

WIN £900 WORTH OF NIKON CAMERAS - PAGE 15

SOUNDS

**AGE OF CHANCE
KISSIN' TO BE CLEVER!**

LIVE: EURYTHMICS • HUMAN LEAGUE • BIG BLACK • LEVEL 42

LPS: TRIFFIDS • BOBBY WOMACK • DAMNED • QUEEN LIVE



**SUZANNE VEGA • HURRAH! • MARK E. SMITH
POP WILL EAT ITSELF • 7-PAGE IN-TECH SPECIAL**

CONTENTS

FEATURES

Aussie band **Died Pretty** are having a hard time staying alive on their first European tour. But as **Jonh Wilde** discovers, they don't want to be another palatable pop group. **Page 8**

Anyone who doesn't like **Pop Will Eat Itself** is a mental retard, claims their drummer. **Jack Barron** counts his braincells. **Page 17**

Folk singing and Buddhism are more effective than Weight Watchers, maintains **Suzanne Vega**. **Jane Simon** checks the bathroom scales. **Pages 23 & 24**

You don't have to be cool to rule **Age Of Chance's** world, you just have to like their version of Prince's 'Kiss'. **James Brown** does. And indie stalwarts **Murrah!** have accepted some major help for their 'Sweet Sanity' single. But **Ron Rom** doesn't mind. **Pages 38 & 39**

JAWS

Mark E Smith tells **James Brown** all about "this play wot I wrote". **Ron Rom** finds **The Bambi Slam** a bubbly champagne perry, and **Mary Anne Hobbs** discovers fame on the other side of the typewriter. **Pages 8 & 9**

PHOTOGRAPHY COMPETITION

A chance to snap up £900 worth of **Nikon** cameras. **Page 15**

SCANNERS

A round up of the **London Film Festival**, some of which may actually turn up in a cinema, and **Labyrinth**, which unfortunately already has. Plus the rise and rise of **Viz Comics**. **Pages 18 & 19**

IN-TECH

Time to go keyboard crazy with reviews of the **Akai X7000** sampler, **Elka EK-44** synth, **Star Samples** tapes and the **Casio CT-510** by **Julian Colbeck**. Plus **Hands On Show** report from **Jerry Uwins**. **Pages 41, 43, 44 & 47**

REVIEWS

SINGLES: Mr Spencer burns for **Fission**. **Page 21**

ALBUMS: Queen live, **The Damned**, **Bobby Womack**, **The Triffids** and **Kurtis Blow**. **Pages 26, 27, & 31**

LIVES: Eurythmics, **The Human League**, **Level 42**, **Big Black** and **Queensrÿche**. **Pages 29 & 30**

REGULARS

RECORD NEWS; BACKTRACKS: Page 6

TOUR NEWS: Page 10

INFO RIOT (Blondie); MEMORY BANK: Page 12

X-WORD: Page 28

NIGHTSHIFT: Pages 34 & 35

CHARTS: Pages 36 & 37

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

MARILLION, who announced a couple of dates for Web members at Aylesbury Maxwell Hall last week, have taken pity on their northern fans and lined up two shows at Liverpool Royal Court on December 29 and 30 and one at Glasgow Barrowlands on the 31st.

Tickets for Liverpool (which are not restricted to Web members) are £6.50 and £6, while Glasgow tickets are £7.50.

As we told you last week, these are likely to be Marillion's only British gigs before next autumn as they start recording their next album in January.

THE FALL release a new single, 'Hey! Luciani', on Beggars Banquet on December 8, to coincide with the opening of Mark E Smith's first play. See **Jaws**, page 8.

SEX BOMB BOGEY

More Sputnik mischief ahead as the band avoid chart competition with video-only "single"

SIGUE SIGUE SPUTNIK release the third in their "singles trilogy" this week - a video-only single of 'Sex Bomb Boogie' (see *Singles* page 21).

This new version - which will not be available on vinyl in this country - has been re-recorded and produced by Giorgio Moroder. The video comes from the band's recent Royal Albert Hall concert and

also features excerpts from the *Terminator* movie.

The "B-side" of the video is a 12-inch version of 'Love Missile F1-11' again using live footage.

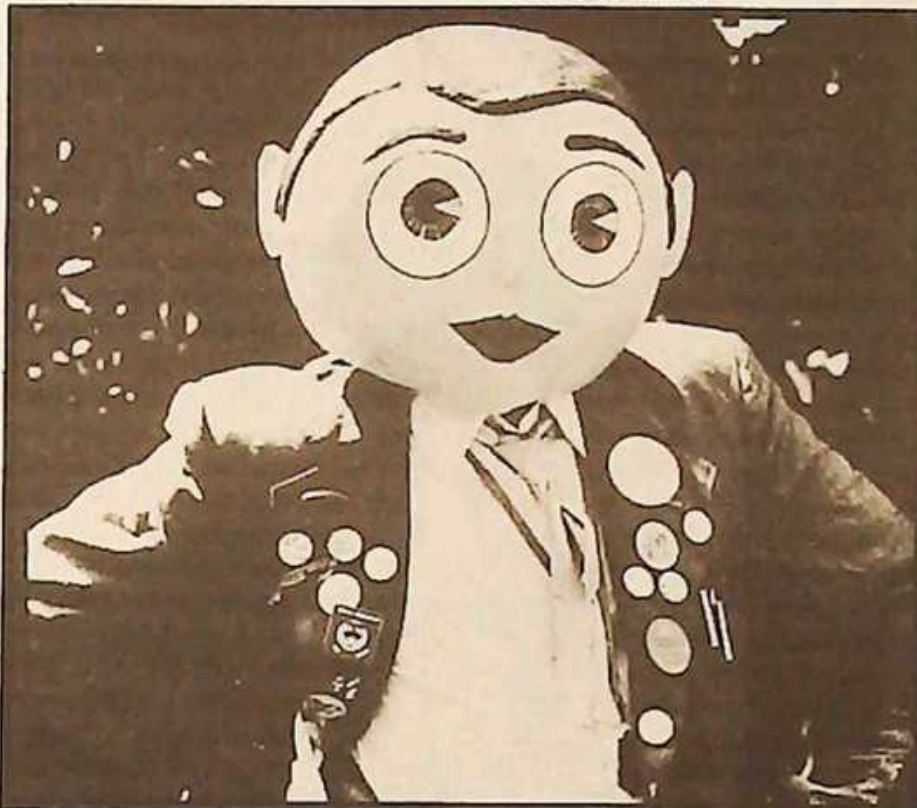
The band are still sneering at their critics, claiming that they've sold a million copies of 'Love Missile F1-11' around the world and that their 'Flaunt It' album has just gone silver (with worry?) in this country.

They also maintain that 3,500 people saw their Royal Albert Hall show in October, a figure disputed by many journalists there.

Their critics, who defy anyone to spot the difference between the new 'Sex Bomb Boogie' and the old, reply that a video single is the only product the band can release which is not eligible for the charts and can therefore not be judged against the sales of other singles. But at least Sputnik now seem to agree with their detractors over one point - they're only a three singles band.

Unbowed, they're now recording their second album for EMI. Advertising rates have not yet been revealed.

Frank Pushes A Head...



FRANK SIDEBOTTOM makes a timely reappearance with the release of his 'Christmas Is Really Fantastic' EP on his new label In Tape (through Red Rhino) on December 12. It features such seasonal tracks as 'Mull Of Timperley' and 'Christmas Is Really Fantastic'.

Frank will also be appearing at Manchester The Ritz December 11, Stafford College 12, Blackburn King Georges Hall 24, Cheltenham Town Hall 27.

ZEKE MANYIKA, ex-Orange Juice, is finally free to tour abroad after 12 years as an illegal immigrant. His Dr Love band has a new line-up featuring Aubrey (ex Hugh Masekela) vocals, Andy Anderson, drums, and an unnamed guitarist from Transistor.

Before they pack their bags for Spain, Africa, and the USA, you can catch them at Glasgow Rooftops December 4, Liverpool University 5, London Imperial College 6, Blackpool Winter Gardens 7, London Astoria Ballroom 12.

FLESH FOR LULU, who have "relinquished all previous vices" in celebration of signing to Beggars Banquet, will play Camden Electric Ballroom on December 8 to promote their new single 'Idol' which is out this week.

VALENTINOS

January 15 is the date when more Womacks than you can shake a stick at get together for a Valentinos-style reunion at the Albert Hall

THE WOMACK Reunion Show at London's Royal Albert Hall - exclusively revealed in *Sounds* November 8 issue - has been confirmed for January 15.

Womack And Womack - Cecil and Linda (Sam Cooke's daughter) - will be joined by The Brothers Womack featuring Curtis, Friendly... and hopefully Bobby, who together made up The Valentinos in the early '60s.

Tickets for the show - which will be broadcast live by Radio London - are £10, £9 and £7.50 from the box office and other agents.

Bobby Womack hasn't yet confirmed his appearance at the concert. He's got a new

album out on MCA this week called 'Womagic' (see review page 27) and is producing albums by Ron Wood and his back-up singer Alltrinna Grayson. But there's nothing that couldn't be interrupted if the politics can be sorted out. Observers put his chances of appearing at 60 per cent.

As lead singer of The Valentinos, Bobby's contribution is obviously important. But even then the Valentino reunion couldn't be complete as brother Harry

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

EDITOR: TONY STEWART
DEPUTY EDITOR: TONY MITCHELL
NEWS EDITOR: HUGH FIELDER
FEATURES EDITOR: GLYN BROWN
REVIEWS EDITOR: ROBBIE MILLAR
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

ADVERTISEMENT MANAGER: JON NEWNEY
AD REPRESENTATIVES: RALPH BOON, JANE CARR, MARC GREGORY
ADVERTISEMENT 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 FOTOCSET, 3 WOODBRIDGE HOUSE, WOODBRIDGE STREET, LONDON EC1
PRINTED BY LSG PRINT DIVISION, THE NEWSPAPER CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA
Subscriptions: £50 UK, US \$100 Overseas Available from Subscriptions Department, Morgan-Grampian PLC, Royal Sovereign House, 40 Boreford Street, London SE18 6QH
REGISTERED AT THE POST OFFICE AS A NEWSPAPER

MGP INTERNATIONAL CONCERT TRAVEL
61 Queen's Road, Brighton, East Sussex BN1 3XD
Telephone: 02731 204101 2 3 Telex: 877546 MGPG

THE MISSION

LIVE IN W. GERMANY, SUNDAY JANUARY 25th
£75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Depart eve 23rd Jan. Return am 26th Jan. **MIWG**

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. **SMG**

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 _____ MIWG ☐ GMG ☐
Address _____ DP ☐ TTG ☐
DPA ☐ EE ☐
ECP ☐ FGH ☐
Tel _____ MWG ☐ \$173
Access/Visa _____

THE CHAMELEONS have had rumours of an impending split strenuously denied by their record company. The band were reportedly disillusioned by the cancellation of a US tour that was supposed to take place this month.

Mark Burgess, the band's singer, apparently went on holiday the day before they were due to play their New York gig - which had to be cancelled due to "promotional problems". But a spokesman at Geffen said the band had merely taken separate holidays after spending all year on the road and in the studio. A single from the band is due out late February.

PAUL SIMON has a half-hour *Whistle Test* special screened by BBC2 on December 3 at 8pm.

Interviewed while he was over in London this summer producing an album with Ladysmith Black Mambazo, who also appear on his 'Graceland' album, Simon explains how he was introduced to South African "township jive" music and went over to record there. He also defends himself against charges that he was aiding or abetting South Africa's apartheid regime.

The programme includes videos for his 'You Can Call Me Al' hit, the new single 'The Boy In The Bubble' and 'Homeless'. The album is already Paul Simon's biggest selling solo effort.

ROUEN, the Midlands quintet who got hefty Radio One airplay for their 'Young For A Day' single on their own Kick label last summer, have signed to EG and release a new single in January.

Meantime they have a series of London dates lined up at The Marquee December 3, University Of London Union 4, Tottenham Middlesex Polytechnic 5, Kennington Cricketers 8, Fulham Greyhound 15.

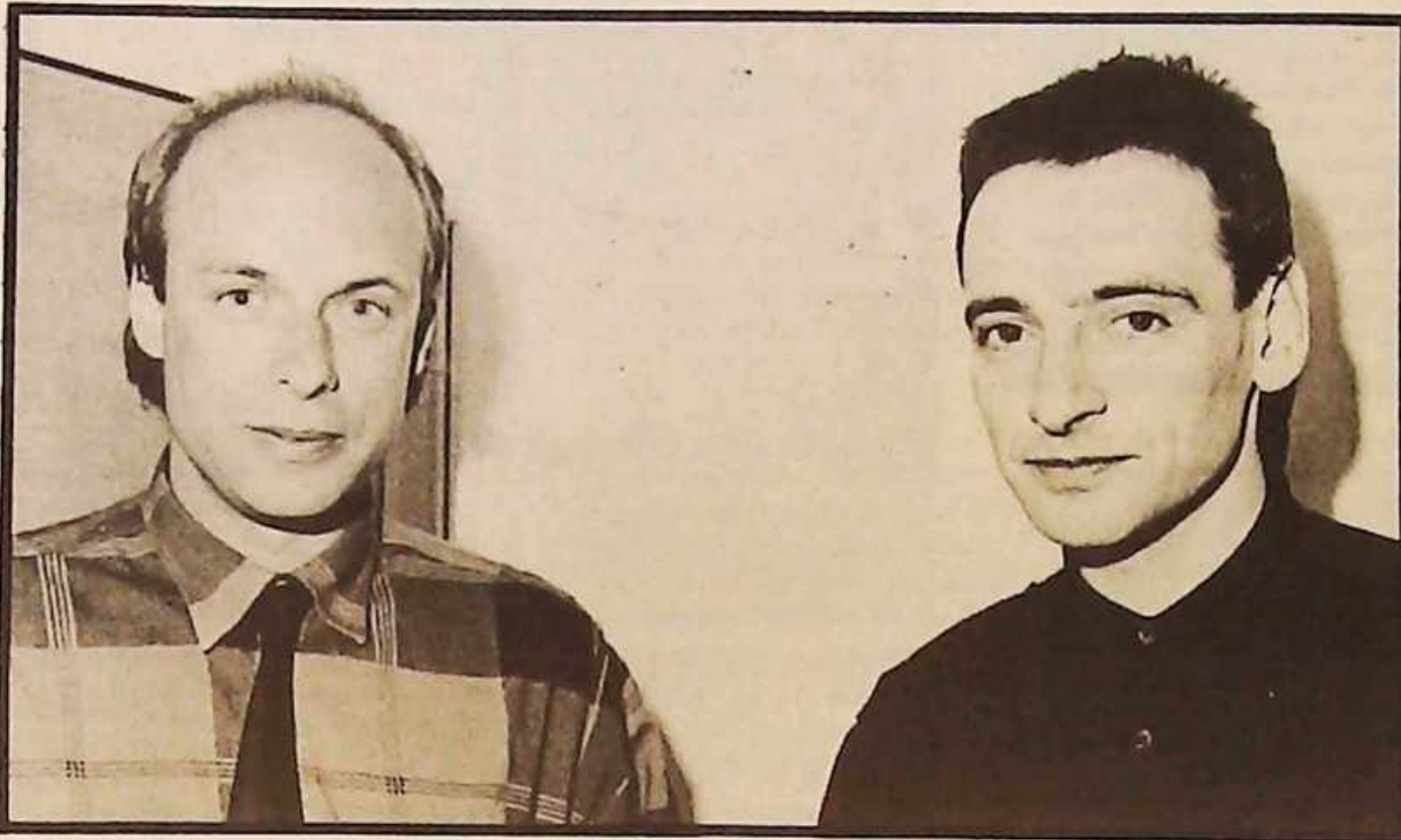
DAY

died in 1978.

The Valentinos' '60s recordings - including 'It's All Over Now' which was a hit in 1964 for The Rolling Stones who recorded it after hearing the original version on their first American tour - have recently been acquired by Bobby's manager Allen Klein. It's expected that an album will be released next year.

There's also a Womack reunion album in the pipeline, as well as a new Womack And Womack album which will be out before the concert.

EG-LISTENING



ENO AND Mills: providing visuals for January South Bank performances

ROBERT FRIPP, Harold Budd, Bill Bruford, The Penguin Cafe Orchestra and Michael Nyman are all taking part in a South Bank Editions Week at London's Queen Elizabeth Hall from January 5-9.

Billed as "the first ever festival of the sounds and ideas that have changed the face of popular music", all the acts involved just happen to have close connections with Editions EG.

Bill Bruford introduces his new band, Earthworks, on the opening night, January 5, with Michael Nyman. They are followed by Harold Budd (who's recently been working with The Cocteau Twins), Roger Eno (Brian's brother), Michael Brook Laraaji and John Bonnar

on the 6th, who will be performing to designs and visuals by Brian Eno and Russell Mills.

The Penguin Cafe Orchestra will be in concert on the 7th while Robert Fripp will be bringing his League Of Crafty Guitarists (18 students of "varying abilities") over from North America for his show on the 8th.

Man Jumping, the systems music/jazz fusion band, most of whom used to be in avant garde orchestra Lost Jockey, round off the festival on the 9th.

Tickets are £7, £6 and £5 per night from the box office. There are also a strictly limited number of season tickets at £25.

KANSAS, who've lain dormant for the past three years - their last album was 'Vinyl Confessions' back in '82 - return with a new album on MCA this week called 'Power'.

Original members Phil Ehart on drums, guitarist Richard Williams and keyboard player vocalist Steve Walsh (who's had a longer holiday from Kansas than the rest of them, having quit five years ago), have been joined by ex-Streets bassist Billy Greer and guitarist Steve Morse, who has just been voted "Best Overall Guitarist" in the US magazine *Guitar Player* for the fifth successive year, having earned the reputation with The Dixie Dregs and various solo albums.

The album was recorded in Nashville, mixed in Los Angeles and London (where a 60-piece orchestra was brought in for four tracks), overdubbed in Atlanta and mastered in New York.

The first single, 'All I Wanted', is described as "unmistakable" for anyone who bought the 15 million albums they've sold up to now.

BRUMBEAT GOES ON



BALAAM AND THE ANGEL and The Mighty Lemon Drops (above) co-headline an impressive line-up of Midlands talent at Birmingham Powerhouse on December 23. The supporting cast will be made up of Pop Will Eat Itself and The Wild Flowers. A special encore is planned with an appearance of 'The Balaamy Lemon Angels, who promise a series of "Slade covers" among other treats. Tickets are £4.50 in advance or £5 on the door.

Balaam And The Angel have also announced that they will be supporting Iggy Pop's two

Brixton Academy dates on December 17-18.

● **POP WILL EAT ITSELF**, whose 'Poppiecock' single reached the indie Top Five, are also going on tour next month. They digest themselves at Dudley JB's on December 5, London University College 6, Basingstoke Caribbean Club 7, Portsmouth Basin's 11, Leicester Princess Charlotte's 12, Manchester Boardwalk 13, Birmingham Burberry's 16, London Astoria Theatre (supporting We've Got A Fuzzbox) 17, North London Polytechnic 18, Hackney Glasshouse 19.

NEW MODEL ARMY, who were denied entry to the USA earlier in the year on the grounds of "lacking artistic merit", have finally been granted their work permits.

"We can't understand why the US government should have been so worried by three musicians," says drummer Robb Heaton, and vocalist Slade The Leveller adds, "I hope the administration live to regret it".

The band will return (if all goes according to plan) to play Kentish Town Town And Country Club on December 23. Tickets are priced £4.75.

Pete Murphy also encountered problems with the American embassy when he was refused a work permit last week. Nevertheless, he hopes to set off for the USA in February to undertake a month long tour.

The Bolshoi, who were supposed to be supporting Murphy, have gone to the US and will now headline.

THE DAINTEES get themselves in a good mood for 1987 by playing Manchester International December 4, Keele University 5, Harlesden Mean Fiddler 15, Newcastle Tiffany's 17. They then head off to the studio to record their second album.

COURTNEY PINE, who has the first British jazz LP ever to make the national Top 40, has added five extra dates to his tour next month, at Colchester L'Aristo's on December 15, Folkestone Leas Cliff Hall 17, Aberdeen Music Hall 20, Edinburgh Queen's Hall 21, and Manchester Free Trade Hall 22.

ONE HUNDRED MEN, who feature ex-Jam bassist Bruce Foxton, will play London Marquee on December 9 and Poole Mr C's 11. Some vinyl product is anticipated in the New Year.

PETE SHELLEY, who has just completed a British Tour, will be supporting The Smiths at the Anti-Apartheid Movement benefit gig at Brixton Academy on December 12. Shelley will then head off to tour Europe in the New Year, before going into the studio to record his new album in the Spring.

THE LARKS, whose 'All Or Nothing Girl' sneaked into the indie charts at number 49 at the beginning of the month, have confirmed a date at the London Marquee on December 15. They will be supported by Timothy London. Tickets are £3.50.

MARY COUGHLAN, the top Irish vocalist who recently supported Robert Cray on his British tour, returns to play London Ronnie Scotts December 7, and Harlesden Mean Fiddler 9.

CULTURE have added three more dates to their upcoming British tour at Sheffield Limit Club December 7, Cardiff New Ocean Club 18, Cambridge Corn Exchange 22.

Their London gig at The School Of African And Oriental Studies is for students only, but their Camden Dingwalls and Central London Polytechnic dates on December 10 and 12 are open to all.

WHAM! could still solve your sister's Christmas present problem - although you'd better check she hasn't turned against them.

If not, 'Wham! - The Final Box Set' will comfort the bitterness with two gold vinyl picture discs, Wham! The Final T-Shirt, Wham! The Final Notebook & Pencil and Wham! The Final Calendar for 1987. And it won't cost you more than £16.

INTO A CIRCLE, whose debut record was *Sounds*' single of the week, release the follow-up entitled 'Inside Out' on Abstract Sounds (through Pinnacle) this week (see review, page 21).

They have rescheduled their London Hippodrome date for December 11, and also play Deptford The Cage 14.

TWENTY FLIGHT ROCKERS, the London based quartet who include ex-Generation X drummer Mark Laff, will be supporting *Spear Of Destiny* on their tour beginning this weekend. They will also headline at The Marquee on December 19.



INTO A CIRCLE

NEW FOUR TRACK E.P. - OUT NOW

"INSIDE OUT"

12ABS042

Abstract Records

HOLGER HILLER releases his second album titled 'Oben Im Eck' on Mute this week as a follow-up to his highly acclaimed debut LP for Cherry Red 'A Bunch Of Foulness In The Pit'.

Watch out for "teutonic irony" on some of the lyrics supplied courtesy of Wolfgang Muller of Die Todiohe Doris or be square.

JOHN OTWAY has so much confidence that his new single 'The New Jerusalem' will succeed that, rather than waiting for a record company to sign him up, he has signed up WEA.

Otway strode into WEA's offices last week armed with 300 singles (with an Otway label) he'd had pressed himself and an advance for the record company of some £200, an offer that the multi-national company could apparently "not refuse".

Otway will be appearing at Manchester Bank On The Wall December 3, Wolverhampton Polytechnic 5, Southampton Connaught Hall 6, Kentish Town Town And Country Club 12, Cambridge Corn Exchange 13, North London Polytechnic 16, Portsmouth Polytechnic 18, Finsbury Park Sir George Robey 19, Brentford Red Lion 20, Fulham Kings Head 21, Oval Cricketers 22, Blackburn King Georges Hall 24.

THE INSPIRATIONAL CHOIR reach a new state of mind with their album 'Higher And Higher' on Portrait (through CBS) on December 1.

They'll be invoking the spirit of Jackie Wilson at Leicester Polytechnic December 10, Treforest North Wales Polytechnic 12, Kentish Town Town And Country 18.

THE ENID join the ranks of Pink Floyd and Genesis when they have a programme of their music staged at London's Laserium on December 5, 6, 13, 19 and 20.

DISHING THE DIRT

WISEBLOOD's second single, 'Stumbo', finally comes out this weekend on K422/Some Bizzare, over a year after their first 12-inch, 'Motorslug'.

But the pace is definitely hotting up. Wiseblood's debut album, 'Dirtish', two years in the making, will be out in January.

On the album Wiseblood — a collaboration between Jim Thirlwell, aka Foetus, Clint

Ruin and Motorslug, and former Swans drummer Roli Mosiman — are joined by another Swan Norman Westberg, Robert Quine (ex-Lou Reed and The Voidoids) and Phoebe Legere.

Wiseblood have been touring Europe recently in the company of Lydia Lunch. But British dates are still awaited from the band who were on *Sounds'* cover last month.

HAWKWIND have added two more dates to their British tour at Reading Majestic December 8 and Bournemouth Academy 9. They'll be supported by The Babysitters who have a live EP out on Killerwatt.

Immediately after the tour, Hawkwind guitarist Hugh Lloyd-Langton rounds up his own band for a pre-Christmas sortie at Telford Barons Club December 11, West Bromwich Coach And Horses 12, Birkenhead Stairways 13, Brentford Red Lion 14, Brighton Richmond Club 15, Bristol Roxy's 16, Colchester The Works 17, Bradford Royal Standard 18, Northampton Five Bells 19, Wolverhampton Scruples 20, Gravesend Red Lion 21, Oxford Corn Dolly 22.

Top Guns Go For It...



BERLIN, still topping the singles chart with 'You Take My Breath Away' from the *Top Gun* movie soundtrack, are lining up their first British gigs early next year.

The band, who are currently touring America, have a new single out on Phonogram next week called 'You Don't Know', taken from their just-released album 'Count Three And Pray'.

The Men With No Bass...



THE MEN THEY COULDN'T HANG bassist and founder member Shanne Hasler has decided to leave the group at the end of their current tour following "amicable discussions".

Indeed, so amicable were the discussions that the band have added another batch of dates at Chelmsford Essex Institute December 5, Plymouth Academy 8, Reading University 9, Warwick University 10, Uxbridge Brunel University 12, Bangor University 13, Leeds Irish Club 15, Deptford Albany (Anti-Heroism Benefit) 20.

The band will be auditioning new bassists at the beginning of 1987.

IRON MAIDEN handed over a cheque for £25,531.30p to the NSPCC last week following their benefit gig at Hammersmith Odeon earlier this month.

The amount was made up of the entire income from ticket sales and merchandising revenue from specially printed T-shirts saying "I am an idiot. I paid to see Iron Maiden and Bad News at Hammersmith Odeon. But the money went to the NSPCC", plus donations from Edwin Shirley

Trucking, Phil McIntyre Promotions, Len Wright Travel, Brilliant Construction, Meteorites, Bravado merchandising and Snakatak catering.

Handing over the cheque, Bruce Dickinson said: "This is a charity we all feel very strongly about. The band have three kids between us and we think that people should be made more aware of the plight of many children in this country who are often in danger in their own homes."

STATUS QUO, who are about to embark on their British tour, have a 26-track video called *Rocking Through The Years* released by Channel 5 next week at an exceedingly budget price of £9.99.

The 100 minute video, which traces the band's career from 1973 to the present, includes 16 promos which haven't been seen on video before, including their recent 'In The Army Now' hit and their new single, out this week, called 'Dreaming'.

THE POGUES have lined up a third London gig on their British tour at Kilburn National Ballroom on December 4.

They've also got two Dublin dates at the Olympic Ballroom December 19 and SFX 20.

PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassette, specially created to teach ROCK and MODERN LEAD guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on the cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are —
LEAD GUITAR ☐
RHYTHM GUITAR ☐
BASS GUITAR ☐
by Jack Wilcock
DRUMS ☐
by John Kirk

For free details tick the course you are interested in, fill in the coupon and post now to —

Jack Wilcock Teaching Tapes,
27 The Green, Kingshill,
Ware, Herts SG12 0QW

Name: _____

Address: _____

S34

ROCK INTO EUROPE!!

METALLICA PARIS, FEBRUARY 5... £75	ERIC CLAPTON PARIS, JANUARY 18... £75
TINA TURNER PARIS, MARCH 30... £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: _____ ☐ M ☐ TT ☐ ECL ☐ DP

Address: _____

01 870 9675
16a The Broadway,
London SW19 1RF

Tel: Daytime No: _____

CHRISTMAS COPY DATES

All Display ads to arrive by the following dates:

Dec 20/27 (Double Issue)
Thursday December 11

January 3 Issue — Thursday Dec 18
January 10 Issue — Monday Dec 22

GARY GLITTER

With Guests **THE LARKS GOD**
Hammersmith Odeon
SATURDAY
27th DECEMBER 7.30pm
TICKETS £5.00 £3.50 £2.00 IN ADVANCE FROM:
BOX OFFICE TEL: 248 2812 CREDIT CARD BOOKINGS:
LONDON THEATRE BOOKINGS TEL: 439 3371
PREMIER BOX OFFICE TEL: 248 0771
KEITH PROWSE TEL: 41 888 STARGREEN TEL: 74 1872
ALBEMARLE ROCK ON RECORDS
ROUGH TRADE RECORDS OR ON THE NIGHT

InterCity NIGHTRIDER
LONDON ◀ SCOTLAND
FROM £19

Travel overnight on the Nightrider train to London or Scotland and relax in air-conditioned comfort. Enjoy a drink and a snack on the journey as you sit back in your First Class reserved seat. From just £19. Ask for a leaflet giving full details from British Rail stations or rail appointed travel agents.

InterCity

DON'T MISS this NEW ALBUM from DAL LEWIS

beaten ONLY KNOWS

Album Cat. No. PTE 5055
Cassette PTX 5055

Tema
RECORDS
SUPER STEREO
151 NORK WAY, BANSTEAD, SURREY, SM7 1HR
Tel. BURGH HEATH 61108 (STD Code 07373)

Distributed by EMI RECORDS Ltd.
13 Uxbridge Road, Hayes, Middlesex, UB4 0SY

klubfoot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W6

THE METEORS
Torment the Wiggville Spliffs
Saturday 13th December, 7-30pm. £4

THE JESUS AND MARY CHAIN
With Guests **THE SCIENTISTS** (Mon) **Crime & the City Solution** (Tues)
HEAD
Mon/Tues, 15/16th December, 7-30pm
NATIONAL BALLROOM
224 KILBURN HIGH ROAD, N.W.6
TICKETS £1-10 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

TOP ROCK THE BEST OF MUSIC ON VIDEO

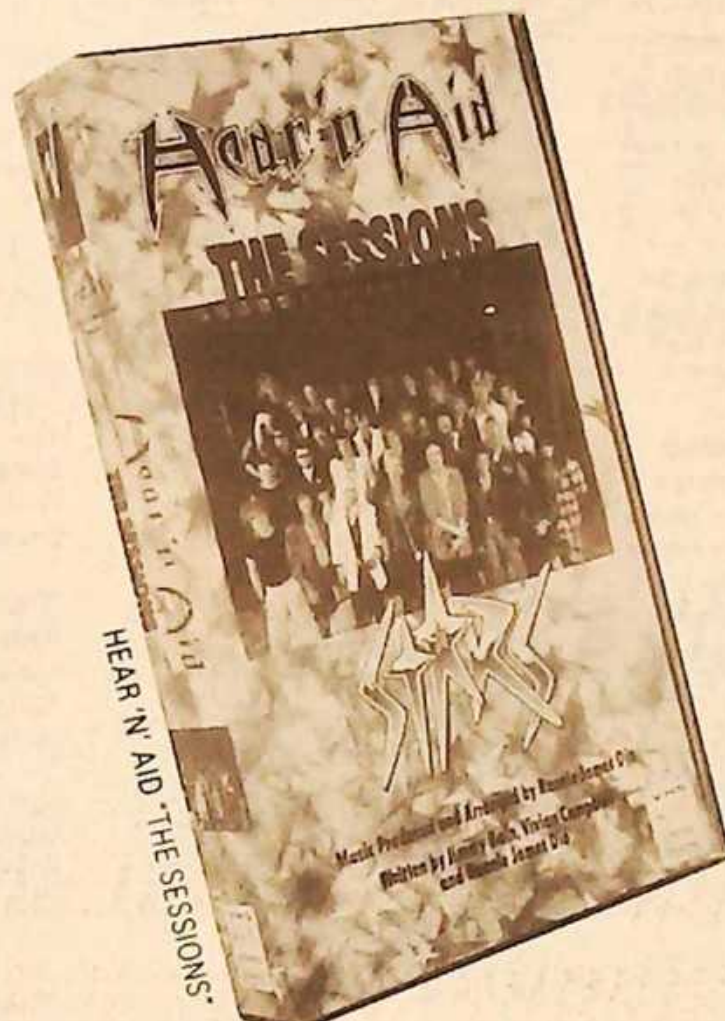
ROCK AS HARD AS METAL

THE VERY BEST MUSIC ON VIDEO

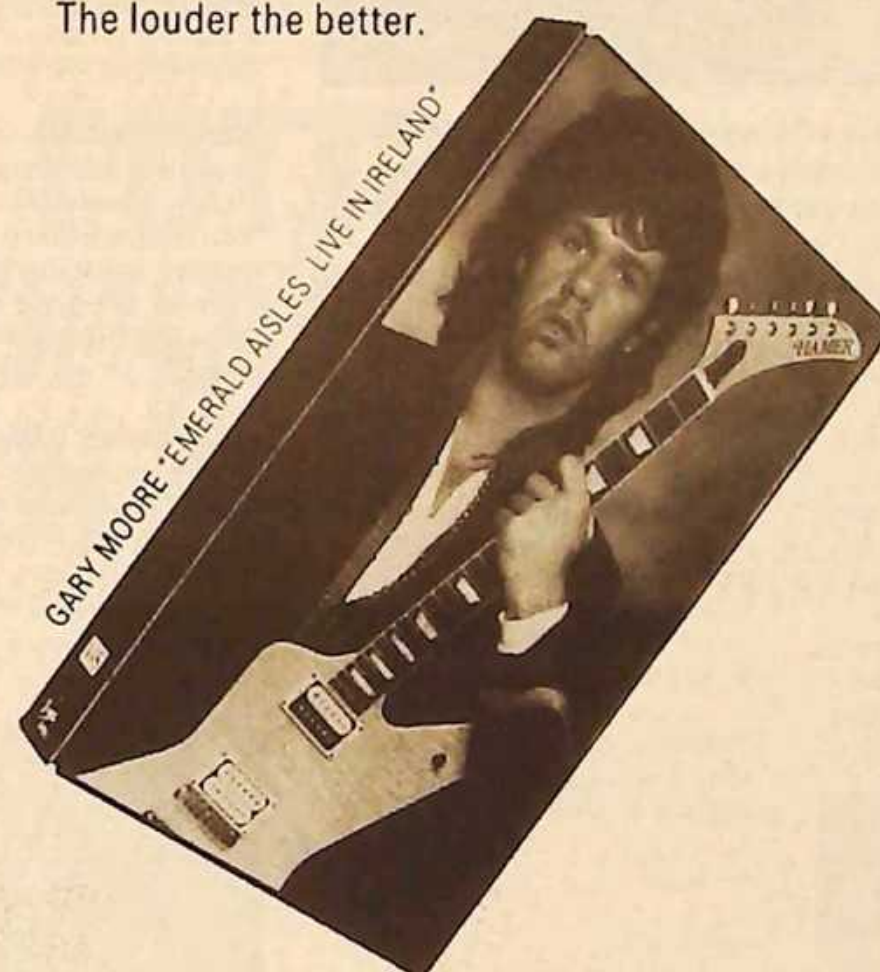
When it comes to Rock you can't get a harder collection. Forget the pub, leave the leather and liven up your living room. Play music video loud through your Hi-Fi system and you'll be shocked by the experience. Virgin Music Video can be played again and again. The pictures are powerful and sound sensational. The louder the better.



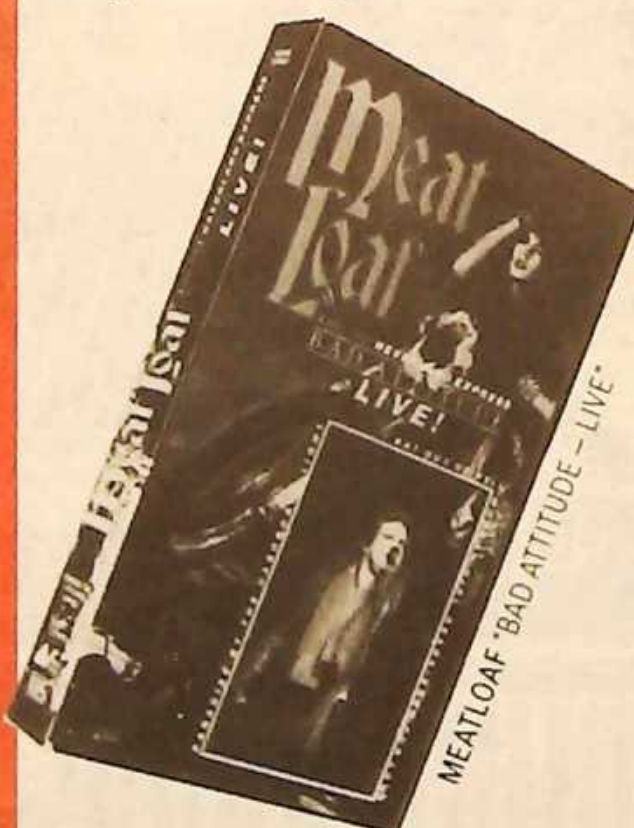
Think hard. Think loud. Think Motörhead. 60 minutes of Motörhead, 10 years on. Includes "Killed by Death," "Ace of Spades," "Bomber" and "Motörhead."



A behind the scenes look at the making of a very special record called 'STARS', that will raise money for famine relief, featuring Mötley Crüe, Iron Maiden, Dio, Twisted Sister, W.A.S.P., Queensryche and Spinal Tap.

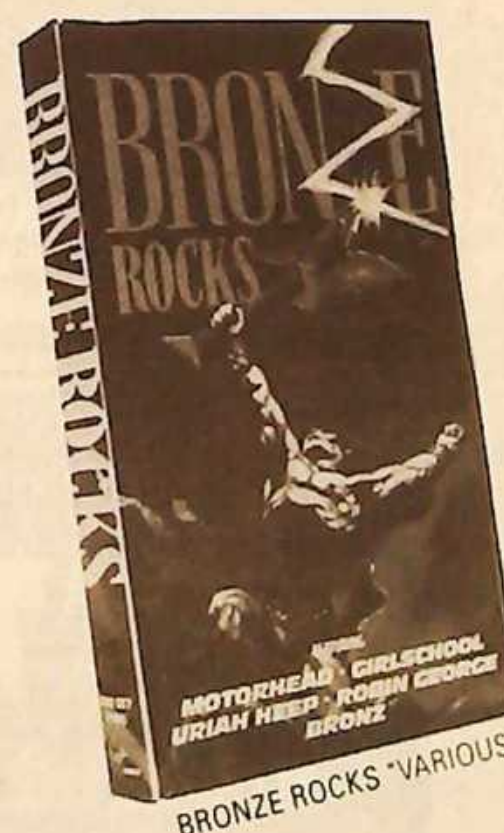


Emerald Aisles follows Garry Moore on his triumphant return to Ireland performing LIVE in Belfast and Dublin for the first time in ten years. 80 minutes of magic including Out In The Fields and Parisienne Walkways.



Suggested retail price from £9.99. Build a collection of Virgin Music Video (each safely stored in its own library case).

