Greenwich Borough Hall *The Unknown Colours/The Good Squad/Arthur G And The Good Deals/Not Now Bernard*
LONDON Greenwich Tunnel Club (01-858 0895) *Eddie And The Hot Rods/Fruit Quake/Xaos In The Garden*
LONDON Hammersmith Clarendon (01-748 2471) *Dream Syndicate/Skin Side Out/The Dentists*
LONDON Harlesden High Street Mean Fiddler (01-961 5490) *Commander Cody And The Airmen*
LONDON Holloway Road Victoria *Crannog*
LONDON Kentish Town Town And Country Club (01-267 3333) *Sly And Robbie And The Taxi Gang/Ini Kamoze/Half Pint/Yellowman*
LONDON Liverpool Road Pied Bull (01-837 3218) *Carol Grimes Band*
LONDON Margery Street New Merlin's Cave (01-837 2097) *Hondo*
LONDON Newham Tom Allen Community Centre (01-555 7289) *The Raw Herbs/The Enormous Room*
LONDON North Wembley East Lane The Flag *Steve Braun*
LONDON Oval Cricketers (01-735 3059) *The Balham Alligators*
LONDON Oxford Street 100 Club (01-636 0933) *The Terry Smith Blues Band/Art Hammer*
LONDON Peckham Road Walmer Castle *Run Riot*
LONDON Putney Zeeta's (01-785 2101) *Blue U*
LONDON Tufnell Park Road Tufnell Park Tavern *JCM Jazzband*

LONDON Walthamstow Royal Standard (01-527 1966) *Frank Chickens/The Company*
LONDON Wardour Street Marquee (01-437 6603) *Twelfth Night*
LONDON West India Dock Road Buccaneer *The Surfadelics*
LUTON Switch Club (699217) *Four Came Home/Passion Of Ice*
MALVERN Herefordshire House *Dig Vis Drill/Screaming Trees/Henry Normal*
MANCHESTER Apollo (061-273 3775) *Alice Cooper*
MANCHESTER Little Peter Street Boardwalk (061-228 3555) *The Membranes/The Ex/The Turncoats*
MANCHESTER Polytechnic (061-273 1162) *Vee VV/That Petrol Emotion*
MANCHESTER University (061-273 5111) *Misty In Roots*
NEWCASTLE Red House *Head In Hands/The Honest Johns*
NORTHAMPTON Roadmender Centre (21408) *Sound System*
NORWICH Springfields *Hunters Club*
NOTTINGHAM Mardi Gras (862368) *Tyger Tyger*
NOTTINGHAM University (51311) *Fatal Charm*
NUNEATON Friary *Fatal Blow*
OLDHAM The Boundary *Sharing The House With Mother*
OXFORD Jericho Tavern (54502) *Dinosaur/Danny And Johnny Play Pop*
OXFORD Polytechnic (68789) *Gary Glitter*
PORTSMOUTH Basins Dance Hall *Rufus Stone*
SHEFFIELD Leadmill (754500) *The Godfathers/Gone To Earth*
SHEFFIELD University (24076) *Killing Joke/Red Lorry Yellow Lorry*
SUTTON The Golden Diamond *The English Dogs*
TAMWORTH Rathole *Weeping Messerschmits*

BIRMINGHAM Barrel Organ (021-622 1353) *The Walking Seeds/Heaven's Junkyard*
BRIGHTON Dome (682127) *Lenny Henry/The Mint Juleps*
BRIGHTON Old Vic (24744) *The Laughing Mothers*
BRIGHTON Ship (602333) *Condemned 84/Intensive Care*
BRIGHTON Top Rank (732627) *Culture/One Drop*
BRISTOL Studio (25069) *Gary Glitter*
BURNLEY Cat's Whiskers *Spies*
COVENTRY Lanchester Polytechnic (21167) *The Guana Batz*
DARLINGTON Cockerton Traveller's Rest *Vital Spark*
DUBLIN SFX *Simply Red*
DUNSTABLE High Street *Wheatheaf (62571) Kingfisher*
EDINBURGH Union Cellar *The Membranes/The Ex/The Turncoats*
GLASGOW Barrowlands (041-552 4601) *The Human League*
LONDON Battersea Park Road Latchmere (01-924 3216) *Charlie Don't Surf*
LONDON Camden Lock Dingwalls (01-267 4967) *The Len Bright Combo/The Shakers/The Ultimate/The Tattooed Love Boys*
LONDON Charing Cross Road Falconberg Court Stallions *The Shrew Kings/The Bambi Slam*
LONDON Covent Garden Rock Garden (01-240 3961) *Burriko*
LONDON Deptford High Street St Pauls Crypt *The Magic Mushroom Band*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Roy Harper*
LONDON Fulham Broadway Swan (01-385 1840) *Snowfox*
LONDON Fulham Palace Road Greyhound (01-385 0526) *Fever Tree/Josie Without Colours*



FUZZBOX TAKE their haircuts on the road this week

WEDNESBURY The Anchor *Leopold Bloom/The Cybernauts*
WEST BROMWICH Coach And Horses (021-588 2136) *Madrid/Tapan Zee*
WOLVERHAMPTON Scruples (53754) *Engine*
WORCESTER College Of Higher Education *Cardiacs*

SUNDAY

30

ALCESTER The Moat House *Anonymous Bosch*
AYLESBURY Civic Hall (86009) *Dr Feelgood*
BATH Theatre Royal (65065) *Ben Elton*
BEDFORD The Angel Uncle Eric's *Backstairs Creepers*
BIRKENHEAD Rock Ferry Abbotsford *Alternative Radio*
BIRMINGHAM 49ers *Such Voices/Exit*
BIRMINGHAM Mermaid (021-272 0217) *Dig Vis Drill/Henry Normal/Screaming Trees*
BIRMINGHAM Odeon (021-643 6101) *Killing Joke/Red Lorry Yellow Lorry*
BRADFORD Keighley Road Spotted House (45158) *Skint Video/John Moloney*
BRIGHTON Marine Parade Escape Club (606906) *The Wedding Present/15 Looks/Dragnet*
BRIGHTON Old Vic (24744) *The Melvins*
BRISTOL Studio (25069) *The Communards*
CARLISLE The Sands Centre *The Human League*
COLCHESTER Osborne Street The Works (570934) *Tyger Tyger*
DAVENTRY Raffles *Leopold Bloom*
DUBLIN SFX *Simply Red*
ELLESMERE PORT Ellesmere Arms (051-339 3044) *Hammerfist*
HASTINGS The Crypt (444675) *The Laughing Mothers*
HULL Degrey Street Adelphi *The Pleasure Heads/Pink Noise*
KINGSTON Richmond Road Grey Horse (01-546 4818) *Basin Street Six Jazz Band*
LEATHERHEAD Fetcham Riverside Club (375713) *Blue Jungle/Frozen Animation*
LEEDS Duchess Of York *Hang The Dance/Blush*
LEEDS Grove Inn *The Evidence*
LIVERPOOL Empire (051-709 1555) *Two's A Crowd*
LIVERPOOL Everyman Bistro (051-709 4776) *The War Office*
LONDON Archway Tavern *Crannog (Lunch)*
LONDON Brentford High Street Red Lion (01-571 6878) *The Amazing Rhythm Burglars (Lunch)/Chuck Farley (Eve)*
LONDON Camden Dublin Castle (01-485 1773) *The Zodiacs*
LONDON Camden Lock Dingwalls (01-267 4967) *Rhythm Collision/Ten/Melcieux Garde/One Frat Down/The Elected*
LONDON Charing Cross Road Wispers *Amethyst Fist*
LONDON Covent Garden Rock Garden (01-240 3961) *Under Ice/The Lampshade Sisters*
LONDON Douglas Way Albany Empire (01-691 3333) *David Thomas/Stump*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Iggy Quail And Friends (Lunch)/Manci Depressive's Disco (Eve)*
LONDON Harlesden High Street Mean Fiddler (01-961 5490) *Shanty Dam (Lunch)/Jive Five (Eve)*
LONDON Islington Upper Street King's Head *Attacco Decente*
LONDON Liverpool Road Pied Bull (01-837 3218) *Toot Sweet/Hip Slat/Harrison Smith/Mervyn Africa/Maggie Nicols (Midday start)*
LONDON Margery Street New Merlin's Cave (01-837 2097) *Jo Jo Namoza*
LONDON New Cross Clifton Rise The Cage (01-851 6373) *The Babysitters*
LONDON New Cross Road Royal Albert (01-692 1530) *Sal Bernardi (Lunch)*
LONDON North Finchley High Road Torrington (01-445 4710) *Steve Marriot's Packet Of Three*
LONDON Oval Cricketers (01-735 3059) *Hershey And The 12-Bars (Lunch)/Dick Morrissey Quartet (Eve)*
LONDON Theobalds Road Yorkshire Grey (01-405 2519) *The Georgia Jazzband*
LONDON Walthamstow Royal Standard (01-527 1966) *Phil Cornwall/Joy And Clarence Pickles/Mark Thomas/Rank Starlets*
MANCHESTER Little Peter Street Boardwalk (061-228 3555) *Fictitious Names/Knowing Irene/Officers And Gentlemen*
NORTHAMPTON Old Five Bells *Antz Avenue*
NOTTINGHAM Horse And Jockey *Just Blue*
NOTTINGHAM Russells Diner *Big Mamou*
POOLE Arts Centre (685222) *Smith And Jones*
PORTSMOUTH Guildhall *Sly And Robbie And The Taxi Connection/Ini Kamoze/Half Pint/Yellowman*
READING George Hotel *Terry Clark/Sara Daniels/Pippa Jones*
SCARBOROUGH Stephen Joseph Theatre In The Round (368463) *Gypsy*
SHEFFIELD Limit Club (730940) *The Guana Batz*
SOUTH SHIELDS Cagney's *Flight 19*
WEST BROMWICH Coach And Horses (021-588 2136) *Engine*
YALDING Walnut Tree *Kenny Davern*