A look back at the best of Bronze - the classic heavy metal label! Featuring Motörhead, Girlschool, Uriah Heep, Robin George and Bronz. Performances at their peak - captured forever on video. Watch them and you'll never switch 'em off!



Virgin Music Video offers a vast selection of music on video.

Other Rock/Metal titles include 'Supershow' (with Led Zepellin, Eric Clapton and more), Twisted Sister 'Stay Hungry', Uriah Heep 'Easy Livin'', Robin George 'Dangerous Music'.

Virgin Music Video is available at all good record stores on Hi-Fi, VHS and Beta.

For a comprehensive full colour catalogue giving details of the complete range of Virgin Music Video, send a large stamped addressed envelope to:- Virgin Music Video, 328 Kensal Road, London W10 5XJ

SEND A S.A.E.
FOR THE COMPLETE
CATALOGUE

Available at
WH Smiths
Woolworths
Virgin
HMV
Boots
and all good
record & video
stores.



ROCK BOTTOM THE BEST OF MUSIC ON VIDEO

TOP ROCK THE BEST OF MUSIC ON VIDEO ROCK BOTTOM

ROCK BOTTOM THE BEST OF MUSIC ON VIDEO

RECORD NEWS



TAFFY, the renowned Italian fashion model and cult film star aka Kathleen Quaye, continues to widen her talents with her debut UK single entitled 'I Love My Radio' on Rhythm King this week-end.

ROB OLSEN, a Chicago-based radio DJ, has selected the best dance tracks from the 200 tapes sent to him, and releases them on an album called 'Chicago Jackbeat' on Rhythm King this week.

METAL CHURCH, who have been likened to "a rhinoceros on amphetamines", release their new album entitled 'The Dark' on Elektra this week.



ELEANOR RIGBY, who has been laying dormant for over a year, releases her new double A-sided single called 'Kiss Me Quickly It's Christmas'/'Mad Christmas' on Waterloo Sunset (via Backs) this week.

KLAXON 5 release a single "about the experience of singer Donald recently being sacked from his job at Encyclopedia Britannica for replacing every reference to Jesus with the word beetle", and entitled 'Never Understand The Ignorance Of The Rich' on El (via Cherry Red) this week-end.

PIGBROS follow up their 'Blubberhouses' EP with the release of a new single called 'Cheap Life' on Backs this weekend.

NIKK, a pop star in the making from Newcastle, releases his debut single called 'A Song From The Heart' on his own So Romantik label this week.

KEN BOOTHE, the Jamaican reggae singer, releases a cover of Sam Cooke's 'Bring It On Home To Me' on Trojan this week.

METALLICA have their 'Masters Of Puppets' LP re-released as a double album which will play at 45rpm on Music For Nations (via Pinnacle) this week, following problems with the running time of the single LP which used condensed grooves (man).

PERENNIAL DIVIDE, a Swindon band, release their new single called 'Burn Down' on Sweatbox (through The Cartel) this week.

RICKY SCAGGS AND JAMES TAYLOR join forces in a "duet for Christmas" entitled 'New Star Shining' on Epic this week.

THE BLOODBROTHERS and Last Look continue their close relationship by sharing their debut single with the former on one side with 'Chasin' The Blues' and the latter on the flip side with 'I Won't Hurt You'. It's out on Plastic Head (via Rough Trade) this week.

DELUSIONS OF GRANDEUR release their debut single, produced by Andy Fairweather-Low, called 'We Are The Humans' on Rebel this week.

COBRA, the heavy rock group, return with their second album – the revelation that they're 'Back From The Dead' – and it's out on Ebony this week.

XYMOX, the Amsterdam-based band, release their second LP called 'Medusa' on 4AD (via Pinnacle) this week.

PHIL COOL, the media man-of-the moment, releases a "tribute" to Rolf Harris in the form of his new single 'Bridge Over Troubled Water' on Virgin this week.

THE SNOWMEN are back for their annual single. This one's a festive version of 'Nik Nak Paddy Wak' on Priority.

ALAN RANDALL, a leading exponent of George Formby music, turns a labour of love into a commercial endeavour for a single called 'Ooked On Formby' which is released by Superb (through RCA) this week.

AUTOMATIC SLIM, an Essex R&B band, release their first album on Square One (through Backs) this month. Called 'Slim Love', it was recorded last summer at Colchester Works and Essex University.

C-CAT TRANCE release their third album entitled 'Zouave' on INK (via Nine Mile) this week.

COLIN LLOYD TUCKER tries his luck by releasing a single and a mini-LP on the same record. The A-side is the single called 'Use It' and is 45rpm, while the flip side contains six songs collectively titled 'Mind Box' and is out this week on DJ/Plastic Head (through Rough Trade).

THE JUNK, a "new breed guitar four piece", follow their first single, 'The World Doesn't Turn', with an album called 'CuckooLand' on Sheffield indie label Native this week.

KLYMAXX, the American female rock sextet who can be heard singing their 'Man Size Love' single in the *Running Scared* movie, have their new album out this week on MCA, called simply 'Klymaxx'. At least veteran jazz-funksters *The Crusaders* have been able to come up with a more imaginative title (just) for their new MCA album, 'The Good And Bad Times'. And *Ready For The World*, whose self-titled debut album went platinum in the States, have found a title for their follow-up album on MCA. It's 'Long Time Coming'.

ATTACCO DECENTE, who've been playing their hammer dulcimers, tongue drums and zither harps around the community centres and youth clubs around Britain, have a five-track mini-album out on All Or Nothing (through Red Rhino) this week called 'UKA (United Kingdom of America)'.



SEVERED HEADS have their latest EP – which features a 23 minute mix of the title track, 'Gashing The Old Mae West' – released on INK (through Nine Mile) this week-end.

klubfoot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.4

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

CANONICAL PRESENTS

DOCTOR & THE MEDICS

voodoo child

Monday 22nd December, 7.30pm
Hammersmith Palais

TICKETS £3.00 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 2812.
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371 PREMIER BOX OFFICE, TEL: 249 8771.
KEITH PROWSE, TEL: 741 8805, STARGREEN, TEL: 734 8932, ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, OR ON THE NIGHT.

BACKTRACKS



BOB MARLEY: More new oldies

BOB MARLEY has an album of early material called simply 'Roots' out on Blue Moon/Magnum. There's no clue on the sleeve or label where the songs come from but side one, which includes versions of 'Concrete Jungle', 'Stop That Train', 'Stir It Up', 'Kinky Reggae' and 'No More Trouble', would seem to date from just before he joined Island. And side two appears to be Coxonne Dodd-produced tracks from Studio One in the mid-'60s.

STEVE YOUNG, an Alabama-raised singer-songwriter who hung around the West Coast country rock crowd at the end of the '60s and wrote 'Lonesome, On'ry And Mean' for Waylon Jennings, has his long-lost 1969 solo album, 'Rock Salt And Nails' reissued by Edsel. It remains Mr Young's personal favourite.

THE GRATEFUL DEAD's 'Skeletons From The Closet' (Thunder Bolt/Magnum) is a straight reissue of the 1973 Warners compilation of the same name and contains their hit singles 'Uncle John's Band', 'Sugar Magnolia' and 'Truckin'', all made when Pigpen was still a member of the band.

MICHAEL McDONALD has a 'Best Of' collection out on Warners named after his recent hit, 'Sweet Freedom'. It includes his Doobie Brothers' classic 'What A Fool Believes' and tracks from his two solo albums as well as his duets with Patti Labelle, 'On My Own', and James Ingram, 'Ya Mo B There'.

DUFFY POWER, a '50s crooner turned '60s R&B singer, has a batch of mid-'60s sessions released by Rock Machine under the title 'Mary Open The Door'. The album originally came out on Transatlantic in 1970 titled 'Innovations' but was released more because of the reputations of the backing musicians – Jack Bruce, John McLaughlin, Danny Thompson, Terry Cox and Phil Seaman – than Duffy's. It remains a very eclectic British R&B album of the era.

CHELSEA

ROCKS

OFF

NEW L.P. OUT NOW

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

DECEMBER	9 MARY COUGHLIN	21 SWEET OF DESTINY
2 TORME	11 FELT	2 DR & MEDICS
23-4/22/23/24 STATUS QUO	11 SOUTHSIDE JOHNNY	23 NEW MODEL ARMY
3 THE SAINTS	11 THE JUKES (8+11oc shows)	24-26/27 SPANDAU BALLET
3 BEKI BONDAGE & THE BOMBHELLS	11 COMMUNARDS	27 GARY GLITTER
5 TED HAWKINS	11 BIG COUNTRY	28 CHRIS REA
4 THAT PETROL EMOTION	11/12/13/14 PAUL BRADY	30/31 AHA
4 THE POGUES	11/14 PAUL BRADY	31 2001 & THE ROOTS
5 ROBIN HITCHCOCK	12 THE SMITHS	31 2001 & THE ROOTS
5 DR FEELGOOD	12 PENDRAGON	31 2001 & THE ROOTS
5 SHARON STEVENS	12/13/14 KOOK & THE GANG	31 2001 & THE ROOTS
5 MOODY BLUES	13 CHEVALIER BROTHERS	31 2001 & THE ROOTS
5/6 LEVEL 42	13 METEORS	31 2001 & THE ROOTS
6 RESTLESS	14 THE DO-BETWEENS	31 2001 & THE ROOTS
6 THE WOODENTOPS	15 MARTIN STEPHENSON	31 2001 & THE ROOTS
7 MARY COUGHLIN	15/16 JESUS + MARY CHAIN	31 2001 & THE ROOTS
7 THE REDSKINS	17 FLUZZY	31 2001 & THE ROOTS
8 FLESH FOR LULU	17 BOOGIE BROS. BLUES BAND	31 2001 & THE ROOTS
8 KIM WILDE	18 INSPIRATIONAL CHOIR	31 2001 & THE ROOTS
8/9 THE POGUES	18 IGGY POP	31 2001 & THE ROOTS
	20/21 BUDDY CURTIS	31 2001 & THE ROOTS
	21 CURIOSITY KILLED THE CAT	31 2001 & THE ROOTS

ELVIS COSTELLO – 22/23/24/26/27 JAN
FRANKIE GOES TO HOLLYWOOD – 12/13 JAN
THE STYLE COUNCIL – 16/17/18 FEB
DEEP PURPLE – 3/4 MAR
LEVEL 42 28/29/30/31 March (Wembley)

Stargreen Box Office, 20/21a Argyll Street, opp London Palladium, Oxford Circus, London W1
ACCESS/VISA CREDIT CARD BOOKINGS 01-734 8932 For full info send SAE

CANONICAL PRESENTS

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: 748 2812.
CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371 PREMIER BOX OFFICE, TEL: 249 8771.
KEITH PROWSE, TEL: 741 8805, STARGREEN, TEL: 734 8932, ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, OR ON THE NIGHT.

GARY MOORE

THE NEW SINGLE

OVER THE HILLS AND FAR AWAY



LIMITED QUANTITY IN GATEFOLD SLEEVE

U.K. TOUR DATES FOR 1987
MARCH

THURS · 26: **EDINBURGH** · PLAYHOUSE
SAT · 28: **BIRMINGHAM** · NEC
SUN · 29: **SHEFFIELD** · CITY HALL
MON · 30: **NEWCASTLE** · CITY HALL

APRIL

WED · 1: **LONDON** · HAMMERSMITH ODEON
THURS · 2: **LONDON** · HAMMERSMITH ODEON

TEN 134



TENT 134

OUT NEXT WEEK

PRETTY CHAOTIC!

Pure chaos or a new form of perverted pop? JONH WILDE watches the falling apart of Australia's DIED PRETTY. Mugs by ALEXANDRA BURKE

I'M TALKING to a group that seems like it is about to shake itself to pieces.

Died Pretty are smack in the middle of a six month tour of Europe and their drummer has just broken his ankle. The singer just popped down the road to get a jar of coffee and thought about not coming back, ever.

Discontent splutters and their shows are cracking apart with a psychopathic verve. The perfect document to all this



DIED PRETTY things . . .

is the recently released debut LP 'Free Dirt', a severely buckled rock record.

Three years young, Sydney's Died Pretty are away from home for the first time, arriving here to a thoroughly mixed reception.

In one corner, there's the dissenters, those who would have you believe that this group suffer from a morbid traditionalism, merely some unwanted bastard son of r'n'r conceived in some grubby garage corner, then let loose to rape and pillage through the urban indie wasteland.

Then there's the proponents, like myself, who would willingly lay down on the tracks to convince you that this is the most prominent, most seminal Australian racket to be found.

Climbing from the wreckage that were The End, The Hellcats and The 31st, Died Pretty have filled two EPs ('Out Of The Unknown' and 'Next To Nothing') and now the current LP with dense, shattered rocknoise. Died Pretty get stuffed in the same bag as The Doors, the Stooges and Dylan, but scramble out like tormented alley-cats, eyeballs bugging outward.

SINGER RONALD S Peno decides to return with the coffee. He says that his group are a "great big noise, full

of fierce ingredients, a very odd chemistry, something that spills from a beautiful chaos".

The very last thing Died Pretty want to become is a palatable pop group. That would be impossible anyway. They're too damned perverse underneath it all, too wound-up with badass ramblings. They'd make a terrible mess out of being a normal pop group.

"There are elements of the traditional and the perverse in this group," announces keyboardist Frank Brunetti. "We don't bludgeon our audience with our perversity, it's more subtle than that. It's not quite as straight as it first appears. On first impressions, next to a group like The Go-Betweens, we probably look very straight. Well, we're idiosyncratic in a very different way.

"We're not obviously quirky. We cover a huge range of emotions, an entirely wide musical range. But it's not like, this one's a reggae song, this one's a country song, this one's r'n'r. It's just that there's lots of short melodic songs, lots of long, meandering numbers, plenty of gentle ballads. Other bands seem to want to restrict themselves. We have a low attention span and that's a great thing."

ON THEIR more tentative form, slowly unwinding spirals like the lurching 'Desperate Days', they amble but they don't slacken. In their more energised moments, like most of 'Free Dirt', they scrape a knuckle across your flesh and spit their infected wrath in your gaping faces.

Talk about this group's "professional trad tricks" is simply wrong. This group makes most modern rock sound like a tinny transistor hum, drops a slug in the slot, has a thirsty look about it. That's when it wants to sound like it's choking to death. There are other times when it makes a miserable din, but a very untraditional din at that.

"The gigs that career out of control are the best ones to judge in retrospect," they reason. "But, while it's happening, they can be too harrowing. A lot is made of our inconsistency, but it all comes back to how we feel. Sometimes, we might go out and play a very melancholy kind of set, rather than a real kick out the jams sort of noise.

"Whatever it sounds like, there's always that natural perversity trying to make itself felt.

"We have quite an urban sound, hardly hardcore inner-city, but definitely urban. But Sydney is just like any other large city. You don't get particularly affected by the environment. Not that we're ashamed of being Australian, it's just not an issue.

"Lyrically and musically, we're very different from a band like The Triffids. When they go on tour, they'd have to drive to the Eastern states. Perth, where they live, is two or three day's constant drive away from all the major population areas in Eastern Australia. We haven't been to all those places that they drive through, all that endless flat plain. Environment and landscape plays an important part in their songwriting and probably doesn't in ours."

"We're not obviously quirky. We cover a huge range of emotions, an entirely wide musical range . . . We have a low attention span and that's a great thing!"

PAPAL VISIT?

"SOMETHING THAT should be known is that *Hey! Luciani* is not an anti-Catholic rant. It is a play based on The Fall song 'Hey! Luciani' which I wrote having read David Yallop's book *In God's Name*. It is a play about the characters that appear in the book. It isn't a play of the book. No one talks in Italian accents or anything.

"If the suggestion that it is anti-Catholic has arisen, it is because the press releases have been written by people who know nothing about the play. That's because they haven't seen the script yet, then again not a lot of people have, ha ha ha . . ."

Mark Smith's laugh soundly spans the atmosphere in the Hampstead hotel bar. Both of us are carrying huge grins about the basic possibilities of a play written by Mark E Smith, playwright, and featuring The Fall, cool group.

"There are so many people just waiting to see it fall. That's what keeps it exciting, keeps me on my toes. I'm not nervous. A lot of people involved keep coming to me and worrying about it, but that will probably end when I show them the script. Ha ha ha."

The delightful world of Mark E Smith, packed with violent colour and huge crazy-normality, is about to be showcased in its most delicate

form. This Friday, at London's Hammersmith Riverside Studios, Smith's first play *Hey! Luciani* opens. At the time of writing, the script is yet to be completed, the rehearsals are yet to start, and the cast includes but one actor and one drama student.

The play features Smith as narrator, Stephen Hanley as Pope John Paul II, and cult dancer Michael Clarke in a mere one minute role. Actors are frowned upon: Smith has his own people doing the music and production, and The Fall may well read their lines from scripts.

Will Mark Smith be as capable a playwright as he is lyricist?

"Probably not, but it's something I thought I'd try. I just didn't want to end the year again with The Fall playing London at Christmas; we did it last year and it's boring. I always wondered how people wrote plays, but I don't think you need to know anything about it to actually do it. I could probably write a book easier than a play - all the time you have to be thinking in three separate dimensions, which strangely enough, is quite my scene."

In his lyrics, stylistically Smith has trodden dirt into the floors and faces of Kathy Acker and her art ilk who, with excessive use of filth, word

AT LAST THE MARY ANNE HOBBS SHOW!

AND YOU thought all *Sounds* hacks were bland nonentities, didn't you? Until last week, that is, when we launched our very own, very tall and very "sexy" Mary Anne Hobbs on an unsuspecting public.

Yes, "Sizzling" Mary Anne appeared on the front page of your snoreaway *Sun* in a compromising pose with "soap star" Simon Henderson - you know, that herbert in *EastEnders* who once muttered the immortal line, "Errr . . . where's me guitar?"

Snapped in some trendy London wine bar, they were - gasp! - drinking from the same glass!

But more damning revelations ran with the snapshot, not least of all that Simon was two-timing his fiancée with "22-year-old brunette" Mary Anne. And - double gasp! - the



THE SUN spread featuring *Sounds*' very own sizzler, far right

The title of an early Fall song proves prophetic as Mark E Smith (right) embarks on his new career as a playwright, with Pope John Paul I (below) as his first subject. James Brown gets in on the act



processing, and supposed sexuality, have failed badly in their declared task of writing in and about trash culture.

Indeed, he dismisses Acker's work as "pornography" and is scornful of the American literary world's embracing of it as high art. His own approach to writing is strictly low tech.

"The way I write is very laborious. I collect fragments, pieces of paper, diaries, cig packets, menus, all covered in scribbles, so when I sit down in front of the typewriter I've got this big spread of paper. I've been coming back from gigs and spending the rest of the night writing and it's been really enjoyable. Most of it has been written on the American tour - I've not been reading it back or changing it or anything, it's all getting very surreal. There are things that I couldn't include in songs because they'd just become uncontrollable."

A common criticism of The Fall is that the lyrics are unintelligible. How does he

react to this, I wonder?

"That was part of the idea of doing the play. People will be able to hear what's being said so supposedly that will be sorted out, ha ha ha. If you're bright or sussed, you'll get it, or if you don't understand it, at least you'll get some enjoyment from it."

Is the script going to be as full of buzzwords and irrelevant alliteration as his songs are?

"No. It's quite conservative in that sense. I'm having to try to keep the characters well apart so that it doesn't sound like one long Mark Smith rant."

David Yallop's investigation into the corruption inherent in the Vatican Bank and the subsequent certain murder of Pope John Paul I, Albino Luciani, strips away the layers as vividly and disgustingly as the often-broadcast time-lapse film of maggots consuming a hedgehog's carcass. Smith's play is set to magnify the guzzling of the fattest foulest maggots - the

archbishops, bankers, freemasons and terrorists Yallop implicates in the conspiracy.

Boasting the confidence, the width of worldview, and the supreme arrogance that make Mark E Smith and The Fall so special, *Hey! Luciani* will rise triumphantly or topple resoundingly. Smith is set to bring a new degree of originality, lyrical perception, and Northern wit to British theatre.

"The music business needs The Fall, and in the same way, we'll probably do the theatre a lot of good as well."

To be sure. Can I have a part in the play then?

"Pardon...? Oh yes, sure. I'm looking for someone to play a socialist playwright, ha ha ha. No, seriously, you can play a British soldier if you like, or what about the Vatican Radio broadcaster?"

All right.

"Ha ha ha. This is the way plays are made." They are indeed.



MINE'S A BAMBI SLAM

Ron Roy toasts a sparkling new talent; Steve snaps up a Double



THE BAMBI SLAM (l-r): Natalie, Roy, Linda and Nick

WHAMI BAM! Here comes the sound of The Bambi Slam. Here comes a furious raid on all the stagnating germs around the sterile toilet of rock and roll. They revive the danger and threat that has been missing from the beast for too long, with poisonous lead guitars that twist through a primal beat like a slimy snake, while a cello hints at something as sensual as the red moon.

Let me put it another way. If you're bored with groups with nice guitars and nice female vocalists, and if you're bored with advertising campaigns that are better than the products they advertise, then The Bambi Slam are for you. They're excessive, intellectual, nasty and exciting.

They cater for the bastard offspring of punk's initial energy who are now being suffocated by the surrounding conformity.

If you listen to the powerful 'I've Left Wondering', all the cooped up anger, frustration and hate that you've wanted to express as negatively as possible can metamorphose into a monument of your indignation for a time freeze-framed in ancient ideas and styles. The Bambi Slam, live, allow every emotion to run wild and free. As crazy as it seems, The Bambi Slam are you and me in a time when you're not allowed to be alive.

Y'see, The Bambi Slam are what we should expect from new bands. They're frenzied, spontaneous and dynamic. They

challenge the new morality that's drowning music by being the equivalent of a sneering f*** off!

In Roy, guitar and vocals, they have a main man as ambitious as sin, who is psychotic with his own disregard and his band's success. On stage, he plays guitar like a re-animated hairy skeleton who is dazed by the vicious soulfulness that his guitar weaves. Roy arrived in London from Canada where he met up with Natalie (bass), Nick (drums) and Linda (cello).

There's nothing avant garde or pretentious about The Bambi Slam, though - they are basic rock and roll but with a difference, partly because of the way their music borders on mayhem and beauty at the same time.

So will a major label fall for their explosive charm? Well, London Records were interested initially, but in fact The Bambi Slam will make their vinyl debut with 'Blamp Blamp' on Mute offshoot Product Inc because the majors all ran the other way when they saw them live; their ragged spontaneity clashes head on with current A&R demand for slick but mundane professionalism.

Roy states: "They're too f***ing chicken to take us, they're too scared. Nobody knows how to handle this. I'm not sure if I do. The Bambi Slam are bigger than me."

The single will be out in January so watch out - they're going to be one of the most exciting and important bands of '87!

real love of his life was none other than her sister, Sarah!!

So that renowned organ of investigative journalism had performed a public service yet again - by alerting the uninterested nation to the dubious banking activities of a TV celeb... and a *Sounds* hackette. And we shall be eternally grateful, even if other national papers refused to show the same sense of public duty by ignoring the scoop completely...

Except, of course, *The Sun's* sister paper, the *News Of The World*.

Only days later, they pictured "terrifically sexy" Mary Anne and Sarah and that cad Simon. Bless her, Sarah had forgiven her sister and boyfriend their minor indiscretion, the wedding was still on, and Mary Anne would be bridesmaid! Hooray!

But why Sarah was so magnanimous became very clear two days later when that noble and distinguished organ (*The Sun*, you fools, *The Sun*) ran a double-page spread on the affair. Sarah had - treble gasp!!! - stolen Simon off Mary Anne in the first place. Booooo!

It is obviously fearless reporting of this kind that has made British journalism respected throughout the world, because now we know that Simon had bonked both Sarah and Mary Anne.

"In an ideal world," the "rat" Simon declared, "I'd have them both." And then cheat on them both - so Monday's *Sun* "revealed".

Quite what these disclosures have achieved beyond a certain amount of notoriety for the three parties concerned is anybody's guess. Has it helped Simon get a speaking part in *EastEnders*? Yes. Has Mary Anne been offered modelling assignments by the dozen? Yes. And what of Sarah? Will her wedding make *The Nine O'clock News*? We shall see.

Meanwhile, we're more than delighted that Mary Anne writes for us. Well, it keeps her out of trouble, doesn't it?

RUPERT HADDOCK

And now, by special arrangement with Overlay Promotions (You Type 'Em, We Hype 'Em), we present:

EUROPE 'The Final Countdown' (Epic EPC 26808)**1/2

INCREDIBLE, ISN'T it? Not one single band member appears in *EastEnders*. God knows, they don't even wear lipstick, let alone designer jock-straps, and yet Europe feature in this week's UK Top Five.

Good old British record-buying public, as unpredictable and irrational as ever.

You can't even dance to the single - in fact, it's a pretentious dinosaur suffocated by pompous synthesized horns. And unfortunately, the album is just as disappointing. It

staggers along plaintively disabled by its own monotony. Singer Joey Tempest sounds like a second-rate Jon Deverill in places... in fact, the odd chorus sounds like it could be an out-take from the Tygers Of Pan Tang's last album, 'Wreck Age'. And there's no sign of 'Truant', the one Europe song which, like 'Runaway' on Bon Jovi's debut album, could conceivably leap screaming from the grooves.

Europe are the short back and sides of rock 'n' roll, trudging along in dull, sterile and ever more insignificant circles.

MARY ANNE HOBBS



GET YOUR picture taken with Alice Cooper if you want to get into next week's papers, they told Belinda Beautay (she with young hopefuls Ego). And they were right. But so zealous was she in her task that Alice became decreasingly amused. You think we jest? This picture was not posed and one of the leather-gloved hands does not belong to Alice. Wonder where the other one is?

Public Image Limited



WILD SCENES at the HMV superstore in London last week when Heaven 17 turned up for a signing session. The band's carefully calculated cool, not to mention the Budweisers under the table, was in danger of being trampled underfoot as fan(s) rushed at them.

In fact the first guy to come up to them hadn't even bought a copy of their new album, he just wanted them to sign his copy of 'The Luxury Gap'.

No wonder the band are looking pensive. Or perhaps, like the good little breed of popular capitalists their record company boss has been encouraging recently, they've been perusing a recent issue of *Investors Chronicle*.

In a profile of Virgin plc, managing director Don Cruickshank explained to *IC* readers that all new bands sign contracts to bring out six or seven albums, never more than 18 months apart.

"If they're not successful, we have the right to terminate," Cruickshank told the magazine. "The definition of success is in our hands. The artists have no rights."

Some of us have long known that the face Virgin present to the public is not always the face they present to their bands. Some of the bands know it too.

SOUNDS

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

LIVE
WIRE

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

BLACK ROOTS lead a bunch of Bristol bands at an International Year Of Peace concert at the Colston Hall on December 18. They are supported by Adinkra, Independence Day, Glaxo Babies (who've just reformed after five years) and The Flatmates.

THE METEORS have added more dates to their British tour at Rayleigh Pink Toothbrush December 18, Hammersmith Clarendon 20.

DAN come out fighting for their 'Can You Dig It?' EP on Meantime with gigs at Leamington Spa Hod Carrier December 12, Middlesbrough Albert 15, Leeds Adam And Eves 16, Kendal Brewery Arts Centre 17, Birmingham Mermaid 20.

JEREMY HARDY, Arnold Brown, Frederick Bentham, Gary Howard, Kit Hollerbach, Oblivion Boys, Stanley Bigot-Smith and Martin Besserman are among the comics and impressionists who'll be appearing at the Magical & Mystical Cabaret Party Night at Camden Dingwalls on December 11 in aid of Freedom Of Speech.

THE FARM leave Liverpool to play Leeds Duchess Of York December 5 and Sheffield University 11.

THE OYSTER BAND return from a German tour in time to give their 'Step Outside' album a quick Xmas plug at Putney Half Moon December 18, Brighton Pavilion 19, Canterbury Westgate Hall 20.

MEL SMITH AND GRIFF RHYS JONES have added more dates to their Scratch 'N' Sniff tour at Aberdeen Capitol December 14, Crawley Leisure Centre 19, Gloucester Leisure Centre 20, Sheffield City Hall 21.



1000 MEXICANS (above) come back from a European tour and get stuck straight into British gigs at Hull Adelphi December 4, Leicester Princess Charlotte 5, Fulham Kings Head 7, Brighton Old Vic 10, Finsbury Park Sir George Robey 11, Whitechapel Three Feathers 13, Covent Garden Rock Garden 18.

ENGINE, the Mersey boogie trio, keep on truckin' at Rawtenstall Queens Arms December 4, Burton-On-Trent Central Park 6, Rochdale Tiffany's 11, Rugby Peacocks 13, Liverpool Milo's 17.

BLYTH POWER will bring their gig list over the ton for the year during their next batch at Wood Green Club Dog December 5, Nottingham Trent Polytechnic (with The Redskins) 6, Cardiff Mars Bar 10, Swansea University 11, Uxbridge Brunel University 12, Finsbury Park Sir George Robey 18 (with Thatcher On Acid and We Are Going To Eat You).

VIRTUE, Oxfordshire heavy rockers, headline a gala night at Bicester Services Club on December 19.

HONDO, the avant-garde reggae outfit, play Canterbury Kent University December 3, London Kings College 6, Bishops Stortford Snake And Gooseberries 16, Oxford Jericho Tavern 18, Huntingdon Waterloo 20.

THE QUEERBOYS, who have their debut album coming out in January, are supporting Tormé on tour and have a gig of their own at Bedford Boys Club December 13.

DUMPY'S RUSTY NUTS bring their fifth anniversary tour to a close with gigs at Telford Barons Club December 4, Melbourn Rock Club 5, Maidstone Dittons 13, Lee Green Old Tigers Head 21, Croydon Cartoon 22, Burton Central Park 24, London Marquee 27.

SPACEMEN 3 "consummate" the release of their 'Walkin' With Jesus' 12-inch at Chesterfield Lagoon Bar December 5 and Hackney Club Mankind 12.

DEALER, Swindon heavy metal merchants, celebrate the release of their debut album, 'First Strike', with a gig at Stroud Marshall Rooms on December 12.

MOURNBLADE, the "alternative metal band" from Hillingdon, warm up for their 'Dirty Black Leather, Wet White Lace' EP at Bournemouth 141 Club December 12, Wood Green Club Dog 13, North Kensington Bay 63 16, High Wycombe Nags Head 27.

THE KURSAAL FLYERS will be putting it back together again for a couple of reunion shows at Leigh Grand Hotel December 12 and London Kennington Cricketers 13. They'll be supported by Street Legal at both gigs.

SUN HOUSE OPERA, a Welsh band who impressed those few who've seen their infrequent gigs, sneak up to London for a couple more at Camden Palace December 9 and Camden Electric Ballroom 16.

THE BATFISH BOYS follow up their 'Justine' single with gigs at Cardiff Mars Bar December 9, Warwick University 10, Birkenhead Stairways 11, Hull New Adelphi 14, London 100 Club 16.



CLAN OF XYMOX

MEDUSA

HEY PRESTO!
QUEEN CREATE
LIVE MAGIC



OUR PRICE

NOW OPEN
CREWE UNIT 8 MARKET CENTRE
VICTORIA STATION
WATERLOO STATION
YORK 33 CONEY ST.
GATESHEAD 42 CAMERON WALK
CARLISLE 64 ENGLISH ST.

OVER 170 GREAT RECORDS SHOPS



QUEEN
'LIVE MAGIC'

INCLUDES THE HITS
'ONE VISION', 'SEVEN SEAS OF RHYE',
'A KIND OF MAGIC', 'UNDER PRESSURE',
'ANOTHER ONE BITES THE DUST',
'I WANT TO BREAK FREE', 'BOHEMIAN RHAPSODY',
'RADIO GA-GA', 'FRIENDS WILL BE FRIENDS'
AND MORE!

ALBUM AND CASSETTE OUT NOW

INFO Riot

EDITED BY BARRY LAZELL

DYED PRETTY

Blondie's loose ends tied-up

OUR DEBBIE, Debbie feature on the recording career of Ms Debbie Harry and Blondie a couple of weeks ago aroused quite a bit of interest. One thing I missed was the track by Debbie Harry on the soundtrack album to the movie *Krush Groove*, which was released last year on Warner Bros (catalogue number 925295-1). Debbie sang the John 'Jellybean' Benitez-produced and co-written 'Feel The Spin', in the company of other tracks by Sheila E, Kurtis Blow, The Fat Boys, Chaka Khan and others.

Although the listing dealt primarily with UK releases, two readers – Hugh McKenna of Glasgow and Wolfie of Ipswich – pointed out that in the US, 'Feel The Spin' was also issued on a 12-inch single, and this is worth noting here simply because it has no British equivalent, and seems to have

been imported here fairly widely. The single was on the Geffen label (0-20391), and featured an extended dance mix of 'Feel The Spin' on the A-side, and a 'dub mix' version on the flip.

With regard to soundtrack recordings, it's also worth noting that the 1984 Chrysalis single 'Rush Rush' came from the remake of the movie *Scarface*. The US 7-inch release of the single, apparently, didn't have a dub version flip, but featured Beth Anderson's 'Dance Dance Dance' instead.

Assorted other information on the Blondie front also came from Dave Burcham of Battersea, Malcolm Waters of Dartford, and Julian Ross of Oxford. Julian confirms that all the Chrysalis singles, both 7 and 12-inch releases, had picture sleeves and Dave in fact notes 'Denis', 'I'm Always Touched

By Your) Presence Dear' and 'Hanging On The Telephone', at least, were limited editions of just 10,000 picture sleeves apiece.

Although I'd never been aware of one, both Dave and Julian state categorically that there was a 7-inch version of the Chrysalis release of 'Rip Her To Shreds' CHS 2180, which like the 12-inch had three tracks. The 12-inch itself appeared in two incarnations, the first being a limited edition (10,000 again) which featured a banner on the sleeve stating "a three-song 12-inch for 75p". When later reissued in 1981, the sleeve was minus this legend.

Other additional notes on singles: the 12-inch of 'Call Me' was actually a Euro-import, and had the Spanish vocal instead of the English one, also carrying the slightly different catalogue number CHS 12-2514. The US 7-inch was

widely imported here in the weeks prior to UK release; this had a differently-coloured sleeve, predominantly white rather than pink. The 'Picture This' 7-inch had a pressing of 10,000 on yellow vinyl, while the 7-inch of 'War Child' had a limited edition of 5,000 as a picture disc. Apparently, there was a reissue of the 'Heart Of Glass' 12-inch (probably in 1981, when several of them were repressed) which not only lacked the original picture label, but also the track 'Rifle Range'. The third track on 'I'm Always Touched By Your) Presence Dear' was actually 'Detroit 442' – that was a typing error on my part; what I had missed, however, was the fact that this track was on both 12-inch and 7-inch pressings. 'Denis' was reissued this year, on both 7 and 12-inch; it featured the same tracks and the same catalogue numbers. The difference is in the sleeve colours, originally red and white, but blue and white on the reissues.

A couple of album notes: 'Parallel Lines' was also released as a UK picture disc, while the Canadian version featured the extended mix of

'Heart Of Glass' as on the 12-inch, and containing the 'pain in the ass line' which tended to get edited out of many releases – notably DJ copies destined for airplay. The cassette version of 'Eat To The Beat' had a track not on the LP version – the French-sung 'Sunday Girl' which had also been on the 12-inch. The 'Hunter' LP had a picture disc version.

Wolfie has a couple of extra bits and pieces to add: A flexi-single from *Flexi-Pop* magazine entitled 'Yuletide Throwdown' featured Blondie doing a "strange version of 'Rapture'". And something I certainly didn't know about: demos of Blondie recorded by Alan Betrock in 1975, featuring early versions of 'Heart Of Glass', 'Platinum Blonde', 'Out In The Street', 'Puerto Rico' and one other uncredited track, became available as EPs. That's not on Chrysalis, you understand. . .

Finally, Malcolm Waters asks "Can you shed any light on a record by the New York Blondes featuring Madame X, on the Bomp label, titled 'Little GTO'? This was rumoured to be Debbie Harry."

Well, this was another peripheral item I knew of but

omitted to mention; Wolfie has a little to say about it, too:

"Debbie was on the 'Little GTO' single on Bomp Records. This used an out-take of her guide vocal, later used with that of Rodney Bingenheimer to become the Rodney & The Brunettes single. It also came out in the UK, licensed from Bomp by London Records, with Debbie's vocal and again calling her Madame X."

Indeed it did. 'Little GTO' by the New York Blondes featuring Madame X, coupled with 'Holocaust On Sunset Boulevard' by Rodney & The Brunettes, was issued as a 7-inch single on London HLZ 10574 in September 1979. The important thing was that it was barely on sale a matter of days before Chrysalis stepped in with heavy threats of legal action because of the presence of Debbie and Blondie on the A-side, and London was forced to withdraw its single hastily. Anybody who has a copy or finds one has a premium item, because there were never that many around; more promos than commercial copies exist, I should imagine.

And I think that's it for Blondie and Ms Harry.



CATCH UP ON THE FIRST TWO STAGES!



BOSTON – 32038
FEATURING 'MORE THAN A FEELING'



DON'T LOOK BACK – 32048

AVAILABLE ON NICE PRICE
ALBUM AND CASSETTE.

CBS

MEMORY

Sunday December 7

- 1942 Birthday of Harry Chapin, in Greenwich Village, New York.
- 1949 Birthday of Tom Waits, in Pomona, California.
- 1954 Birthday of Mike Nolan of Bucks Fizz, in London.
- 1963 The four Beatles comprised the entire panel of BBC TV's *Juke Box Jury* show.
- 1967 Otis Redding recorded 'Sittin' On The Dock Of The Bay', destined to be his biggest-ever hit, only three days before his death.
- 1967 The Beatles' Apple Shop & Boutique opened its doors in London at 94, Baker Street.
- 1968 Eric Burdon announced the disbandment of the final line-up of The Animals.

Monday December 8



- 1943 Birthday of Jim Morrison of The Doors, in Melbourne, Florida.
- 1947 Birthday of Paul Rutherford of Frankie Goes To Hollywood, in Liverpool.
- 1969 Jimi Hendrix was found not guilty in the Toronto Supreme Court in Canada, of possessing heroin and marijuana.
- 1975 Death of Gary Thain, bass player with Uriah Heep, from a drug overdose.
- 1980 Death of John Lennon, aged 40, murdered by Mark Chapman who shot him at the gates of the Dakota apartment building in New York.
- 1982 Death of country superstar Marty Robbins, aged 57, from a heart attack.
- 1984 Death of Nicholas 'Razzle' Dingley, Isle Of Wight-born drummer with Hanoi Rocks, aged 24. He was killed in a head-on crash in California whilst a passenger in a car driven by Motley Crue vocalist Vince Neil (who was uninjured).

Tuesday December 9

- 1950 Birthday of Joan Armatrading, in St. Kitts, West Indies.
- 1957 Birthday of Donny Osmond, in Ogden, Utah.
- 1967 Jim Morrison of The Doors was arrested onstage in New Haven, Connecticut, following a backstage slanging match with a policeman. He was charged with a breach of the peace and resisting arrest.
- 1972 Lou Reizner presented his live orchestral staging of The Who's rock opera Tommy, at the Rainbow Theatre in London.

Wednesday December 10

- 1960 Elvis Presley's 'GI Blues' album entered the UK LP charts at number one within a couple of days of release.

- 1967 Death of Otis Redding, along with four members of his road band the Bar-Kays, when their plane crashed into a frozen lake in Wisconsin, en route from Cleveland, Ohio.
- 1971 Frank Zappa received a fractured skull when he was thrown from the stage of London's Rainbow theatre in mid-concert, by a man who was annoyed because his girlfriend fancied him (Zappa, that is).
- 1972 Roberta Flack and two of her band were injured when they crashed her brand-new Citroen in Manhattan.
- 1976 The funeral was held of Tommy Bolin, the former lead guitarist with Deep Purple, who had died of a heroin overdose the previous week in Miami.

Thursday December 11

- 1954 Birthday of Jermaine Jackson, in Gary, Indiana.
- 1964 Death of Sam Cooke, aged 29. He was shot by an LA motel manager in an incident involving a 22-year-old woman he had picked up at a party. UK release date for John Lennon's first solo album 'Plastic Ono Band', which featured the controversial 'Working Class Hero'.
- 1972 Genesis played their first live gig in the US, at Brandeis University in Massachusetts.
- 1976 Ace Frehley of Kiss suffered a severe electric shock onstage in Florida.
- 1982 The Jam played their final gig together, at Brighton.

Friday December 12

- 1915 Birthday of Frank Sinatra, in Hoboken, New Jersey.
- 1941 Birthday of Dionne Warwick, in East Orange, New Jersey.
- 1943 Birthday of Chas Hodges of Chas & Dave, in Tottenham, North London.
- 1949 Birthday of Paul Rodgers, in Middlesbrough.
- 1962 EMI's George Martin journeyed to Liverpool to assess the recording prospects of Gerry & The Pacemakers, also spotting Cilla Black, who was singing part-time whilst working in the cloakroom at the Cavern Club.
- 1968 The Rolling Stones, plus guest artists including John & Yoko, Eric Clapton, Marianne Faithfull and The Who, filmed the never-screened TV spectacular *Rock And Roll Circus*, at studios in Wembley.
- 1974 The Rolling Stones announced that Mick Taylor was leaving the group.
- 1983 David Bowie's *Serious Moonlight* world tour concluded, with a gig in Bangkok, Thailand.

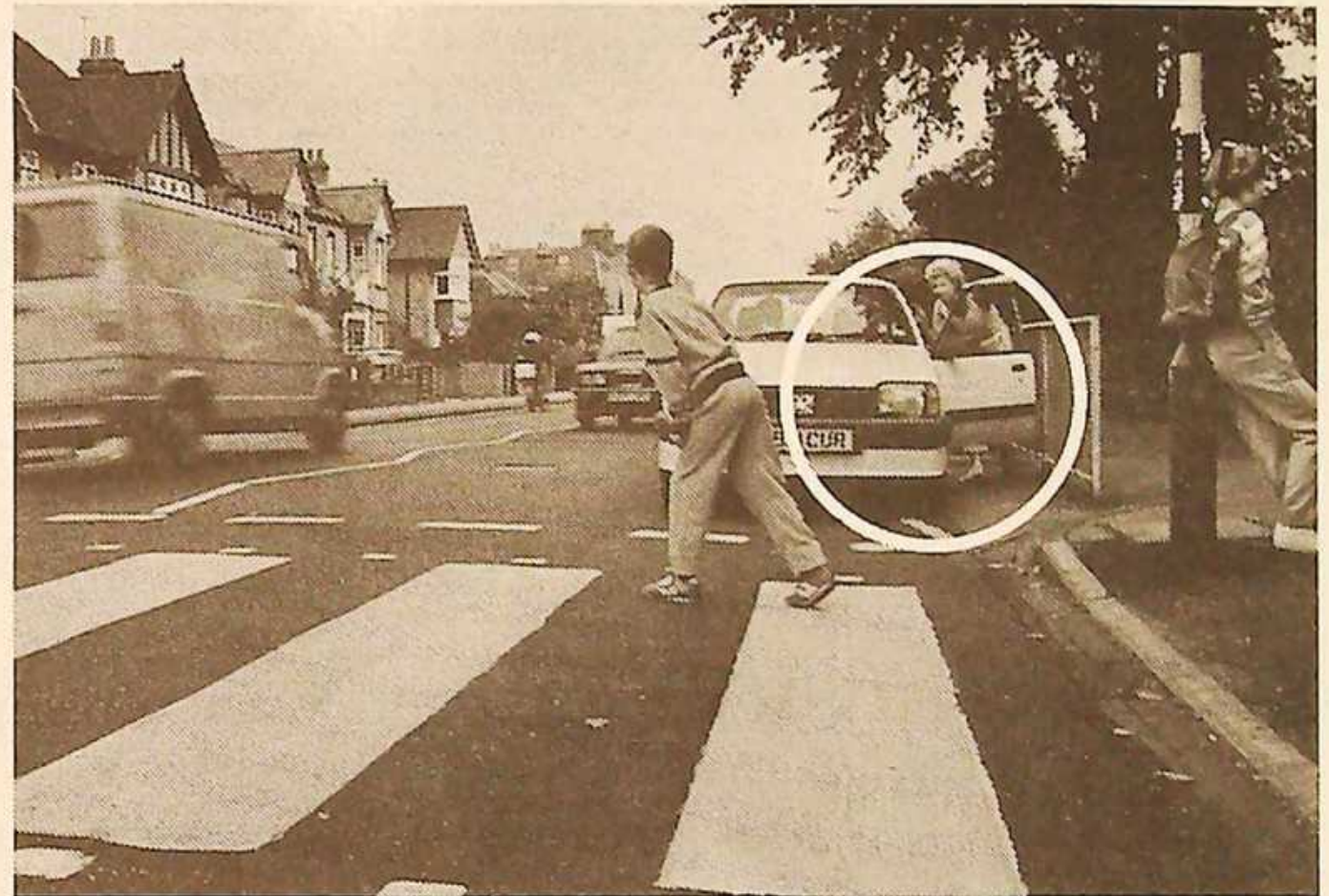
Saturday December 13

- 1948 Birthday of Ted Nugent, in Detroit.
- 1960 RCA shipped its one millionth UK copy of Elvis Presley's 'It's Now Or Never' at 3.30pm. Reaching the seven-figure total six-and-a-half weeks after release, this was the fifth single to sell a million in Britain, and in by far the shortest period up to that time.
- 1963 The Beatles completed their third UK tour with a gig at Southampton Gaumont. At the time, they held numbers one and two in both the singles and album charts.
- 1974 George Harrison had lunch with President Gerald Ford at the White House, at the invitation of Ford's son Jack.

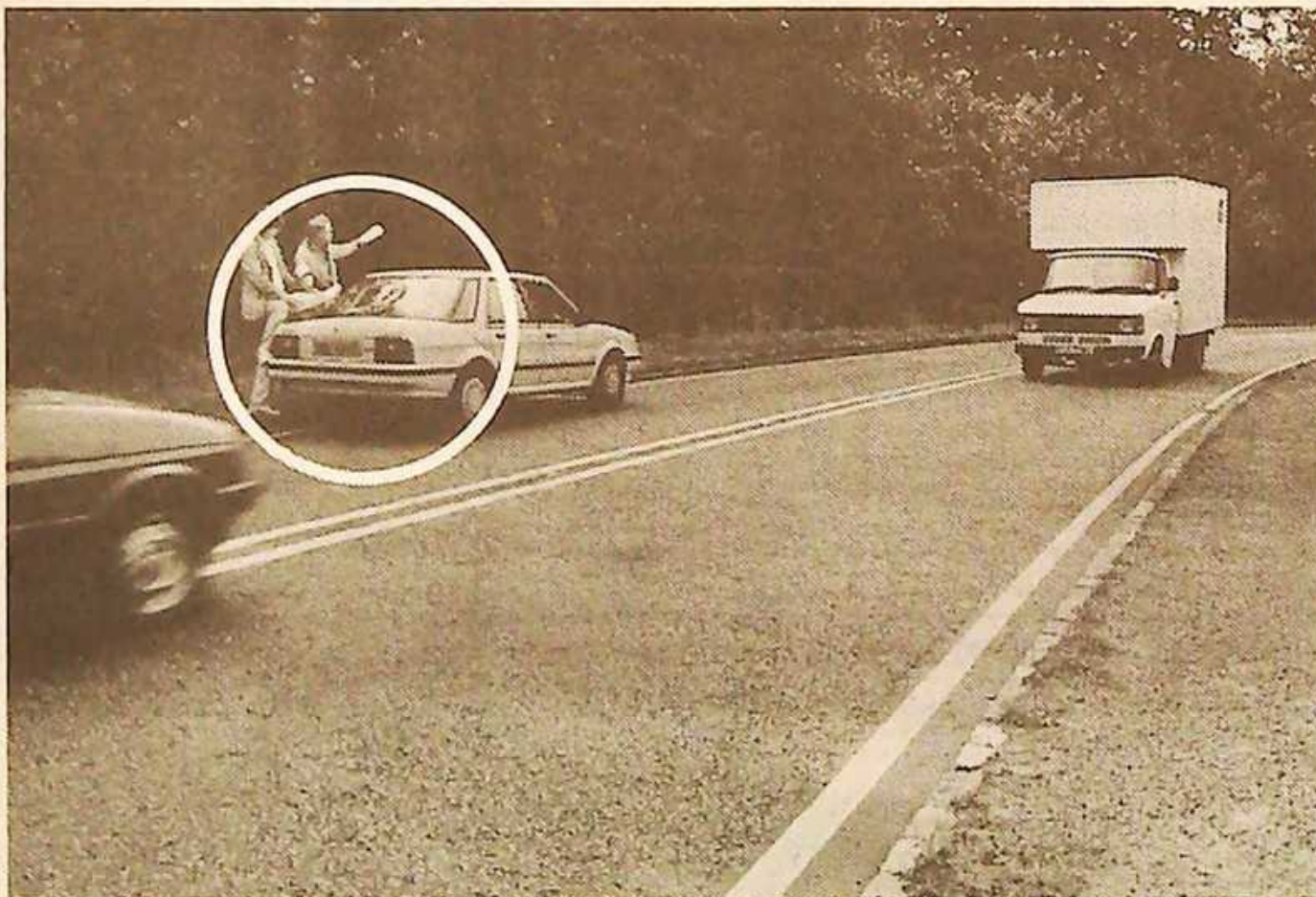
HOW MANY TIME BOMBS HAVE YOU PLANTED THIS WEEK?



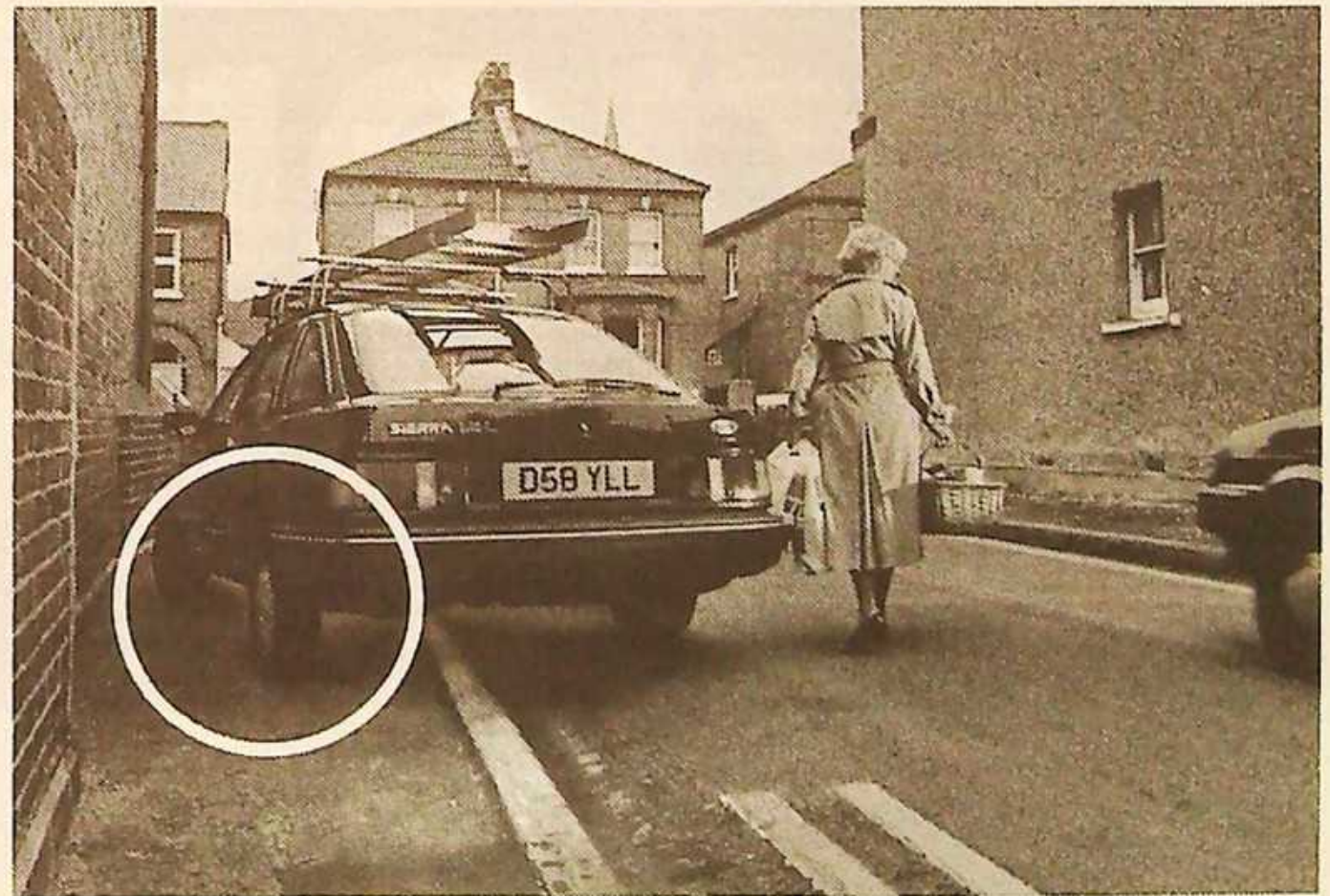
Parking on corners blocks the view of those trying to drive in or out.



Parking on zig-zag lines of zebra crossings blocks the view of motorists and pedestrians.



Parking on a road with central double white lines will force other drivers into oncoming traffic.



Parking on the pavement means people have to walk into the road.

If you park your car badly it's like leaving a time bomb in the street.

Just how much damage it will cause depends on its precise location.

For instance, if you leave it on the zig-zag lines of a zebra crossing it could kill or seriously injure someone trying to cross. Why?

Because it blocks the view of both pedestrians and motorists. It's the same if you park right on the corner at a road junction.

And if you park on the pavement you'll force people to walk into the road.

Just as bad is parking on a section of road with central double white lines, because this drives others straight into oncoming traffic.

In short, if you park carelessly and so put other people's lives in danger, you're no better than someone who plants a bomb.

If you want to become a safer driver and gain some useful and long lasting advice Free-Call 0800 234888.



EVEN WHEN YOUR CAR IS PARKED IT CAN KILL.



genesis

land of confusion

SEVEN INCH (GENS 3) TWELVE INCH (GENS 3-12)
INCLUDES "FEEDING THE FIRE" (UNAVAILABLE ELSEWHERE)



THE SOUNDS-NIKON PHOTOGRAPHY COMPETITION

WIN £900 WORTH OF CAMERAS!



FIRST PRIZE: the Nikon F-501 worth £450

This is a unique opportunity to begin a career in rock photography and win a superb Nikon F-501 worth £450 to help you on your way.

And if you don't happen to snatch this brilliant first prize, there are three Nikon One Touch L35AE2 compact cameras for the runners up, each worth £150.

All you have to do is submit an original black and white photograph on the subject of rock music or youth. It could, for example, be a live shot taken at a local gig. But if this proves difficult, it could be a group shot of a band you know.

Of course, not everybody has the misfortune to know a gang of rock 'n' rollers, so if this is the case, any photo involving young people will be acceptable.

The only conditions are that you are an

amateur photographer and your shot is in black and white only, with your name, address and age clearly marked on the back. Unless you enclose an SAE, we will not be able to return your entry. Colour photos or transparencies will *not* be considered.

Our first prize, the F-501, is the latest development in the Nikon range. Offering not one but two autofocus modes in one body, the F-501 does everything for you, including focusing and exposure. Nikon rightly claim it is "an extension for your creative vision", producing one sharp and exciting shot after another, giving you a professional quality to your photography.

And while the Nikon One Touch L35AE2 compact may not be as grand as the F-501, it is still an easy-to-use automatic camera that will provide the amateur with hours of fun and satisfaction.

On top of this, the winner and three runners up will have their entries published in *Sounds*, and the winner will be commissioned to shoot an assignment especially for us.

Now all you have to do is get snapping and have your entries in to us by first post Monday, January 12, 1987. They should be marked *The Sounds-Nikon Photography Competition*, *Sounds*, *Spotlight Publications Ltd*, *Greater London House*, *Hampstead Road*, *London NW1 7QZ*. Please take care in packaging your photographs to ensure they are not damaged in the post.

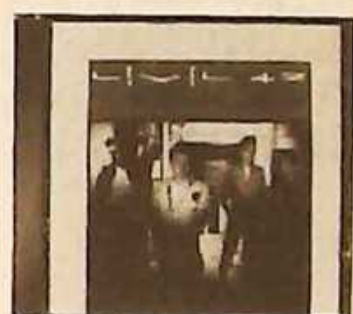


THREE RUNNERS UP: the Nikon L35AE2 worth £150 each

PHILIPS



HAVE YOU SEEN WHO'S
ON COMPACT DISC?



Level 42 x 6CD. Including extra tracks on
The Pursuit Of Accidents and World Machine.

Not what you expected?

But seeing what's on CD is only part of it, the
full story comes from hearing. And that's simple.

For only £300 pick up the premier portable
CD player. The Philips D8854. (Complete with
dolby cassette, 4-band radio and graphic equaliser.)
Philips CD. Listening's highest level.

PHILIPS. TAKE A CLOSER LOOK.



WOULD YOU LET YOUR SISTER DATE ONE OF THESE GUYS?



POP WILL EAT ITSELF: Richard, Adam, Clinton and Graham

Brash, wild and loudmouthed, POP WILL EAT ITSELF may be the rock noise of 1986 but are they ideologically sound? JACK BARRON looks behind their greasy greatcoats. Photo by STEVE DOUBLE

RESISTANCE IS useless.

If the 100 metre sprint guitars and smiling sickly harmonies of Pop Will Eat Itself don't get you first, their clothes will climb off their backs and drown you in grease. Run for the Harpic, the greatcoats have landed!

"Anyone who doesn't like us is obviously a mental retard," explains stand-up drummer and all round contrary geek Graham.

He's left Pop Will Eat Itself's manifesto at home, inside his self-painted pink and black polka-dot Chelsea boots which he's too embarrassed to wear and which have caused him a personality crisis. So we talk about girls instead.

"Cor! There are a couple of really smart women in here," leers guitarist Adam, looking around the hi-tech café with decidedly lowly intentions. We're in Birmingham's Virgin Megastore, ostensibly to discuss the quartet's sarky, solar plexus punching EP appropriately known as 'Poppiecock', a three-cornered scrap with The Undertones and Buzzcocks, with Pop Will Eat Itself coming out as clear victors through sheer power.

"It's brilliant!" they say of this viciously sharp vinyl vibrator currently sending shivers up the

charts.

"Cor! Hello ladies!"

IF THE Stourbridge stubble, snot and scum snog-rockers had their wanton way there wouldn't be a maidenhead left in Britain. There's only one tiny problem castrating their plans to become the Casanovas of indieland though: girls can smell them coming for miles.

"Yeah, there might be some really smart women in here today," continues Clinton. "But if you notice they're all sitting over the other side of the room. They can obviously see the thousands of flies buzzing around your head, Adam."

The singer, all hair and grins, lolls in his aluminium chair over which is slung a grey festering mass which once belonged to the RAF circa 1940.

It's a dreaded greatcoat!

A vocal collision between Pete Shelley and Benny Hill, Clinton pauses to squint at a nearby video screen which is showing The Primitives' 'Really Stupid'.

"Cor! I'd give her one any day," he ejaculates about the wonderful Tracy.

I'll send your regards in print, I tell Clinton, much to the amusement of the band's manager and owner of the Chapter 22 label, Craig Jennings, aka The Charlie

Drake of pop.

"Going by the music around at the moment everyone seems to have hard lives," says the singer. "It's all woe is me stuff. I mean, I'm an uptight, sensitive kinda guy but I like our music to be designed to throw yourself about on the floor and bang your head against the wall. But if we say something like that people will think we're like King Kurt or something."

Yep, or else they'll think you're thick. Are you?

"Yeah", nods Graham, perhaps the only person in Britain to have been reprimanded for doing the dead fly dance in the VIP lounge of London's cultural pig trough, the Limelight.

"Nah, we ain't thick," disagrees Adam, scratching his mutton chop sideburns.

"I haven't got the brains to work that question out so I can't make up my mind," gibbers Clinton somewhat testily.

AFTER A year of the good (Fuzzbox), the bad (The Mission) and the ugly (Sigue Sigue Sputnik), stropky rockpop is suddenly bristling with a bunch of brash, noisy, loud-mouthed overloaded guitar goon squads with irreverence in their hearts and life in their limbs.

The Primitives, Spacemen 3, Age Of Chance and McCarthy jump

immediately to mind, while further afield in New Zealand The Jean Paul Sartre Experience are waiting to enlighten these dark days. And right slap, bang, wallop in the middle of all this joyful activity throb Pop Will Eat Itself.

Because they don't want to be tied down easily, PWEL tend to deliberately sell themselves short through sick humour in interviews. In fact, they aren't stupid, they don't smell (much) and their dodgy greatcoats and leathers hide an even great sound.

'Poppiecock', which incorporates the three song spurts of their first single 'Poppies Say GRRrrr!' and grafts them onto some even more volcanic compositions, is absolutely fine. In 'Mesmerized', 'Monogamy' and 'The Black Country Chainstore Massacre' they've fashioned some of the most incisively honed unrequited relationship songs since, oooh, Buzzcocks' 'Love Bites'.

What some people find hard to handle, though, is the band's laddishness. This quality goes against the grain when every group in Britain is subject to the strictures of having to be politically outspoken, (pretentiously) philosophical and (spuriously) asexual in order to be seen as ideologically kosher.

PWEL are not bleating lambs. They cock their snotty noses at this cultural tyranny, while playing

socially right-on (maaan) benefits. They're proud to be, ulp, Hawkwind fanatics and perform 'Orgone Accumulator' live, a hangover from their space cadet days as The Wild And Wondering. And any band who terrify one of their severest critics, a minor fanzine writer, by smothering him in kisses obviously have their long-haired heads screwed on tightly.

LOOK, WE'RE loud and obnoxious basically," explains Richard while the rest of the band continue to ogle at anything female. "We're hard, macho cock rockers, the Kiss of the '80s. But we don't have fights. When it comes to fights we quieten down or run like hell, hahahahaa!"

"In order to attract girls, our album is going to be called 'Muff Diving'. It'll have lots of sensitive songs on it," lies Clinton.

So is your music mindless? Richard, Adam and Clinton: "Naaaaah!"

Graham: "Yep!"

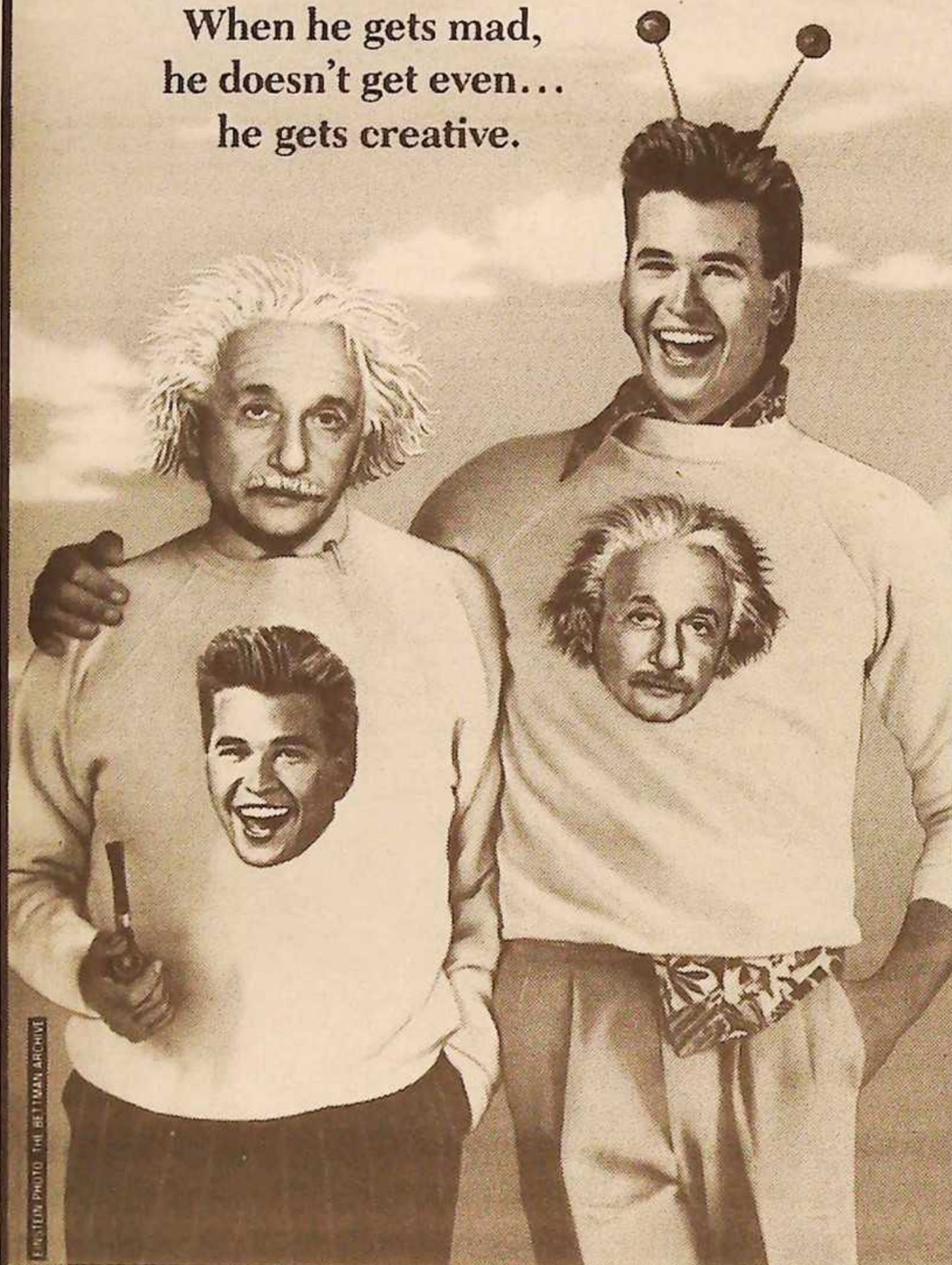
Contrary sod. Pop Will Eat Itself are determined to take the if out of your life and put it in the pockets of their grubby greatcoats.

Sounds to me like the warmest place to be this winter.

MEET CHRIS KNIGHT, THE EINSTEIN OF THE 80's.

When his professor steals his prize invention,
he turns revenge into high comedy.

When he gets mad,
he doesn't get even...
he gets creative.



REAL GENIUS

TRI-STAR PICTURES Presents A BRIAN GRAZER PRODUCTION
A MARTHA COOLIDGE FILM "REAL GENIUS" VAL KILMER
GABE JARRET MICHELLE MEYRINK and WILLIAM ATHERTON

Music Supervision by BECKY MANCUSO and MICHAEL PAPALE Music by THOMAS NEWMAN

Executive Producer ROBERT DALEY Editor RICHARD CHEW

Director of Photography VILMOS ZSIGMOND, A.S.C. Story by NEAL ISRAEL & PAT PROFT

Screenplay by NEAL ISRAEL & PAT PROFT and PETER TOROKVEI

Produced by BRIAN GRAZER Directed by MARTHA COOLIDGE

DOLBY STEREO
IN SELECTED THEATRES

PANAVISION

A TRI-STAR RELEASE

© 1986 TRI-STAR PICTURES, INC. ALL RIGHTS RESERVED



STARTS FRIDAY DECEMBER 5
CANNON OXFORD ST. 636 0310
CANNON PANTON ST. 930 0631
ACROSS LONDON
AND AT SELECTED CINEMAS
THROUGHOUT THE COUNTRY
SEE LOCAL PRESS FOR DETAILS

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

LONDON CALLING



COMIC MAGAZINE: the Japanese practise the art of interviewing with a spring onion

LONDON FILM FESTIVAL

THIS YEAR's Festival wound up last weekend, after running through a mountain of celluloid that may or may not turn up in cinemas over the next year or so. While there were disappointments among some of the entries, plenty of strong, enthusiastic pictures turned up from unlikely quarters.

The Swedish comedy *My Life As A Dog* is one to track down next year, as is a charming growing-up film by the Australian director Jane Campion, *Two Friends*. I missed Ken Loach's *Fatherland* but the interest suggested that it could generate enough acclaim to be next year's *Killing Fields* (which was also photographed by Chris Menges). Several films in the season - like *Critters* and *Round Midnight* - have already opened, and *Gothic* and Nic Roeg's *Castaway* will be here soon. Out of C4's Film Four Productions, Horace Ove's *Playing Away*, a tough cricket comedy, is one to catch.

Some offbeat entries turned out to be remarkable. Spike Lee's *She's Gotta Have It*,

made for \$100,000, might turn out to be the cult hit of the new year. More peculiar was Jos Stelling's *The Pointsman*, a slab of Gothic from the Netherlands, beautifully filmed at and around an old signalbox: somebody must surely pick this up for distribution. Likewise one or both features - *And Then* and *Tokimeki* - from brilliant young Japanese director Yoshimitsu Morita, and the whimsical Hong Kong comedy of manners *Infatuation*.

Besides these, here is a Festival Choice of four to make note of. There's Takita's thunderous junk-culture comedy, *Comic Magazine*; the Taiwanese *Super Citizen*, a striking study of a city (Taipei) in thrilling motion; and Elem Klimov's magnificent Russian elegy, *Farewell*, from the director of the devastating *Go And See* (which opens here in February). But above all, look out for Fred Wiseman's *Deaf And Blind* four-film series about the Alabama Institute For The Deaf And Blind - a wholly unsentimental and inspiring achievement by the world's finest documentary-maker.

RICHARD COOK

THE GREATEST HITS OF 1986

(Telstar)

THE COMPANION book to the ubiquitous Telstar Greatest Hits Album of the year that was. And consequently every bit as empty and unchallenging as every such record could ever be.

In short sharp bursts of servile star grovelling and press release regurgitation, a number of 'leading journalists' give you all the facts you knew already and a couple of pictures you've seen several times before. There are 64 artists featured here, so presumably there are 64 tracks on the Telstar album. I wonder how they've managed to

hold Madonna or Prince or even Five Star down to just one track when garbage like Culture Club, Samantha Fox and even The Pretenders, who have had to wait till the very end of the year to release an awful single and an even worse album, are ranked as equally important.

According to *The Greatest Hits Of 1986*, all we can look forward to next year is the arrival on the scene in a big way of Curiosity Killed The Cat and Nick Kamen (apparently he's just signed an eight album deal with WEA). Mind you, to be fair, they also tip Anita Baker and The The.

ROGER HOLLAND

MOORE THE MERRIER

THE BALLAD OF HALO JONES BOOK THREE
Alan Moore and Ian Gibson
D.R. & QUINCH'S TOTALLY AWESOME GUIDE TO LIFE
Alan Moore and Alan Davis
(Both Titan Books)

THESE TWO book-length compilations of the 2000AD series are the work of Alan Moore, a revolutionary, a comic genius. That's not to say he's a would-be Che Guevara or Lenny Bruce. Moore's inspiration is restricted to the

exhilarating new breed of comic book which is shaking up this time old genre and is about to win it acceptance as a serious art form.

Halo Jones, with a leading character who is both female and resolutely ordinary, takes the futuristic comic format and lifts it far above its usual staple of what Moore calls the three G's, guns, guys and gore.

The backdrop for this third book is the war in the Tarantula Nebula, a constant background theme in the first two books. Although this is the most action packed, most violent Halo Jones series to date, it never lapses into the one dimensional blasting and escalating deaths per frame mentality of its more traditional peers. Halo is a heroine with a familiar clutch of neuroses and this strip, as ever beautifully drawn by Ian Gibson, is underpinned with all the confusion of the real world.

D.R. & Quinch are two anarchic, psychotic alien college students. In the four

adventures collected here, they shape the earth's continents to spell out an insult to their college dean, fall in love, join the army and make the most controversial movie in history. *Guide To Life* is a wildly imaginative outing that recalls the spirit of the Axel Pressbutton strips which appeared in our very own *Sounds* and represent Moore's first published work, although then he was primarily an illustrator rather than a script writer.

The *Guide* reaches its peak when D.R. & Quinch go to Hollywood, a revised rendering of the would-be film makers in tinseltown standard, that features a host of familiar characters such as Barry Normal the film critic. The film they eventually produce is the cult classic to end them all, *Mind The Oranges Marlon*.

Two memorable, even seminal, vehicles that are well worth their cover price.

ROY WILKINSON

IF IT AIN'T STIFF . . .

VIZ COMIC

'The Big Hard One'

(Virgin Books)

JUST RECENTLY, *Viz Comic* has become near enough immaculate – a smoothly written, viciously funny subversion of the children's cartoon format, poignant and poisonous, just that little bit crazier than the real thing, just that tiny bit more violent.

Like when Biffa Bacon duffs up Percy Posh in *Viz*, the dazed victim actually bleeds and suffers, while the gleeful assailant contentedly wanders off to receive encouragement from an equally pig-ignorant father, just like real life in fact.

The complete absence of niceties is driven home by drawings identical in mood to those of the bona fide kids' comics – a pinpoint accuracy which has already led to *Viz* being banished from the shelves of certain top stores, and also to a number of Shock! Horror! articles in the Sunday papers.

It's taken seven years for the Geordie-based magazine to reach this perfect state, where worldliness and childhood whims battle it out, youthful belly laughs tussling with adult cynicism, fangs going in deep, brewing up a bundle of bitter pranks and jaded jocularity.

It's a potent mix of interests, as this compilation ably demonstrates, taking us through the best of issues one to twelve (December 1979 – May 1985), revealing the giant strides made between the relatively shallow knockabouts of earlier *Viz* and the smouldering comedy fire-bombs found in later issues.

You have to laugh! Page 43: Paul Whicker The Tall Vicar steals the takings of a blind busker and picks the pockets of his parishioners; Page 66: The sickest photo-love story ever, 'Love Is Blind', featuring a sightless policeman and a surrealist job interview; Page 72: Soccer supremo Billy The Fish flaps around the field in Fulchester United's famous colours and pulls off a prizewinning header!

It's not even funny as such, most of the time, just slightly off-centre and utterly without shame. Buy this and then subscribe to their bi-monthly wads of weirdness – your guffaws will cause you great discomfort in the stomach region.

MR SPENCER



VIZ ISSUE 12: subvert your kids this Christmas

THE STRANGLERS

Screentime

(CBS/Fox Video)

WHETHER YOU consider that The Strangers have musically progressed or regressed, there is no doubting that their current style is more suited to the fashion of videos than it ever has been. With tracks such as 'Always The Sun' and 'Midnight Summer Dream', there is little

wonder that this collection works, and is a fair representation of the band's mellowing years.

Despite the familiar sober looks, the men in black are obviously taking themselves less seriously these days, and in 'Nice In Nice' they bear closer resemblance to The Monkees than the four angry men who were locked up in jail

for inciting a riot. The videos have become more lavish in line with their chart success. While miming in front of the camera, they still manage to impose an air of conviction few other bands achieve.

This collection takes you chronologically from 'European Female' through to 'Always The Sun'. Their earlier music is more atmospheric and as such

the visual simplicity makes for more interesting videos. Although the band never reach flippancy, the frivolity in these videos direction plays against the band's serious image.

This is not a must for all, but for those who have only relatively recently caught onto them, it is a worthwhile investment.

BERNARD ROSE

THE CLIFF RICHARD FILE

Mike Read

(Roger Houghton)

WHEN MIKE Read found getting up early in the mornings harder and harder to manage (he was only being paid 27 million pounds a week to do it after all), and shuffled on to a lifetime of lazy lie-ins with The Icicle Works album of his choice, he did so muttering something about 'writing'. This is one of the fruits of his newest career, and presumably it's had something to do with him

waking up with Smiffy.

As you'd expect from a fact-lover who could bore for NATO, *The Cliff Richard File* is one long list. One very long list of facts and figures and quotes strung together in chronological order. And as such it barely addresses any of the major issues relating to Cliff Richard's long and incident packed career, and instead bases its claim for your £8.95 on the fact that it can probably tell you what colour underwear, if any, Cliff was wearing on any day in the 1960s.

ROGER HOLLAND

GOING UNDERGROUND

LABYRINTH

(Tri-Star Pictures)

"Somewhere over the rainbow, way up high. . ."

I swear to God that as I muddled my way across Leicester Square en route to the preview of *Labyrinth*, an almost tangibly sensual version of that song caressed my senses. It must have been a sign.

To give *Labyrinth* its due, it makes no attempt to disguise its terms of reference. Indeed it pretty much rubs your face in them. *The Wizard Of Oz*, the two *Alice* stories, *Sendak* and a whole host of traditional fairy tales including *Cinderella* and *Snow White*, all of these have their part to play within the *Labyrinth*, the huge maze of tunnels and passages which struggle to frustrate a young girl's quest to rescue her brother from the Goblin King (just like a Teasmade but with a silly wig).

The fruit of a partnership between Jim Henson and George Lucas, *Labyrinth* sets boundless fantasy against psychological pseudery, wonderful puppetry against flawed humanity. Somebody should have told this film's

Big Name, the one, the only David Bowie, never to act with children, animals or puppets. At almost every turn the creations of Jim 'Muppet' Henson upstage Bowie. His performance also in many ways matches the fortunes of the film itself. Just as he appears first beautiful and then a bit of a plonker in roughly equal proportions, so *Labyrinth* is alternately wildly enjoyable and tediously, self consciously self important.

This is a film which works best as pure cinematic fantasy. Full of wild humour and extravagant creation as best typified by the brilliantly gung ho and courageous Sir Didymus – a tiny terrier cum squirrel – and the staggeringly foul Bog Of Eternal Stench, the modest Beyond Disney adventure plot makes for fine viewing. However, every time *Labyrinth* leaves this straight and narrow path for *Company Of Wolves* territory and struggles to become a metaphor for a child's journey into womanhood then it begins to smell just as bad as the Bog Of Eternal Stench itself.