MONDAY

1

BIRKENHEAD The Richmond *Alternative Radio*

TUESDAY

2

BELFAST Maysfield Leisure Centre (241633) *Simply Red*
BIRMINGHAM Burberries (021-643 1500) *The Godfathers/The Capitols*
BRISTOL Roxy's *Esprit*
BRISTOL Tropic Club (49875) *The Membranes/The Ex/The Turncoats*
BROWNHILLS Turf Steve Murray *Blues Band*
CANTERBURY Marlowe (67246) *Lenny Henry/The Mint Juleps*
CROYDON Cartoon (01-688 4500) *The Chillun*
GLASGOW Customhouse Quay Panama Jax (041-221 0865) *Dynamite Club*
GLOUCESTER Leisure Centre (36498) *Gary Glitter*
HULL Degrey Street Adelphi *Fatal Charm*
LEEDS Adam And Eve's (456724) *Condemned 84/Vicious Rumours/Skin Deep*
LEEDS Polytechnic (430171) *Katrina And The Waves*
LEEDS University (439071) *The Human League*
LEICESTER Princess Charlotte (553956) *Rockin' Ronnie And The Bendy Ruperts*
LEIGH Woody's Bar *Poisoned Electric Head*
LIVERPOOL Bootle Fire Station *The Suicide Stars*
LIVERPOOL Cumberland Street Rudy's *Alternative Radio*
LONDON Camden High Street Electric Ballroom (01-485 9006) *Cardiacs/Basil Gabbidon's Bass Dance/Monterrez*
LONDON Camden Lock Dingwalls (01-267 4967) *The Died Pretty/The Shock Headed Peters*
LONDON Covent Garden Rock Garden (01-240 3961) *Xaos In The Garden/Johnny Pinks*
LONDON Finsbury Park Sir George Robey (01-263 4581) *Milk 'N' Knives/Selling Rain*
LONDON Fulham Palace Road Greyhound (01-385 0526) *Hollywood Killers/The Show*
LONDON Greenwich Altar Club *Lady Killers/Karen D'Ache*
LONDON Hammersmith Palais (01-748 2812) *The Communards*
LONDON Hoxton Square Bass Clef (01-729 2476) *The Bhundu Boys*
LONDON Islington Hare And Hounds (01-226 2992) *Howlin' Wilf And The Vee Jays*
LONDON King's College *Sal Bernardi*
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) *Torme/The Queerboys*
LONDON Mornington Crescent Camden Palace (01-387 0428) *Bolo Bolo*
LONDON Old Kent Road Duke Of Kent *The Looking Glass*
LONDON Oval Cricketers (01-735 3059) *Nappy Brown/The Red Hot Pokers*
LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) *Loves Young Nightmare*
MANCHESTER Withington Mulberry's (061-434 4621) *1/5th Of Heaven*
NORWICH East Anglia University (52068) *Sly And Robbie And The Taxi Connection/Ini Kamoze/Half Pint/Yellowman*
NOTTINGHAM Old Vic Jangle Club *The Chesterfields/Razorcuts/The Flatmates*
NOTTINGHAM Rock City (412544) *Hawkwind*
SHEFFIELD Limit Club (730940) *That Petrol Emotion/Age Of Chance/Skin Side Out*
SHEFFIELD University (24076) *Ben Elton*
SHEFFIELD West Street Hallamshire Hotel *Media Premonition/The Bland*
STOCKTON Dovecot Arts Centre (611625) *The Wicker Man*
STOKE Shelleys (322209) *We've Got A Fuzzbox And We're Gonna Use It*
SURBITON The Southampton (01-399 6107) *The Georgia Showband*
WOLVERHAMPTON Grand Theatre (29212) *Smith And Jones*

CHART

UK 50 SINGLES

- 1 1 TAKE MY BREATH AWAY Berlin CBS
- 2 6 THE FINAL COUNTDOWN Europe Epic
- 3 3 SHOWING OUT Mel & Kim Supreme
- 4 4 BREAKOUT Swing Out Sister Mercury
- 5 2 YOU KEEP ME HANGIN' ON Kim Wilde MCA
- 6 20 FRENCH KISSIN' IN THE USA Debbie Harry Chrysalis
- 7 7 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 8 8 THROUGH THE BARRICADES Spandau Ballet Reformation
- 9 19 EACH TIME YOU BREAK MY HEART Nick Kamen WEA
- 10 9 DON'T GIVE UP Peter Gabriel & Kate Bush Virgin
- 11 11 FOR AMERICA Red Box Sire
- 12 27 SOMETIMES Erasure Mute
- 13 14 GHOST DANCING Simple Minds Virgin
- 14 25 IF I SAY YES Five Star Tent
- 15 23 SWEET LOVE Anita Baker Elektra
- 16 5 WALK LIKE AN EGYPTIAN The Bangles CBS
- 17 49 THE SKY BOAT SONG Roger Whittaker & Des O'Connor Tembo
- 18 16 (WAITING FOR) THE GHOST TRAIN Madness Zarjazz
- 19 15 BECAUSE I LOVE YOU Shakin' Stevens Epic
- 20 28 STRANGER IN A STRANGE LAND Iron Maiden EMI
- 21 31 WARRIORS (OF THE WASTELAND) Frankie Goes To Hollywood ZTT
- 22 38 LAND OF CONFUSION Genesis Charisma
- 23 — WAR (WHAT IS IT GOOD FOR) Bruce Springsteen & The E Street Band CBS
- 24 10 EVERY LOSER WINS Nick Berry BBC
- 25 30 LOVE IS THE SLUG We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 26 45 ANYTHING The Damned MCA
- 27 — TRUE COLOURS Go West Chrysalis
- 28 17 EXPERIMENT IV Kate Bush EMI
- 29 12 NOTORIOUS Duran Duran EMI
- 30 — CANDY Cameo Club
- 31 — MIRACLE OF LOVE Eurythmics RCA
- 32 33 DON'T FORGET ME (WHEN I'M GONE) Glass Tiger Manhattan
- 33 13 IN THE ARMY NOW Status Quo Vertigo
- 34 43 ALL FALL DOWN Ultravox Chrysalis
- 35 24 ALL I ASK OF YOU Cliff Richard & Sarah Brightman Polydor
- 36 42 I'VE BEEN IN LOVE BEFORE Cutting Crew Siren
- 37 46 STEP RIGHT UP Jaki Graham EMI
- 38 18 SOMETHING OUTA NOTHING Letitia Dean & Paul Medford BBC
- 39 — THE RAIN Oran "Juice" Jones Def Jam
- 40 29 TRUE BLUE Madonna Sire
- 41 — BECAUSE OF YOU Dexys Midnight Runners Mercury
- 42 50 WATERLOO Doctor & The Medics IRS
- 43 — YOU KNOW I LOVE YOU DON'T YOU Howard Jones WEA
- 44 — SHIVER George Benson Warner Brothers
- 45 32 YOU CAN CALL ME AL Paul Simon Warner Brothers
- 46 — IS THIS LOVE Alison Moyet CBS
- 47 — ROXANNE The Police A&M
- 48 — HOLD THE HEART Big Country Mercury
- 49 — SOME PEOPLE Paul Young CBS
- 50 — SO COLD THE NIGHT The Communards London