ROGER HOLLAND

METAL CHURCH – THE DARK

ALBUM & CASSETTE

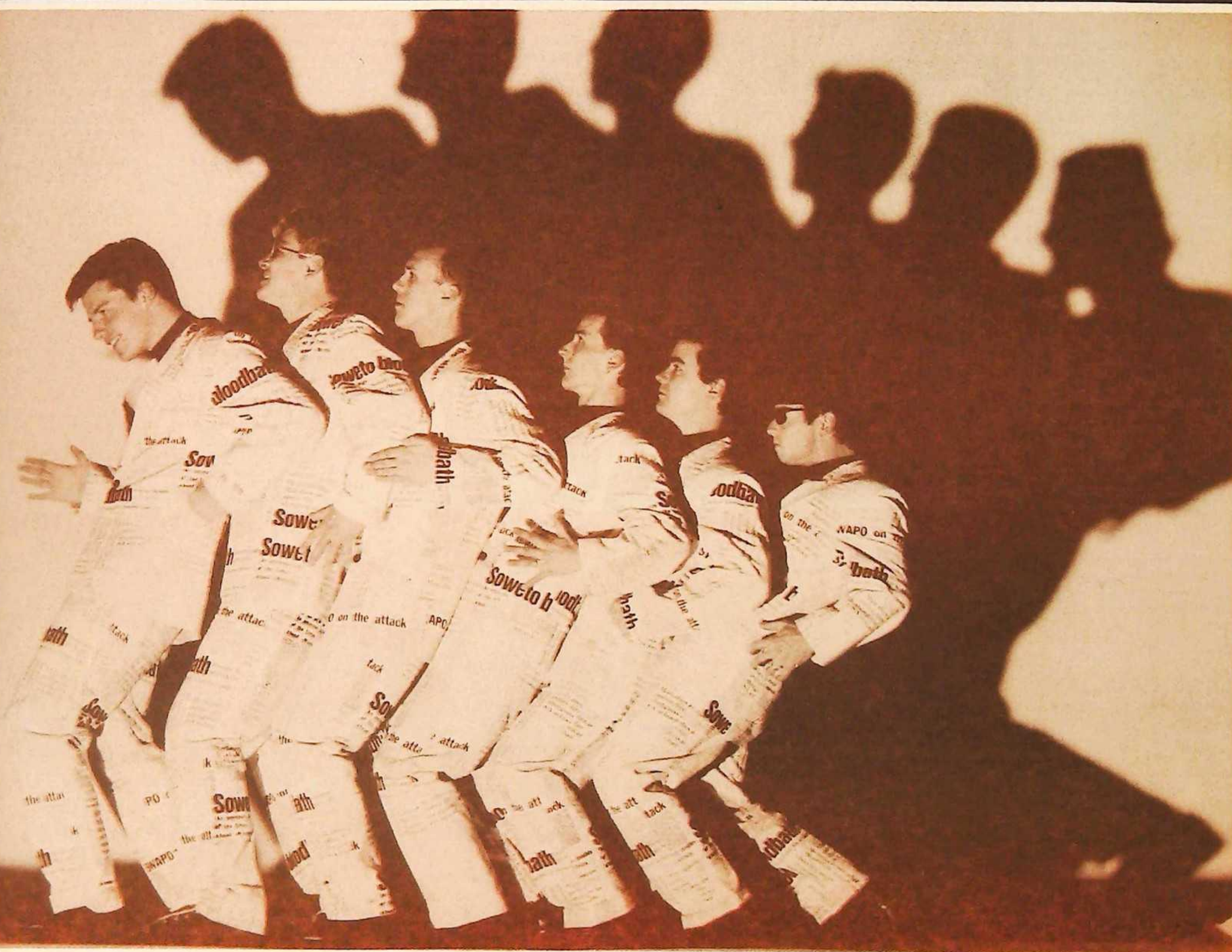
UNLEASHED NOW IN THE UK!



Distributed by WEA Records Ltd. A Warner Communications Co.

utter MADNESS

OUR HOUSE / DRIVING IN MY CAR / MICHAEL CAINE / WINGS OF A DOVE / YESTERDAYS MEN / TOMORROWS JUST ANOTHER DAY / I'LL COMPETE
(WAITING FOR) THE GHOST TRAIN / UNCLE SAM / THE SUN AND THE RAIN / SWEETEST GIRL / ONE BETTER DAY / VICTORIA GARDENS



UTTER MADNESS... *completes the set*

The perfect reminder of their very best. All the hits from 1982 - 86... & more.
Featuring the new hit single (Waiting For) The Ghost Train. *

On LP (JZLP 1) Cassette (JZMC 1) & Compact Disc (JZCD 1)
*Also available... **UTTER MADNESS the Video** (VVD 180),*
featuring 11 exceptional videos... & more.

CD features extra track - **Seven Year Scratch (Hits Megamix).*



S

I

N

G

L

E

S

Reviewed by Mr Spencer

THE RESIDENTS 'Kaw-iga'

(Torso) A Hank Williams composition, 'Kaw-iga' is the best thing these mysterious Californians have released in ages. A deeply sinister dancefloor bomber, it subverts normality and turns it both inside out and upside down. Even at zero volume, it infuriates the mad bastard in the flat upstairs and drives him into deranged floor-thumping spasms, but that says more about the high chlorine content in our water than it does about The Residents.

Oh, I nearly forgot, it's about time they stopped toying around with other people's songs and started working at being visionaries again, even if cover versions are a lot of fun.

WIRE 'Snakedrill EP'

(Mute) Starting anew with a sturdy 12-incher, an unexpectedly accessible matching of gentle vocals with tatty barbed keyboards and moody basslines.

You have to admire their cheek, reappearing just as their name was being hoisted up next to The Doors and Hendrix in the Hall Of Rock Legends. Such irreverence, such class.

THE MOB 'Crying Again'/ 'Youth' (All The Madmen)

Reissued from 1980, this gritty couplet shows off possibly the most significant underground punk act of recent years in its naked and unpolished, early state. The two numbers from the band's rare debut single are maybe at first glance disconcertingly grim, but heaps of promise and even a few stabs at that heady Mob individualism are here. Turn the record over and hear how their music blossomed.

In the steamy summer of '83 at their open air London gigs, The Mob peaked before a sun-drenched audience of punks, police officers and innocent passers by; the smell of the warmth and alcohol is all here, trapped and transferred onto the B-side of this wonderful 12-inch EP.

Not long after those revelatory June gigs, having accomplished their task, The Mob went their separate ways. 'Crying Again' will remind you of their strange magic.

CLOSE LOBSTERS 'Going To Heaven To See If It Rains' (Fire)

Swoon, gasp, shudder... A terrific single with a clever title from a Scottish five-piece, and they're all boys! (How's that for a dig at your sexual insecurities, chauvinist pigs!) They strum guitars in a traditional way, but robustly, with lust and plenty of gusto.

Look, you know how nowadays everybody goes on about "perfect pop songs" all the bleedin' time, and you know how they're mostly talking a load of old tripe? Well, these Close Lobsters fellows really have composed a perfect pop song. Almost



MADONNA 'Open Your Heart' (Sire)

Talking of perfection, Madonna has to be the most consistent writer of classic hits this decade. 'Open Your Heart' may not be 'Into The Groove', but with it the singer persists in wiping the floor with most of her contemporaries. For having survived not only last year's overkill but also the *Shanghai Surprise* debacle, she deserves at the very least a congratulatory peck on the cheek...

CICCONE YOUTH 'Into The Groovy' (Blast First)

As opposed to this lot, who probably need a good belt around the earholes, unless, as is claimed, they really are paying the Queen Of Sleaze a compliment.

You can't help having doubts though, what with it being Sonic Youth in disguise and the tunes being shredded and contorted into something entirely new – a snarling, slaving sex monster no less, with that gorgeous bassline reduced to a muffled growl. So long as they're not being nasty, the verdict has to be: a wondrous shambles.

But Jack Barron told you that when he reviewed it on import a couple of months ago.

THE POLICE 'Roxanne'/ 'Synchronicity II' (A&M)

JENNIFER RUSH 'The Power Of Love (Remix)' (CBS) Here they come again, the horrid squawking 'Roxanne', which has already been a hit at least a dozen times, coupled with the exquisite 'Synchronicity II', a phenomenal kiss goodbye and perhaps the finest track on that last LP. Every time I hear it, I'm in tears. Same with Jennifer Rush, but for different reasons.

THE FALL 'Hey! Luciani' (Beggars Banquet) Do these people never sleep? Talk about prolific! (At this point, we once again drop the accidental, crowd-pulling *EastEnders* type dialect.) Actually, this is like a breath

of fresh air, being a quite radical departure into breezy singalongland for popular Mancunian irritant Mark E Smith and chums, with the best bit coming at the end when Brix starts giving it the girlie backing vocals treatment (whoops!).

So go on – hype, bribe, kidnap Mike Smith and snip off all his hair, threaten to daub him with devilish symbols, plunge his face into a bowl of Sugar Puffs, do what you will. Just get this into the charts.

ETON CROP 'Yes Please Bob' (Ediesta) Yeah! Young bands, fresh blood, get rid of the old order, ten years since punk, 41 years since VE Day, 22 shopping days till Christmas... buy yourselves a cheap drum machine and get to sound exactly like The Three Johns. The revolution starts here!

PRIVATE POSSESSION FEATURING HUNTER HAYES 'This Time' (Fourth & Broadway)

Unusually instant, hyperactive disco record boasting lush backing vocals and a scintillating trumpet break. Almost makes you want to visit one of those glitzy nightclubs uptown, but then it all comes back to you in a flash: you can't go because you're not an incredible hulk in baggy trousers with the IQ of a Noel Edmonds admirer (ie a hollow Smartie), and furthermore, you'd never get out alive.

PS: this is the first good disco track of '86 to have been recorded post New Year's Day 1977, so here at last is a chance to find out what mid '80s dance music actually sounds like.

FLESH FOR LULU 'Idol' (Beggars Banquet) Swoony guitars nag their way into one's subconscious, and before you know it, against all your better judgements and in complete disregard of all your best friends' advice, you find you really do like the new Flesh For Lulu single.

SINGLE OF THE WEEK

FISSION 'King Of Swing' (Streetwave) Perhaps in response to the current distasteful hip hop glut, it seems that a few people are at last coming to their senses and learning how to put this brash new sound to good use.

In steadily increasing numbers, exponents of the artform are making sounds hot enough to convert even the most vehement objectors. Who'd have thought, for instance, that from all those tiresome droning posers there would emerge an insight and inventiveness on a par with the work of, say, early Throbbing Gristle or Cabaret Voltaire? London duo Fission – Paul Howard and Andre Shapps – come amazingly close.

'King Of Swing' is a tribute in many ways, and an insult on others, to the late Glenn Miller, whose music here suffers the cruellest overhaul since The Residents tore 'Satisfaction' limb from limb back in '76.

But it doesn't finish there, because these anorak-clad, tracksuit-bottomed boys aren't satisfied with merely wrecking Glenn's entire back catalogue. They then go on to suggest that the unfortunate, long-deceased Miller was a bit free and easy with the old sexual favours, even going so far as to hint at intimate liaisons with The Andrews Sisters.

It's savage, but equally it's stupid and noisy; it could even be a hit.

Paul to Andre (in a carefully nurtured false New York accent, all the rage): "Hey man, so who the f*** are these Resident guys?"

Andre (tugging an appalling new Adidas top over his head): "Man, ah ain't gotta f**** clue!"

They then bus it dahn the Arndale Centre.

CROWMEN 'Don't Believe (In Anything)' (Ultimate)

More hot new talent and, most importantly, people who aren't old! The Crowmen are from York, sound mean and spooky, actually boast of their "goth pop" image and rouse fond memories of a certain Leeds outfit of similar inclinations.

But not The Sisters Of Mercy, which is why 'Don't Believe (In Anything)' has failed to make Single Of The Week. Honestly, what a lame selection, not an Eldritch soundalike in sight and, more pertinently, still no sign of the real thing. We must remain patient, for now.

LEITMOTIV 'Big Money' (Ediesta)

This big sound from Yorkshire lads with long crimped blond/black hair, combines basic funk elements with jagged keyboards and appealingly raw singing, delivering a certain pleasurable oomph.

THE DRAGSTERS 'Albino' (Union City)

"I wanna be an albino/So I can stand out in a crowd!" shriek these tenacious toppers from Greenock (near Glasgow) in their gravelly American accents, presumably for a joke. This is not jazz-funk, more a storm of dust akin to that which momentarily blinds you when a big lorry speeds past. It will offend albinos, but the rest of us ought at least to be able to twitch an ankle.

GAYE BYKERS ON ACID 'Everythang's Groovy' (In Tape)

This one growls and festers, a rampant drug-riddled space beast on the lookout for unattended skateboards. (Author's note: skateboards are nowadays rather popular with snotty-nosed, half insane acid punks.) With a splash of wah wah pedal and these unbelievably orbiting drums, it's tempting to describe 'Everythang's Groovy' as a classic, but past experience says: resist! Let's just say it's a bit different and a bit bloody bonkers.

THE PRETENDERS 'Hymn To Her' (Real)

Once upon a time, there was a long series of dreamy pop discs. They were all unique and fine and evocative, providing a sleazy yet sweet soundtrack to exist by and bringing into clear focus life in the early 1980s.

What do we get from The Pretenders these days? The odd opportunist Christmas single and limp ballads such as this. Seethe, seethe. Get out of the way old timers, the kids are coming through!

FLOWERS IN THE DUSTBIN 'Lick My Crazy Colours' (Cold Harbour)

Interesting but unlistenable screech from aging sex punks who've always bristled with potential, obsessively rooting around in Adam's long forgotten bag of taboos and suchlike, but who never actually manage to write a decent tune. There's hope for them yet, but if their support slot on the Fuzzbox tour doesn't get things moving, nothing will.

MIKE BATT 'Children Of The Sky' (Adventure)

JOHN OTWAY 'The New Jerusalem' (WEA) WHAM! 'Last Christmas' (Epic) SHAKIN' STEVENS 'Merry Christmas Everyone' (Epic) With his latest dazzling festive extravaganza, in a last ditch attempt to win some rock credibility, Mike 'Voice Of The Wombles' Batt enlists the most with-it and fashionable musicians in the land – Maggie Reilly and George Harrison – and sticks out a jingly-jangly heartwarmer about children being up in the sky.

Unfortunately though, even now, more than a decade after the event, whenever you hear a Mike Batt record you can't help thinking: oh yes, that's the voice of The Wombles.

John Otway's bid for an end of year rebirth is even less successful; a perfectly straight run-through of 'Jerusalem' with only his faintly oddball Bob Geldof-meets-Cat Stevens vocals to

make it anything more than ordinary. Not a patch on The Goodies' 'Father Christmas Do Not Touch Me' for out and out belly laughs.

George Michael and Andrew Ridgeley: what a pair of tossers!

Shakin' Stevens: what a moron!

Best festive single of all time is 'I Wish It Could Be Christmas Everyday' (in the original gatefold sleeve) and it is not in this pile. If you're out there Roy, have a fab time.

THE STRANGLERS 'Big In America' (Epic)

For years and years, despite secretly owning and admiring most of their LPs, I'd considered The Stranglers to be on a par with baboons when it came to sensitivity and compassion and wit. But I recently saw them at Wembley and observed with amusement as they took the piss out of their he-man audience something rotten, even to the extent of hiring 'Northern Industrial Gay' Jerry Arkright (aka Keith Allen) to wind up the brutes.

Incensed by this affront to their rigid heterosexuality, the crowd responded as expected, by baying for Allen's blood. I now regard The Stranglers as deliciously witty, damn fine blokes. This is also a top rate single.

INTO A CIRCLE 'Inside Out EP' (Abstract)

Barry and Bee, ex-pioneers of a new age with, in hindsight, the remarkable Southern Death Cult, get their heads together and knuckle down to belting out sweaty post-punk rock numbers, just like in the good old days. Only this is different, precise and with an undercurrent of menace, a sign that they could at last be back on the right tracks.

GEORGE BENSON 'Shiver' (Warner Bros) CHRIS DE BURGH 'A Spaceman Came Travelling' (A&M)

These songs mean an awful lot to myself and a certain somebody, and this review is dedicated to her. If you're reading this my darling, remember: snuggly buggy cuddles poochy pie.

SIGUE SIGUE SPUTNIK 'Sex Bomb Boogie'/'Love Missile F1-11' (EMI video single)

Never before has a stick of fresh minty-tasting chewing gum lost its zappy flavour quite so quickly. And still we chew, swilling the now flavourless plastic lump/video single around in our mouths, in a hopeless quest for... something with a bit of a kick.

The shocking truth of the matter is, both reviewer and companion failed to register The New Song, and indeed wondered for a moment whether perhaps there'd been some mistake. But no, the newie 'Sex Bomb Boogie' is here, and it's basically all the usual stuff, plus on the visual side there's lots of Royal Albert Hall footage and fans talking and so on.

And this is the gimmick: 'Sex Bomb Boogie' is only coming out on video and not on vinyl. Phew! That's it.

KINDS

THE NEW ALBUM

POWER



Featuring the single

ALL I WANTED

MCA(c) 5838

MCA RECORDS

VEGA VISION

JANE SIMON looks behind the low public profile of **SUZANNE VEGA** and discovers the complex personality of a successful songwriter. Portraits by **PETER ANDERSON**



SUZANNE VEGA.
Greenwich Village.
'Marlene On The Wall'.
Joni Mitchell. Blah, blah, blah,
blah. . .

Forget all that and start again. She is not who you thought she was.

If you were a singer-songwriter in New York around 1976 you played the folk clubs. Well, what else were you going to do with an acoustic guitar? Get a gig at The Ritz? But the last two years have seen an enormous change in fortunes for Suzanne Vega.

Her self-titled LP last year and two well-received singles, 'Marlene On The Wall' and 'Left Of Centre', have made her reputation. Her concerts in this country have all been sell-outs, and tickets for her just completed British tour were cleared out months ago.

And all she ever wanted to do was write good songs. Not that she has a high public profile, though.

When we meet, she has just bought some tapes of Clannad and Kate Bush to listen to in the bus when they drive from Norwich to Leeds. The people in Backs record shop didn't recognise her.

"Nobody ever recognises me. Someone yelled out once, Oh look, there's the band. But they didn't recognise me. They probably thought I was the girlfriend."

When Suzanne was about eight or nine, she found out that the Puerto Rican writer she thought was her father wasn't her father at all. She had been brought up thinking herself to be half Puerto Rican and suddenly she wasn't. An incredibly interesting situation to find yourself in, but how did it feel at the time?

"I don't remember my reaction because I wasn't very demonstrative as a kid, but it was probably some sort of embarrassment, and wondering what the hell this was about. Like, Oh, that's interesting. Let me go away and think about this for ten years."

"Suddenly I felt that everything I had known was kind of stripped away, which is a feeling I've had often and I think that's probably had a lot of effect on my songwriting. Because every time I look at someone I think, You could strip everything away. You could strip away their name, you could strip away their beliefs, strip away who they think they are and you'd still have a person there you have to address."

"So when I write, that's the part of the person I'm aiming for — the part that's been stripped away."

Have you ever written a song about that particular situation?

"I did, but not in the way you might think. There's a song I wrote on the Philip Glass album 'Songs From Liquid Days' and the lyrics go. . .

*'If you had no name, if you had no history/
If you had no books, if you had no family/
If it were only you, naked on the grass/
Who would you be then/
This is what he asked/
And I said; I really wasn't sure/
But I'd probably be cold/
And now I'm freezing'*

"I don't think even Philip Glass knows what that song was referring to. Because I

CONTINUES OVER

FROM PREVIOUS PAGE

remember my father once asking me those questions exactly and, of course, later on I found out why."

Did it change the way you thought about yourself?

"I guess it clarified a few things. I had suspected I was different in some way, although I didn't know what it was and maybe that put the finger on it."

Did it help to know that it wasn't your imagination, and to know why?

"No, because then I thought, Oh wow, now I'm *really* different! Now I'll never be normal!"

HOW DID you like playing the Royal Albert Hall?

"It was probably the biggest gig I'd ever done in my life, so I was very relieved when it was over. The thing I came up against in the States was everybody said, Isn't that where Dylan played? Also because they were filming the second night I felt all this pressure to be perfect, and I'm not..."

You didn't look like you were nervous.

"That's because I was upset!" she says, collapsing with laughter and surprise. "See, I've been doing it long enough to learn to control my emotions onstage, but there were a million things going on in my head."

Like what?

"Like, oh maybe I should just leave — how would that be? Maybe I won't tell any more stories. That's a very common reaction for me. I always feel uncomfortable before I go on and after I come off."

Would you prefer not to have an audience, then; just to write your songs and play them for yourself?

"I don't think so. I started writing songs when I was about 14 and shortly after that I decided I should go out and start singing, even though I hated it, and that's something I've never been able to explain. I guess I have to keep it from being too personal."

"Like if one person gets up at the Albert Hall and leaves, I can't stand there and wonder about that because there are 4,999 other people still there. But ten years ago, if I was angry at an audience, or thought they were stupid, they'd know about it."

What did they do that made you angry?

"Well, people would make comments like, Hey baby, how come you never smile? Or they'd put their feet up on stage while I was singing. At that time I was about 16 or 17, not exactly worldly wise, and I didn't know how to play to an audience."

Was that something you learned at the School Of Performing Arts?

"Not exactly, because I was studying dance, but the thing I learned from dancing was how you could make people look at you without saying a word. Like you could come onstage and stand still and you'd command a certain attention just by your presence. Everyone can tell just by looking at you that you know what you're doing, even though you haven't done anything."

WHAT'S THE first thing you think about when you wake up in the morning? Do you feel very positive about things?

"Yeah, lately I feel pretty terrific about almost everything. I feel that I've adjusted to all the stuff that has happened in the last couple of years and I'm looking forward to working on the next album."

"For a while, I think I had a dip in my confidence because the first album had come out and I was starting to feel maybe I really had nothing else to say. Because my whole life, my dream was to make an album and I had made my album, and I thought, Well, what do I need to make another one for? The first one is still perfectly good; they can listen to that for a while."

What I like most about your writing is the way you look kind of sideways at things, or rather, your ability to get inside a situation and look out. What are you writing about at the moment?

"For a while I had a dip in my confidence because the first album had come out and I was starting to feel maybe I really had nothing else to say. I had made my album and I thought, Well, what do I need to make another one for?"



"There's a couple of things."

"I was reading the biography of Kaspar Hauser. He lived in Germany in the early 1800s and because he was heir to the throne, he had been locked in a basement from the time he was born until he was 17 and then suddenly set free. So his problem was, how do you learn to be a human being? The book explains his coming to power and it's a really tragic story because he's murdered in the end, but I thought his perspective would have been so interesting."

"It's that stripped away thing again. In some ways he was so stripped away, he was almost like an animal. He'd never seen the sun and he could only say one sentence, which was I want to be a rider, like my father. And they had given him one toy to play with in the whole 17 years, which was a small wooden horse. So I was trying to see how you could take a story like that and turn it into song form."

Do you get interested in other people's situations because they remind you of something you've experienced yourself?

"I think it would be nice to think that would be true, but I'll sometimes study people for their differences. I have what I call my scanner, and I take it out and try to figure out people's histories and their eccentricities and why they do what they do. Especially with my band, who are very funny."

"They're all really smart, and also slightly peculiar... because they're not a normal rock 'n' roll band. I think if their lives depended on it and they had to do the rock 'n' roll lifestyle, they still wouldn't know how to do it. But they read a lot, and so I'm always trying to figure out like why did Sue (the drummer) ask for a typewriter at the soundcheck, which she did about a week ago. They're the kind of things I spend time thinking about."

And what answers do you come up with?

"I don't know if I come up with any answers necessarily. Everybody has different symbols, different things that are meaningful to them. I remember a Joni

Mitchell song about a business man where she says, 'You could have been more than a name on a door', which I thought was a very superficial view, because everybody, whether they're yuppies or whatever they are, has some story behind them."

"And I'm struck by the fact that everyone seems to need the same things, attention, food, shelter, sleep, understanding. And that even the most hardened people will come round if you listen to them."

"In some ways, I think that's what I do with the audience, which may seem weird, because I'm the singer and they're supposed to listen to me, but at the same time, I feel that I'm there to listen to them; to receive their impressions and find out what they want and in some way give it to them. Depending..."

"I mean, sometimes you have really bizarre fans and you don't care what they want, but that's something else."

IS BUDDHISM a nice religion to be?

"Yeah, but you would not believe that something so simple could be so difficult. The simple part is that you repeat the same phrase over and over again. The difficult part is that you do it twice a day, every day for your whole life. And that's really tough, because there are definitely days you don't want to. But it's for creating value in your life, and I think that I've seen myself change almost completely from ten years ago. If I had known ten years ago what my life would be like today, I would have been really happy."

In what ways have you changed?

"Well, for instance, I used to be fixated on eating. I used to be able to eat embarrassing amounts of food and then half an hour later, eat again. That was a horrible feeling, to feel that you were in the grip of something irrational that you couldn't control. And with Buddhism, the different things in your life that you treat as objects of worship, like food say, it will teach you to replace that with something of value. You could chant for all the food in the world, but it wouldn't do you any

good, because then you'll get it and still not be happy. So you learn to chant for other things and you find out what makes you happy ultimately."

"See, you receive a scroll, which is what you chant to and that represents your life in its highest form, so then what you end up worshipping is your life, which to me is a great thing."

"It's not like, oh, if I'm really good, God will grant me this and that, or after you die you'll go to heaven. Your faith is grounded in something real, and there's nothing abstract about it at all. It's right here."

Does it help to be skinny if you're a folk singer?

"Not really. I think I look less like a folk singer because I've been borderline, really too skinny, and then I look like Patti Smith. I went from one extreme to the other. I went sailing right past the normal weight into this other land of complete fragility. I've seen pictures where I look like I've just come off heroin. Like, oh yes, this is Suzanne in her *On The Edge* days."

"I think what I was trying to do was to be streamlined, and kind of like the girl in 'Straight Line'. I was trying to cut away all the extra stuff in my life I didn't need, including weight, but I found out that instead of being strong and simple, that I was cutting into myself and I was really weak and not strong at all. So I have to look after that now, because I'm not really a frail person and I hate feeling frail."

What things do you value these days?

"It means a lot to me to continue working. To set out to do something and achieve it. It's been interesting to have some money because I never had any before and you can buy things like a video camera, but I don't think of it as an end in itself. I guess it means a lot to me to find out why other people make each other suffer, I guess because my family grew up with quite a bit of suffering, self-inflicted and otherwise, so whatever happens, I always feel that's the thing I come back to."

"Mostly I'm trying to understand, trying to understand people and why they do what they do. Myself included."



THE NEW ALBUM
CASSETTE & C.D.

FEATURING
THE SINGLE
ANYTHING

SPECIAL LIMITED EDITION GATEFOLD POP-UP ALBUM PACK

MCA RECORDS

A L B U M S

RATINGS BUYBLAGHEAR ..FLOG •DUMP



QUEEN: what a pity somebody moved the stage!

THE MAGIC OF MAY

QUEEN 'Live Magic' (EMI EMC 3519)****1/2

QUEEN USED to pass me by, you know? The sight of Mr Mercury's thrusting jaw and the sound of their sanitised disco wash generally preceded a dash for the 'off' button in my house.

Until, that is, the recent TV and radio simulcast, 'Real Magic', when Queen took on a different meaning. I mean, I couldn't argue with a musical event on such a

huge scale. But even so, Queen won me over for one reason, that being the guitar of Brian May. Live, the man's playing is rivetting, as he gets to do all the things that for whatever reason he never gets to do on the records.

Recorded at the shows at Wembley, Knebworth and Budapest, what you get here are 14 songs, every one a fave (except the Mercury/Bowie collaboration, 'Under Pressure', which I detest),

and they make you realise what Queen can manage when they have half a mind. Opener 'One Vision', for instance, is transformed from the squeaky clean chart hit that I loved to loathe into a power-packed juggernaut of mammoth proportions.

And there's no mistaking it's a live album — at times, the crowd almost drown out the sound, doing as much of the vocal work as Freddie himself. A listen to this shows just why Queen are

the undisputed kings of stadium rock, their thick, luscious sound tailor-made for such events.

Queen have a pumping rock 'n' roll heart underneath all the pomp and glitter, which thankfully still rears its lovely ugly head when necessary. Even 'A Kind Of Magic', which left me stone cold as a piece of vinyl, provides ample opportunity for May to weave all sorts of six-stringed magic around a song that always

begged for something more.

Which is all very well except that, if you are a Queen fan, you would have recorded the show thoughtfully provided on crystal clear VHF four weeks ago. If you fancy shelling out for the few naff photos on the sleeve that's your look out. This album should be for all those who thought they *didn't* like Queen, like myself. Roll on the next live album.

NEIL PERRY

TIMBUK 3 'Greetings From Timbuk 3' (IRS M1RF 1015)****

DESPITE THE image we are constantly presented with of America as an oppressive, war-mongering country where culture comes shrink-wrapped and the people would sell their birthrights for a cameo appearance on *Dynasty*, there are still pockets of resistance. And these comprise groups who can take the traditions of America and weld them to a feeling for the current times, making something unique and original out of hackneyed old forms.

Timbuk 3 are such a group. They comprise a husband and wife, Pat Macdonald and Barbara K, and their faithful cassette machine, T3. Together they mould the old spirit of country/blues to a heartfelt feeling for rock 'n' roll.

'Greetings From Timbuk 3' shows them producing a sound rich in depth, with an understanding of the musicians that have preceded them, but which resolutely looks to the future.

And mixed in with this hard-hitting sound of urban country is a healthy dose of intelligent reasoning on the subject of society's stupidity. At times, their voices may sound plaintive and yearning, but the lyrics make a sound stab at the rotten core of a country that has lost it sense of humanity. "Big Mac had a heart attack in the back of a

yellow cab", they sing on 'Life Is Hard', before following it up with "His heart had stopped beating but the meter was still running".

Timbuk 3 are a humorous and powerful mixture of talent and perception. Wherever it is, they can take me to Timbuk too.

RICKY KILDARE

CAMPER VAN BEETHOVEN 'Camper Van Beethoven' (Pitch-A-Tent/Rough Trade ROUGH 109)***

OF COURSE, Jonathon Richman's to blame for all this Yank campus humour and gooey quasi-eccentricity. I must be a pathetic shell of a

cretin actually to like this sort of stuff. This time, though, I'd like to round up this mob, slap 'em round their tanned faces and bang their heads together!

Like an obnoxious, out-of-hand class of fourth-formers, these clever sods don't know where to stop. Abundantly talented, Camper Van

Beethoven seem incapable of telling when one of their little gags has gone irredeemably beyond a joke. The opening couple of tracks augur well, 'Good Guys And Bad Guys' (extremely reminiscent of John Prine's 'Hello In There') and 'Joe Stalin's Cadillac' capturing the beach bums in fine fettle; acute deadpan deftness/daftness.

But they're already at it by the third track, one of three to play backwards, a jokey gesture I find hard to understand, unless these dudes particularly relish the idea of aggravated punters half a globe away propelling their decks in reverse with unsteady digits. In fact, 'Five Sticks' turns out to be a probably very enjoyable song called 'Everything Is Up In The Air In These Times'.

Irksome, and yet this mug continues to listen — and enjoy — this frustrating article. The in-jokes are packed around the album's fragile delights like polystyrene chips. 'We Saw Jerry's Daughter' and 'Shut Us Down' are my idea of what C Van B should be about, but even the filler chips contain one or two nutty nuggets, notably 'Surprise Truck' and an impudent shift into fat Syd's 'Interstellar Overdrive'.

Very flawed (by definition), maddening and masterful in equal parts, but too endearing to lose your cool over. Camper Van Beethoven are amiable rogues.

ANDY HURT



JESSE JOHNSON: pretty in pink

SHOCKING PINK

JESSE JOHNSON 'Shockadelica' (A&M AMA 5122)****

TO QUOTE cover stars Age Of Chance, "You don't have to be Prince if you want to dance, you just have to get down to the..." floor-shaking lexicon of this latterday Dr Johnson.

Jesse 'Not Jackson' Johnson was guitarist in The Time, a band that also featured all pervasive production supremos Jam and Lewis, and a band that Prince created then systematically ripped off. The scars of this association still rest with Jesse, and to this day he's decked out in the pink costume that he inherited when the small but personality-deformed arch egoist decided to go purple. But these scars may soon disappear in the light of this, an album that you can easily imagine Prince wishing he'd written.

Following his big selling, hit-generating debut 'Jesse Johnson's Revue', the declared aim of 'Shockadelica' is to make an album like an early Motown record as opposed to today's typical product with two or three good songs couched in a mass of filler material. In this he succeeds with consummate ease.

Hurting out with a trio of dance explosions, driven by a fearsome density of drums and brassy keyboard interjections, there's not an idle moment on this record.

'Change Your Mind' leads into the (recent *Sounds* Single Of The Week) duet with Sly Stone, 'Crazy', a relentlessly powerful song that you can call the album's finest and still not question the quality of its nine companions. 'A Better Way' lets Jesse indulge in the blues virtuosity he learnt playing with whitey AC/DC cover merchants, and the other five pockets of brilliance leading up to the closing ballad, 'Black In America', remain true to Jesse's Motown mission.

Pink could well be the colour this winter.

ROY WILKINSON

THE TRIFFIDS 'In The Pines' (Hot Records HOT 1082)****

WHEN THESE six creative Aussies bundled themselves off to a shearing shed in the outback, 600 kilometres south east of Perth, and returned with 'In The Pines', the record company executives must have choked on their cigars. Whatever hat these Triffids wear, be it psychedelic, country, psych-rock or just rock (and they don all of these), it seems to fit oh so snugly.

Although they stick to certain rock conventions, on this new LP they pick at the scars of their previous albums, opening up old wounds and delighting us with new improved versions of songs such as 'Born Sandy Devotional', the transformation aided by their semi-acoustic approach. In fact, this prize album is not even the official follow-up to the 'Devotional' LP, but merely the result of one solitary week's work with an eight-track tape recorder.

Sounding more melodic than ever, the band manage to convey the obvious freedom and fun they enjoyed while recording 'In The Pines' and the setting of the studio is as barren as their ideas are fertile. Tracks like the menacing 'Kathy Knows' and the excellent 'In The Pines' (which would make a great cover for The Men They Couldn't Hang) prove their quality, and who cares if you can hear dogs barking or tractors passing in the background?

There are 13 songs here of varying length but of a consistently high standard, so get to grips with these Triffids as soon as you dare.

BERNARD ROSE

LOUDON WAINWRIGHT III 'More Love Songs' (Demon FIEND 79)***

LOUDON'S LAST album, 'I'm Alright', was quite a cheerful affair, but he's been in the emotional wars again and 'More Love Songs' has a gloomy gloss to it. 'Your Mother And I' and 'Unhappy Anniversary' show that practice doesn't ease the pain when you're splitting up, and 'The Home Stretch' and 'The Back Nine' could be related to the number 40 that Loudon wears on his cap.

Even the cryptic 'Hard Day On The Planet' winds up suggesting that the best solution is to drop the bomb and let something else start all over again. But Loudon remains a good wallow, and 'Synchronicity' will have hardened fans spluttering with laughter at its sexual machinations.

HUGH FIELDER

T-BONE BURNETT 'T-Bone Burnett' (MCA MCF 3347)****

BURNETT MIGHT be the lynchpin of American music's return to authenticity. In his work with figures as diverse as Leo Kottke, Emmylou Harris and Peter Case, and through his own series of LPs — especially the masterful 'Proof Through The Night' — Burnett's way has been to spike the tradition with an eccentric modern tack. Yet here he comes now with a haunted, bizarre album.

Cut live in the studio with an acoustic band, the set resembles Costello's 'King Of America', which Burnett also worked on. But these songs are simple and clear to the point of transparency. Even T-Bone's originals sound like old country rags, given titles like 'River Of Love' and 'Little Daughter' and 'Oh No Darling'. A cover of Tom Waits' 'Time' is weirdly out of

THE DAMNED GO WEST

THE DAMNED 'Anything' (MCA MCG 6015)***

THE DAMNED have survived. Of this there can be no doubt, and no one would begrudge them their success now. However, in managing to stick around so long (this is their tenth anniversary), The Damned have tempted fate tangibly and arrived at the frontier beyond which years of formulaic 'pro' rock beckons archly. The place where longevity is mistaken for accomplishment and quantity is quality. Where, in other words, America's heartland devours its AOR fodder, which this LP rejoices in being.

'Anything' is quite an accurate title. Fundamentally, there is little focus here, except perhaps a familiar penchant for twee mock-Hammer sycophancy in the sound effects and lyrics. The music is damnably likeable and utterly reserved. The title track manages the diffused energy of Iggy circa 'New Values', but soon the ham atmospherics and obvious angling for acceptance as a National Rock Institution bears down, via portentous interludes and vast swirls of indescribable nothingness.

'The Portrait', a twilight piano coda, scores points, but the others merely 'rock out' or amuse you until your face hurts from smiling. Nothing sticks fast. The bombast is fine but lacks any out-and-out vulgarity to launch it. Yearning and overdoing things musically until all is brittle with spit and polish, The Damned appear as gargoyles with expense accounts that know too much and care too little.

What is troubling is the deliberate manner in which The Damned have delivered this soggy triumph, employing all the stock strategies of mediocrity that the task of conquering the Yanks typically demands. America will eat up this cute melange and likely foot the bill for a further ten years. Finally, in 1996, Princess Di will praise The Damned and that will be that. It's safe and proud; truly rock music for the '80s.

Can I go now? I want to play 'New Rose' and light a votive candle.

RALPH TRAITOR



THE DAMNED swap The Hammer House Of Horror for The Love Boat

joint and makes Waits sound un-American: the sophistication of his writing has little to do with the seam Burnett mines.

T-Bone has gone way back, to the old grey tears of bluegrass, the Saturday night sorrows of Kentucky mountain music. All the songs present a bare, troubled heart: each one is slow, sad and sweet. In commercial terms, it's probably complete madness. But the perfect playing of the tunes, the exactly right note they seem to strike, makes it impressive.

Try and hear the last song on each side, 'Annabelle Lee' and 'The Bird That I Held In My Hand' – quiet speaking that carries the sombre power of an old spirit.

RICHARD COOK

MANTRONIX 'Music Madness' (10 Records DIX 50)***

ALTHOUGH IT has a much higher public profile due to its techniques, both vocal and electronic, being used by every Dick, Tracy and Jane in advertising, the state of rapping at the moment is reminiscent of the piracy of ideas and general disarray that led to a backlash against reggae MC-ing four years ago. There is a glut of records

which, to a certain extent, are indistinguishable from each other, and all are layered with braggadocio. It'll be interesting to see whether it'll be the biggest or smartest mouths that survive.

Mantronix are setting their sights high. They've been terminally slating Run DMC in the press for being soft, and now, with 'Music Madness', it's time to put up or shut up. As a listening experience this album is percolated with convulsions which will let you pass away a pleasant 40 minutes of back-flipping. Yet the more one spins the vinyl, the more its forced and contrived schemes begin to poke through the beatbox blap-blap.

At their most successful – as with 'Big Band B-Boy', which surges via a Gene Krupa-style drum tattoo and cruises on the steamy air of sampled horns – Mantronix pulse with inspiration. This, I guarantee, will make your coconuts crack.

On the other hand, Mantronix can be crushing bores. The appropriation of *The Old Grey Whistle Test*'s theme tune for 'Listen To The Bass Of Get Stupid Fresh Part II', far from being great, just grates, and their reworking of the foundation of 'Bassline' from the first album for 'We

Control The Dice' shows the duo to be floundering somewhat.

Yet despite all this, I have no doubts that 'Music Madness' will sell like ice-cream in hell. Because its overall feel – with the wide boy words of MC Tee being buffeted in an electrical gale of echoes, scratching, stuttering and shuttering courtesy of mixologist Mantronik – is tetchy with dance fever. Tape it.

JACK BARRON

THE CRIMINAL DAMAGE POSSE 'Blast' (Criminal Damage CRI-LP-140)****

THIS ABOVE average sampler from Reading independent Criminal Damage illustrates, with barely disguised self-assurance, the rise of a label from a dead-duck punk dumping ground to base camp for an impressive array of vibrant new acts. Only the logo remains the same; elsewhere, alterations are complete and impressively drastic.

From MB Hi Power's divinely brutal melodica-drenched 'Version Train' and The Jackal's 'Thunder Blast' – a roof-rattling gust of electro – through to Problem's semi-trippy 'Inside Of Here', this teasingly compiled LP is

almost entirely successful.

Only the untidy guitar stomp of The Heartthrobs, together with Gary Jones' tiresome multi-tracked acappella, stand out as duff moments.

On the other hand, Angel Corpus Christi's deeply bothersome 'Taxi Driver/NY NY' monologue is worth the price of the album alone, while the uplifting melodies of Hidden Charms are at least worth the price of a good carrier bag.

It's always nice when a small label does OK for itself, but this case is exceptional. Criminal Damage, who not long ago were laid flat out underneath six feet of earth and clay, have literally risen from the dead.

MR SPENCER

ATOMKRAFT 'Queen Of Death' (Neat Records NEAT 55-12)***

POSSESSED 'Beyond The Gates' (Under One Flag FLAG 3)** NUCLEAR ASSAULT 'Game Over' (Under One Flag FLAG 5)** 1/2 ENGLISH DOGS 'Where Legend Began' (Under One Flag FLAG 2)* AND ON the conveyor belt tonight... some thrash, some hardcore, some total death, some slow death

(immense decay), some avant-garde death-heavy speedcore techno-mosh, and a couple of surprises, which we'll come to later.

Firstly, though, a word of explanation about the rather poor performances all round on the ol' scoreboard. The thing is, whilst all of the acts here bar the English Dogs are good for blunt, bloody-minded aggression, they still all lack the classic razor edge of an Anthrax or a Slayer. Inexperience, clumsiness, complacency or just plain inability? Whatever the reasons, the gulf in quality between these five records and Slayer's bestial new 'Reign In Blood' moshierpiece remains huge.

Possessed and Nuclear Assault – such heart-stopping heaviness is a hardcore hardhead's heaven. Repetitive and kinda one-dimensional maybe, but when even one foot out of the total death playpen could lose a band its vital underground support, experimentation for relatively unestablished acts might prove very costly.

Expect to hear a lot more from all in the future, though, especially Nuclear Assault, whose 'Hang The Pope' – 38 seconds of pure madness – is not only the best track here, but is also (they claim) the

fastest song ever put on record.

So to the surprises. Amazingly, the English Dogs, those 'mature' punks, have produced thrash's first ever concept album. Not so surprisingly, it's rubbish. I like their ambition but not the tedious doodling riffery.

Surprise number two is that Britain can at last boast another new thrash contender besides the fairly 'orrible Onslaught. From Venom country come Atomkraft, who've very sensibly opted to "prove that all the other thrash bands – particularly the Americans – are a bunch of girlies".

They don't quite make it but what the hell? It's good enough that they're alive and kicking hard.

PAUL ELLIOTT

RUBELLA BALLET 'If'

(Ubiquitous Records DAY GLO 4)**** 3/4 RUBELLA BALLET still spell their name with the 'E's written backwards, scrawling in a childish hand across their records. They continue to sport a somewhat youthful optimism and a teen-anarchist type danceability factor, complete with the obligatory fashionable rough edge. But after seven long years, there's now both a new vocal maturity and a chaotic harmony too strong to be ignored.

There was a period when the infinite colours of Rubella Ballet faded and merged into a horribly stale, monotonous sludge. However, as we girls know, a mud pack does wonders for sagging, lifeless complexions – it replenishes, nourishes, and suddenly everyone can see your true beauty. And so Rubella Ballet have had their beauty treatment and doubting nerds like me are dazzled by the result.

'If' is a pot of steaming multiplicity. Dip in and there's traces of Fuzzbox amateurishness, Mission moods, X-Ray Spex agility and Siouxsie mysticism. Of course, included are the usual tales of lies, corruption and violence, but they're formed by lyrics full of psychedelic confusion, a jumble of 'look on the bright side' politics of the sort that only Rubella Ballet could advocate.

KEZ OWEN

MORE ALBUMS ON PAGE 31



BOBBY WOMACK lounges around

WOMACK OVER EASY

BOBBY WOMACK 'Womagic' (MCA MCG 6020)****

WITH NO rip-off record deals or personal crises for him to contend with, this is probably the moment to start worrying about Bobby Womack.

I mean, the odds are almost stacked in his favour now, with a cosy MCA contract which has already yielded one peerless album to follow his highly acclaimed 'Poet' albums, which unfortunately saw him taken to the cleaners by Beverly Glen. His back catalogue is crawling out of the woodwork; only his record sleeves remain consistently tacky.

So I guess he has to be allowed a certain amount of freewheeling on 'Womagic' which initially sounds a bit lightweight. But that's unlikely to deter his fans who will simply take their time and grow into it.

Sometimes you can be the victim of your own expectations. On 'I Can't Stay Mad', for example, you keep waiting for the classic 'If You Think You're Lonely Now' refrain and it never comes. It just takes time to adapt to the less obvious chorus he's opted for instead. Even on the strictly average ballads like 'Outside Myself' and 'More Than Love', he can still impose his own character. They pale only in comparison to the gloriously

old-fashioned tear-jerker, 'I Ain't Got To Love Nobody'.

Most of the album was recorded in Memphis – not a place he's used for many years – without any superstars in attendance (not that there were very many on his last album, 'So Many Rivers'). But that keeps pomposity at bay and allows Womack to be more workmanlike. So the opening '(I Wanna) Make Love To You' has a carefully understated heavy riff while Bobby stalks between a searing guitar and a popping brass section.

And 'When The Weekend Comes' benefits from the controlled tension which leaves Bobby free to hustle his way through the week and burst into chorus all weekend long, speeding along on his own nervous energy.

The two Los Angeles tracks not surprisingly have a slicker feel to them. But even the gloss on 'Can'tcha Hear The Children Calling' is only skin deep, despite the rather nauseating title, and 'It Ain't Me' gets down to some uncluttered funk as performed by men rather than machines.

You see? I've already talked myself into another star since I started this. Somebody take the record off before I roll over and wave my legs in the air.

HUGH FIELDER

IDOL WORSHIP?



THE CHRISTIANS, a Liverpool "vocal" group, have signed to Island and have a brief flurry of gigs before Christmas followed by a single in the New Year.

The band is made up of the three Christian brothers, an acapella trio who first got noticed at the 1983 Lark In The Park, plus Henry Priestman (close, very close), previously keyboard player with It's Immaterial and with a dark past stretching right back to The Yachts.

They played as an eight-piece in September 1985 at Liver Aid, and the Christian brothers then toured as backing vocalists with It's Immaterial during the autumn, playing a support set of their own.

Last winter, Henry quit It's Immaterial to work with The Christians and a year later their first single, 'Forgotten Town', is ready.

The gigs are at Sheffield Polytechnic December 3, Loughborough University 4, Liverpool University 5, London Wag Club 10, Uxbridge Brunel University 12. More dates will be added.

TURQUOISE BLUE, "a new and individual sound from two young men who create true emotions in the music", get sensual with their first single, 'In The End', which comes out on the newly formed Aria Records this week.

BIM SHERMAN, the reggae singer who came into focus with his 'Crossing The Red Sea' album, releases the follow-up on Revolver Distribution this week called 'Haunting Ground'.

CRASH, a New York five-piece who've just finished a series of London dates, have a single out on Remorse this week called 'Almost'. They'll have an album out early next year when they'll also be back for a bigger tour.

HEAVY D AND THE BOYZ, the New York rappers, make their UK debut with the single 'Mister Big Stuff' on MCA this week-end.

CRY NO MORE, who recently supported Suzanne Vega, release their new single called 'Real Love' on Parlophone this week.

TACTICS escape from the grips of their native Australia to release their first album entitled 'My Houdini' on Red Flame (through Nine Mile) this week.

NEWS EXTRA

THE LYRES, the American psychedelic R&B band, have a new album of Jeff Conolly originals and "carefully chosen" covers called 'Lyres', Lyres' released this week by New Rose. The same label are also putting out an album by cult singer songwriter Elliott Murphy called 'Milwaukee' (which features Talking Head Jerry Harrison on keyboards) and a mini-album by "mean 'n' nasty" American combo Nervous Eaters called 'Hot Steel And Acid'. There's also a compilation double album titled 'Play New Rose For Me' which features 26 New Rose bands playing covers of songs by other New Rose bands. There are contributions from The Dead Kennedys, Panther Burns, Alex Chilton, Giant Sand, Willie Alexander, Chris Bailey and The Primevils among others.

KOOL MOE DEE get topical with their single called 'Go See The Doctor' on Jive this week.

MORE CLASSIFIEDS ON PAGE 40

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, Dornand, Bristol.

LP's, SINGLES, cassettes, SAE quote or send direct. Quick service. Terminal Records, Riverside Market, Haverfordwest Dyfed.

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 Street, Wiveliscombe, Somerset.

TOUR PROGRAMMES! - COLLECTIONS Bought. Fan Mags. Promo Photos/Press Kits. State Price. Send list. (Dept TP) RS Records, 9 Silver Street, Wiveliscombe Somerset.

PUNK/NEW WAVE/HEAVY METAL - Collections Bought. (State Price. Send List) (Dept NWM) RS Records 9 Silver Street, Wiveliscombe, Somerset.

SEMI DISPLAY CHRISTMAS COPY DATES

All adverts to arrive by the following dates:
December 20/27 (Double issue) - Fri Dec 12
January 3 1987 - Friday Dec 19
January 10 1987 - Tuesday Dec 23



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

RECKLESS records

LP's, Cassettes & CD's
bought, sold, exchanged
NEW HIGHER BUYING PRICES

We now pay more than
ever before for your
unwanted items

30 BERWICK ST. SOHO W1 437 4271
79 UPPER ST. ISLINGTON N1 359 0501
1401, HAIGHT at MASONIC,
SAN FRANCISCO CA. 94117
(Phone: 0101 415 431 3434)

OPEN SEVEN DAYS 10am-7pm
SORRY NO POSTAL SERVICE

SMALL 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 3" x 6" for a copy of our brand new 29 page catalogue, includes details of T-shirts

CREDIT CARD HOTLINE
FOR FASTEST DELIVERY, TELEPHONE 0187 76206
QUOTING ACCESS OR BARCLAYCARD NUMBER

ALL PIC SLEEVES UNLESS OTHERWISE STATED	
Atticus Deceit (UK mini LP)	£3.75
Breathless Nailing Colors (4 track 12")	£3.75
Brigandage Pretty Funny Thing LP	£4.50
Disappointed A Few People Dead In Love LP	£3.99
Delphin Club Out Of The Box LP	£3.99
Guruti Column Greetings (4 track 12") (imp)	£3.00
English Dogs (LP) Legend £3.25 Battle £3.50 Invasion	£3.50
Frankie So Distant Ugly	£1.75
Front 242 Club Unusual £1.75 12"	£2.25
Gadgets Fruits Of Avicenna LP	£3.75
Gaye Oyster Groovy £1.75 3 track 12"	£2.25
Talulah Gosh Beasts (from team)	£1.75
Ideal Guest House Tape (Inst) Shop A. S. Dragons. BMX	£2.99
W. Pres. etc (4 track 12")	£3.75
A. R. Kane A. R. Kane (3 track 12")	£3.75
Living In Texas (LP) 1st £3.00 2nd £3.25 Fastest Men	£3.75
Mission Gods Own Medicine LP	£3.99
A Perfect Fit If You Only Know 12"	£3.75
Play New Rose For Me (2xLP) (Inst) unreleased tracks by	£4.50
Hangsters Mad Daddys Primavals etc (4 track 12")	£3.75
Reckless Early Years 61-63 LP	£3.75
Sham 69 Arcus (Inst) LP	£3.75
Shop Assistants LP	£3.99
Slaughter Joe South £1.75 3 track 12"	£3.75
Spacemen 3 Working With Jesus (4 track 12")	£3.75
Tally I Love My Radio £1.75 12"	£3.75
Them Howling Horrors Dig Down (4 track 12")	£3.75
Upe & Downers Compromis LP	£3.75
Velvet Underground Box Set (4 track 12")	£27.25
Wire Snakeoil (4 track 12")	£3.25
3 Johns (LP) Democracy £3.25 Storm £3.25 Live	£3.25
CS 50 Acid	£4.50

RECORD TOKENS
YOU CAN PAY BY RECORD TOKENS BUT THESE SHOULD BE SENT BY REGISTERED POST

POSTAGE & PACKING
UK (1st CLASS POST)
Cassette - send p&as for 247 records
7" or CD - 1.50 10" 4.00 12" 6.00 15" 8.00
even £1.63
12" or 10" - £1.00 2 or more £1.65
Maximum Total Postage & Packing charge is £1.65
EURO - All orders please add £1.65 postage & packing
OVERSEAS READERS PLEASE SEND 2" x 6" FOR DETAILS OF
OVERSEAS POSTAGE & PACKING RATES
SMALL WONDER RECORDS, DEPT 5, P.O. BOX 72, SUDBURY,
SUFFOLK, CO10 0TF
ALLOW AT LEAST 10 DAYS FOR CHEQUE CLEARANCE

CASEY'S COMPACT DISCS

1 ELYSTAN PLACE, CHELSEA, LONDON SW3
01-720 7864

DISAPPOINTED WITH 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.

GEORGE THOROGOOD - Bad To The Bone/Live
JACKSON BROWNE - Prentender Hold Out Everyman Running
Late For
BAD COMPANY - 1st Shooter 10 from 6 Fame & Fortune
HEART - Passionworks Bebe Dog & B Private Aud. Heart
Queens
YES - Close To The Edge/Fragile
REM - Murmur/Reckoning Tables Of The Reconstruction
BOSTON - 1st Don't Look Back/3rd Stage
LUTHER VANDROSS - Forever... Dirty Body Never Too
Much
MOLLY HATCHET - The Dead... Flirtin' With... Molly
Hatchet
PSYCHEDELIC FURS - 1st Mirror... Talk Talk/Forever...
ALAN PARSONS - Amnesia Eve/Robot/Tom Of A...
Pyramid & Others
QUIET RYOT - O.R.B.I.
ROBERT TEPPER - No Easy Way Out
ONES - Shadow/Slopah
QUEENRYCHE - Rage for Order
KROKUS - Blitz/Headhunter Change Of... Alive &
Screaming
L.L. COOL J - Radio
DOCKEN - Breaking The Chains/Tooth & Nail
JUDAS PRIEST - Sin Point On Screaming/Stained Hell Bent

PHONE OR WRITE FOR FREE MAIL ORDER CATALOGUE AND RELEASE UPDATE.
P&P - ONE DISC £1 (PLUS 50p PER ADDITIONAL DISC)
CHEQUES P.O. PAYABLE TO CASEY'S C.D.s

TO
ADVERTISE
CALL
LYNDA
01-
387
6611

ALL RECORDS & TAPES BOUGHT/OLD/EXCHANGED! at RECORD & TAPE EXCHANGE

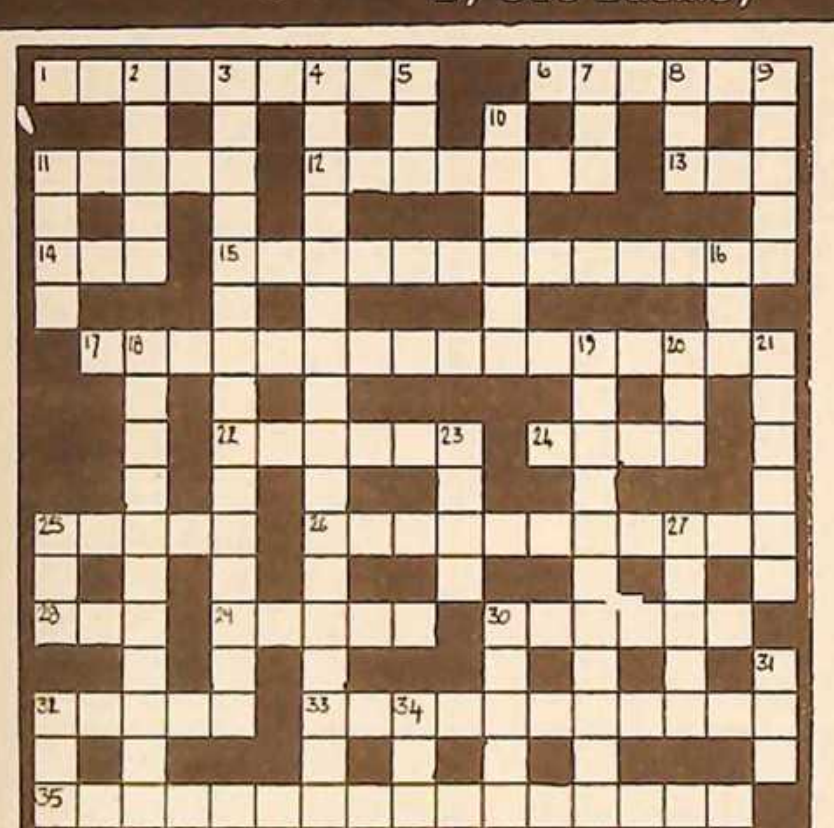
A vast selection of used LPs, singles, cassettes & videos at
38 Notting Hill Gate, W11 (+ Rarities Dept.).
28 Pembroke Rd., Notting Hill Gate, W11.
123 Notting Hill Gate, W11.
90 Goldhawk Rd., Shepherds Bush, W12.
229 Camden High St, NW1.

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

XWORD

By Sue Buckley



ACROSS

1. One driver of a reggae taxi (3,6) 6. Vince sounds as if he works in an office (6) 11. Band/Everton (5) 12. A flux of a pink tribe! (7) 13. Womack & Womack suffered a love one (1,1,1) 14. Band's mama did it twice (3) 15. A genetic engineer (4,9) 17. Where Dio might stay with the Stars Of Heaven? (6,5,5) 22. Label for political refugees? (6) 24. and 5. A be-jewelled and colourful effort from Marc A (4,3) 25. David's got a white one! (5) 26. They were lettin' loose (5,6) 28. Levi S is one of Four (3) 29. Soul brothers after that summer breeze (5) 30. Love me like this, begged Elvis P (6) 32. Chicago's most famous blues label (5) 33. Paul, the famous leader of the gang (4,7) 35. Bon Jovi behave like Chelsea fans! (4,2,3,7)

DOWN

2. Paul/Parisians/Americans (5) 3. Where 6 and one other cut a famous LP (8,2,5) 4. Why Bruce S had to lend his shades to Manfred M? (7,2,3,5) 5. see 24 7. French plural for jazzier McCann (3) 8. 18 spotted one dans la cuisine (3) 9. It's oft paired with Ivory (5) 10. Tina was a private one (6) 11. It could sing; it was from paradise; it was free (4) 16. The day before Barry McGuire's destruction (3) 18. He liked good red wine (3,8) 19. George woke up to find this Boomtown Rats epic! (5,2,4) 20. 24 was a woman's one! (3) 21. A right 'ole dirge from Ultravox (6) 23. 'Get' on up said Curtis Mayfield (4) 25. The Monochrome collection 27... but 'do' me right, begged Pat Benatar (5) 30... 'cos time is this, said Booker T (5) 31. Blackfoot's prohibitive county (3) 32. Esoteric Henry (3) 34. Tommy, dizzy star of the '60s (3)

LAST WEEK'S ANSWERS

ACROSS

1. The Leather Nun 6. Bob 8. Ebb 10. Mod 11. Meteors 12. Orgasmatron 14. Sadie 15. Psychedelic Furs 19. Red 21. Rebel Souls 23. Al 25. Geno 26. Private 28. Gaye 31. No Glory 33. Sir Duke 34. Mat 35. Gentle Sound 38. Pharmacist 39. Joe Ely

DOWN

1. The Soup Dragons 2. Elvis 3. Tamla 4. Elder 5. Nut 6. Blondes 9. Baggy 11. Manic Pop Thrill 13. Tie 14. Skull 16. Hard 17. Dub 18. Blue Monday 20. Don 22. Love Songs 24. Dave 27. Ray 29. Tom Tom 30. Ruts 32. Gamma 36. Ure 37. EP

SUBSCRIBE TO SOUNDS



YOU NEED never be without us again! Wherever you are in the world, the wit and wonder of **Sounds** can be on your doorstep every week come wind, rain, and Bruce Springsteen exclusives! Each fun packed issue will bring you the best in reviews, news, features and information on names ranging from Half Man Half Biscuit to Prince to Jackson Browne and back again. Let's face it - where else will you get a Bastard chart and an exclusive Bunymen album preview?

To get this weekly essential delivered direct to your home, just take out a yearly subscription. It costs just £50 for those of you in the UK; \$100 for anywhere else in the world.

Send your cheques or, from outside the UK, your international money orders in American dollars, made payable to **Morgan Gramplan PLC**, to our Subscriptions Department, Morgan Gramplan PLC, Royal Sovereign House, 40 Beresford Street, London SE18 6QH. Attach this coupon, sit back and wait for **Sounds** to plop through the letterbox each week...

Do it now - you won't regret it!

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

L I V E S

STORM IN A B-CUP



ANNIE LENNOX prepares for shameless exhibitionism

Scott Bonar

GRAHAME BENT

EURYTHMICS

Glasgow SEC

POSSIBLY BETTER than anyone you'd care to mention, Eurythmics are living proof of the acceptable face of consistent chart success in the mid '80s. They sell mountains of records, fill concert halls around the world, but never sound as though they're compromising to any great degree. Take tonight's set list, it almost reads like the track-listing from a greatest hits album. And yet, they don't *all* sound like hits, just well-crafted songs which hit the jackpot without really trying.

Eurythmics' rich confection is a melting pot filled with the greatest pop of the last 20 years. A musical nowhereland where The Beatles come face to face with Tamla Motown, Stax and much more. Dave Stewart effortlessly drifts into riffs from 'Norwegian Wood' and 'Day Tripper', while the harp player can only be a committed disciple of Stevie 'Fingertips' Wonder. If you're going to use quotes, always go for the best.

'Sisters', 'Sweet Dreams' and 'Thorn In My Side' seemed to be the pick of the night as far as the audience were concerned. Though it must be said that any judgment was one of relative superlatives, for Dave and Annie had this audience just where they wanted them – right in the palms of their hands. But my attention kept drifting towards the amazing Clem Burke, once the beat behind Blondie and clearly still one of the hardest hitters in the business.

Throwing caution to the wind, Annie appeared on stage shirtless for 'Would I Lie You', clad in black leather trousers and an eye-catching red bra. Exhibitionism, fetishism or just plain old Sex Crime '86?

While you couldn't call Eurythmics stadium rockers, as with anyone else, when tunes get inflated and amplified beyond reasonable dimensions, things are liable to get a little anthemic. But then, by the time 'Miracle Of Love' had faded into silence, Dave, Annie and co had given their audience all that they'd hoped for. Not to mention the underwear trade.

ONE THOUSAND VIOLINS

Fetcham Riverside Club

IF A picture paints a thousand words, then One Thousand Violins are the Cistine Chapel of pop.

You see, these Violins know all about the joys of love, be it the brief and transient infatuation of Saturday night or the beautifully eternal bronze cast of 'Bullet To Your Heart'. They know all about the agony of the mundane. And the music they so splendidly play says *plenty* to me about my life.

The divine twisting of 'Please Don't Sandblast My House' is only the second blast. Soon the world will lie at One Thousand Violins' feet. Warm, wise, witty and ever so ace fab, they're pop's brave new champions.

Their only flaw is that occasionally they try too hard, throw in just one frill too many and throw away the edge of the *thrill* that counts. So when they plug in those damn keyboards, tell them to take up their guitars and soar.

Because I can't afford to lose the sheer genius that has shaped and fleshed such vaguely psychedelic pop seductions as 'I Was Counting On You To Be My Jesus', or the *ennui*-tinged 'Alexander (Almost Dead And Nigh On Forty Years To Go)'.

Put quite simply, One Thousand Violins are the best pop band in the world.

ROGER HOLLAND

POSSESSED/VOIVOD/

ENGLISH DOGS

Camden Electric

Ballroom

"HAS ANYBODY here heard of Satan?" enquired Possessed's Jeff Becerra. As if they weren't funny enough already.

Probably the only people who *did* manage to keep a straight face all night were the security goons, who admittedly had their hands full policing the multitude of stage divers/moshers/nutters. The rest of us, though, were free to really enjoy the crowd's antics.

Gasp as the first ten rows make like Scott Ian's mum's popcorn machine. Thrill as moshers upon moshers dives headfirst, feetfirst, bumfirst from the overrun stage back into the melting pot. *Wince* as

the throng suddenly parts and a big lad plummets straight through to the floor.

Yes, moshing is here, and if it hurts at the moment it's because we British haven't quite got the hang of it yet.

Of the bands, English Dogs worked up a sweat if not a frenzy, headliners and headhunters Possessed were bloodily impressive, and French Canadians Voivod performed miracles of timing at ton-up speeds.

With 'F*** Off And Die', Voivod bordered on genius. And that's *not* a joke.

PAUL ELLIOTT

THAT PETROL

EMOTION

Strathclyde University

THINGS DON'T seem to be any sweeter for That Petrol Emotion second time around. With this, their second Glasgow show in six months, it looks as though they've still got a bit of reshuffling to do if they're to realise their full potential. Logically, there should be no problem; they've got the songs, the ability and, most importantly, the ideas. But somehow things never seem to work out that way.

Almost two-thirds of the songs aired tonight were unfamiliar, most of them presumably destined for the next album, with the once famous cover versions conspicuous by their absence. While the band were keen to introduce the new material, maybe they could have gone about things a little more gradually because this crowd clearly wanted the oldies. And sure enough they came – a fistful of faves from 'Manic Pop Thrill' – but too few and far between.

Come encore time, the whole tone of the evening changed drastically. The air suddenly became thick with beer glasses and spittle, insults were traded, and a raging Steve Mack introduced 'Fleshprint' as though intent on exacting revenge. But by this time, the gig was well and truly over.

Still, it's a fair bet that time's on the band's side. They're on the verge of producing perfect renegade pop manifestos and I'm holding out for the ultimate Petrol experience.

GRAHAME BENT

THE WEDDING PRESENT/TALULAH GOSH/THE SHAMEN

North Kensington Bay 63

SO IS there life out there, even now, in this late hour for indie pop?

The Shamen, four mean, moody, magical musicians from Aberdeen, prove that there is. Their clandestine melodies sparkle over dream-like vocals, and their echoing guitars waft over the stark power of the drums like a strong perfume.

In the articulate 'I Don't Like The Way The World Is Turning', the keyboards allow themselves an eastern bellydance and then continue to decorate The Shamen's harem of veiled pleasures with spacial delights.

I read The Shamen in the way that I used to read Magazine; their accomplished new wave is an intriguing story that will, in time, develop into a book of sorcery too mystical to put down.

Talulah Gosh follow and look infantile in comparison. They are the sticky boiled sweet in the pocket of indie pop, their sound is untouched by the complexities of puberty and belongs to the playground of one's youth. Innocence shines through

their toffee-apple dreams, dreams that are filled with sleeping beauties – like Marigold, a gentle flower who makes Virginia Astley look like some Soho stripper – and 'Beatnik Boy' heroes.

You can't help but smile at Talulah Gosh's stumbling incompetence and you feel terribly ancient as their insecure frailty hovers all around you. Talulah Gosh are one of those bands you'll either love to death or passionately hate. They're not very good yet, true, but when they are, they're going to be bigger than The St Winifred's School Choir... oops, of course, I meant The Shangri-Las.

The Wedding Present haven't changed much, thankfully; their blistering pop still sears with escalating excitement and ferocity. They still rely on a psychotic barrage of brittle guitars to enforce everything that Dave Gedge can't quite find the courage to say – like the emotional conflict of love, the pain of inadequacy and the complete frustration when the communication between two people breaks down.

Here, on the edge of a nervous breakdown, The Wedding Present twitch gloriously. How could I have ever doubted them?

RON ROM

THE KING OF THE CORTINAS

LEVEL 42

Wembley Arena

WELL, BLESS my white terry towelling 'leisure' socks, nature's imitating art again. One minute you have David Byrne telling you about the pivotal place that the shopping mall has in late 20th Century society, the next you find one surrounded by a car park overflowing with a positively dadaist concentration of Ford Cortinas, but with the shops taken out and a band put in.

The band, in what could well be the aural equivalent of shopping, are playing several soundtracks simultaneously: one for holidays in the Med, one for a road movie filmed between Southend and Guildford, one for an afternoon spent in Top Man, and at least two for night-time location filming in Buzbys.

And can't Mark King play the bass really quickly!

Returning like conquering heroes to three nights at Wembley packed to overflowing with the studiously average youth of the Home Counties, Level 42 are, as ever, best symbolised by the same make of motor car that ferried much of their audience here tonight. Such is the surging, high octane burst of power that they maintain for much of this performance, it looks as if they've had turbo chargers fitted.

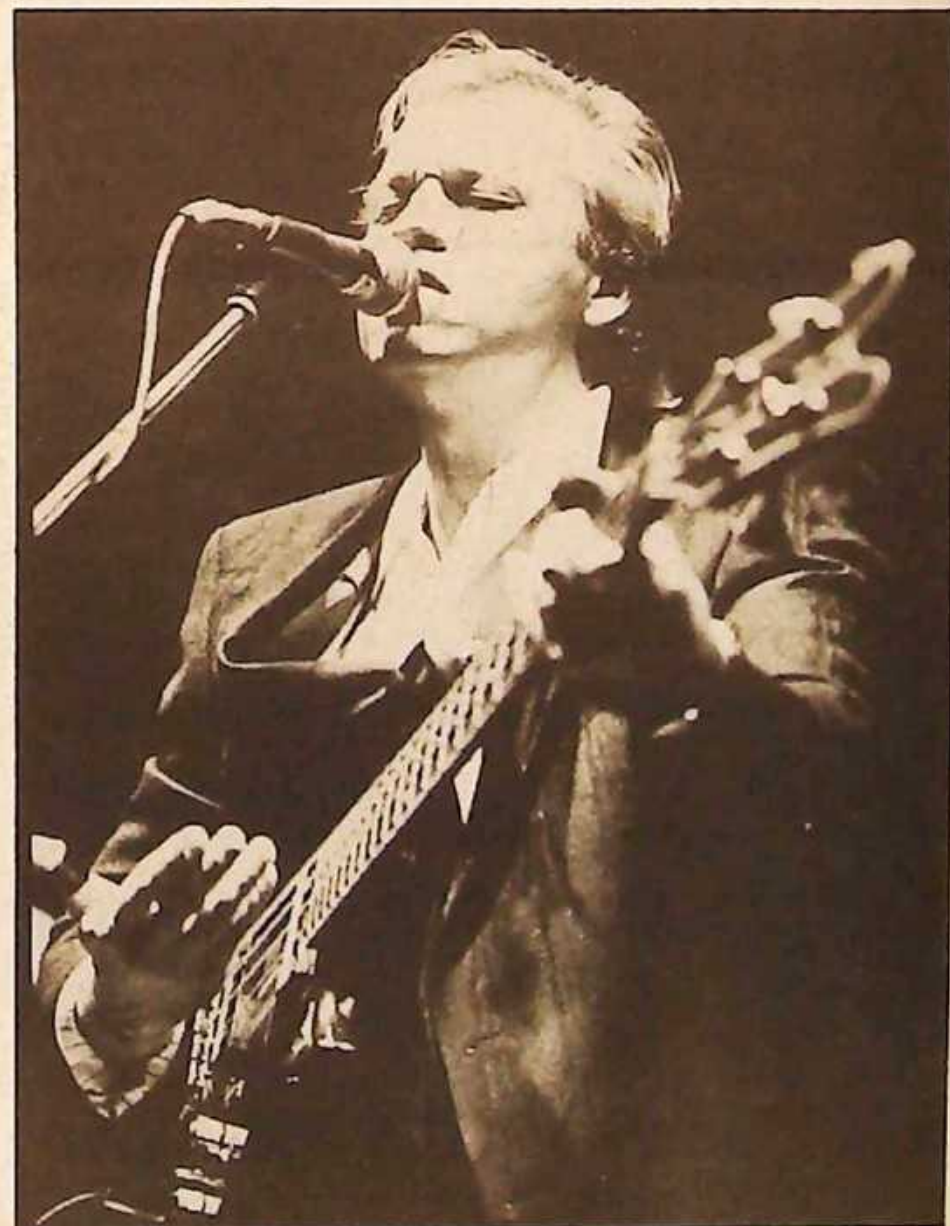
Mark King must be the best bass player ever – look, his fingers are just a blur.

The audience and band seem to recognise quite a lot of themselves in each other and perhaps it's this that allows Level 42 to generate a leaping, formation dancing enthusiasm in this stark venue – the most unreserved crowd I've ever seen here. Level 42 are pretty much cultural ambassadors for this slightly amorphous slice of British young adulthood, and they have a sound which, despite its obvious derivations, is their own.

This is seen most clearly on the closing manifestos of 'Lessons In Love', 'The Sun Goes Down (Living It Up)' and 'Something About You', and then it's time for the big solo.

What a musician, how *can* his hands move so fast?!

ROY WILKINSON



MARK KING lets his fingers do the talking

Greg Freeman

HUMAN ERRORS



PHIL OAKEY: it all started when Joanne took up cordon bleu cookery...

Steve Double

YEAH JAZZ/BLUE TRAIN

Hammersmith Buzz Club
JO BLUETRAIN works all week for Our Price so that she can be a smalltime pop star in her own time. So that she can bring her Camberley-based Buzz Club to Hammersmith for the odd night out. So that big time, small-brained music business no marks can forget to turn up. Jo is a very special person and she has it within herself to be a big time rock 'n' roll star.

Bluetrain are a little like no other band my fanzine ed guide for the evening can recall. They have big yet relevant guitar structures. They have a rhythm section with beef, brawn and an underpinning intelligence. And they are the living proof that there is a line which joins country music to soul without passing through Memphis, Tennessee. Jo's richly delicate vocals and bright stage presence light up her own club. If Bluetrain really don't fit into today's independent scene, then the fault is with the blinkered minds that constitute that scene.

Yeah Jazz have now released two great northern pop singles. Yeah Jazz are all about black and white movies and iron bridges. Yeah Jazz have nothing to do with The Smiths, but they could have been The Dream Academy, if they had been real.

"She says if he gets knocked down once more, she won't have the strength to pick him up..."

"She Said" is one of the best singles of the year. Yeah Jazz use traditional patterns with traditional northern soul and

rare universal sympathy. Regrettably, though, tonight their immaculate northern pop precision tends to blur into a haze of good intentions and undistinguished performance. But one day, both Yeah Jazz and Bluetrain will reach for the stars.

ROGER HOLLAND

MARC ALMOND AND THE WILLING SINNERS

London Palladium
MARC ALMOND set the tone for this unusual event when he came dancing on stage and broke into a verse of 'Somewhere Over The Rainbow' with all the grace of Judy Garland, thus giving us an indication as to what the evening held in store. Both camp and clever, his performance broke away from the parameters of a conventional gig, delighting most of the cliquey crowd.

Almond has been virtually living in Barcelona in recent months and so it's scarcely surprising that his new material has a heavy Spanish influence. This dominated the show, Marc serving up great chunks of 'Mother Fist And Her Five Daughters', his forthcoming LP, to a warm response.

A prolific songwriter, he is one of the few artists who can get away with playing a virtually brand new set and numerous highlights included the single, 'Ruby Red', a hypnotic 'Jackal', and a spirited version of Tim Rose's '60s cult classic 'Morning Dew'. But although this evolving Mediterranean atmosphere blended well with the simple but effective stage set, Marc's glam rock approach to some songs didn't always gell with the

overall ambience created.

And whether it was the acoustics of the Palladium or problem at the mixing desk, The Willing Sinners often sounded like a badly tuned radio, the drums crackling in and out of focus.

For all their efforts, they were sadly unable to make effective use of this inspired choice of venue, and even with all the posing in the world, Marc couldn't quite pull it off.

BERNARD ROSE

THE HUMAN LEAGUE

Crawley Leisure Centre

A VAGUELY remembered pop song once listed the things that dreams are made of: "London, New York, Paris, Munich, good times." Somehow downtown Crawley didn't get a namecheck but, as if to atone, the authors are playing here tonight and I can't believe how low key it is.

A back catalogue of pristine pop that none of their compatriots can live with, a state of the art Jam/Lewis production job and a place in the heart of anyone who ever danced around a handbag seem to guarantee more - Wembley Arena at least. But here they are and how they've changed.

Phil Oakey once noted that a live show is what you do when you can't get on TV. I'm not sure he'd say that today because this frustrated matinee idol has taken a crash course in showmanship. Gone are the days when he wouldn't move more than an eyebrow. He now grimaces agonisingly when he fails to reach a note and dashes dramatically to the top of the catwalk between songs.

It's not just Mr Oakey who's altered his ways. The girls, whilst still wearing silver stilettos, dancing abysmally and singing tunelessly, have updated their Top Shop finery with some more sophisticated, overtly sexy numbers. More crucially, though, The Human League seem to have lost the irony content which, when mixed in uncertain proportions with their ordinariness, was the crux of their appeal. That we imagined that their tongues were in their cheeks was very important. With the 'quality pop' of 'Crash', they seem to have forgotten where their cheeks are.

Still, they do have that filing system bursting with former glories and it's these that make this a winning performance. 'Sound Of The Crowd', 'Love Action', the lasting 'Seconds', the inevitable 'Don't You Want Me' and even the MORder of 'Together In Electric Dreams' are all here, along with the Motown pastiches 'Mirror Man' and 'Fascination'. They're songs that remind us of what it is to be human and songs that should tell Philip to forget sophistication and get back down the disco.

ROY WILKINSON

QUEENSRÛCHE

Hammersmith Odeon

ONLY WHEN QueensrÛche were taking their final bows did Jon Bon Jovi's squealing teenybop harem creep back in amongst us with those 'have they gone yet?' expressions on their little faces. No knicker treats for Geoff Tate tonight, and for that, I suppose, he's extremely grateful...

When you're 14 and at your first hard rock gig, QueensrÛche must be a godawful racket. For those older and (supposedly) wiser, though, the finer points of this elaborate and highly individual metal classicism should make an impact, yet for many around me this wasn't the case.

QueensrÛche didn't stiff. It's just that a big proportion of the apathetic crowd seemed to be sniffing around the band's coat-tails and virtually expecting them to stink when, if it was shit they were looking for, they could've had a whiff of what was blocking up their own ears.