UK 50 ALBUMS

- 1 5 HITS 5 Various CBS/WEA
- 2 1 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 3 10 LIVE 1975-1985 Bruce Springsteen & The E Street Band CBS
- 4 3 THE WHOLE STORY Kate Bush EMI
- 5 — THROUGH THE BARRICADES Spandau Ballet Reformation
- 6 4 GRACELAND Paul Simon Warner Brothers
- 7 2 NOW DANCE VOLUME 2 Various EMI/Virgin
- 8 8 ORIGINAL SOUNDTRACK — TOP GUN Various CBS
- 9 9 TRUE BLUE Madonna Sire
- 10 13 SLIPPERY WHEN WET Bon Jovi Vertigo
- 11 11 SILK AND STEEL Five Star Tent
- 12 6 GREATEST HITS OF 1986 Various Telstar
- 13 12 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 14 15 SO Peter Gabriel Charisma
- 15 32 GODS OWN MEDICINE The Mission Mercury
- 16 7 HIT MIX '86 Various Stylus
- 17 16 REVENGE Eurythmics RCA
- 18 18 TOGETHER Various K-Tel
- 19 — LOVERS Various Telstar
- 20 45 SWEET FREEDOM — THE BEST OF MICHAEL McDONALD Michael McDonald Warner Brothers
- 21 — INFECTED The The Some Bizzare
- 22 30 THE VERY BEST — BACK TO BACK Diana Ross/Michael Jackson/Gladys Knight/Stevie Wonder Priority
- 23 14 REMINISCING Foster & Allen Stylus
- 24 23 A KIND OF MAGIC Queen EMI
- 25 20 SCOUNDREL DAYS A-ha Warner Brothers
- 26 26 BROTHERS IN ARMS Dire Straits Vertigo
- 27 19 LIVERPOOL Frankie Goes To Hollywood ZTT
- 28 29 BLACK MAGIC Various Stylus
- 29 31 DANCING ON THE CEILING Lionel Richie Motown
- 30 24 FORE Huey Lewis & The News Chrysalis
- 31 33 WHITNEY HOUSTON Whitney Houston Arista
- 32 17 GET CLOSE The Pretenders Real
- 33 21 LONDON O HULL 4 The Housemartins Go Discs
- 34 39 DIFFERENT LIGHT The Bangles CBS
- 35 37 SOUTH PACIFIC Various CBS
- 36 34 THE VERY BEST OF THE DRIFTERS The Drifters Telstar
- 37 22 BETWEEN TWO FIRES Paul Young CBS
- 38 — DISCO Pet Shop Boys Parlophone
- 39 — THE FINAL COUNTDOWN Europe Epic
- 40 25 BRIGHTER THAN A THOUSAND SUNS Killing Joke EG
- 41 — ROCKBIRD Debbie Harry Chrysalis
- 42 27 LEATHER JACKETS Elton John Rocket
- 43 46 WORD UP Cameo Club
- 44 — INSIDE STORY Grace Jones Manhattan
- 45 48 GIVE ME THE REASON Luther Vandross Epic
- 46 44 IN THE ARMY NOW Status Quo Vertigo
- 47 — THE MOON AND THE MELODIES Harold Budd/Elizabeth Fraser/Robin Guthrie/Simon Raymonde 4AD
- 48 — RAPTURE Anita Baker Elektra
- 49 — CHRISTMAS Elaine Paige WEA
- 50 42 BREAK EVERY RULE Tina Turner Capitol

Compiled by MRIB



KATE BUSH models Marks & Spencer's winter collection

SOUNDS TRACKS

Roger Holland
CEMETERY GATES The Smiths Ace fab Rough Trade B-side and album track
I WONDER WHY The Pastels Ace fab Whaam compilation cut
CRUISERS CREEK The Fall Ace fab Beggars 12-inch

Paul Elliott
GEORGIA SATELLITES Georgia Satellites Elektra
GODS OWN MEDICINE The Mission Phonogram
WHIPLASH SMILE Billy Idol Chrysalis Album Of The Year

James Brown
OH GREBO I THINK I LOVE YOU Pop Will Eat Itself Chapter 22
BREAKDOWN Pop Will Eat Itself Chapter 22
THE BLACK COUNTRY CHAINSAW MASSACRE Pop Will Eat Itself Chapter 22

Jack Barron
WALKING WITH JESUS Spacemen 3 Glass Records
EXISTENTIALISM RULES The Jean Paul Sartre Experience Flying Nun Records
RED SLEEPING BEAUTY McCarthy Tickle your mind on The Pink Label

Ricky Kildare
OUR FATHERS Stump Stuff (the lot of yer) Records
I WISH IT COULD BE CHRISTMAS EVERY (F***ING) DAY Wizzard Oh no, not again 12-inch
INTO THE GROOVY Ciccone Youth Blast Blast Blast First

Glyn Brown
HATE MY WAY Throwing Muses Live empathy
HOUNDS OF LOVE Kate Bush EMI scent chaser
LADY SHAVE Frank Tovey/Fad Gadget Mute for the bath