Maybe it's true that, with music such as this, the crowd needs to be as well-versed as the band to really get much out of it. Maybe it was foolish to expect a Bon Jovi audience to get lathered up over something altogether more demanding.

And maybe it's asking too much of the great British rocker to expect him/her to take a pinch of perception with their metal. I hope you think I'm wrong on that count.

PAUL ELLIOTT

CHUMBAWAMBA

Manchester Boardwalk

AGIT POP on a blind date with cabaret thrash.

Chumbawamba's strength lies in their understanding of their limitations, and their ability to think. Their music varies from acappella Nicaraguan folk to hardcore thrash. The theatrics have developed over the last 24 months from an embarrassing and sloppy mess to pointed and sophisticated satire and savagery. The politics emanate from all sources but notably the FAI/CNT anarchist trade unions of the Spanish Civil War, the Miners' Wives Support

Groups of last year's strike, and turn of the century anarchist Emma Goldman.

Aspiring primarily to self-determination, self-control and communication, they are now the prime musical focus for the truly underground ALF/anarcho-veggie/hippy-punk circuit that still survives on its purely DIY lifeline of benefits, fanzines, hunt sabs and pickets.

You've only to listen to the leather jacket and mohican punks who accidentally drop in the fact that they read *The Sun* when enthusing to the band about just how good they were to know that Chumbawamba definitely aren't preaching to the converted. Tonight the "angry punk trockers from Leeds" (*Mail On Sunday*) showed just what a delightful little rash they are.

You may scratch for as long as you like but intelligent and aggravating agit thrash will not disappear. Chumbawamba chumbathunder chumbawonders.

JAMES BROWN

KILGORE TROUT

Nottingham Garage

IT ISN'T easy to focus precisely on those features of Kilgore Trout which set them apart from a thousand one-dimensional thrash bands.

Both humour and intelligence, though not all-pervasive, emanate from the Garage club's stage as they metaphorically fist the air.

The sounds they make are not particularly unusual; the occasionally off-beat drumming is interesting rather than irritating, while the rest of the noise veers more towards the disciplined than the skittish.

But people clapping their hands together to acknowledge music like this seems somehow daft and inappropriate. The same response of appreciation that occurs at a school play or Barry Manilow concert is hardly appropriate for Kilgore Trout's strangely compelling performance.

Knock off team points if you like for their student-like appearance. But this is stimulating brain music almost at its best, pop music at its worst.

GARY BELINSKY

THESE CHARMING MEN!

BIG BLACK

Hammersmith Clarendon

WHAT HAPPENED tonight wasn't normal. At this unadvertised Mute Records party, Big Black induced some form of sonic psychosis and pulled off a devastating performance.

For much of their set, all the qualities anticipated from their records emerged through numbers such as 'Cables' and 'Kerosene'. The scourging wit of Steve Albini protruded with a snap from beneath the singer-guitarist's fedora. "Your food sucks you British cretins... We are The Jesus And Mary Chain and this is called 'Toe Rag'." Big Black have never read *How To Make Friends And Influence People*.

Meanwhile, the other bespectacled guitarist, Santiago Durango, indecently assaulted his razor sharp strings until it seemed like it was no longer controlled feedback but boiling blood surging from the PA. In their attack Big Black are utterly tyrannical, whipping one into submission with glee. Theirs is not generic hardcore thrash but a knife slashing of the familiar face of rock. This is the state that Killing Joke would like to think they achieved in the past but never did. And then...

"This will stay with you until you die," barked Albini over and over during 'Jordan, Minnesota', a true story song concerning a child-swapping sex party ring in the US town of the same name. There were points during the band's ten or 15 minute - time was forgotten - performance of this tune when I felt if I listened much longer, I would keel over and have a mental seizure such was Big Black's intensity. During each climax of 'Jordan', a dramatic exorcism of disgust for the song's subject matter ensued. In the silences between the tune's cyclical riff, each member of the band inserted their own artistic interpretation of horror and in the process Big Black went from being hard to absolutely bloody terrifying.

Like I said, I nearly walked out because Big Black took one beyond being uncomfortable into a state of fear. I didn't, and I'm glad, because their pristine noise will stay with me until I die. Totally wired and utterly amazing.

JACK BARRON



BIG BLACK deny partygoer's request for 'Brown Sugar' Steve Double

marquee
OPEN EVERY NIGHT 7-11PM
ADVANCE TICKETS ARE ON SALE FOR CERTAIN SHOWS TO MEMBERS ONLY

90 WARDOUR ST. W1
01-437 6603

Thursday 4th December (Adm £3.50)
MAJOR 5
+ High Stones Chapter & Monty Zero

Friday 5th December (Adm £3.50)
DEL AMITRI
+ Support and Nick Henbrey

Saturday 6th December (Adm £4.00)
MGM
FEATURING: BERNIE MARSDEN, NEIL MURRAY, MEL GALLEY, JOHN MARTIN
+ Support & Martin Ball

Sunday 7th December (Adm £3.50)
DIESEL BAND
FEATURING: JOHN COUGHLAN, MICKY MOODY, CHARLIE MCKEN, DAVE LLOYD, MIKE SIMMONS
+ Support & Nick Henbrey

Monday 8th December (Adm £4.00)
From America
ADAM BOMB
+ Support and Monty Zero

Tuesday 9th December (Adm £3.50)
London Debut
100 MEN
Featuring: BRUCE FOXTON
+ Support and Nick Henbrey

Wednesday 10th December (Adm £3.50)
ROGUE MALE
+ Flying Tractor Band & Martin Ball

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

Under St Pauls Church Deptford. SE8

THE GRASP

Scheduled Nites EVERY FRIDAY

Friday 5th December
KATATONICS (USA)
+ WILD THINGS

Friday 12th December
STEVE WALLER BAND
(Ex-Manfred Mann)
+ The Chase

ENTRY £4.10
50p conc. SU ONLY after 10

THE 100 CLUB
100 OXFORD STREET, W.1.

Thursday 4th December
COLENSO PARADE
+ **PULP**
+ THE COMPANY SHE KEEPS

Tuesday 9th December
THE SCIENTISTS
+ **PURPLE THINGS**
+ **BAD KARMA BECKONS**

Thursday 11th December
"FAREWELL PARTY"
THE DOGS D'AMOUR
+ **THE BOUNTY HUNTERS**

Tuesday 16th December
THE BATFISH BOYS
+ **CLOCKWORK ORANGE**

THE WOODENTOPS

S.T.U.M.P.
MiaoW
"TACKHEAD DISCO"
(featuring D.J. Gary Clair)

TOWN & COUNTRY CLUB
9/17 Highgate Rd, Kentish Town, NW5
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: 361 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. 7.30PM
TICKETS: £4 ADVANCE, £4.50 ON THE DOORS
Keith Prowse: 361 8929. Premier: 242 0771. Rough Trade Records / Rock On Records / Rhythm Records / Stargreen 734 8932. LTB 439 3371

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: 361 8929. Premier: 242 0771. Rough Trade Records / Rock On Records / Rhythm Records / Stargreen 734 8932. LTB 439 3371

TIEF'S
Nelson St Rochdale Lanes
Tel 0706 - 31069
"The Club That Puts The 'ROC' into ROCHDALE"
This Thursday 4th December

TORMÉ
(Featuring Bernie Torme ex-Gilman/Czisse Outbourn)
+ Top Glam Rock Band
THE QUEERBOYS
Next Thursday 11th Dec
Liverpools Top Rock Band
ENGINE
+ Son of a Bitch

Benny Hottel ROXY
GNEFFIELD 21927
MON 15 DEC. 8pm to 2am

GARY GLITTER
AND THE GLITTER BAND

THE MACC LADS
DISCO £6 SUPPORT BAND
TICKETS: £6 OR PAY AT DOOR
Tickets from Razy's, Bradleys, Record Collector - Sheffield
Circles, Laser - Rotherham, Hudsons - Chesterfield

The Royal Standard
1 BLACKHORSE LANE WALTHAMSTOW E17 0T-527 1966

THURS DEC 4th	ROCK 'N' ROLL	THE RAPIERS + STEVES HALLOWEEN HOP	£2.00 £1.50 CONC
FRI DEC 5th	ROCK NIGHT	ELIXIR + LIFE AFTER	£2.50 £2.00 CONC
SAT DEC 6th	SATURDAY SPECIAL	JUICE ON THE LOOSE + DANIEL ROVER + POOR RELATIONS	£2.50 £2.00 CONC
SUN DEC 7th	ALTERNATIVE CABARET	HARRY ENFIELD + FANCY GOODS + TIM CLARK + GREEDY BASTARDS PARTY	£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 12th
★ **DIESEL** ★
Feat JOHN COUGHLAN of **STATUS QUO**

ROSE OF AVALANCHE
Fields of the Nephelim
Whiplash Girls
Dead Veins

FRIDAY 12TH DECEMBER

CLARENDON HOTEL BALLROOM
Hammersmith Broadway DRS. 7.30PM. TICKETS £4
Clarendon (opening hours) Rough Trade Records / Stargreen: 734 8932
LTB. 439 3371 / Keith Prowse: 741 8989 / Premier: 242 0771 / Rhythm Records

THE WELLINGTON
Shepherds Bush Green

Thursday 4th December
BORDELLO
+ **Salem**
nearest tube Shepherds Bush (Central Line)

Wednesday 10th December
JAGGED EDGE
+ **Sioux**
Admission £2 on door
Open 8pm-11pm

THE SIR GEORGE ROBEY
240 SEVEN SISTERS ROAD, LONDON, N4 2HX (opp Finsbury Park tube)
01-263 4581

Wed 3rd Dec
THE YOUNG GODS
+ KILGORE TROUT
+ A.C. TEMPLE

Thurs 4th Dec
BEKI BONDAGE & THE BOMBSHELLS
+ THE RHUBARB TARTS

Fri 5th Dec
THE MOODISTS
+ ROBERT DIFARIO
+ THE JACK RUBIES

Sat 6th Dec
AMETHYST KISS
+ NEIL B. BOAT

Sun 7th Dec
IGGY QUAIL & FRIENDS
(Lunchtime Jazz)
Manic Depressives' Disco

Mon 8th Dec
THE NOSEFLUTES
+ RITZUN RATZUN ROTZER
+ GATECRASH HEAVEN

Tue 9th Dec
SNAKES OF SHAKE
+ FAT LADY SINGS

Wed 10th Dec
T'PAU
+ JIM JIMINIE

Thurs 11th Dec
1000 MEXICANS
Late bar every night till 12.30am (Ex Sun 10.30).
No admission after 11.00pm.
Equipment repairs phone Frank at The Robey.

THE HALF MOON
93 Lower Richmond Road, Putney SW15.
Tel: 01-788 2387

Thurs 4th Dec
ROY HARPER
IN CONCERT

Fri 5th Dec
BLUES FESTIVAL
with BOBBY TENCH & GB BLUES COMPANY

Sat 6th Dec
HANK WANGFORD BAND

Sun 7th Dec
CHICKEN SHACK
feat: STAN WEBB

Mon 8th Dec
GORDON GILTRAP

Tues 9th Dec
MEANTIME

Wed 10th Dec
BOB KERR'S WHOOPEE BAND

ANTI HEROIN

CAMDEN PALACE

ICICLE WORKS

THE BEST WAY TO WALK

SUNDAY DEC 14TH
DOORS 7.30 PM | 8.30 PM

party night
PRESENTED BY CAMDEN COUNCIL

TICKETS £4
FROM B.O.
TEL: 357-0425
KEITH PROWSE
TEL: 741-9959
LONDON THEATRE BOOKINGS
TEL: 439-3371
PREMIER
BOX OFFICE
TEL: 240-2345
UNWAGED £3
TEL: 531-6734
AND ON THE DANCER

LLOYD LANGTON GROUP
XMAS TOUR DATES 1986

DECEMBER:
Thurs 11th - BARONS CLUB, TELFORD
Fri 12th - COACH & HORSES, WEST BROMWICH
Sat 13th - STAIRWAYS CLUB, LIVERPOOL
Sun 14th - RED LION, BRENTFORD
Mon 15th - RICHMOND CLUB, BRIGHTON
Tues 16th - ROXY'S, BRISTOL
Wed 17th - THE WORKS, COLCHESTER
Thurs 18th - THE ROYAL STANDARD, BRADFORD
Fri 19th - 5 BELLS, NORTHAMPTON
Sat 20th - SCRUPLES, WOLVERHAMPTON
Sun 21st - LEO'S, RED LION, GRAVESEND
Mon 22nd - THE DOLLY, OXFORD

DNA ENTERTAINMENTS IN CONJUNCTION WITH
SOUND ASYLUM PRESENTS
A DOUBLE HEADLINE.
FEATURING
BIRMINGHAM'S FINEST

BALAAMA the mighty
AND
THE ANGEL lemon drops

PLUS
THE WILD FLOWERS & POP WILL EAT ITSELF
BIRMINGHAM POWERHOUSE
TUESDAY 23 DECEMBER

TICKETS £4.00 ADV. £5.00 DOOR FROM BIRMINGHAM POWERHOUSE.
ODEON, CYCLOPS, OASIS OR BY POST FROM: DNA ENTERTAINMENTS,
P.O. BOX HP2 LEEDS LS6 1LN (ENC. SAE)

184 CAMDEN HIGH STREET, LONDON NW1 8QP
★ **THE ELECTRIC BALLROOM**
TELEPHONE: 01-485 9006

9th December
THE RAPIERS
COLBERT HAMILTON
(BLACK ELVIS 2000)
KEYTONES

16th December
TORME
Special Guests
BEKI BONDAGE & THE BOMBSHELLS
QUEER BOYS
LOVE ATTACK

at
Adam
Eurs
CENTRAL
LEEDS
WED 3rd
DIG VIS
DRILL
WED 10th
HEADS, EXTREME
L.I.K. NOISE + RIPPERS
WED 16th
DEPRAVED DAN
COURTESY B.M.F. with
INCEST - ROS - CROW PEOPLE
WED 17th
WK SUBS
COMING SOON
MACC CHICKEN RANCH V.I.P.
LADS / ENGLISH DOGS / HIKERS

JLP presents
A Festive Fun Night Out with
FIZZ BAZ
a special guests
FLOWERS IN THE DUSTBIN
competitions & prizes

Mon Dec 1st at 7.30pm
Newcastle Tiffany's
Thts £4 adv
Tel: 091-261 2526 & usual agents

Tues Dec 9th at 8pm
Leeds Poly
Students Union
Thts £4 adv
Tel: 0532 430 171 & usual agents

Thurs Dec 11th at 8pm
Birmingham Odeon
Thts £4.50 adv Tel: 021 643 6101

Tues Dec 16th at 8pm
Bristol Bierkeller
Thts £4.00 adv.
Tel. 0272 28514

Wed 17th Dec at 8pm
Astoria Theatre,
Charing Cross Rd
a special guests,
POP WILL EAT ITSELF
Thts £4.50 adv
Tel: 01-434 0403, Keith Prowse, LTB,
Stargreen 734 8932, Premier & Rhythm

Neon Fiddler
LATE NITE
MUSIC VENUE
OPEN 7 NIGHTS
8pm-2am

28a High Street, Harlesden NW10
Tel: 01-961 5490

WED 3rd (Doors open 8pm from now on) Adm: £4.00
BEKI BONDAGE & THE BOMBSHELLS
+ CHILDREN ON STUN

THUR 4th Adm: £2.50
BROTHERS GO FURIOUS
THE RADIO SATALITES
YELLOW LIFETIME + SIENNA

FRI 5th Adm: £4.00
LIGHT A BIG FIRE
+ CASPER HAUSER

SAT 6th Adm: £4.00
BRENDAN CROKER
AND THE 5 O'CLOCK SHADOWS
+ JOHNNY JUMP'S THE BANDWAGON

SUN 7th Adm: £4.00
SALVATION SUNDAY
+ THE CORNDOLUES

MON 8th Adm: £2.50
SPLENDID BOATS - LIFE AFTER
+ HEADS TOGETHER + REX 115

TUES 9th Adm: £5.00
MEAN FIDDLER 4th ANNIVERSARY FROM IRELAND
MARY COUGHLAN
AND HER BAND

WED 10th Adm: £2.50
THE TIN GODS + LATE ROAD LUNATICS
+ YANG MAHOOTI + SAY WHAT

THUR 11th, FRI 12th Adm: £3.00 Thur + Sat
SAT 13th and SUN 14th £5.00 Fri + Sat
PAUL BRADY

MON 15th Adm: £5.00
MARTIN STEPHENSON
AND THE DAINTIES

FRI 19th, SAT 20th - THE BLUES BAND
TUES 23rd - THE LORDS OF THE NEW CHURCH

THE HUNTERS CLUB
DEAD BY CHRISTMAS TOUR

DECEMBER DATES
3rd THE SHIP INN BRIGHTON
4th POLYTECHNIC OXFORD
5th TROPIC CLUB BRISTOL
7th MERLINS CAVE LONDON
13th TOWN HALL BOURNEMOUTH
16th BRIG-O-DOON MANSFIELD
18th STAIRWAYS BIRKENHEAD

DEBUT 12 E.P.
RELEASED ON
10th NOVEMBER
FROM TRASHCAN RECORDS
(SONGS FROM INSIDE
THE BIG DUSTBIN)
Distributed by
Nine Mile and Cartel

FRI DEC 5TH

CLUBS

ADM £300
UP TO £250

830-300
FIRST BAND
945

BLITH POWER, STITCHED BACK, GRAVIS, FOOT AIRMAN, ARGLEGON, 2A BRABANT RD WOOD GREEN N22

MYASTHENIA, SIMON BIRCH, PETER BAKOWSKI, 2A BRABANT RD WOOD GREEN N22

SHELLEYS
Presents
Live on Stage
Tuesday 9th Dec
RESTLESS
+ SUPPORT

Tuesday 16th Dec
U.K. SUBS
+ SUPPORT

Monday 23rd Dec
"Xmas Special"
KING KURT
MADHOUSE
+ SUPPORT

Edensor Rd, Longton
Stoke-on-Trent
0782-322209

MCP, by arrangement with VAT, presents

SPEAR OF DESTINY

Plus Guests

SHEFFIELD UNIVERSITY
SATURDAY 6th DECEMBER 7.30 pm
Tickets: £5.00
Available from Finance Office,
Union Tel: 0742 24070, Students
HMV Records and Record Collector

BIRMINGHAM POWERHOUSE BALLROOM
SUNDAY 14th DECEMBER 8.00 pm
Tickets: £5.00
Available from B/O Tel: 021 643 4715,
Odeon Theatre and Cyclops Records

BRISTOL STUDIO
MONDAY 15th DECEMBER 8.00 pm
Tickets: £5.00
Available from B/O Tel: 0272 276193, Virgin Records,
Revolver Records & Rival Records Bristol and Bath

HARVEY GOLDSMITH ENTERTAINMENTS BY ARRANGEMENT WITH T.O.M. & WORLD SERVICE PRESENT

NEW MODEL ARMY

PLUS SPECIAL GUESTS

TOWN AND COUNTRY CLUB

TUESDAY 23rd DECEMBER
7.30pm
TICKETS £4.75
AVAILABLE FROM BOX OFFICE AND LOCAL AGENTS

REMEMBRANCE DAY FOR THE LIVING.

ALL DAY FESTIVAL (BENEFIT FOR THE A.F.P.)

CONFLICT LONDON
EXIT-STANCE MILTON KEYNES
THE CITY INDIANS DERBY
OI POLLO! SCOTLAND

CULTURE SHOCK WILTSHIRE
POTENTIAL THREAT BLACKBURN
SHRAPNEL WALES
Q&A ENDS IN TIME FOR TRAINS TO LONDON AND KENT

CHUMBAWAMBA? LEEDS
KARMA SUTRA LUTON
THE WASTE EXETER
A.Y.S KENT

SAT 20th DECEMBER
AT THAMES POLY (THE MAIN HALL) -
CALDERWOOD STREET, (OPPOSITE SAINSBURY'S) -
WOOLWICH, LONDON, S-E 18.
RULES: 5.30-5.50, 12.12, 12.24, 12.27, 12.30, 12.33, 12.36, 12.39, 12.42, 12.45, 12.48, 12.51, 12.54, 12.57, 12.60, 12.63, 12.66, 12.69, 12.72, 12.75, 12.78, 12.81, 12.84, 12.87, 12.90, 12.93, 12.96, 12.99, 13.02, 13.05, 13.08, 13.11, 13.14, 13.17, 13.20, 13.23, 13.26, 13.29, 13.32, 13.35, 13.38, 13.41, 13.44, 13.47, 13.50, 13.53, 13.56, 13.59, 14.02, 14.05, 14.08, 14.11, 14.14, 14.17, 14.20, 14.23, 14.26, 14.29, 14.32, 14.35, 14.38, 14.41, 14.44, 14.47, 14.50, 14.53, 14.56, 14.59, 15.02, 15.05, 15.08, 15.11, 15.14, 15.17, 15.20, 15.23, 15.26, 15.29, 15.32, 15.35, 15.38, 15.41, 15.44, 15.47, 15.50, 15.53, 15.56, 15.59, 16.02, 16.05, 16.08, 16.11, 16.14, 16.17, 16.20, 16.23, 16.26, 16.29, 16.32, 16.35, 16.38, 16.41, 16.44, 16.47, 16.50, 16.53, 16.56, 16.59, 17.02, 17.05, 17.08, 17.11, 17.14, 17.17, 17.20, 17.23, 17.26, 17.29, 17.32, 17.35, 17.38, 17.41, 17.44, 17.47, 17.50, 17.53, 17.56, 17.59, 18.02, 18.05, 18.08, 18.11, 18.14, 18.17, 18.20, 18.23, 18.26, 18.29, 18.32, 18.35, 18.38, 18.41, 18.44, 18.47, 18.50, 18.53, 18.56, 18.59, 19.02, 19.05, 19.08, 19.11, 19.14, 19.17, 19.20, 19.23, 19.26, 19.29, 19.32, 19.35, 19.38, 19.41, 19.44, 19.47, 19.50, 19.53, 19.56, 19.59, 20.02, 20.05, 20.08, 20.11, 20.14, 20.17, 20.20, 20.23, 20.26, 20.29, 20.32, 20.35, 20.38, 20.41, 20.44, 20.47, 20.50, 20.53, 20.56, 20.59, 21.02, 21.05, 21.08, 21.11, 21.14, 21.17, 21.20, 21.23, 21.26, 21.29, 21.32, 21.35, 21.38, 21.41, 21.44, 21.47, 21.50, 21.53, 21.56, 21.59, 22.02, 22.05, 22.08, 22.11, 22.14, 22.17, 22.20, 22.23, 22.26, 22.29, 22.32, 22.35, 22.38, 22.41, 22.44, 22.47, 22.50, 22.53, 22.56, 22.59, 23.02, 23.05, 23.08, 23.11, 23.14, 23.17, 23.20, 23.23, 23.26, 23.29, 23.32, 23.35, 23.38, 23.41, 23.44, 23.47, 23.50, 23.53, 23.56, 23.59, 24.02, 24.05, 24.08, 24.11, 24.14, 24.17, 24.20, 24.23, 24.26, 24.29, 24.32, 24.35, 24.38, 24.41, 24.44, 24.47, 24.50, 24.53, 24.56, 24.59, 25.02, 25.05, 25.08, 25.11, 25.14, 25.17, 25.20, 25.23, 25.26, 25.29, 25.32, 25.35, 25.38, 25.41, 25.44, 25.47, 25.50, 25.53, 25.56, 25.59, 26.02, 26.05, 26.08, 26.11, 26.14, 26.17, 26.20, 26.23, 26.26, 26.29, 26.32, 26.35, 26.38, 26.41, 26.44, 26.47, 26.50, 26.53, 26.56, 26.59, 27.02, 27.05, 27.08, 27.11, 27.14, 27.17, 27.20, 27.23, 27.26, 27.29, 27.32, 27.35, 27.38, 27.41, 27.44, 27.47, 27.50, 27.53, 27.56, 27.59, 28.02, 28.05, 28.08, 28.11, 28.14, 28.17, 28.20, 28.23, 28.26, 28.29, 28.32, 28.35, 28.38, 28.41, 28.44, 28.47, 28.50, 28.53, 28.56, 28.59, 29.02, 29.05, 29.08, 29.11, 29.14, 29.17, 29.20, 29.23, 29.26, 29.29, 29.32, 29.35, 29.38, 29.41, 29.44, 29.47, 29.50, 29.53, 29.56, 29.59, 30.02, 30.05, 30.08, 30.11, 30.14, 30.17, 30.20, 30.23, 30.26, 30.29, 30.32, 30.35, 30.38, 30.41, 30.44, 30.47, 30.50, 30.53, 30.56, 30.59, 31.02, 31.05, 31.08, 31.11, 31.14, 31.17, 31.20, 31.23, 31.26, 31.29, 31.32, 31.35, 31.38, 31.41, 31.44, 31.47, 31.50, 31.53, 31.56, 31.59, 32.02, 32.05, 32.08, 32.11, 32.14, 32.17, 32.20, 32.23, 32.26, 32.29, 32.32, 32.35, 32.38, 32.41, 32.44, 32.47, 32.50, 32.53, 32.56, 32.59, 33.02, 33.05, 33.08, 33.11, 33.14, 33.17, 33.20, 33.23, 33.26, 33.29, 33.32, 33.35, 33.38, 33.41, 33.44, 33.47, 33.50, 33.53, 33.56, 33.59, 34.02, 34.05, 34.08, 34.11, 34.14, 34.17, 34.20, 34.23, 34.26, 34.29, 34.32, 34.35, 34.38, 34.41, 34.44, 34.47, 34.50, 34.53, 34.56, 34.59, 35.02, 35.05, 35.08, 35.11, 35.14, 35.17, 35.20, 35.23, 35.26, 35.29, 35.32, 35.35, 35.38, 35.41, 35.44, 35.47, 35.50, 35.53, 35.56, 35.59, 36.02, 36.05, 36.08, 36.11, 36.14, 36.17, 36.20, 36.23, 36.26, 36.29, 36.32, 36.35, 36.38, 36.41, 36.44, 36.47, 36.50, 36.53, 36.56, 36.59, 37.02, 37.05, 37.08, 37.11, 37.14, 37.17, 37.20, 37.23, 37.26, 37.29, 37.32, 37.35, 37.38, 37.41, 37.44, 37.47, 37.50, 37.53, 37.56, 37.59, 38.02, 38.05, 38.08, 38.11, 38.14, 38.17, 38.20, 38.23, 38.26, 38.29, 38.32, 38.35, 38.38, 38.41, 38.44, 38.47, 38.50, 38.53, 38.56, 38.59, 39.02, 39.05, 39.08, 39.11, 39.14, 39.17, 39.20, 39.23, 39.26, 39.29, 39.32, 39.35, 39.38, 39.41, 39.44, 39.47, 39.50, 39.53, 39.56, 39.59, 40.02, 40.05, 40.08, 40.11, 40.14, 40.17, 40.20, 40.23, 40.26, 40.29, 40.32, 40.35, 40.38, 40.41, 40.44, 40.47, 40.50, 40.53, 40.56, 40.59, 41.02, 41.05, 41.08, 41.11, 41.14, 41.17, 41.20, 41.23, 41.26, 41.29, 41.32, 41.35, 41.38, 41.41, 41.44, 41.47, 41.50, 41.53, 41.56, 41.59, 42.02, 42.05, 42.08, 42.11, 42.14, 42.17, 42.20, 42.23, 42.26, 42.29, 42.32, 42.35, 42.38, 42.41, 42.44, 42.47, 42.50, 42.53, 42.56, 42.59, 43.02, 43.05, 43.08, 43.11, 43.14, 43.17, 43.20, 43.23, 43.26, 43.29, 43.32, 43.35, 43.38, 43.41, 43.44, 43.47, 43.50, 43.53, 43.56, 43.59, 44.02, 44.05, 44.08, 44.11, 44.14, 44.17, 44.20, 44.23, 44.26, 44.29, 44.32, 44.35, 44.38, 44.41, 44.44, 44.47, 44.50, 44.53, 44.56, 44.59, 45.02, 45.05, 45.08, 45.11, 45.14, 45.17, 45.20, 45.23, 45.26, 45.29, 45.32, 45.35, 45.38, 45.41, 45.44, 45.47, 45.50, 45.53, 45.56, 45.59, 46.02, 46.05, 46.08, 46.11, 46.14, 46.17, 46.20, 46.23, 46.26, 46.29, 46.32, 46.35, 46.38, 46.41, 46.44, 46.47, 46.50, 46.53, 46.56, 46.59, 47.02, 47.05, 47.08, 47.11, 47.14, 47.17, 47.20, 47.23, 47.26, 47.29, 47.32, 47.35, 47.38, 47.41, 47.44, 47.47, 47.50, 47.53, 47.56, 47.59, 48.02, 48.05, 48.08, 48.11, 48.14, 48.17, 48.20, 48.23, 48.26, 48.29, 48.32, 48.35, 48.38, 48.41, 48.44, 48.47, 48.50, 48.53, 48.56, 48.59, 49.02, 49.05, 49.08, 49.11, 49.14, 49.17, 49.20, 49.23, 49.26, 49.29, 49.32, 49.35, 49.38, 49.41, 49.44, 49.47, 49.50, 49.53, 49.56, 49.59, 50.02, 50.05, 50.08, 50.11, 50.14, 50.17, 50.20, 50.23, 50.26, 50.29, 50.32, 50.35, 50.38, 50.41, 50.44, 50.47, 50.50, 50.53, 50.56, 50.59, 51.02, 51.05, 51.08, 51.11, 51.14, 51.17, 51.20, 51.23, 51.26, 51.29, 51.32, 51.35, 51.38, 51.41, 51.44, 51.47, 51.50, 51.53, 51.56, 51.59, 52.02, 52.05, 52.08, 52.11, 52.14, 52.17, 52.20, 52.23, 52.26, 52.29, 52.32, 52.35, 52.38, 52.41, 52.44, 52.47, 52.50, 52.53, 52.56, 52.59, 53.02, 53.05, 53.08, 53.11, 53.14, 53.17, 53.20, 53.23, 53.26, 53.29, 53.32, 53.35, 53.38, 53.41, 53.44, 53.47, 53.50, 53.53, 53.56, 53.59, 54.02, 54.05, 54.08, 54.11, 54.14, 54.17, 54.20, 54.23, 54.26, 54.29, 54.32, 54.35, 54.38, 54.41, 54.44, 54.47, 54.50, 54.53, 54.56, 54.59, 55.02, 55.05, 55.08, 55.11, 55.14, 55.17, 55.20, 55.23, 55.26, 55.29, 55.32, 55.35, 55.38, 55.41, 55.44, 55.47, 55.50, 55.53, 55.56, 55.59, 56.02, 56.05, 56.08, 56.11, 56.14, 56.17, 56.20, 56.23, 56.26, 56.29, 56.32, 56.35, 56.38, 56.41, 56.44, 56.47, 56.50, 56.53, 56.56, 56.59, 57.02, 57.05, 57.08, 57.11, 57.14, 57.17, 57.20, 57.23, 57.26, 57.29, 57.32, 57.35, 57.38, 57.41, 57.44, 57.47, 57.50, 57.53, 57.56, 57.59, 58.02, 58.05, 58.08, 58.11, 58.14, 58.17, 58.20, 58.23, 58.26, 58.29, 58.32, 58.35, 58.38, 58.41, 58.44, 58.47, 58.50, 58.53, 58.56, 58.59, 59.02, 59.05, 59.08, 59.11, 59.14, 59.17, 59.20, 59.23, 59.26, 59.29, 59.32, 59.35, 59.38, 59.41, 59.44, 59.47, 59.50, 59.53, 59.56, 59.59, 60.02, 60.05, 60.08, 60.11, 60.14, 60.17, 60.20, 60.23, 60.26, 60.29, 60.32, 60.35, 60.38, 60.41, 60.44, 60.47, 60.50, 60.53, 60.56, 60.59, 61.02, 61.05, 61.08, 61.11, 61.14, 61.17, 61.20, 61.23, 61.26, 61.29, 61.32, 61.35, 61.38, 61.41, 61.44, 61.47, 61.50, 61.53, 61.56, 61.59, 62.02, 62.05, 62.08, 62.11, 62.14, 62.17, 62.20, 62.23, 62.26, 62.29, 62.32, 62.35, 62.38, 62.41, 62.44, 62.47, 62.50, 62.53, 62.56, 62.59, 63.02, 63.05, 63.08, 63.11, 63.14, 63.17, 63.20, 63.23, 63.26, 63.29, 63.32, 63.35, 63.38, 63.41, 63.44, 63.47, 63.50, 63.53, 63.56, 63.59, 64.02, 64.05, 64.08, 64.11, 64.14, 64.17, 64.20, 64.23, 64.26, 64.29, 64.32, 64.35, 64.38, 64.41, 64.44, 64.47, 64.50, 64.53, 64.56, 64.59, 65.02, 65.05, 65.08, 65.11, 65.14, 65.17, 65.20, 65.23, 65.26, 65.29, 65.32, 65.35, 65.38, 65.41, 65.44, 65.47, 65.50, 65.53, 65.56, 65.59, 66.02, 66.05, 66.08, 66.11, 66.14, 66.17, 66.20, 66.23, 66.26, 66.29, 66.32, 66.35, 66.38, 66.41, 66.44, 66.47, 66.50, 66.53, 66.56, 66.59, 67.02, 67.05, 67.08, 67.11, 67.14, 67.17, 67.20, 67.23, 67.26, 67.29, 67.32, 67.35, 67.38, 67.41, 67.44, 67.47, 67.50, 67.53, 67.56, 67.59, 68.02, 68.05, 68.08, 68.11, 68.14, 68.17, 68.20, 68.23, 68.26, 68.29, 68.32, 68.35, 68.38, 68.41, 68.44, 68.47, 68.50, 68.53, 68.56, 68.59, 69.02, 69.05, 69.08, 69.11, 69.14, 69.17, 69.20, 69.23, 69.26, 69.29, 69.32, 69.35, 69.38, 69.41, 69.44, 69.47, 69.50, 69.53, 69.56, 69.59, 70.02, 70.05, 70.08, 70.11, 70.14, 70.17, 70.20, 70.23, 70.26, 70.29, 70.32, 70.35, 70.38, 70.41, 70.44, 70.47, 70.50, 70.53, 70.56, 70.59, 71.02, 71.05, 71.08, 71.11, 71.14, 71.17, 71.20, 71.23, 71.26, 71.29, 71.32, 71.35, 71.38, 71.41, 71.44, 71.47, 71.50, 71.53, 71.56, 71.59, 72.02, 72.05, 72.08, 72.11, 72.14, 72.17, 72.20, 72.23, 72.26, 72.29, 72.32, 72.35, 72.38, 72.41, 72.44, 72.47, 72.50, 72.53, 72.56, 72.59, 73.02, 73.05, 73.08, 73.11, 73.14, 73.17, 73.20, 73.23, 73.26, 73.29, 73.32, 73.35, 73.38, 73.41, 73.44, 73.47, 73.50, 73.53, 73.56, 73.59, 74.02, 74.05, 74.08, 74.11, 74.14, 74.17, 74.20, 74.23, 74.26, 74.29, 74.32, 74.35, 74.38, 74.41, 74.44, 74.47, 74.50, 74.53, 74.56, 74.59, 75.02, 75.05, 75.08, 75.11, 75.14, 75.17, 75.20, 75.23, 75.26, 75.29, 75.32, 75.35, 75.38, 75.41, 75.44, 75.47, 75.50, 75.53, 75.56, 75.59, 76.02, 76.05, 76.08, 76.11, 76.14, 76.17, 76.20, 76.23, 76.26, 76.29, 76.32, 76.35, 76.38, 76.41, 76.44, 76.47, 76.50, 76.53, 76.56, 76.59, 77.02, 77.05, 77.08, 77.11, 77.14, 77.17, 77.20, 77.23, 77.26, 77.29, 77.32, 77.35, 77.38, 77.41, 77.44, 77.47, 77.50, 77.53, 77.56, 77.59, 78.02, 78.05, 78.08, 78.11, 78.14, 78.17, 78.20, 78.23, 78.26, 78.29, 78.32, 78.35, 78.38, 78.41, 78.44, 78.47, 78.50, 78.53, 78.56, 78.59, 79.02, 79.05, 79.08, 79.11, 79.14, 79.17, 79.20, 79.23, 79.26, 79.29, 79.32, 79.35, 79.38, 79.41, 79.44, 79.47, 79.50, 79.53, 79.56, 79.59, 80.02, 80.05, 80.08, 80.11, 80.14, 80.17, 80.20, 80.23, 80.26, 80.29, 80.32, 80.35, 80.38, 80.41, 80.44, 80.47, 80.50, 80.53, 80.56, 80.59, 81.02, 81.05, 81.08, 81.11, 81.14, 81.17, 81.20, 81.23, 81.26, 81.29, 81.32, 81.35, 81.38, 81.41, 81.44, 81.47, 81.50, 81.53, 81.56, 81.59, 82.02, 82.05, 82.08, 82.11, 82.14, 82.17, 82.20, 82.23, 82.26, 82.29, 82.32, 82.35, 82.38, 82.41, 82.44, 82.47, 82.50, 82.53, 82.56, 82.59, 83.02, 83.05, 83.08, 83.11, 83.14, 83.17, 83.20, 83.23, 83.26, 83.29, 83.32, 83.35, 83.38, 83.41, 83.44, 83.47, 83.50, 83.53, 83.56, 83.59, 84.02, 84.05, 84.08, 84.11, 84.14, 84.17, 84.20, 84.23, 84.26, 84.29, 84.32, 84.35, 84.38, 84.41, 84.44, 84.47, 84.50, 84.53, 84.56, 84.59, 85.02, 85.05, 85.08, 85.11, 85.14, 85.17, 85.20, 85.23, 85.26, 85.29, 85.32, 85.35, 85.38, 85.41, 85.44, 85.47, 85.50, 85.53, 85.56, 85.59, 86.02, 86.05, 86.08, 86.11, 86.14, 86.17, 86.20, 86.23, 86.26, 86.29, 86.32, 86.35, 86.38, 86.41, 86.44, 86.47, 86.50, 86.53, 86.56, 86.59, 87.02, 87.05, 87.08, 87.11, 87.14, 87.17, 87.20, 87.23, 87.26, 87.29, 87.32, 87.35, 87.38, 87.41, 87.44, 87.47, 87.50, 87.53, 87.56, 87.59, 88.02, 88.05, 88.08, 88.11, 88.14, 88.17, 88.20, 88.23, 88.26, 88.29, 88.32, 88.35, 88.38, 88.41, 88.44, 88.47, 88.50, 88.53, 88.56, 88.59, 89.02, 89.05, 89.08, 89.11, 89.14, 89.17, 89.20, 89.23, 89.26, 89.29, 89.32, 89.35, 89.38, 89.41, 89.44, 89.47, 89.50, 89.53, 89.56, 89.59, 90.02, 90.05, 90.08, 90.11, 90.14, 90.17, 90.20, 90.23, 90.26, 90.29, 90.32, 90.35, 90.38, 90.41, 90.44

NIGHT

Write to Nell 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.

Spear Of Destiny are back again, starting at Leicester (Friday), Sheffield (Saturday), and Glasgow (Sunday), while barmy rhythm and blues maniacs **Barrence Whitfield And The Savages** attack London (Wednesday) and Leeds (Thursday) before heading off around the country next week.

The **Woodentops** eat sawdust and hay at Sheffield (Wednesday), Edinburgh (Thursday), Manchester (Friday) and London (Saturday), and if you still can't get no satisfaction then choose from **Big Country**, **Hawkwind**, **UB40**, **The Membranes**, **Sly And Robbie**, **That Petrol Emotion**, **The Redskins**, **Status Quo**, **Eurythmics** or even **Kim Wilde**!



THE WOODENTOPS stepping out this week

WEDNESDAY

3

BRADFORD Manningham Lane Royal Standard (727898) **Condemned 84/Vicious Rumours/Skin Deep**
BRIGHTON King's Road Arches Zap Club (775987) **Room At The Top/Long Tall Texans/Screaming Sirens (In Search Of Utopia) (CND Benefit)**
BRIGHTON Richmond (603974) **The Crack/The Bridge/Catharsis**
BRISTOL Temple Meads George And Railway **Enormous Room/The Raw Herbs**
CAMBERLEY Cambridge Hotel **Mega City Four**
CANTERBURY Kent University (464724) **Hondo**
CHATHAM Churchills **Sharing The House With Mother**
COLCHESTER Osborne Street The Works (570934) **Budgie/Cover Up**
DERBY Duke Of York **Just Blue**
DUNSTABLE High Street **Wheatstheaf (62571) Andromeda**
EDINBURGH Playhouse (031-557 2590) **UB40**
HARLOW The Square (25594) **Us/Crystal Clear**
HORWICH Nibblers **The Noble Kind**
KINGSTON Polytechnic (01-546 8340) **The Guana Batz**
LEEDS Adam And Eve's (456724) **Dig Vis Drill/Henry Normal/Screaming Trees**
LEEDS Irish Centre (480887) **Battlefield Band**
LEEDS Merriem Street Coconut Grove (455718) **Louis Stewart**
LEICESTER Princess Charlotte (553956) **The Dooj**
LONDON Camberwell New Road Union Tavern (01-735 3605) **The Little Demons**
LONDON Camden Lock Dingwalls (01-267 4967) **Barrence Whitfield And The Savages**
LONDON Finsbury Park Sir George Robey (01-263 4581) **The Young Gods/Kilgore Trout/AC Temple**
LONDON Fulham High Street King's Head (01-736 1413) **Mercenary**
LONDON Fulham Palace Road Greyhound (01-385 0526) **This Big Trash/Egyptian Avenue/Serene Quarter**
LONDON Greenwich Tunnel Club (01-858 0895) **Allez Poulet/The Cats**
LONDON Hammersmith Clarendon (01-748 2471) **The Crack**
LONDON Hammersmith Odeon (01-748 4081) **Status Quo**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Beki Bondage And The Bombshells/Children On Stun**
LONDON Herne Hill Half Moon (01-274 2733) **Sal Bernardi**
LONDON Holborn Gloucester Street October Gallery **Shelleyan Orphan**
LONDON Hoxton Square Bass Clef (01-729 2476) **District Six/Mark Fitzgibbon Trio**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Parachute Men**
LONDON Kentish Town And Country Club (01-267 3334) **The Saints/The Godfathers/Snakes Of Shake**
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) **The Locomotives/The Toucans**
LONDON Oval Cricketers (01-735 3059) **The Doctor's Children**
LONDON Palmers Green The Fox (01-886 9674) **Omni/Jim Lampi**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Howlin' Wilf And The Vee Jays**
LONDON Putney Zeeta's (01-785 2101) **The Dubious Brothers/John Jolliff**
LONDON Shepherd's Bush Wellington **Straight Edge**
LONDON Wardour Street Marquee (01-437 6603) **Three Colors/Rouen**
MANCHESTER Anson Road International (061-224 5050) **We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin**
MANCHESTER International Two Sly And Robbie/Ini Kamoze/Half Pint/Yellowman
MANCHESTER Cross Street Cloud Nine (061-832 3350) **Spies**
NEWCASTLE Polytechnic (328761) **Ben Elton**
NORWICH Arts Centre (60352) **The Membranes/The Ex/The Turncoats**
NORWICH University Of East Anglia (52068) **The Human League**
NOTTINGHAM Trent Polytechnic (476725) **The Rubettes/The Glitter Band/Mud**
NOTTINGHAM Venue 53 **Every New Dead Ghost**
OXFORD Cornmarket Street Corn Dolly (244761) **MGM**
PORTSMOUTH Basins Dance Hall **Mystic Revelation**
PORTSMOUTH Polytechnic (819141) **Dr Brown**
PRESTON Guildhall (21721) **Hawkwind**
PRESTON Raiders Rumble Club (716159) **Age Of Chance/Dancehall Giants**
ROMFORD North Street Precinct Rezz Club **Thee Katatonix**
RHYL Nag's Head **Heaven At Midnight/Nappy Rash**
SHEFFIELD University (24076) **The Woodentops**
SOUTHEND Cliffs Pavilion (351135) **Dr Feelgood/Eddie And The Hot Rods**
WAKEFIELD Rooftop Gardens **Tanh Chi**
WEST BROMWICH Coach And Horses (021-588 2136) **Leopold Bloom/Mondo Carne**
WOLVERHAMPTON Grand Theatre (29212) **Smith And Jones**
WOLVERHAMPTON Polytechnic (28521) **Torme/The Queerboys**

THURSDAY

4

BANGOR Theatre Gwynedd (351708) **Battlefield Band**
BARROW IN FURNESS Bluebird (28481) **Laugh/Soraya/The Danny Boys**
BIRKENHEAD Hamilton Square Sir James Caverns **Cunard Yanks**
BIRKENHEAD Stairways (051-647 6544) **Vicious Circle**

BOUNDS GREEN Middlesex Polytechnic **Children On Stun**
BRACKNELL South Hill Park Arts Centre (427272) **Harvey And The Wallbangers**
BRADFORD Frog And Toad (586025) **Circus**
BRIGHTON Art College Basement (683585) **Robyn Hitchcock And The Egyptians**
BRIGHTON King's Road Arches Zap Club (775987) **Thirst/Raw-Ho!**
BRIGHTON Richmond (603974) **The Piranhas/Stage Fright**
BRISTOL Bridge Inn **Sharing The House With Mother**
BURTON-ON-TRENT Blue Posts **Just Blue**
COLCHESTER Osborne Street The Works (570934) **MGM**
CROYDON Fairfield Halls (01-688 9291) **Smith And Jones**
DONCASTER Rotters Hot Tub Club (327448) **The Way**
EDINBURGH Coasters (031-228 3252) **The Woodentops**
EDINBURGH High Street **Clowns Bar Avail**
EXETER University The Ram (263263) **The Chillun**
GODALMING Three Lions **Scratchers Outside View**
GUILDFORD Civic Hall (505050) **Hawkwind**
HANLEY Victoria Hall **Gary Glitter**
HARLOW The Square (25594) **Clampdown/Ezra Pound**
HIGH WYCOMBE Nag's Head (21758) **World Leaders Must Die**
HULL Degrey Street Adelphi **1,000 Mexicans**
KINGSTON Polytechnic (01-546 8340) **The Highliners**
LEEDS Astoria **Barrence Whitfield And The Savages**
LEEDS Phoenix Club **Audrey Hall**
LEEDS University (439071) **Sly And Robbie/Ini Kamoze/Half Pint/Yellowman**
LEICESTER Princess Charlotte (553956) **Inside Moves**
LONDON Brixton Canterbury Arms (01-274 1711) **Help Engine/The Souls**
LONDON Brixton Fridge (01-326 5100) **Eve's Revenge/Precious Wilson/Shara (Women Only)**
LONDON Camden Lock Dingwalls (01-267 4967) **Dirty Money/Sunset Band/Jack Radicals/Black Stones**
LONDON City Of London Polytechnic **TPau**
LONDON Deptford Winston's **Lemon Tree Beach**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Beki Bondage And The Bombshells/The Rhubarb Tarts**
LONDON Fulham High Street King's Head (01-736 1413) **Inflatables/M25/Glasshouse**
LONDON Fulham Palace Road Golden Gloves **Soul Boys**
LONDON Fulham Palace Greyhound (01-385 0526) **The Pillow Fights Back/D'Bat**
LONDON Green Lanes Queen's Head **Swinging The Blues**
LONDON Hackney Amhurst Road Club Mankind (01-985 9186) **The Surfadelics**
LONDON Hampton Court Jolly Boatman **Juice On The Loose**
LONDON Hammersmith Clarendon (01-748 2471) **Gatecrash Heaven**
LONDON Hammersmith Odeon (01-748 4081) **Status Quo**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Blood Brothers Go Furious/Radio Satellites/Yellow Lifetime/Sienna**
LONDON Hoxton Square Bass Clef (01-729 2476) **Terry Smith Trio/Simon Purcell Trio**
LONDON Kentish Town Bull And Gate (01-485 5358) **Real Macabre**
LONDON Kentish Town Town And Country Club (01-267 3334) **Ted Hawkins/Brendan Croker And The Five O'Clock Shadows**
LONDON Kentish Town Wolsey Tavern (01-485 3237) **Line Of Fire**
LONDON Lee Green Old Tiger's Head (01-851 6373) **Violet Circuit**
LONDON Malden Road Gypsy Queen (01-485 2052) **Roger Beaujolais And Danny Adler Band**
LONDON Malet Street University Of London Union (01-580 9551) **Rouen**
LONDON Manresa Road Chelsea College **The Guana Batz**
LONDON Margery Street New Merlin's Cave (01-837 2097) **Danger Zone**
LONDON Oval Cricketers (01-735 3059) **The Rivals/Timothy London**
LONDON Oxford Street 100 Club (01-636 0933) **Colenso Parade/Pulp**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **The Membranes/The Ex/The Turncoats**
LONDON Putney Zeeta's (01-785 2101) **No Pearls...No Passion/Tribal Gospel**
LONDON Shepherd's Bush Green Bush Hotel **Skint Video**
LONDON Shepherd's Bush Wellington **Bordello/Salem**
LONDON Tufnell Park Boston Arms **That Petrol Emotion/The Sex Gods/My Bloody Valentine**
LONDON Wood Green Brabant Road Centre **Show Me/Deadhead**
LOUGHBOROUGH University (217766) **Katrina And The Waves/John Otway**
MANCHESTER Cross Street Cloud Nine (061-832 3350) **Music For Aborigines**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **The Naughty Boys**
MARGATE Winter Gardens (21348) **The Human League**
NOTTINGHAM Mardi Gras (862368) **Every New Dead Ghost**
NUTLEY Shelley Arms **The Chase**
OXFORD Apollo (44544) **The Communards**
OXFORD Polytechnic (68789) **The Hunters Club**
PONTYPOOL Forge Club **Scared Of The Dark**
PORTSMOUTH Basins Dance Hall **The Godfathers/Red Letters Day**
RAWTENSTALL Queen's Arms **Engine**
ROCHDALE Tiffany's (31069) **Torme/The Queerboys**
ROTHERHAM East Dene Social **Charmed Life**
SALFORD University (061-736 7811) **Ben Elton**
SEVENOAKS The Cavern (460576) **Fling Thing**
SOUTHEND Reids **The Shakers**
ST ALBANS Alma Road Horn Of Plenty (36820) **Ohmadon**
SWINDON Level 3 **Dig Vis Drill/Henry Normal/Screaming Trees**
TELFORD Barons Club **Dumpy's Rusty Nuts**
WARWICK Arts Centre **Lenny Henry/The Mint Juleps**
WEST BROMWICH Coach And Horses (021-588 2136) **Crazy Legs/The Natives**
WOLVERHAMPTON Scruples (53754) **The Rose Of Avalanche/Primal Thrash**

FRIDAY

5

BEDFORD The Angel **Pink On Pink**
BELFAST Whittla Hall (245133) **Sly And Robbie/Ini Kamoze/Half Pint/Yellowman**
BIRKENHEAD Hard Rock Cavern (051-647 4505) **Raised On Radio**
BIRMINGHAM Allah Ditta Centre **Audrey Hall**
BRADFORD Queen's Hall (392712) **Little Brother/Best Way To Walk/Somebody's Brother/The Word/Chumbawumba**
BRADFORD The Wheatstheaf (724163) **Circus**
BRIGHTON King's Road Arches Zap Club (775987) **The Cardiacs/Electric Circus**
BRISTOL Tropic Club (49875) **Sharing The House With Mother/The Hunters Club**
BRISTOL University (735035) **Flash Harry/Jonah And The Wail**
BURTON-ON-TRENT Central Park **We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin**
CAMBRIDGE University (58933) **The Membranes/The Ex/The Turncoats**
CARDIFF New Bogeys (26168) **Idol Rich**
CHESTERFIELD Lagoon Bar **Spacemen 3**
COLCHESTER Osborne Street The Works (570934) **Chatshow/Children On Stun**
COVENTRY Hand And Heart (618037) **Chaos UK**
CREWE Cheshire Cheese **Badger**
CROYDON Fairfield Halls (01-688 9291) **Smith And Jones**
DERBY The Mitre **Just Blue**
DURHAM Sixth Form College (44445) **Battlefield Band**
EDINBURGH Ingliston Showground **Big Country/The Big Dish**
EDINBURGH Moray House Students Union (031-556 5184) **The Shamen**
EXETER Heavitree Horse And Groom **The Chillun**
FELTHAM Assembly Hall **Two Week Warning/Casual Affair**
GLASGOW Barrowlands (041-552 4601) **UB40**
GLASGOW Queen Margaret Union (041-339 9784) **Captain Sensible**
GREENOCK Subterranean **Sherbet Tambourines**
HARROGATE Centre (68051) **Lenny Henry/The Mint Juleps**
IRVINE Arts Centre **Chasar**
KINGSTON Dolphin (01-546 1630) **Wastelands/Scared To Move**
KINGSTON Polytechnic (01-546 8340) **Skint Video**
LEEDS Duchess Of York **The Farm**
LEEDS Polytechnic (430171) **The Mekons**
LEICESTER Polytechnic (555576) **Spear Of Destiny/Twenty Flight Rockers**
LEICESTER Princess Charlotte (553956) **1,000 Mexicans**
LIVERPOOL Scotland Road Crown Vaults **Alternative Radio**
LIVERPOOL University Main Hall (051-709 4744) **Gary Glitter**
LIVERPOOL World Downstairs **Eye Dance**
LONDON Brixton Canterbury Arms (01-274 1711) **Inspite Of All That**
LONDON Brixton Fridge (01-326 5100) **Boys-A-Go-Go/Bolo Bolo**
LONDON Brixton Loughborough Hotel **Ring/Foggy Cry**
LONDON Camden Lock Dingwalls (01-267 4967) **Joe Ely**
LONDON Catford Bromley Road Green Man (01-698 3746) **The Boogie Brothers**
LONDON Covent Garden Rock Garden (01-240 3961) **Farenji**
LONDON Deptford High Street **The Crypt/The Katatonix**
LONDON East Ham High Street Town Hall **Graeme Culham Big Band**
LONDON Finsbury Park Sir George Robey (01-263 4581) **The Moodists/Robert Di Fario/The Jack Rubies**
LONDON Fulham High Street Kings Head (01-736 1413) **Howlin' Wilf And The Vee Jays**
LONDON Gray's Inn Road Blue Lion (01-405 4422) **Peace On The Panhandle**
LONDON Hammersmith Clarendon (01-748 2471) **Bad Karma Beckons/The Surfin' Lungs**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Light A Big Fire/Casper Hauser**
LONDON Holloway Road Lord Nelson (01-609 0670) **The Reactors**
LONDON Hoxton Square Bass Clef (01-729 2476) **El Sonido De Londres**
LONDON Kentish Town Bull And Gate (01-485 5358) **Timothy London**
LONDON Kentish Town Town And Country Club (01-267 3334) **The Feelgoods**
LONDON Kentish Town Wolsey Tavern (01-485 3237) **Lemon Tree Beach**
LONDON Lewisham Labour Club **Juice On The Loose**
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) **Robyn Hitchcock And The Egyptians/Brendan Croker And The Five O'Clock Shadows**
LONDON Norwood High Street Thurlow Arms **Before The War**
LONDON Oval Cricketers (01-735 3059) **Eddie And The Hot Rods**
LONDON Oxford Street 100 Club (01-636 0933) **Julian Bahula And The Electric Dream/The Happy End**
LONDON Palmers Green The Fox (01-886 9674) **Steve Marriott/Marked Deck**
LONDON Putney Zeeta's (01-785 2101) **South Of The Border**
LONDON Stockwell & Swan (01-274 1526) **Crannog**
LONDON Tottenham Middlesex Polytechnic **Rouen**
LONDON Walthamstow Royal Standard (01-527 1966) **Elixir**
LONDON Wardour Street Marquee (01-437 6603) **Del Amitri/The Dentists**
LONDON Wood Green Brabant Road Club Dog **Blyth Power/Stitched Back Foot**
Airman/Myasthenia Gravis/Astragone Arglegargle/Peter Bakowski
MANCHESTER Anson Road International (061-224 5050) **The Woodentops**
MANCHESTER Hulme Red Admiral **3 Heads Eat As 1**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Red Music**
MELBOURN Rock Club (61010) **Dumpy's Rusty Nuts/Filthy Rich**
NORWICH East Anglia University (52068) **Hawkwind**
NOTTINGHAM Boat Club **R Cajun And The Zydeco Brothers/Rikki And The Ravers**

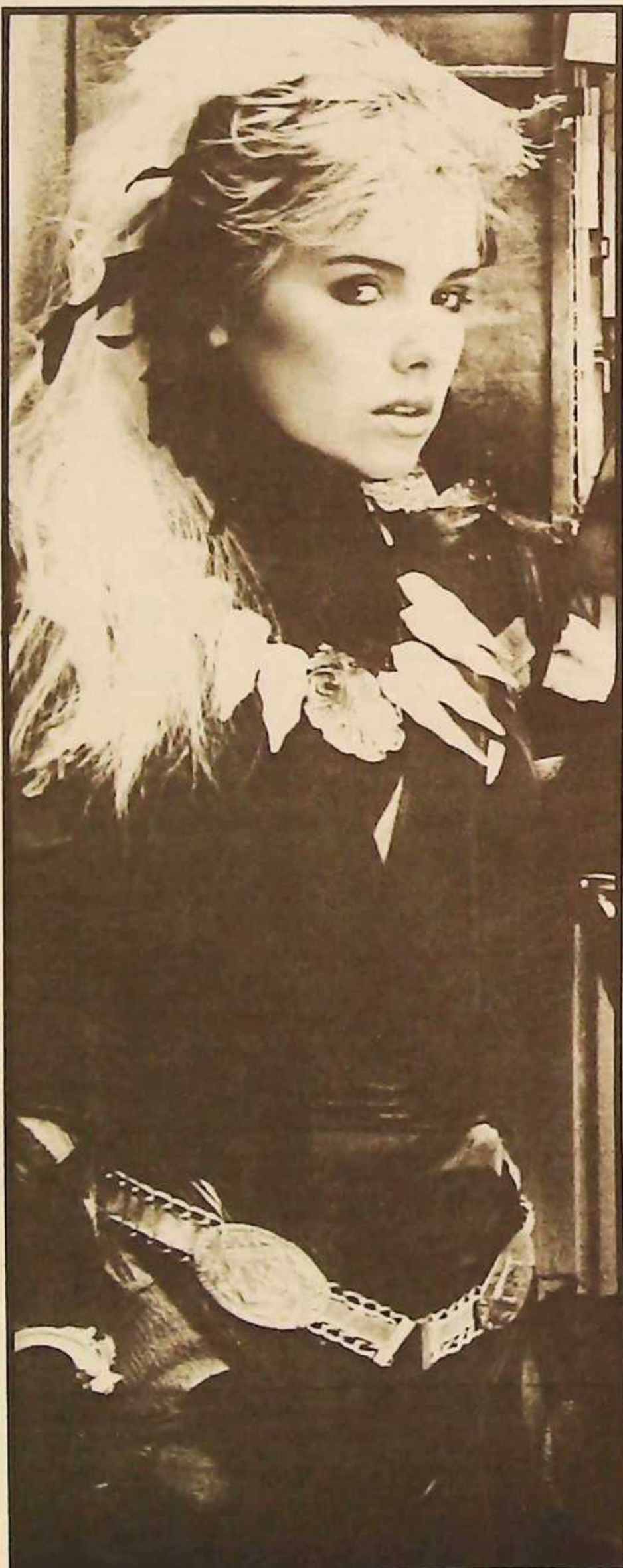
SHIF T

NOTTINGHAM Macus Garvey Centre (860090) Culture
 NOTTINGHAM Mardi Gras (862368) UK Subs/Condemned 84
 PAISLEY Windy's The Thieves
 PENZANCE Demelzas Jamie Wednesday
 PONTYPRIDD The Pitz Thin Ice
 PORTSMOUTH Basins Dance Hall Mighty Ballistics Hi-Power
 PORTSMOUTH Guildhall (824355) The Communards
 READING Hexagon (591591) Ben Elton
 SEVENOAKS Cavern (460576) Twist Of Fate/Regime
 STAFFORD North Staffs Polytechnic Fatal Charm/A Certain Ratio
 TAUNTON The Park Big Mamou
 THWAITE Buck's Head Choy Choi
 UXBRIDGE Brunel University (39125) The Guana Batz/Killer Goat
 WEST BROMWICH Coach And Horses (021-588 2136) Dickens/The Particular People

SATURDAY

6

BEDFORD Greyfriars International Centre The Membranes/The Ex/The Turncoats/The Hobgoblins
 BIRKENHEAD Cleveland Alternative Radio (Lunch)
 BIRKENHEAD Hamilton Square Sir James Caverns Alternative Radio
 BIRKENHEAD Hamlet Cunard Yanks
 BIRKENHEAD Hard Rock Cavern (051-647 4505) Eye Dance
 BIRKENHEAD Stairways (051-647 6544) Torme
 BIRMINGHAM (021-772 0217) Groundhogs/Hydra/Undertakers
 BIRMINGHAM Odeon (021-643 6101) Lenny Henry/The Mint Juleps
 BISHOPS STORTFORD Rose And Crown Rhythm Badgers
 BOLTON College Of Technology (28851) We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin
 BRADFORD Manningham Lane Royal Standard (727898) The Kickstarts/Moving Room/Acid Beach
 BRADFORD St Georges Hall (752000) Status Quo
 BRIGHTON Art College Basement Jasmine Minks/The Hairy Feek
 BRIGHTON King's Road Arches Zap Club (775987) Five Star Rock 'N' Roll Petrol/Red Herring
 BRISTOL Moon Club The Shamen
 BURTON-ON-TRENT Central Park Engine
 CARDIFF New Bogeys (26168) Thin Ice
 COVENTRY Cheylesmoor WM Club Just Blue
 COVENTRY Warwick University (417220) A Certain Ratio
 DARLINGTON Arts Centre (483168) Battlefield Road
 DERBY Sherwood Forester (766315) Uneven Planet
 DUBLIN Stadium Sly And Robbie/Ini Kamoze/Half Pint/Yellowman
 EXETER George's The Chillun



KIM WILDE struts her stuff at Kentish Town this week... wow!

FARNHAM Maltings Great Hall Tiger Moth
 GLASGOW Barrowlands (041-552 4601) UB40
 GLASGOW Doune The Guns
 GREENOCK Subterranean The Roundabouts/Catran
 HARLOW The Square (25594) Arnold/Paul Howard
 HASTINGS The Carlisle (420193) Children On Stun
 HUDDERSFIELD Silver Sands Club Culture
 ILKLEY Ilkley College The Noble Kind
 KINGSTON Church Street Bacchus Wine Bar (01-546 7798) Soul Boys
 LANCASTER Fenton Street Trades Hall Masque
 LEEDS Merion Street Coconut Grove (455718) Hang The Dance
 LONDON Acton High Street Bumbles (01-992 3308) TV Slaves
 LONDON Bolsover Street Polytechnic Of Central London The Blubbery Hellbellies/Delicious Poison
 LONDON Brixton Frigate (01-326 5100) Dance Exchange
 LONDON Camden Lock Dingwalls (01-267 4967) Nappy Brown And The Red Hot Pokers
 LONDON Catford Bromley Road Green Man (01-698 3746) Howlin' Wilf And The Vee Jays
 LONDON Charing Cross Road Wispers The Aces Of Rhythm
 LONDON Chelsea King's College The Boogie Brothers Blues Band
 LONDON Covent Garden Rock Garden (01-240 3961) Geno Washington And The Ram Jam Band
 LONDON Dalston Junction Ashwin Street Pyramid Timothy London
 LONDON Finsbury Park Sir George Robey (01-263 4581) Amethyst Kiss
 LONDON Fulham High Street King's Head (01-736 1413) Steve Gibbons Band
 LONDON Fulham Palace Road Greyhound (01-385 0526) Hoorah! Boys Hoorah!/Hohokam
 LONDON Greenwich Tunnel Club (01-858 0895) Double Zero/Storm Of Glass/Jo-Jo Republic
 LONDON Hackney Amhurst Road Club Mankind (01-985 9186) Courtney Pine Quartet/World's First Saxophone Posse/Orchestra Jazira/The Deltones
 LONDON Hammersmith Clarendon (01-748 2471) The London Losers/Restless
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Brendan Croker And The Five O'Clock Shadows/Johnny Jumps The Bandwagon
 LONDON Herne Hill Half Moon (01-274 2733) Cut The Wire
 LONDON Holloway Road Victoria Crannog
 LONDON Hoxton Square Bass Clef (01-729 2476) Somo Somo
 LONDON Kentish Town Town And Country Club (01-267 3334) The Woodentops/Stump/Miaow
 LONDON King's College Hondo
 LONDON Liverpool Road Pied Bull (01-837 3218) Kokomo
 LONDON London School Of Economics TPau
 LONDON Margery Street New Merlin's Cave (01-837 2097) Run Riot
 LONDON North Wembley East Lane The Flag K-State/The Great Divide
 LONDON Oval Cricketers (01-735 3059) Steve Marriot And The Official Receivers
 LONDON Palmers Green The Fox (01-886 9674) ESP
 LONDON Peckham Road Walmer Castle Harlequin Smirking Hyenas
 LONDON Putney Zeeta's (01-785 2101) Juvenasco
 LONDON Tufnell Park Road Tufnell Park Tavern JCM Jazzband
 LONDON Walthamstow Royal Standard (01-527 1966) Juice On The Loose/Swinging The Blues
 LONDON Wardour Street Marquee (01-437 6603) MGM
 LONDON Wembley Arena (01-902 1234) Eurythmics
 LONDON West London Institute The Larks
 LONDON Wharfedale Road General Picton The Enormous Room/The Raw Herbs
 LONDON Woolwich Thames Polytechnic The Mekons
 LOUGHBOROUGH University (217766) Gary Glitter
 LUTON Switch Club (699217) Sharing The House With Mother
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Flatmates/Laugh
 NEWMARKET Studlands Social Club KGB
 NORTHAMPTON Arts Centre Skint Video
 NORTHAMPTON Roadmender (21408) Sound System
 NORWICH King's Head Colin Cross' Lonely Tarts Club Band
 NOTTINGHAM Castle Gate Congregational Centre The Shekinah Music Project
 NOTTINGHAM Trent Polytechnic (476725) The Redskins/Blyth Power/Egyptian Kings
 PETERBOROUGH Werrina Stadium (64861) Hawkwind
 PORTSMOUTH Basins Dance Hall Eddie And The Hot Rods
 PRESTWICK Red Lion Chasas
 READING Hexagon (591591) Smith And Jones
 SHEFFIELD Leadmill (754500) Junk/Andy White/No Man's Land
 SHEFFIELD University (24076) Spear Of Destiny/Twenty Flight Rockers
 SHOREHAM Duke Of Wellington Traitors
 ST HELENS Peter Street Community Centre Poisoned Electric Head
 STOKES Borough Exchange Headgames
 SUNDERLAND Old 29 Mississippi Sheiks (Lunch)
 SWANSEA St Philip's Community Centre Chumbawumba/The Dodgey Jammers/The Bugs
 WARRINGTON Lion Hotel (30047) Badger
 WEST BROMWICH Coach And Horses (021-588 2136) Screen Heroes
 WHITLEY BAY Ice Rink Big Country/The Big Dish
 WOLVERHAMPTON Grande (29212) Ben Elton
 WOLVERHAMPTON Scruples (53754) The Red Beards From Texas

SUNDAY

7

BEDFORD Midland Hotel KGB
 BIRKENHEAD Rock Ferry Abbotsford Alternative Radio
 BIRMINGHAM Five Ways Faces Screen Heroes
 BIRMINGHAM Mermaid (021-722 0217) Living In Texas/Bed Bugs
 BIRMINGHAM NEC (021-780 4141) Big Country/The Big Dish
 BRADFORD Keighley Road Spotted House (45158) Surfin' Dave/Al Beach/Riba Raca Rakasta
 BRADFORD St Georges Hall (752000) Status Quo
 BRIGHTON Richmond (603974) The Ex/Crucifixion Of Sean Penn
 BRISTOL Fleece And Firkin (27150) Thin Ice
 CHELTENHAM Town Hall And Pitville Pump Room The Jazz Defektors/Robyn Hitchcock And The Egyptians/The Vibrators
 CHIDDINGLY Six Bells Traitors
 COLCHESTER Osborne Street The Works (570934) Dr Feelgood
 DERBY The Malin Just Blue
 DUNSTABLE Queensway Hall (603326) Hawkwind
 ELLESMERE PORT Ellesmere Arms (051-339 3044) The Suicide Stars
 FARNHAM Maltings Dick Gaughan/Hassan Erraji
 GLASGOW Barrowlands (041-552 4601) Spear Of Destiny/Twenty Flight Rockers
 HARROGATE Hop 'N' Scotch Mississippi Sheiks (Lunch)
 KILMARNOCK Cheers Club Chasas
 LEICESTER University (556282) Ben Elton
 LIVERPOOL Everyman Bistro (051-709 4776) The Mighty Lawnmower
 LONDON Archway Tavern Crannog (Lunch)
 LONDON Brixton Old White Horse (01-274 5537) Elvis... What Happened?
 LONDON Camden Lock Dingwalls (01-267 4967) The Screaming Ad Dabs/One Last Fight/Hot Murder/The Subtomics
 LONDON Charing Cross Road Wispers Brazil
 LONDON Douglas Way Albany Empire (01-691 3333) Harvey And The Wallbangers
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) Manic Depressive's Disco (Eve)
 LONDON Fulham Broadway Swan (01-385 1840) The Reactors
 LONDON Fulham High Street King's Head (01-736 1413) 1,000 Mexicans
 LONDON Fulham Palace Road Greyhound (01-385 0526) Raider/Guitars For Ammunition
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Salvation Sunday/The Corn Dollies
 LONDON Holloway Road Cock Tavern Crannog
 LONDON Hoxton Square Bass Clef (01-729 2476) Royal Academy Big Band (Lunch) Elaine Delmar/Brian Dee Trio (Eve)
 LONDON Kentish Town Town And Country Club (01-267 3334) The Redskins/The Three Johns/Skint Video

LONDON Margery Street New Merlin's Cave (01-837 2097) The Hunters Club/Children In Stun
 LONDON New Cross Clifton Rise The Harp (01-851 6373) The Cardiacs/The Chicken Ranch
 LONDON North Finchley High Road Torrington (01-445 4710) Howlin' Wilf And The Vee Jays
 LONDON Oval Cricketers (01-735 3059) The Zodiacs (Lunch) Jesse Winchester (Eve)
 LONDON Theobalds Road Yorkshire Grey (01-405 2519) The Georgia Jazzband
 LONDON Wembley Arena (01-902 1234) Eurythmics
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Rose Of Avalanche
 NORTHAMPTON Old Five Bells Vardis
 NORWICH Theatre Royal (28205) Smith And Jones
 NOTTINGHAM Old Vic Single Bass
 NOTTINGHAM Royal Centre (472328) The Communards
 POOLE Kingland Road Mr C's Xcess
 READING George Hotel The Stewarts Of Blairgowrie
 SHEFFIELD City Hall (735295) Lenny Henry/The Mint Juleps
 SHEFFIELD Leadmill (754500) Battlefield Band
 ST HELENS Shaw Street Royal Alfred The Adams Family
 STALYBRIDGE The Talbot Spies
 UXBRIDGE Brunel University (39125) The Guana Batz/Killer Goat
 WEST BROMWICH Coach And Horses (021-588 2136) Silent Witness/Safari
 WOLVERHAMPTON Scruples (53754) The Shamen

MONDAY

8

ASTON University Ben Elton
 BIRKENHEAD Hard Rock Cavern (051-647 4505) Alternative Radio/Last Night At The Fair/Transylvania
 BIRKENHEAD Pacific Hotel Cunard Yanks
 BIRKENHEAD Richmond Alternative Radio
 BIRMINGHAM Oldbury Hen And Chickens Goats Don't Shave
 BRIGHTON Dome (682127) The Communards
 BRIGHTON Old Vic (24744) Big Jim And The Figaro Club
 BRIGHTON Richmond (693974) Bass Culture
 BRIGHTON Top Rank Centre Gary Glitter
 CHESTERFIELD Bolsover Sports Dome Public Address
 COLCHESTER Osborne Street The Works (570934) Dr Feelgood/Rough Justice
 DEWSBURY Eightlands Well Hang The Dance
 DUNSTABLE Civic Hall (603326) We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin
 EDINBURGH Coasters (031-228 3252) Culture
 FOLKESTONE Leas Cliff Hall (53193) Smith And Jones
 HUDDERSFIELD Polytechnic (38156) Baby Tuckoo/Chrome Molly
 LONDON Brixton Academy (01-326 1022) UB40/Bloodfire Posse
 LONDON Camberwell New Road Union Tavern The Looking Glass/Playground/Shadowland/Smirking Hyenas
 LONDON Camden High Street Electric Ballroom (01-485 9006) Flesh For Lulu/Died Pretty/Doctor's Children
 LONDON Camden Lock Dingwalls (01-267 4967) Armada/Snake Corps/Public Heirs
 LONDON Dover Street Wine Bar Swinging The Blues
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Noseflutes/Ritzun Ratzun Rotzer/Gatecrash Heaven
 LONDON Fulham High Street King's Head (01-736 1413) From Here On
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Ice Babies/Korea
 LONDON Greek Street Le Beat Route (01-734 6308) Ohmadon
 LONDON Hammersmith Clarendon (01-748 2471) Line Of Fire
 LONDON Hampstead Westfield College The Larks
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Splendid Boats/Life After/Rex 115
 LONDON Kentish Town Bull And Gate (01-485 5358) The Word Association
 LONDON Kentish Town Town And Country Club (01-267 3334) Kim Wilde
 LONDON Oval Cricketers (01-735 3059) President Reagan Is Clever/Rouen
 LONDON Putney Zeeta's (01-785 2101) One Nation
 LOUGHBOROUGH Sammy's Children On Stun
 MIDDLESBROUGH The Albert The Atlanteans
 PRESTON Pipers The Hunters Club
 STOCKTON Arches Skidmarks
 STOKES Shelley's (322209) Torme/The Queerboys
 WEST BROMWICH Coach And Horses (021-588 2136) The Catch
 WORTHING Pavilion (39999) Harvey And The Wallbangers

TUESDAY

9

BEDFORD Angel Inn (40251) Thunderbird Five
 BIRMINGHAM Burberries (021-6431500) The Three Johns/3 Action
 BRENTWOOD The Castle Rhythm Collision/80 Degrees In The Shade (Crisis At Christmas Benefit)
 BRIGHTON Dome (682127) Smith And Jones
 CARDIFF Mars Bars The Batfish Boys
 COLCHESTER Osborne Street The Works (570934) Ghostdance
 GLASGOW Customhouse Quay Panama Jax (041-221 0865) Dynamite Club
 GLASGOW Plaza (041-423 3077) Culture
 GLASGOW Scottish Exhibition And Conference Centre Status Quo
 LEEDS Polytechnic (430171) We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin
 LEEDS University (439071) Ben Elton
 LEICESTER Princess Charlotte (553956) Rockin' Ronnie And The Bendy Ruperts
 LIVERPOOL Adelphi Hotel The Larks
 LONDON Camden High Street Electric Ballroom (01-485 9006) The Rapiers/Colbert Hamilton (Black Elvis 2000)/Love Attack
 LONDON Camden Lock Dingwalls (01-267 4967) The Rainmakers/Andy White/The Lonely/Real Macabre
 LONDON Dover Street Wine Bar Swinging The Blues
 LONDON Finsbury Park Sir George Robey (01-263 4581) Snakes Of Snake/Fat Lady Sings
 LONDON Fulham High Street King's Head (01-736 1413) Veto
 LONDON Fulham Palace Road Greyhound (01-385 0526) Neil Nicholas/Guilty Party
 LONDON Hackney Mare Street Empire (01-985 2424) Happy End/Skint Video/John Hegley/Benjamin Zephaniah/Ra Ra Zo/Jenny Le Coat/Andrew Bailey/Chris And Robert/Obiz Cannelloni/Morris Minor And The Majors
 LONDON Hammersmith Clarendon (01-748 2471) The Culture Shock/The Smart Pils
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Mary Coughlan And Her Band
 LONDON Hoxton Square Bass Clef (01-729 2476) Alfredo 'Chocolate' Armenteros
 LONDON Islington Hare And Hounds (01-226 2992) The Word Association
 LONDON Mornington Crescent Camden Palace (01-387 0428) Sun House Opera
 LONDON Oval Cricketers (01-735 3059) Howlin' Wilf And The Vee Jays/Ritzun Ratzun Rotzer
 LONDON Oxford Street 100 Club (01-636 0933) The Scientists/Bad Karma Beckons/Purple Things
 LONDON Prince Of Wales Road North London Polytechnic The Shamen
 LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) Fungus Box
 LONDON South Norwood The Ship The Chillun
 LONDON Wembley Arena (01-902 1234) Eurythmics
 LONDON Woolwich Tramshed (01-855 3371) Before The War
 MANSFIELD Brig O Doone Children On Stun
 NOTTINGHAM Royal Centre (472328) Lenny Henry/The Mint Juleps
 NUNEATON Nag's Head (386644) Dream Factory
 SALFORD University (061-736 7811) 1/5th Of Heaven
 SHEFFIELD West Street Hallamshire Hotel The Masons/The Wealthy Texans
 SHEFFIELD Mallet Showering Pavilion (4298) Big Country/The Big Dish
 STOCKTON Dovecot Arts Centre (611625) The Timber Men
 SURBITON The Southampton (01-399 6107) The Georgia Jazzband
 WHITFIELD Mencap House Spies