MORRISSEY

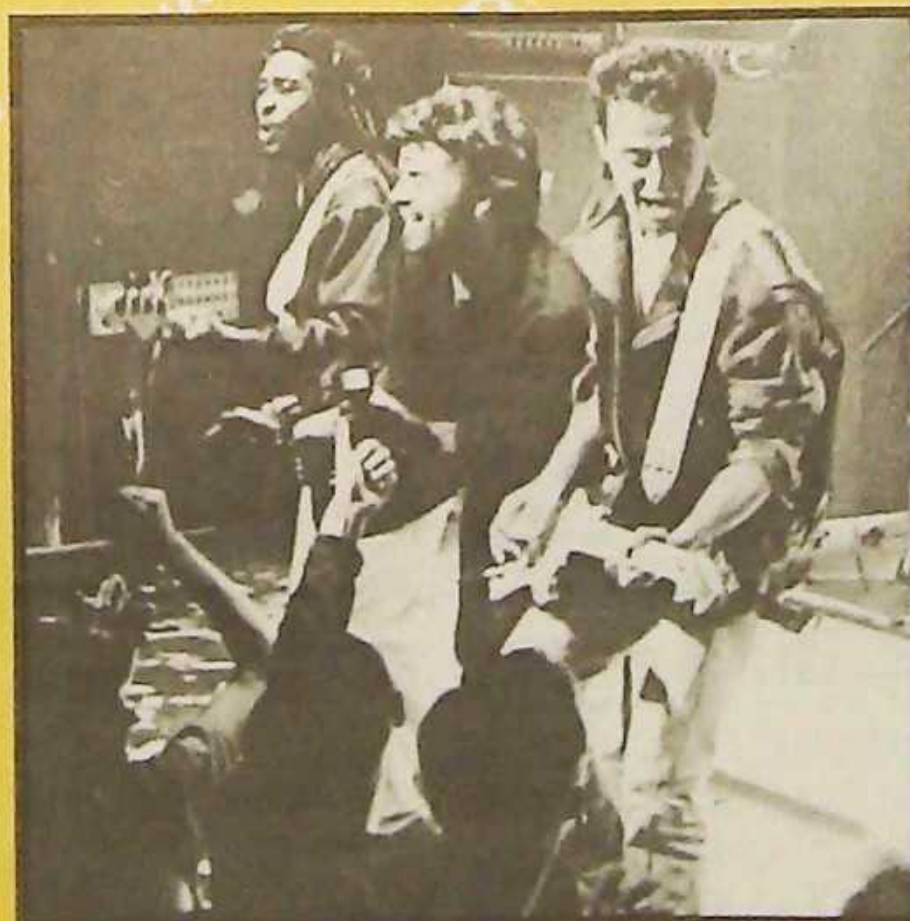
- 1 HEAVEN KNOWS WE'RE ON EMI NOW
- 2 REEL AROUND A FORTUNE
- 3 PLAGIARISM BEGINS AT HOME
- 4 MONEY CHANGES EVERYTHING
- 5 SOME DEALS ARE BIGGER THAN OTHERS
- 6 PLEASE PLEASE PLEASE LET ME SIGN WHAT I WANT
- 7 WE'VE GOT EVERYTHING NOW
- 8 THE BOY SIGNED TO THORN EMI
- 9 I WANT THE DEAL I CAN'T HAVE
- 10 PRETTY GIRLS WRITE CHEQUES

Compiled by Jack The Giant Killer, Smithers & Leigh

MUSIC VID 20

- 1 1 EVERY BREATH YOU TAKE The Police A&M
- 2 2 IN CHINA — FOREIGN SKIES Wham! CBS/Fox
- 3 3 WE WILL ROCK YOU Queen Video Collection
- 4 7 ALCHEMY LIVE Dire Straits Channel 5
- 5 14 NUMBER ONE VIDEO HITS Whitney Houston RCA/Columbia
- 6 6 LUXURY OF LIFE Five Star RCA/Columbia
- 7 4 THE COMPLEAT BEATLES The Beatles MGM/UA
- 8 5 WHO WANTS TO LIVE FOREVER Queen PMI
- 9 13 THE SONG REMAINS THE SAME Led Zeppelin WHV
- 10 17 GREATEST FLIX Queen PMI
- 11 8 BROTHERS IN ARMS Dire Straits Polygram
- 12 12 LIVE IN RIO Queen PMI
- 13 9 SCREENTIME The Stranglers CBS/Fox
- 14 15 MAKING OF THRILLER Michael Jackson Vestron
- 15 — LET THERE BE ROCK AC/DC WHV
- 16 10 FUEL FOR LIFE Judas Priest CBS/Fox
- 17 11 THE VIRGIN TOUR Madonna WEA Music
- 18 19 VIDEO REWIND The Rolling Stones Vestron
- 19 — TONIGHT HE'S YOURS Rod Stewart C5
- 20 18 THE VIDEO Wham! CBS/Fox

Compiled by Spotlight Research



WHAM! AYE, they were the days

ATTACK

HOT METAL 60 SINGLES

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



EUROPE: POODLE chic

ALBUMS

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

IMPORTS

- 1 — 3.V Zebra Atlantic
- 2 — ANOTHER DARK CARNIVAL Castle Blak Stiff Kitten
- 3 9 THE DARK Metal Church Elektra
- 4 3 POWER Kansas MCA
- 5 1 REIGN IN BLOOD Slayer Geffen
- 6 — STRANGER THAN EVER Digger Noise
- 7 2 ALIVE AND SCREAMING Krokus Arista
- 8 — BEST OF Accept Polygram
- 9 — LIVE Stevie Ray Vaughan CBS
- 10 — NOT OF THIS EARTH Joe Satrianni Relativity

Compiled by Spotlight Research



SIMON RAYMONDE: hair raising

INDIE ALBUMS

- 1 — THE MOON AND THE MELODIES Harold Budd/Elizabeth Fraser/Robin Guthrie/Simon Raymonde 4AD
- 2 1 YOUR FUNERAL... MY TRIAL Nick Cave And The Bad Seeds Mute
- 3 3 STOMPING AT THE KLUB FOOT VOLUME 3 Various ABC
- 4 4 BROTHERHOOD New Order Factory
- 5 2 LOAN SHARKS Guana Batz ID
- 6 — SEWERTIME BLUES The Meteors Anagram
- 7 — SUN FAMILY Balaam And The Angel Chapter 22
- 8 11 THE QUEEN IS DEAD The Smiths Rough Trade
- 9 10 LONDON O HULL 4 The Housemartins Go! Discs
- 10 7 FILIGREE AND SHADOW This Mortal Coil 4AD
- 11 13 QUIRK OUT Stump Stuff
- 12 14 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 13 5 FORCE A Certain Ratio Factory
- 14 6 BLOOD AND CHOCOLATE Elvis Costello & The Attractions Imp/Demon
- 15 21 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 16 12 VICTORIALAND Cocteau Twins 4AD
- 17 25 SUICIDE Suicide Demon
- 18 24 WATCH YOUR STEP Ted Hawkins Gull
- 19 15 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 20 8 RETARD PICNIC The Stupids Children Of The Revolution
- 21 9 IT Alien Sex Fiend Anagram
- 22 22 WHO'S BEEN TALKING Robert Cray Charly
- 23 23 GIANT The Woodentops Rough Trade
- 24 16 ROOM OF LIGHTS Crime & The City Solution Mute
- 25 18 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 26 19 FOREVER BREATHES THE LONELY WORD Felt Creation
- 27 17 KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 28 — BEND SINISTER The Fall Beggars Banquet
- 29 — WONDERLAND Erasure Mute
- 30 20 DOGBREATH Head Of David Blast First

LATE LATE BREAKFAST SHOW

- 1 THE MAN WHO FELL TO EARTH David Bowie
- 2 SNAP The Jam
- 3 DON'T LET ME DOWN The Beatles
- 4 BOUNCING BABIES Teardrop Explodes
- 5 I'LL KEEP ON HOLDING ON The Action
- 6 LET ME DOWN EASY The Stranglers

- 7 GIVE 'EM ENOUGH ROPE The Clash
- 8 TOTALLY WIRED The Fall
- 9 THAT'S IT I QUIT Dr Feelgood
- 10 NO STRINGS ATTACHED The Barry Gray Orchestra

Compiled by Frederick, The Shag and The Blandford Squatters

BATHROOM

- 1 PORTALOO Abba
- 2 FIVE PILES OUT Mike Oldfield
- 3 BROTHER LOO-IE Modern Talking
- 4 THE ULTIMATE SINK Ozzy Osbourne
- 5 SHE SELLS SANITARY The Cult
- 6 TURN IT OUT AGAIN Genesis
- 7 ANARCHY IN THE WC Sex Pistols
- 8 LAV'S GREAT ADVENTURE Ultravox
- 9 CISTERN ADDICT Five Star
- 10 FLUSH Queen

Compiled by the BB Bastards, Forest Court

INDIE SINGLES

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

Compiled by Spotlight Research

VERMIN

- 1 THE POWER OF LOVE Huey Lewis And The Shrews
- 2 WHOLE OTTER ROSIE AC/DC
- 3 THE WEASEL AND THE DAMAGE DONE Neil Young
- 4 NIGHT STOAT TO CAIRO Madness
- 5 HARD RABBIT TO BREAK Chicago
- 6 ROCK AND VOLE Led Zeppelin
- 7 MORNING HAS BROKEN Rat Stevens
- 8 MOUSE OF THE RISING SUN The Animals
- 9 A GOOD HEART Gerbil Sharkey
- 10 MOLE IN MY SHOE Traffic

Compiled by The Formation

TOUR NEWS



T'PAU, who've just returned from America where they've been recording an album with Roy Thomas Baker producing, have London gigs lined up at Finsbury Park Sir George Robey December 3, City Of London Polytechnic 4, London School Of Economics 6, Finsbury Park Sir George Robey 10, Herne Hill Half Moon 13.

STREET LEGAL, from the wilds of Wiltshire, have dates lined up next month at Trowbridge Peepees December 12, Street Albert Inn 18, Bradford On Avon Riverside Inn 23.

THE COMPANY, four guys and a girl from the back of Ipswich and beyond, put themselves about at Walthamstow Royal Standard November 29, Northampton Grannies Rockin' December 2, Colchester Works 17.

THE WISHING STONES wire up more plugs for their 'Beat Girl' single at Middlesbrough Albert Hotel November 27, Edinburgh Hoochie Coochie 28.

PRIDE OF PASSION add more dates at High Wycombe Nags Head November 29, Luton 244 Club December 5, Putney Whitelands College 12, Berkhamstead Alcock And Browns 18, Harlesden Mean Fiddler 22.

FOUR CAME HOME and **Passion Of Ice**, two bands from Kent who share a single on Wounded Knee Records, tour together at Sevenoaks Cavern November 28, Luton Switch 29, London Kentish Town Timebox December 4.

BRIAR will stop backcombing their hair long enough to play Birmingham The Railway December 4, Telford Barons Club 18, Birmingham The Railway 24.

PRIMAL TRASH and **Jealous At The Orgy** come down from Wolverhampton for a taste of big city cynicism at London Kings Cross Wasp Factory (previously New Merlins Cave) November 26. Primal Trash also have a hometown gig at Wolverhampton Scruples on December 4 with **Rose Of Avalanche**.

THE DENTISTS, whose 'Strawberries Are Growing In My Garden (And It's Wintertime)' single is being re-released, play Hammersmith Clarendon November 29, Kentish Town Timebox December 9, Oxford St Pauls Arts Centre 10.

SALVATION SUNDAY will be supporting Level 42 on their British dates at the end of this month and warm up with gigs of their own at North London Polytechnic November 27, London Kings College 28, Hammersmith Clarendon 29.

THE CREEPERS, who've just released their third studio album called 'Miserable Sinners' on In-Tape, have added more dates to their tour at Leeds Polytechnic (with The Mekons) December 5, Preston Rumble Club 10, Bristol Tropic 11.

TOKYO roar out of Birmingham to promote their 'Hide 'N' Seek' single at Runcorn Cherry Tree December 3, Wrexham Kings Arms 4, Hereford Market Tavern 5, Halifax Ruffles 14, Ellesmere Port Ellesmere Arms 19.

SWIMMING IN SAND, who've been recording a single for early next year, have London gigs next month at Soho Le Beat Route December 1, East End The Surgery 5, Birkbeck College 12.

THE HIGHLINERS, "hoo-haaa!" rock specialists, have gigs at Birmingham University November 28, Kingston Polytechnic December 4, London Queen Mary College 11, Camden Electric Ballroom 20.



THE TURNCOATS, who have a single out on Noiseanoise called 'Motorball Meltbeat', jump aboard The Membranes' and The Ex's tour for gigs at Preston Rumble November 26, Oxford Jerico Tavern 28, Manchester Boardwalk 29, Edinburgh Onion Cellar December 1, Bristol Tropic Club 2, Norwich Arts Centre 3, North Kensington Bay 63 4, Bedford Greyfriars International 6.

CIRCUS CIRCUS CIRCUS have lined up an Aqua Surprise night on the River Thames on December 3, leaving from Charing Cross Pier at 9pm and returning at 1am. Tickets are £5.50 in advance from On The Beat in Hanway Street, W1 and Garageland in Kensington Market. They are £6 on the night.



THE SURFAELICS, who've just released a mini-album called 'Bad Little Girl', play Hackney Mankind Club December 4, East Ham Denmark Arms 19, Acton Bumbles 20.

RED HARVEST, a Norwich band who recently moved to London, plug their 'Feeling Young' single on Quiet at Hammersmith Clarendon November 26 and Leatherhead Riverside 28.

TOKYO ROSE, the Basildon heavy rockers, have announced their Christmas knees-up at Basildon Roundacre on December 8.

THE FIFTEENTH, from London, play Hastings Crypt November 27, Portsmouth Basin December 11. And on the 15th they'll be playing 15 locations around London in one day in aid of Children In Need.

GINGER JOHN THE DOOMSDAY COMMANDO, who has just released the subtly titled 'F*** Me I'm Famous' album on Spanner In The Works (through the Cartel), plays Blackburn Down Line Club November 27, Stockport Boars Head 29.

HAZE, whose touring plans were wrecked last month after drummer Paul Chisnell broke his wrist in a car accident, will be back on the road for a short series of gigs before Christmas at Nottingham Mardis Gras December 16, Southampton Joiners Arms 17, East Ham Ruskin Arms 18, Gravesend Leos 19, West Bromwich Coach And Horses 20, Northampton Racecourse 21, Sheffield George IV 22, York Spotted Cow 23. Their abandoned tour is now being lined up for February.

SOUNDS IN-TECH MUSICIANS CLASSIFIEDS

- Sounds Classifieds are read by 725,000 people everyweek* That's now over 153,000 more readers EVERY WEEK than Melody Maker
- If you want to form a band, this is the place to do it. And it couldn't be cheaper!
- Fill in the coupon today — you'll be reaching more musicians for fewer notes!
- All classified advertisements include V.A.T. @ 15%.

*Source: Target Group Index 1985

AUDIO-TECHNICA low imp ENCORE ELECTRIC in mint

microphone... black parts.

SM... quality... for... offer... imp... at... wood... with... world's... tact... ON... For... R... and... e... or Flat... emolo's

FAME HONDO

FAME, REVIVAL & HONDO GUITARS IN STOCK AT YOUR LOCAL MUSIC STORE

John Hornby Skewes & Co Ltd, Salem House, Garforth, Leeds LS25 1PX

CHARVEL guitars available at franchise dealers. Many models, many colours. Get the No. 1 line

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

MUSICIANS SEEKING BANDS.

TEL: NU-LINE 01-602 9407. S2675

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

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

GUITARIST WANTED for Raunchy

Pistols type band, just started up. Enthusiasm over ability. Must be dedicated. Ring Dave:- Ripley 813942. S6682

GARAGE GUITARIST AND

DRUMMER into 60's Garage Garage Pebbles, Nuggets, Back From The Grave. 0277 2296763, 01-670 26742. S6508

DRUMMER, BASSIST for hard,

emotive indie band. Hayes 01-845 7238. S6684

LEAD GUITARIST with good vocal ability for rock band, writing original material. Les, Gravesend 326381. Crayford based. S6685

VOCALIST/FRONTPERSON for

pro-minded trashy Rock 'n' Roll band — style, dedication and looks essential. Details/Photo etc. Sex Kittens, 139 Agbrigg Road, Wakefield, West Yorkshire. S6686

SURF PUNK band Whats this

Fish? Urgently require Lead Guitarist pro-minded, no time wasters. Phone Chuck, Didcot 0235-818518. S6687

HEAD OF David require compe-

tent Drummer for immediate touring commitments. Sedgley 73325 or Dudley 50105. Bastard beat for bastard band. S6688

AMBITIOUS VOCALIST with ex-

perience seeks to join/form original sounding rock/pop band in TAM-WORTH or SURROUNDING areas. Phone Darren, Tamworth 284081. S6689

YOUNG LEAD Guitarist and

Keyboards wanted into Modern Pop/Folk. Steve (01) 674 6366. S6690

MUSICIANS WANTED — GENER-

AL 01-223 8845. S6691

REFORMING BAND need Lead

Guitarist into Rock'n'Roll, Slade, Pistols, AC/DC, etc. Record company interest. Reg. 01-354 3374. S6708

ALTERNATIVE VOCALIST wants

Guitarist Bass. Must have transport. 01-627 0241. S6709

REFORMING BAND need Lead Guitarist into Rock'n'Roll, Slade, Pistols, AC/DC, etc. Record company interest. Reg. 01-354 3374. S6708

FRONTMAN VOCALIST, IGGY,

THUNDERS, VELVETS. IMAGE ABS.

ESS. 01-993 0175, 7-8pm WEEK-DAYS. S6710

DRUMMER URGENTLY required

for pop/rock band, record companies interested. Age 17+, Kent area. Phone 0622-831962. S6683

MUSICIANS WANTED HEAVY ROCK

15p per word (inc VAT)

U.S. STYLE ROCK BAND require

Vocalist and Drummer. Phone Paul, Winsford 553883. S6680

KEYBOARD PLAYER wanted for

professionally minded band, Pink Floyd, Doors influences. Andy 01-833 3806. S6669

BASS AND Lead Guitarists wish

to join/form professional HR/HM band, Loudness/D.L.R. influenced. Any area. Ian 0989-85365. S6694

BASSIST AND Drummer to form

Rush/Zeppelin influenced hard rock band. Original material. Pete 01-435 7458 evenings. S6692

LEAD GUITARIST wanted by hard

rock band in Brighton area. Urgent. Gigs waiting. Ring Ian (0273) 419951. S6693

LOOK PRETTY, PLAY HARD! Guitar star wanted for U.S. style Glam Rock Band — Poison, Idol, Kiss. Surrey/West London. Lets see ya! Julie 01-693 4578. S6671

QUEBEC REQUIRE Vocalist/and

2nd Guitarist to complete line-up for recording and gigs. Gigs lined up for December, so be quick. Phone Steve, on East Grinstead 28395 eves. S6695

VOCALIST FRONTMAN to com-

plete line-up for North East Rock Band. Ambitious dedicated, influences Lizzy, ZZ Top, Moore, Queen, Van Halen. Own material. David (0207) 239938. S6696

GUITARIST SEEKS others to set

up a Rock Band in Pocklington, York area, influences Bon Jovi, Go West ect. No timewasters. Telephone Tim 07596-544 Most Time Urgent. S6697

FEMALE BASS PLAYER AND

POWERFUL DRUMMER WANTED FOR FEMALE METAL BAND. 01-622 6465, 01-878 2487. S6698

MUSICIANS WANTED PUNK

15p per word (inc VAT)

BASS PLAYER wants to join or

form band in Kent area. GBH, Broken Bones, English Dogs, type music. Contact Gary, 39 Hartnup Street, Maidstone, Kent. S6699

**MORE
OVER**

IN - T E C H

IT'S GREAT, MON!

London's Barbican Centre hosts **Guitar Weekend**. Report and pix by **Jerry Uwins**

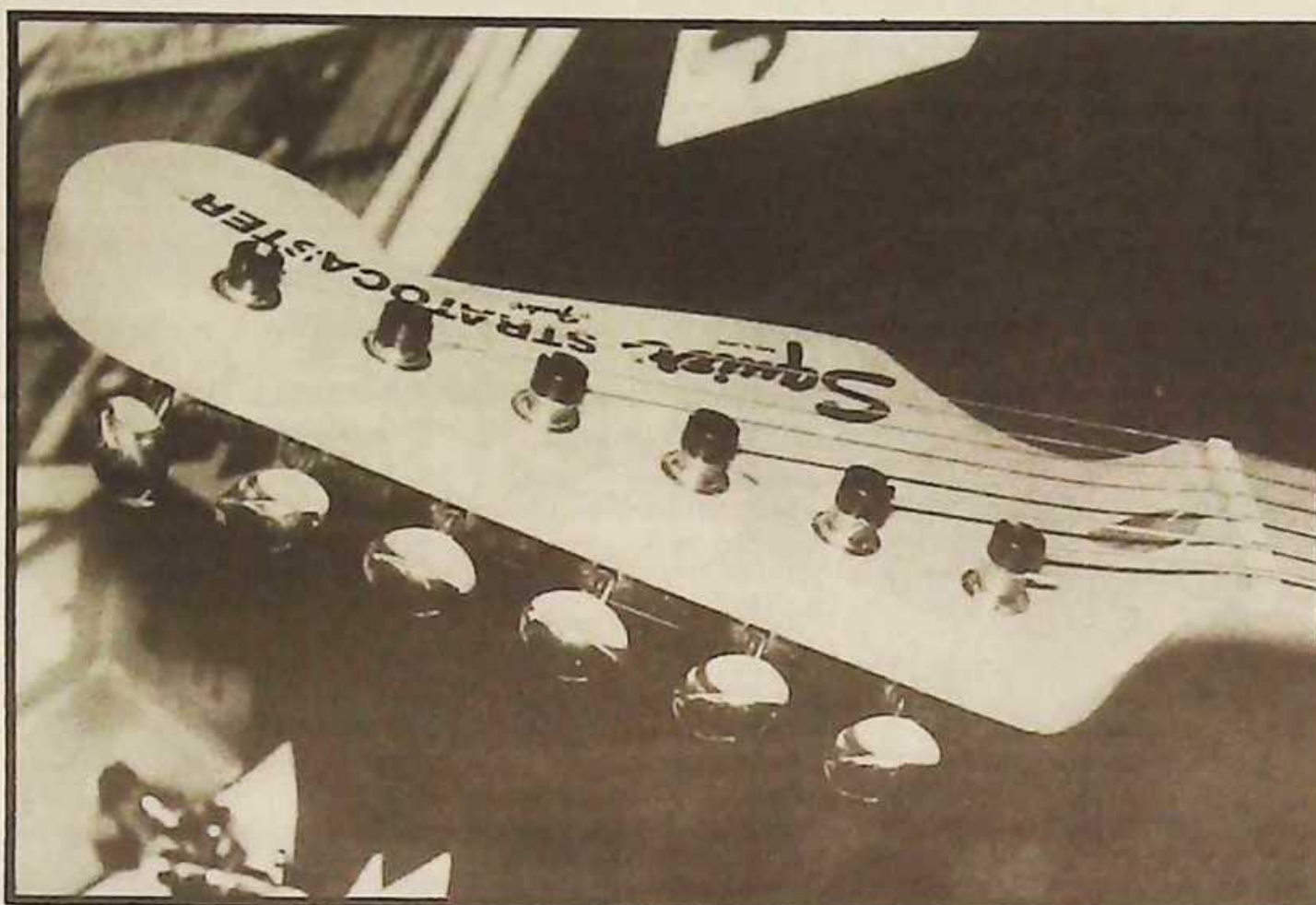
INITIATIVE TESTS sharpen the mind, hone the senses and expose areas where you... well, lack initiative. My recent encounter with the Barbican, which across November 14 - 16 hosted this year's Guitar Weekend, was one such test - in orienteering.

For the Barbican is a labyrinth of confusingly signposted levels, corridors, mezzanines, exits and entrances within which you had as much chance of stumbling across a stall of charity Christmas cards as the latest in lovingly crafted select tonewoods. So aside from the admitted benefit of accommodating plenty of separate display areas conducive to hands-on, its long term suitability for an exhibition of this kind is suspect.

The 50 or so exhibitors (largely British guitar makers) were scattered over three unconnected levels in various rooms and public thoroughfares without so much as an exhibitors' floor plan to assist the nonplussed visitor.

Enough of the beefs. What about the merchandise? Almost without exception, the standard was excellent - more taste, craftsmanship, sheer build quality and playability in both guitars and basses than you could wave a stick at. If you need tangible proof, cop a load of the offerings from guys like Jerry Bix with his figured maple, blue sunburst Tele derivatives; or Chris Jagger and Pat Townshend with their Staccato mag alloy basses; or the Kinkade Bros and their acoustics. Three names at random. To do true justice you'd have to name-check virtually the entire exhibitors' list.

Suffice to say, at exhibitions, I have a low glazing-over threshold usually induced by an over-abundance of choice. Here, too it was probably too much of a good thing. Anyway, as the afternoon progressed, my attention was drawn more to hardware bits and pieces which can often be more significant in heralding trends than serried ranks of complete



JAN BRAATHEN self-lock tuning machines from Tim Duce

instruments. Here are one or two.

Quick-lock machine heads and ball-race nuts as devices to improve the wretched tuning stability of many whammy-bar systems will soon be flavour of the month.

Of the former there was, for instance, the Jan Braathen system exhibited by Tim Duce. This is a set of tuning machines (currently Kluson, Grover, Schaller or Gotoh - plus bass versions) modified to incorporate a lock screw and washer atop a truncated peg shaft. The string is passed between the screw and washer and the screw then tightened down.

The idea is that, because there are no windings to flex and give, tremolo bending will not disrupt tuning stability (presupposing a perfectly set-up tremolo and snag-free nut), and those inconvenient locking nuts can be consigned to the trash can. Apart from considerable time-saving when restringing, the neatest point about JB machines is that each post is stepped in height according to its position on the headstock (six-in-line or three-a-side). So with an even break angle over the nut, the days of first/second string guides appear

to be numbered too. All versions are available in Gold, Black or Chrome and in the shops for around £37 a set.

American guitar maker Paul Reed Smith - on the Chandler stand - was using similar Schaller original quick-locks on his lavishly figured PRS solids. And Dixie's Music has started bringing in the Trev Wilkinson system for Strat type models. This kind of turns things around a bit in that the ball ends are located in slot-headed tuning posts and the strings secured by grub screws in the bridge/tremolo assembly which is all part of the package. So too are a ball-race nut and first-to-third string guide. Inclusive price - £165.

The same distributor is also bringing in Starrswitch. Akin to a tiny eight-digit calculator, it locates as a direct replacement for a standard five-way Strat-style switch, offering squidgy-button selection of any three-pick-up permutation. At £75, it's not particularly cheap or attractive but an ergonomic and easy-to-fit alternative to mini toggle

switches.

As well as a roller nut, Hugh Manson's Model-3 six-string was sporting a headless tuning assembly. Claimed as the first of its kind, British made and patented, the unit does the job of conventional machines and seems useful to have around when you run out of adjustment on the fine tuners at the other end. Price? £45 and available as a separate component.

Those looking for Jim Dunlop accessories and experiencing the "can't get hold of them" routine will be pleased to know that distributor A & W now have the full complement in stock, right down to fret wire by the metre. Oh, and if you come across a commemorative Jimi Hendrix Cry Baby pedal, it's unique - and hot! In fact it was liberated from A & W's stand while they were wondering whether to stock it. There's your answer chaps - go ahead and order a container-full!

Other show snippets. Guild has entered into a licensing agreement to manufacture

thunder clouds on the guitar-synth horizon. What's new? Revised software for improved triggering and a new low price - don't hold your breath - of... £5,995 plus VAT.

So, a brief pot pourri of things from a show whose visitor and exhibitor tallies grow each successive year.

What of next year? More large-scale manufacturers to lend a broader perspective and much needed promotional-cum-PR clout (Fender felt it to be worthwhile this time)? A change of venue with easier access and better site layout? All things are possible.

Meanwhile, the British guitar makers are competing head-on with the very best the big boys can offer - certainly in quality and often on price too.

The main growth limitation for most, aside from production capacities and cost overheads, is the number of retail outlets prepared to get behind them and make a commitment. If you're inclined to buy British but wondering where to get your hands on a few choice examples, start off by badgering your local music shops - unless they are some of the enlightened few. If you don't ask...

Nigel Thornbury's tiny Ashbury bass - you know, the one with the rubbery strings. Due for its debut at Western NAMM in January, the Guild Ashbury will feature minor modifications including a brass bridge with wood insert around the transducer, revised headstock giving a straight string path to more robust tuning pegs, and possibly a maple body. Currently retailing in the UK at £299, projected US price is estimated at \$400.

For around £200 you could have Tom Anfield's Trio Output system fitted to your favourite geetar. It features individual three-way mini switches (humbucking, off, single coil) for each pick-up which then route through three separate output jacks allowing, say, different FX for each pick-up. Usable as a mono all-together output, the system also includes a switchable dual parametric EQ.

Synthaxe was there, lured out perhaps by Stepp-like



HUGH MANSON and Model 3 with headless tuners

ROLAND'S ONE MAN SHOW

WHILE THE Guitar Weekend was undergoing forceps delivery at the Barbican, the Roland Roadshow - aka the Tommy Snyder Tour - had arrived rosy-cheeked and squawking just down the road in Bloomsbury, at the Logan Hall.

But even this event wasn't without its problems. Even if the heavens hadn't chosen this night to start the deluge, it was probably pushing it quite a bit to expect a 900-seater venue in London to be filled by an instrument demo show on a Friday night. You only have to look in our gig guide to see how many other music events it was competing with, let alone everything else there is to do in the big city.

The shame of it is that Tommy Snyder, little known as yet in this country, is probably the most diversely talented and "commercial" instrument demonstrator you're ever likely to come across. Primarily a drummer, he's no less of a whizz on tuned percussion, keyboards or flute. But best of all, he not only writes but also sings - yes, *sings* - all his own material.

With the kind of hi-tech set-up at his disposal for these Roland shows - which were similar in format to his highly acclaimed British Music Fair sessions - he really can justify the title of One Man Band. Living and working in Japan, he blends an ear for state-of-the-art digital tonalities and overall production values with a more or less classic American vocal rock sensibility reminiscent of Todd Rundgren. Somebody over here really should sign this man up!

But of course it was Roland equipment rather than just Mr Snyder in the spotlight and, apart from his impressive MIDI

set-up which included Roland's electronic drum kit, Octopads, Boss percussion pads, harmonisers and the Super-JX synth, there were guitar, bass and other FX equipment to be demoed, and the Roadshow Band (Mark Wood, Robbie Burns, Micky Moody and James Hallawell) duly obliged.

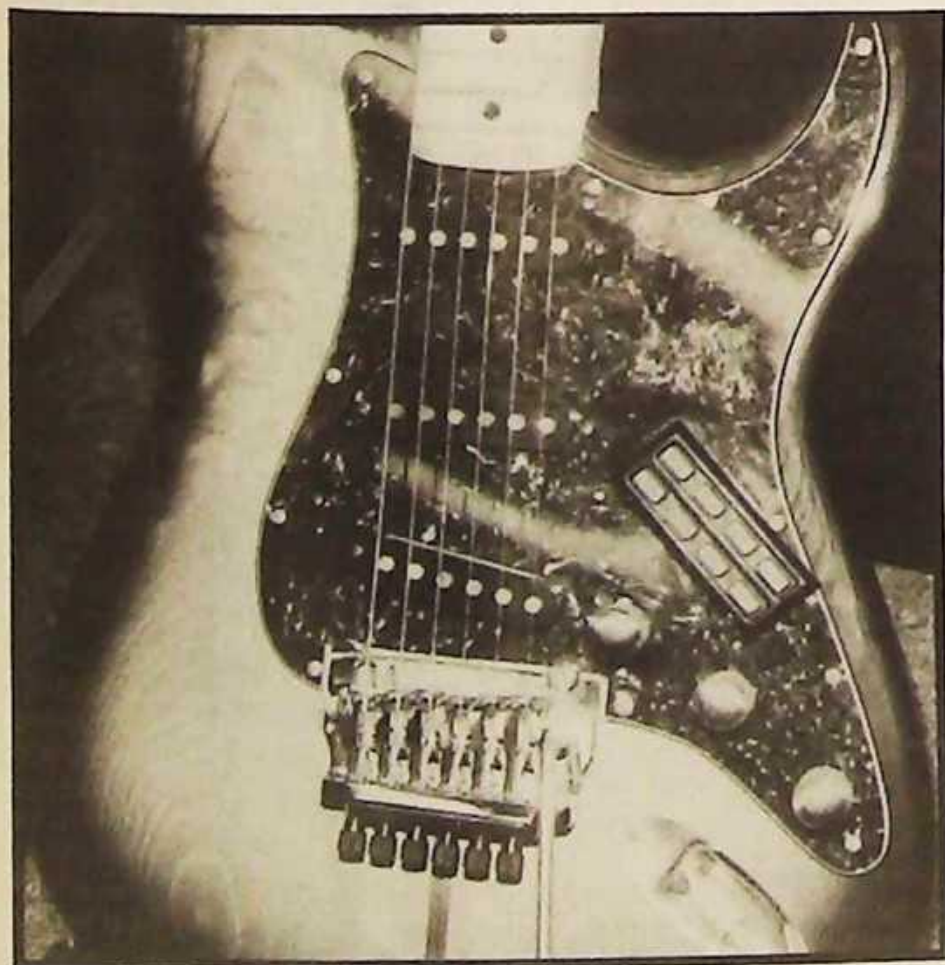
Sometimes it seemed that TOA's PA wasn't really up to the job, though it certainly looked adequate; certainly, nothing could disguise Burns' superlative slap'n'slide bass playing, particularly on the new fretless version of the bass synth.

I cringed, however, when Micky Moody's demo of the new add-on guitar synth pick-up unit (added, in this case, to his Strat) failed abysmally to trigger his new rackmount synth module smoothly, putting the worthy cause of guitar synthesis back about ten years and reducing Moody's more-than-adequate playing to the apparent level of a bedroom practice session.

The whole event was a lesson in fine-line drawing, the line on this occasion being between the different requirements necessary to satisfy an audience at a trade show demo and at a London gig. I gather, however, that things went much better in the provinces (with the exception, apparently, of Manchester), and I'm sure the percussion master class at Ronnie Scott's the next day would have been much better received - drummers, for some strange reason, being rather more noted for their enthusiasm for such events.

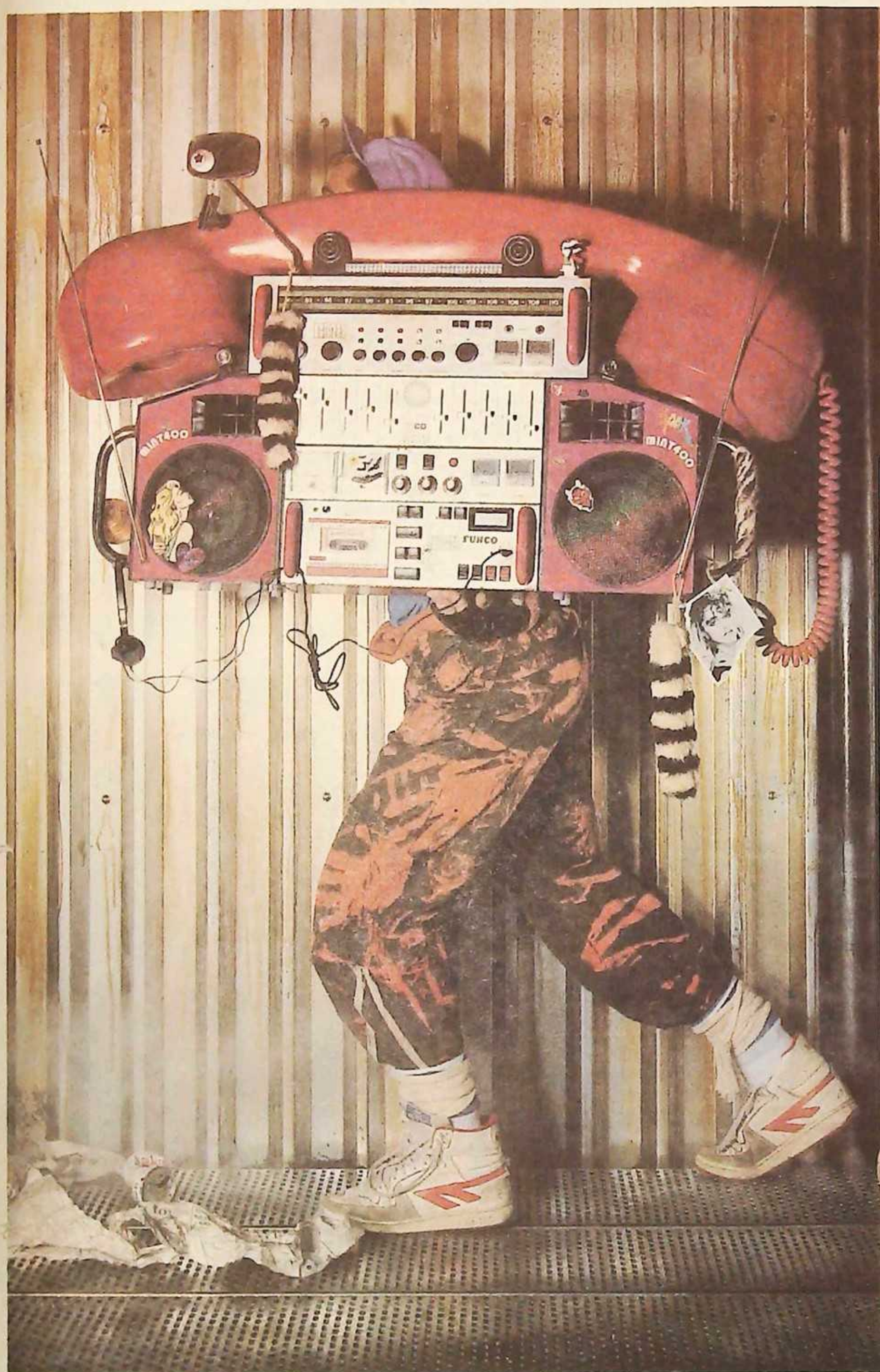
And yes, I, thought presenter Alan Townsend's dry wit was amusing, even if his jokes did go over the heads of most of the audience.

TONY MITCHELL



STARRSWITCH from Dixie's Music replaces Strat selector

THE NO.1 MUSIC STATION ON THE PHONE.



NO.1 SINGLE O898 12 13 01

NO.2 SINGLE O898 12 13 02

NO.3 SINGLE O898 12 13 03

NO.4 SINGLE O898 12 13 04

NO.5 SINGLE O898 12 13 05

TOP 10 RUN DOWN O898 12 13 11

TOP 3 SINGLES MIX O898 12 13 12

DAILY HITLINE O898 12 13 13

LIVEWIRE GUIDE O898 12 13 14

CHATBACK LINE O898 12 13 15

SINGLES REVIEW O898 12 13 16

COMPETITION LINE O898 12 13 17

RM DANCE LINE O898 12 13 18

KERRANG METAL LINE O898 12 13 19

Presented by Mike Smith and Janice Long

If you want a direct connection to the latest chart sounds, Livewire puts you straight through to the best in music on the phone.

It's great for keeping up to date with the top singles. Music news. New releases.

And DJ's Mike Smith and Janice Long keep it all going every day with news, reviews and guests.

So get on the Livewire line any time day or night. And dial the number you want for the music you want to hear. No hang-ups.

L I V E W I R E

0 8 9 8 - 1 2 1 3 1 4

A call to Livewire costs between 41p per minute peak and standard rate, and 26p per minute cheap rate ①