CHART

UK 50 SINGLES

- 1 1 TAKE MY BREATH AWAY Berlin CBS
- 2 2 THE FINAL COUNTDOWN Europe Epic
- 3 12 SOMETIMES Erasure Mute
- 4 6 FRENCH KISSIN' IN THE USA Debbie Harry Chrysalis
- 5 3 SHOWING OUT Mel & Kim Supreme
- 6 9 EACH TIME YOU BREAK MY HEART Nick Kamen WEA
- 7 7 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 8 4 BREAKOUT Swing Out Sister Mercury
- 9 5 YOU KEEP ME HANGIN' ON Kim Wilde MCA
- 10 14 IF I SAY YES Five Star Tent
- 11 15 SWEET LOVE Anita Baker Elektra
- 12 17 THE SKYE BOAT SONG Roger Whittaker & Des O'Connor Tembo
- 13 39 THE RAIN Oran "Juice" Jones Def Jam
- 14 11 FOR AMERICA Red Box Sire
- 15 50 SO COLD THE NIGHT The Communards London
- 16 21 WARRIORS (OF THE WASTELAND) Frankie Goes To Hollywood ZTT
- 17 20 STRANGER IN A STRANGE LAND Iron Maiden EMI
- 18 23 WAR (WHAT IS IT GOOD FOR) Bruce Springsteen & The E Street Band CBS
- 19 8 THROUGH THE BARRICADES Spandau Ballet Reformation
- 20 22 LAND OF CONFUSION Genesis Charisma
- 21 — SHAKE YOU DOWN Gregory Abbott CBS
- 22 31 MIRACLE OF LOVE Eurythmics RCA
- 23 10 DON'T GIVE UP Peter Gabriel & Kate Bush Virgin
- 24 30 CANDY Cameo Club
- 25 27 TRUE COLOURS Go West Chrysalis
- 26 44 SHIVER George Benson Warner Brothers
- 27 13 GHOST DANCING Simple Minds Virgin
- 28 36 I'VE BEEN IN LOVE BEFORE Cutting Crew Siren
- 29 16 WALK LIKE AN EGYPTIAN The Bangles CBS
- 30 34 ALL FALL DOWN Ultravox Chrysalis
- 31 32 DON'T FORGET ME (WHEN I'M GONE) Glass Tiger Manhattan
- 32 18 (WAITING FOR) THE GHOST TRAIN Madness Zarjazz
- 33 — CRY WOLF A-ha Warner Brothers
- 34 43 YOU KNOW I LOVE YOU DON'T YOU Howard Jones WEA
- 35 37 STEP RIGHT UP Jaki Graham EMI
- 36 19 BECAUSE I LOVE YOU Shakin' Stevens Epic
- 37 46 IS THIS LOVE Alison Moyet CBS
- 38 41 BECAUSE OF YOU Dexys Midnight Runners Mercury
- 39 — DREAMIN' Status Quo Vertigo
- 40 49 SOME PEOPLE Paul Young CBS
- 41 26 ANYTHING The Damned MCA
- 42 48 HOLD THE HEART Big Country Mercury
- 43 — O MY FATHER HAD A RABBIT Ray Moore Play
- 44 24 EVERY LOSER WINS Nick Berry BBC
- 45 — CARAVAN OF LOVE The Housemartins Go! Discs
- 46 35 ALL I ASK OF YOU Cliff Richard & Sarah Brightman Polydor
- 47 33 IN THE ARMY NOW Status Quo Vertigo
- 48 29 NOTORIOUS Duran Duran EMI
- 49 — REET PETITE (THE SWEETEST GIRL IN TOWN) Jackie Wilson SMP
- 50 25 LOVE IS THE SLUG We've Got A Fuzzbox Vindaloo

UK 50 ALBUMS

- 1 — NOW THAT'S WHAT I CALL MUSIC 8 Various EMI/Virgin
- 2 1 HITS 5 Various CBS/WEA
- 3 — NOTORIOUS Duran Duran EMI
- 4 4 THE WHOLE STORY Kate Bush EMI
- 5 2 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 6 8 ORIGINAL SOUNDTRACK — TOP GUN Various (CBS)
- 7 9 TRUE BLUE Madonna Sire
- 8 5 THROUGH THE BARRICADES Spandau Ballet Reformation
- 9 10 SLIPPERY WHEN WET Bon Jovi Vertigo
- 10 3 LIVE 1975 — 1985 Bruce Springsteen & The E Street Band CBS
- 11 17 REVENGE Eurythmics RCA
- 12 6 GRACELAND Paul Simon Warner Brothers
- 13 38 DISCO Pet Shop Boys Parlophone
- 14 11 SILK AND STEEL Five Star Tent
- 15 21 INFECTED The The Some Bizzare
- 16 19 LOVERS Various Telstar
- 17 7 NOW DANCE VOLUME 2 Various EMI/Virgin
- 18 26 BROTHERS IN ARMS Dire Straits Vertigo
- 19 12 GREATEST HITS OF 1986 Various Telstar
- 20 16 HIT MIX '86 Various Stylus
- 21 14 SO Peter Gabriel Charisma
- 22 22 THE VERY BEST — BACK TO BACK Diana Ross/Michael Jackson/Gladys Knight/Stevie Wonder Priority
- 23 24 A KIND OF MAGIC Queen EMI
- 24 — AUGUST Eric Clapton Duck
- 25 13 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 26 23 REMINISCING Foster & Allen Stylus
- 27 — UTTER MADNESS Madness Zarjazz
- 28 25 SCOUNDREL DAYS A-ha Warner Brothers
- 29 39 THE FINAL COUNTDOWN Europe Epic
- 30 41 ROCKBIRD Debbie Harry Chrysalis
- 31 31 WHITNEY HOUSTON Whitney Houston Arista
- 32 36 THE VERY BEST OF THE DRIFTERS The Drifters Telstar
- 33 18 TOGETHER Various K-Tel
- 34 20 SWEET FREEDOM — THE BEST OF MICHAEL McDONALD Michael McDonald Warner Brothers
- 35 46 IN THE ARMY NOW Status Quo Vertigo
- 36 48 RAPTURE Anita Baker Elektra
- 37 — INVISIBLE TOUCH Genesis Charisma
- 38 32 GET CLOSE The Pretenders Real
- 39 30 FORE! Huey Lewis & The News Chrysalis
- 40 — SIXTIES MANIA Various Telstar
- 41 — STREETSOUNDS 19 Various Streetsounds
- 42 — BROADCAST Cutting Crew Siren
- 43 44 INSIDE STORY Grace Jones Manhattan
- 44 35 SOUTH PACIFIC Various CBS
- 45 29 DANCING ON THE CEILING Lionel Richie Motown
- 46 49 CHRISTMAS Elaine Page WEA
- 47 — QUEEN'S GREATEST HITS Queen EMI
- 48 27 LIVERPOOL Frankie Goes To Hollywood ZTT
- 49 15 GODS OWN MEDICINE The Mission Mercury
- 50 — DEEP IN THE HEART OF NOWHERE Bob Geldof Mercury

Compiled by MRIB

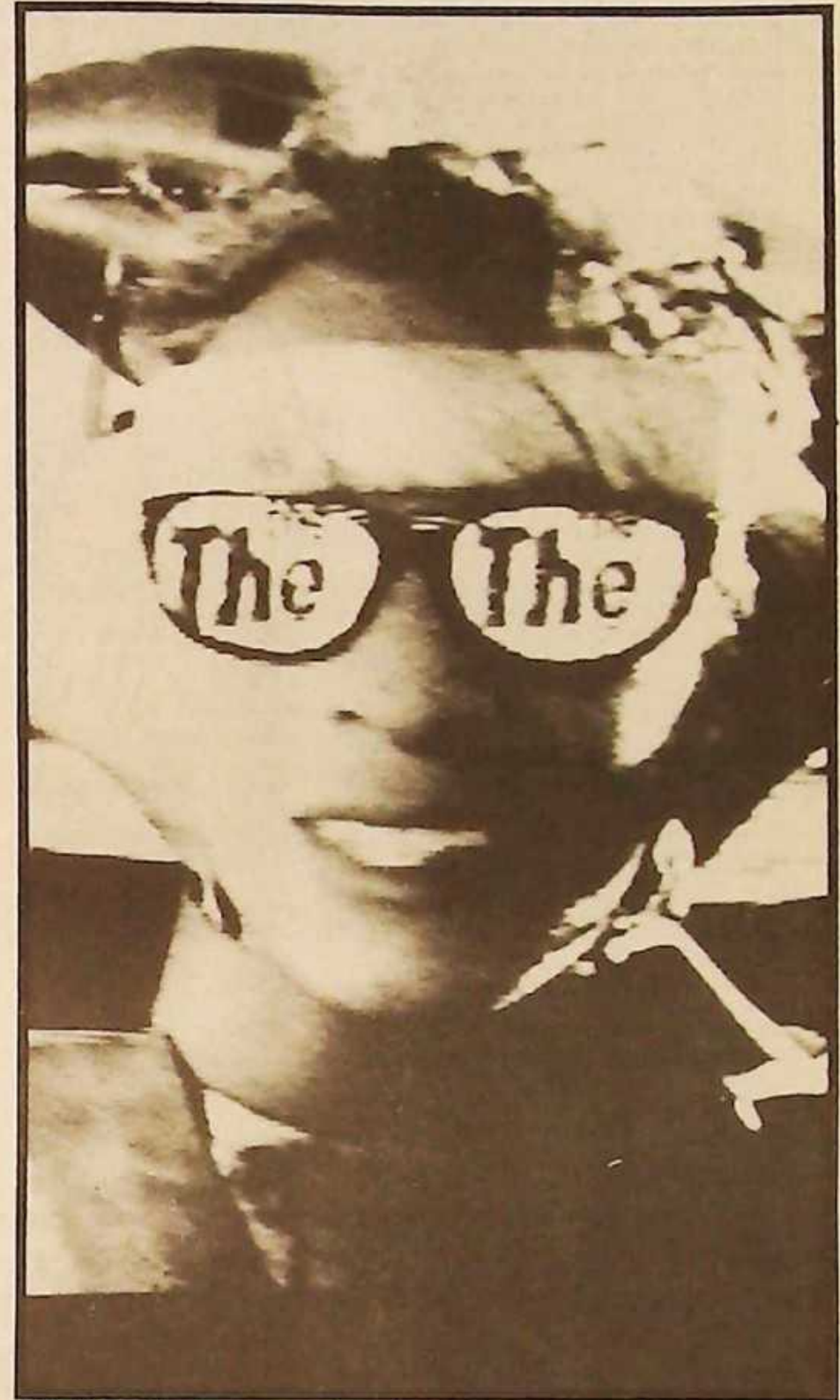
COMPACT DISC

- 1 1 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 2 — NOW, THAT'S WHAT I CALL MUSIC '86 Various EMI/Virgin/Polygram
- 3 3 LIVE 1975 — 1985 Bruce Springsteen CBS
- 4 2 GRACELAND Paul Simon Warner Brothers
- 5 4 BROTHERS IN ARMS Dire Straits Vertigo
- 6 — HITS 5 Various CBS/RCA Ariola/WEA
- 7 5 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 8 — THROUGH THE BARRICADES Spandau Ballet Reformation/CBS
- 9 6 SO Peter Gabriel Charisma
- 10 10 REVENGE Eurythmics RCA
- 11 8 FORE! Huey Lewis & The News Chrysalis
- 12 11 SILK AND STEEL Five Star Tent
- 13 14 LEATHER JACKETS Elton John Rocket
- 14 — INVISIBLE TOUCH Genesis Virgin
- 15 — DANCING ON THE CEILING Lionel Richie Motown
- 16 16 TRUE BLUE Madonna Sire
- 17 15 QUEEN GREATEST HITS Queen EMI
- 18 7 GET CLOSE The Pretenders Real
- 19 — INSIDE STORY Grace Jones Manhattan
- 20 20 WHITNEY HOUSTON Whitney Houston Arista

Compiled by Spotlight Research



SPANDAU BALLET: no frills



THE THE reflecting on new found success

SOUNDS TRACKS

Ricky Kildare

BATTERY Metallica Acetylene cutting torch track from Master Of Puppets, MFN

KISS Age Of Chance Dance-floor shrapnel collision on FON

BIG BLACK Oh-so alive and kicking at the Hammersmith Clarendon

Neil Perry

CRAZYHEAD Kentish Town Bull & Gate Tasty Gigs Inc.

HOUSE OF PAIN Van Halen 1984 Warners mega-cut

ANESTHESIA (PULLING TEETH) Metallica MFN Kill 'Em All cut

Paul Elliott

REIGN IN BLOOD Slayer Geffen

RRRROOOOAAAARRRRR Voivoid Total Noise Import

BE YOURSELF The Grip Demo

James Brown

HEY! LUCIANI The Fall Beggars Banquet

WHAT A WAY TO DIE The Shop Assistants Rough Trade LP track

CANDYDIOSIS Pop Will Eat Itself Revolting live spectacle at 'lust den'

Pop Will Eat Itself's Fave Guitar Solos

Clinton: Mick Ronson on 'Moonage Daydream' RCA

Richard: Dave Davies on 'You Really Got Me' Pye

Graham: Charlie George in the 1971 Cup Final hammering it home Wembley (Huh!)

Mr Spencer

GLORY GLORY Dead Can Dance Live ULU revelations

YA SOUTHERN BASTARDS Jerry Arkright To Strangers crowd 3/11/86

THIS IS MOTORTOWN The Very Things DCL Electric 12-inch

Jack Barron

BIG BLACK A bloodbursting live encounter at The Clarendon

HEY! LUCIANI The Fall become fabulous (again) Beggars Banquet

RELAXATION Durutti Column live in Japan Factory CD

PINK FLOYD

- 1 FRIENDS WILL BE FRIENDS Queen
- 2 MONEY Pink Floyd
- 3 AND THEN THERE WEREN'T THREE Genesis
- 4 PRETTY OUT OF PINK Psychedelic Furs
- 5 KEEP YOUR EYE ON THE MONEY Motley Sue
- 6 CAN'T STAND LOSING YOU The Police
- 7 SUE Spandau Ballet
- 8 THE PRICE Twisted Sister
- 9 SEPARATE WAYS Elvis Presley
- 10 PARANOID Black Sabbath

Compiled by all you need is Kirsty Brown

ATTACK

HOT METAL 60

SINGLES

- 1 1 THE FINAL COUNTDOWN Europe Epic
- 2 2 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 3 3 STRANGER IN A STRANGE LAND Iron Maiden EMI
- 4 4 IN THE ARMY NOW Status Quo Vertigo
- 5 7 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 6 13 SIX TRACK EP Warlock Vertigo
- 7 5 HE'S BACK (THE MAN BEHIND THE MASK) Alice Cooper MCA
- 8 — GETTING AWAY WITH MURDER Meat Loaf Arista
- 9 6 AMANDA Boston MCA
- 10 — THIS LOVE Bad Company Atlantic
- 11 14 WASTED YEARS Iron Maiden EMI
- 12 10 BLACK AND BLUE Wasted Parlophone
- 13 8 95-NASTY WASP Capitol
- 14 12 ROCK THE NATIONS Saxon EMI
- 15 11 MIDNIGHT (YOU WON'T BE SLEEPING) Magnum Polydor
- 16 16 VELCRO FLY ZZ Top Warner Brothers
- 17 15 JUMP IN THE FIRE Metallica Music For Nations
- 18 9 MAD HOUSE Anthrax Island
- 19 20 CREEPING DEATH Metallica Music For Nations
- 20 19 LONELY NIGHT Magnum Polydor



WASTED: "I'm gettin' a jacket with shoulder pads this high"

ALBUMS

- 1 1 SLIPPERY WHEN WET Bon Jovi Vertigo
- 2 3 THE FINAL COUNTDOWN Europe Epic
- 3 6 IN THE ARMY NOW Status Quo Vertigo
- 4 2 INSIDE THE ELECTRIC CIRCUS WASP Capitol
- 5 8 THIRD STAGE Boston MCA
- 6 5 SOMEWHERE IN TIME Iron Maiden EMI
- 7 13 7800° FAHRENHEIT Bon Jovi Vertigo
- 8 4 TO HELL WITH THE DEVIL Stryper Music For Nations
- 9 9 TRILOGY Yngwie Malmsteen Polydor
- 10 — SAVE YOUR PRAYERS Wasted Parlophone
- 11 19 PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
- 12 14 INDISCREET FM Portrait
- 13 10 CONSTRICTOR Alice Cooper MCA
- 14 15 DANCING UNDERCOVER Ratt Atlantic
- 15 — BON JOVI Bon Jovi Vertigo
- 16 7 NIGHT SONGS Cinderella Mercury
- 17 17 DOOMSDAY FOR THE DECEIVER Flotsam & Jetsam Roadrunner
- 18 11 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 19 12 TRUE AS STEEL Warlock Vertigo
- 20 16 VIGILANTE Magnum Polydor
- 21 18 MASTER OF PUPPETS Metallica Music For Nations
- 22 25 NASTY NASTY Black 'N Blue Geffen
- 23 27 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 24 20 BEYOND THE GATES Possessed Under One Flag
- 25 24 GAME OVER Nuclear Assault Under One Flag
- 26 28 FAME AND FORTUNE Bad Company Atlantic
- 27 29 AFTERBURNER ZZ Top Warner Brothers
- 28 21 SPREADING THE DISEASE Anthrax Music For Nations
- 29 22 ROCK THE NATIONS Saxon Parlophone
- 30 — CRIMSON GLORY Crimson Glory Roadrunner

IMPORTS

- 1 — LAND OF THE DAMNED Diamond Rex Island
- 2 5 REIGN IN BLOOD Slayer Geffen
- 3 2 ANOTHER DARK CARNIVAL Castle Blak Stiff Kitten
- 4 — A TO Z Zappa Costa Capitol
- 5 4 POWER Kansas MCA
- 6 8 BEST OF Accept Polygram
- 7 6 STRANGER THAN EVER Digger Noise
- 8 7 ALIVE AND SCREAMING Krokus Arista
- 9 9 LIVE Stevie Ray Vaughan CBS
- 10 1 3.V Zebra Atlantic

Compiled by Spotlight Research



THE GODFATHERS: which one's Markon?

INDIE ALBUMS

- 1 1 THE MOON AND THE MELODIES Harold Budd/Elizabeth Fraser/Robin Guthrie/Simon Raymonde 4AD
- 2 2 YOUR FUNERAL... MY TRIAL Nick Cave And The Bad Seeds Mute
- 3 — HIT BY HIT The Godfathers Corporate Image
- 4 4 BROTHERHOOD New Order Factory
- 5 6 SEWERTIME BLUES The Meteors Anagram
- 6 7 SUN FAMILY Balaam And The Angel Chapter 22
- 7 8 THE QUEEN IS DEAD The Smiths Rough Trade
- 8 9 LONDON O HULL 4 The Housemartins Go! Discs
- 9 5 LOAN SHARKS Guana Batz ID
- 10 10 FILIGREE AND SHADOW This Mortal Coil 4AD
- 11 3 STOMPING AT THE KLUB FOOT VOLUME 3 Various ABC
- 12 14 BLOOD AND CHOCOLATE Elvis Costello & The Attractions Imp/Demon
- 13 13 FORCE A Certain Ratio Factory
- 14 29 WONDERLAND Erasure Mute
- 15 11 QUIRK OUT Stump Stuff
- 16 16 VICTORIALAND Cocteau Twins 4AD
- 17 12 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 18 19 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 19 18 WATCH YOUR STEP Ted Hawkins Gull
- 20 22 WHO'S BEEN TALKING Robert Cray Charly
- 21 20 RETARD PICNIC The Stupids Children Of The Revolution
- 22 15 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 23 21 IT Alien Sex Fiend Anagram
- 24 25 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 25 23 GIANT The Woodentops Rough Trade
- 26 — SMOKE SIGNALS MDC Radical
- 27 28 BEND SINISTER The Fall Beggars Banquet
- 28 24 ROOM OF LIGHTS Crime & The City Solution Mute
- 29 26 FOREVER BREATHES THE LONELY WORD Felt Creation
- 30 17 SUICIDE Suicide Demon

ARTHUR FOWLER

- 1 MONEY'S TOO TIGHT TO MENTION Simply Red
- 2 LIES Status Quo
- 3 PRISON Tom Robinson
- 4 I LOVE THE SOUND OF BREAKING GLASS Nick Lowe
- 5 SORRY SEEMS TO BE THE HARDEST WORD Elton John
- 6 THIEVES LIKE US New Order

SNOT

- 1 WHOLE SNOTTA LOVE Led Zeppelin
- 2 SNEEZE FRAME The J Geils Band
- 3 TISSUE BEEN GONE Rainbow
- 4 SNOTTIN' AT ALL Heart
- 5 NO SNEEZY WAY Gillan
- 6 TISSUE WERE HERE Pink Floyd
- 7 RUNNING WILD Girlschool
- 8 SNOT ON THE WATER Deep Purple
- 9 THE THING THAT SHOULD SNOT BE Metallica
- 10 I SNOT THE SHERRIF Bob Marley

Compiled by The Ghost of Cleveland Hall

INDIE SINGLES

- 1 1 SOMETIMES Erasure Mute
- 2 4 KISS Age Of Chance FON
- 3 6 LOVE'S EASY TEARS Cocteau Twins 4AD
- 4 2 BIZARRE LOVE TRIANGLE New Order Factory
- 5 9 I WANT YOU Elvis Costello Imp/Demon
- 6 25 POPPIE COCK (EP) Pop Will Eat Itself Chapter 22
- 7 3 ASK The Smiths Rough Trade
- 8 15 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 9 8 THINK FOR A MINUTE The Housemartins Go! Discs
- 10 13 REALLY STUPID The Primitives Lazy
- 11 12 SERPENT'S KISS The Mission Chapter 22
- 12 10 THE PEEL SESSION Gang Of Four Strange Fruit
- 13 18 10 NOTES ON A SUMMER'S DAY Crass Ugly Man
- 14 17 WONDERFUL LIFE Black Ugly Man
- 15 26 STATE OF THE NATION New Order Factory
- 16 20 SORRY TO EMBARRASS YOU Razor Cuts Subway
- 17 — STEAMING TRAIN Talulah Gosh 53rd & 3rd
- 18 7 THE PEEL SESSION The Wedding Present Strange Fruit
- 19 — COMPLETELY AND UTTERLY The Chesterfields Subway
- 20 28 BLUE MONDAY New Order Factory
- 21 — URBAN HELL Three Wise Men Rhythm King
- 22 5 THE PEEL SESSION Madness Strange Fruit
- 23 14 THE PEEL SESSION New Order Strange Fruit
- 24 32 THE GRIP OF LOVE Ghost Dance Karbon
- 25 47 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 26 22 INTO THE GROOVY Ciccone Youth Blast First
- 27 — MUTANT ROCK The Meteors ID
- 28 30 PANIC The Smiths Rough Trade
- 29 31 CUT DOWN Red Lorry Yellow Lorry Red Rhino
- 30 — SNAKEDRILL Wire Mute
- 31 39 SHE SAID Yeah Jazz Upright
- 32 11 HANG-TEN! The Soup Dragons Raw TV Product
- 33 29 BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 34 27 SMELLS LIKE SHIT Alien Sex Fiend Anagram/Cherry Red
- 35 19 THE RATTLER Goodbye Mr McKenzie Precious Organisation
- 36 46 VELVETEEN The Rose Of Avalanche Fire
- 37 37 MAHALIA The Bible! Backs
- 38 16 ROCKITT MISS USA Sci Fi Sex Stars WHO M I
- 39 38 I COULD BE IN HEAVEN The Flatmates Subway
- 40 21 LEE REMICK The Go-Betweens Situation Two
- 41 36 NAKED AS THE DAY YOU WERE BORN The Weather Prophets Creation
- 42 — ENTERTAIN ME Sharp Unicorn
- 43 — BEATNIK BOY Talulah Gosh 53rd & 3rd
- 44 — YOUNG TILL YESTERDAY The Shamen Moksha
- 45 — THE WORLD DOESN'T TURN Junk Native
- 46 44 SUNARISE The Godfathers Corporate Image
- 47 23 THE PEEL SESSION The Damned Strange Fruit
- 48 24 THIS IS MOTORTOWN The Very Things DCL Electric Recordings
- 49 34 DICKIE DAVIES EYES Half Man Half Biscuit Probe Plus
- 50 45 PINK HOUSE The Leather Nun Wire

Compiled by Spotlight Research

- 7 THE DECEIVER The Alarm
- 8 CHRISTMAS IS DREADLAND Judge Dread
- 9 EVERY LOSER WINS Wicksy
- 10 ARTHUR'S THEME Christopher Cross

Compiled by JSS, founder member of the Dot Cotton wears French knickers fan club

GREEDY

- 1 YOU GIVE GRUB A BAD NAME Bon Jovi
- 2 FAT BOY ZZ Top
- 3 IN A BIG PANTRY Big Pantry
- 4 TOO FAT FOR LOVE Mötley Crüe
- 5 EATING IS MY BUSINESS... AND BUSINESS IS GOOD Megadeth
- 6 OWNER OF A BAKEWELL TART Yes
- 7 ADDICTED TO GRUB Robert Palmer
- 8 CRUSHED BY THE MEALS OF INDUSTRY Heaven 17
- 9 PLUMP Van Halen
- 10 OBESITIES AND BIG TITTIES Ted Nugent

Compiled by Chrissy Van Den Chubs, Tonteg, S Wales

THE BIG KISS!



CHANCERS: Jan P, Geoff T, Neil H and Steven E

Can AGE OF CHANCE snog their way into the charts with Prince's 'Kiss'? JAMES BROWN gets his tongue round the problem. IAN TILTON pipes up

KISS! DANCE! Snog! Get down! Get sexy... or get stuffed!

Age Of Chance steer layer after seething layer of vocal crunch around squibs of beat that penetrate guitar noise, that resound like shaken sheets of metal.

Age Of Chance have produced a vest of sonic hip hop that

they've pulled over the otherwise best single of the year - 'Kiss' by Prince.

They spend their nights dancing in the glut of good funk clubs that have appeared as a powerful reaction to the gothic glumness that's hovered over their home town of Leeds for years. At dinner-times they entertain journalists in smart cafés, and in the afternoons they practise.

They spent a lot of time

practising and producing 'Kiss' - and it shows.

Now confusion is rippling across the country: how can an indie band produce a record like *this*? Well, it's been done. And I've heard pop stars be shocked by it, listened to pop fans worry about it, and seen soul fans dance to it.

Listen to 'Kiss' by Prince and your hips will twitch into uncontrollable funk spasms. Listen to 'Kiss' by Age Of Chance and your distorted crotch jerking will be competing with a gibbering flow of

"Prince's version is just the sound of cocktail glasses tinkling and wine bar small talk. We wanted to make a dance sound that represented iron foundries . . ."

babble and squeak. It's a thundering oral release of adulation, praise and sheer lust

They say: "Prince's version is just the sound of cocktail glasses tinkling and wine bar small talk. We wanted to make a dance sound that represented iron foundries shuddering, civil unrest and motorway fatalities. A dance sound that linked the cities of Detroit, Leeds, Berlin and New York – not Prince's Minneapolis!

"None of us bought 'Kiss'. Our interpretation is derived completely from the times we've heard it in clubs. We didn't want to make a study of it or anything."

AND WHAT this single signifies is a discipline and direction to Age Of Chance that is otherwise lacking in the independent arena away from the offices of Factory, Def Jam and Creation.

Steven E (mouth, severe crop, Adidas Gazelles): "We don't need any confirmation from outside. Our confidence comes from within the band."

This is an authoritative confidence; an attitude that was broken-in as ambition, then fuelled by contempt and naiveté and then doused by financial limitation. With 'Kiss' – their third single and a one-off for FON – their short-stay record label have pushed aside some of these restrictions and the band's patience has been rewarded by achieving their own vision.

And although contemptuous of other bands, their criticisms don't degenerate into heady slagging marathons. They'd rather enthuse over their own record than criticise someone else's.

Neil H (guitars, monkey boots, Beastie Boys): "The thing that really leaps out at me from our stuff is the disco and funk that's at the back of it all. The musical background with us is so varied it manages to encapsulate soul. That's not to say things like Sonic Youth or Glenn Branca or Diamanda Galas, which we also like, don't come through in what we do."

Jan P (snare drum, sarcasm, multi-coloured eyeshadow): "The most natural thing in the world for us is to go out to a club at night, hear a good record and dance to it. You don't have to think about it, you close your eyes and you're in it. It's not just music that influences us, it stretches to other forms of communication media, like advertising or whatever, and our own immediate environment. At the same time, it doesn't matter what music particularly interests us but what we do with it that counts."

It is the width and variety of their influences that has allowed Age Of Chance to tool up their vision so effectively. From the bludgeoning Motown drum beat, narky vocal bark and duelling guitars of their first two singles, 'Motorcity' and 'Bible Of The Beats', Age Of Chance have progressed to a level of noise that sees them stealing clips from operas and Trouble Funk and blending this with recordings from South Yorkshire steelworks.

These eclectic styles are also visible in their personal fashions. They boast the loudest cycle shirts, the best leather training shoes, the baggiest Selfridges' ski-pants and excessive amounts of cheap and ludicrous watches.

It is a perverted Yorkshire interpretation of the teenage American street beat gangs. More Glow Boys than Yo Boys.

Likewise, 'Kiss' is likely to be the first single to cross the differing cultures of black hip hop and white indie music and deliver one swift kick to the head of that vile clot of aural fascism, daytime Radio One.

The sound and image of Age Of Chance is lean, clean, efficient and hard. They are hip hop puritans.

Neil H: "It's natural to want to be good and do what you do well. The harder we work the closer we get as a team. If you don't, the group suffers."

Geoff T (bass, Liz Taylor posters, Tipp-Ex on 501s): "If you want to be mediocre, you rehearse when you feel like it. If you want to be, not good but great, then you have to work at it."

Steven E: "There is no room in this band for laziness. No one has ever not turned up for interviews or practice, because if they did they'd be out."

Neil H: "There is a quote I read recently from an 80-year-old *Class War* supporter who said, If a Rolls Royce drives past it's no good just swearing or shouting at it. You have to stop the car, smash its bodywork, kick the windows in and then drag out the occupants and stone them to death."

"Well, that's what we've done to 'Kiss'."

Geoff T: "Where we score against a lot of other 'noise' bands is that they try and present what they do in a very avant garde manner, whereas we present our music in a disciplined pop format."

Neil H: "The thing about hip hop is that it is one area of music where new work is being done. It really is a genuinely creative area."

Steven E: "With hip hop the whole thing is to move along very quickly."

Geoff T: "And hip hop has a much younger audience. Like, it starts with eight and nine-year-olds."

Steven E: "The best records released this year have all charted."

TO FIND a comparable figure to Age Of Chance you look not in the 'nasty' world of pop, but into the sweat-drenched boxing ring. There, in Mike Tyson, the youngest ever Heavyweight Champion Of The World, you have an appropriate contemporary, the perfect parallel.

Both Age Of Chance and Tyson know that *attitude* comes before anything else. Before you release a brilliant single, before you smash someone's nose-bone into the roof of their skull, comes *attitude*.

Both are products of the grim late '80s. Both know the dangers of indulgence and excess. Both are in command of their destinies. Both are best at their business. Boxing isn't a world where failure gets you thrown off a record label but results in your face being demolished. Nor is it a world where gobshites are served with libel writs; instead they collect severe brain damage.

Age Of Chance are taking the approach needed for survival and success in this real world, and they are using it to cut through the music industry.

Neil H: "It's very important that people know we run this band. Lately, there have been people trying to take credit for what has happened and what is coming, and that just isn't on. If there is anyone qualified to benefit from our success it is us – and us alone."

So remember. *Attitude!* Kiss. Dance. Age Of Chance.

Get sexy or get stuffed!

HURRAH!

APPLAUSE FOR THOUGHT

After years in the indie wasteland, HURRAH! hit back with a major deal and the single, 'Sweet Sanity'. RON ROM takes them on

HURRAH! ARE back!

Bigger, better and ten times louder than before, they are about to prove themselves as one of the last great white rock hopes.

From a desolate wilderness of solitude, without money or record contract, Hurrah! have returned as the raunchy rock band they always wanted to be but were too shy to say.

Not only are they now wearing steamy leather trousers to match their turned-up guitars but they've also secured a lucrative contract with Arista who, like other majors, are slowly learning to pick the roses that have grown untended in their own British back garden.

Hurrah!'s debut for Arista (which still goes out under the Kitchenware name), the irresistible 'Sweet Sanity', is a three minute joyride of impetuous guitars which exhibits Hurrah!'s admiration for past guitar heroes like Eddie Cochran, The Rolling Stones and The Clash. Naturally enough the song burns with passionate guitars, soulful white boy vocals and a vital all round fire. It's an exhilarating, self-confident record that stands up to the demands of the mainstream, with twisting melodies, harmonic backing vocals and polished production.

And 'Sweet Sanity' has a precious dignity that stands proud in the tradition of inspired songwriting, revitalising the ethic of loud rawk and roll bands. However, Hurrah are a million miles away from the gross stadium rock mentality of Simple Minds or Big Country – their music is too rich and delicate to cater for such clichéd notions.

SQUATTED AROUND a smart coffee table in a London hotel are Paul Handyside (vocals, guitars, songs), David 'Taffy' Hughes (vocals, guitar and songs) and Dave Porthouse (bass). They've had a long frustrating day auditioning new drummers which has finally resulted in recruiting Ric Martinez. They're down to earth Geordies, and our conversation begins with sharing contempt for current pop music.

Paul begins: "I think the majority of records these days are extremely boring. Every instrument is recorded separately, every noise is digitally mastered and the effect is that everything is so dull and lifeless. Everything music shouldn't be."

So do you feed off spontaneity and improvisation?

Paul: "Oh yeah. That's what this band is about. It's not about precision, it's more human than that. I mean, we *have* recorded like that but when we played it back and listened to it, it did nothing for us so we scrapped it. Music has got to get you *there*, inside."

Taff: "We never analyse this band – we let all the different human elements come through naturally."

'Sweet Sanity' was recorded with the very last pennies that the band had. It was an all or nothing attempt to secure a deal with a major record company, a calculated risk that luckily worked. It's also a natural progression from the shy subtlety of 'Gloria', an unsung masterpiece butchered by bad production.

Will 'Sweet Sanity' jolt a lot of people's preconceptions about Hurrah!?

Paul: "Yeah, I think it will. Because we haven't had a single out for two years now and this record is a lot harder than anything else we have done. We have, for a lack of words, progressed – we have changed unconsciously."

Taff: "It was never a determined effort to get a wider audience, but that's the way the record came out."

Previously, on the Newcastle record label Kitchenware, Hurrah! watched silently as stable mates like Prefab Sprout and The Daintees went on to bigger and better things.



HURRAH!: Taffy, Dave and Paul

Why do they think you were left behind when all the other Kitchenware bands were getting signed?

Taff: "I think it's because we never really cared about it. People used to pick up on the Sprouts because they had a front man in Paddy and a girl, whilst The Daintees had Martin Stephenson."

Paul: "That was the only thing that used to annoy me. Record companies would come along to us and say you haven't got a front man when the biggest f***** band of all time, The Beatles, never had a front man."

A bold comparison indeed.

Were you ever despondent or disillusioned during those two years?

Paul: "Oh yeah. We were really fed up about not being able to get a record out and we were despondent, but deep down in our hearts we believed if we kept plugging away it would happen to us in the end."

What, becoming pop stars?

Paul: "No, not really. We just want to release quality records which we can be really proud of."

So what are these songs about?

Paul: "I think within the songs there are various characters of ourselves coming out in different ways. Your different moods and your different feelings do come out in the songs and reflect the sort of person you are. Because everyone's a little schizophrenic."

And what are you like?

Taff: "Oh, we are quiet lads generally – when we haven't been drinking," they laugh.

HURRAH!'S NEXT album, 'Tell God I'm Here', comes out in the New Year and will underline the band's willingness to break through the frontiers that previously confined them. Their impulsive, emotional songwriting has flourished along with the newly spirited, gutsy guitars. It should firmly close Hurrah!'s garage past and begin a new era of rock passion for them.

Hurrah! are quick to emphasise that they are "no crusade" and that they are merely there to please themselves.

As Paul states somewhat harshly: "People can take it or leave it, basically." Be sure to take it, people!

IN - TECH

RATINGS: QQQ – absolute perfection; QQ – good quality; Q – naff; VVV – a real bargain; VV – a fair price; V – definitely overpriced. Prices are full list unless otherwise stated

Seven pages of hi-tech product reviews plus **Hands On Show** report. Edited by **Tony Mitchell**

X MARKS THE SPOT

AKAI X7000 SAMPLING KEYBOARD £999.99 QQ¾ VVV

AKAI IS rapidly becoming the name to look out for if you're in the market for a sampler. While other Japanese companies (relative newcomers all to the world of sound snaffling) are still on their first or second attempt, Akai are busy launching their *third* (coupled in fact to a fourth, the S7000 sampling module).

Although the X7000 is Akai's first complete sampler – complete with built-in disk drive and keyboard that is – it strikes an interesting balance between their two previous sampling instruments, the ground-breaking S612 and the much acclaimed larger model, the S900.

One obvious similarity with the S612 is the fact that it uses 2.8 inch disks, and, although the X7000 is capable of storing considerably more information on disk than its predecessor, sounds sampled and stored on the S612 can be happily fired up here. (Due to the X7000's ability to store program data on disk the reverse, sadly, is not possible.)

But in terms of using the instrument – sampling, manipulating, and playing sounds – the X7000 has capabilities and to an extent specifications that remind one more of the S900: 40kHz maximum sample frequency, program data storage on disk, multi-sampling and re-sampling capabilities, and a very up-market MIDI spec.

That said, there are still limitations, most of which revolve around the limited space that the 2.8 inch Quick Disk offers. Though cheap and reasonably cheerful, this format is still somewhat labour intensive since it entails a considerable amount of loading and re-loading and general faffing about in order to gain access to a number of different samples at a time. And in this respect, the X7000 is no better nor worse than Roland's equivalent instrument, the S10.

Dressed in battleship grey, as are all Akai Professional items these days, the X7000 has clean lines and, with a healthy number of dedicated parameter buttons (Start, Loop, End, LFO Speed etc), would seem to be easy to figure out.

And so it is – eventually – but at first I think many people, especially those unfamiliar with sampling altogether, will come unstuck since the opening chapter of the manual simply launches into the business of user-sampling without explaining how to access and use the factory disks. Seeing as the X7000 is priced at an "introductory" level, this seems a little unwise.

Anyhow, the X7000 arrives with three factory disks all of which are in fact a grand piano sample (although to my ears an acoustic guitar crept in there somewhere), and to access this wodge of

multi-sampled data, you must load all six sides, one after the other: insert – load, insert – load, insert – load etc. Sorry to be so specific, but the manual sees fit not to explain this point clearly.

Now, with these six samples safely loaded into the X7000, you have at your fingertips at once some 32 programs – which comprise combinations (splits or layers) of any of the said six samples, complete with sundry key transpositions, filtering, vibratos, output levels and what have you all stored on disk. These factory disks come with just eight such programs written, so you have a further 24 programs free in which you can store (at least temporarily) your own attempts at mixing, matching and editing. This is probably the best way to learn your way around the instrument.

Although not really complicated once you've memorised the procedures, the X7000 will take a bit of time. Most tasks are ultimately self-explanatory thanks to there being a number of dedicated parameter control buttons on the front panel. First, however, you must select a sample you want to work on, which does entail a fair bit of prodding and twirling of the large master control knob which protrudes from below the display screen.

Although the manual seems to suggest users launch straight into sampling their own sounds, I'd strongly recommend an hour or so on the factory disks before you attempt it. Moreover, if you do, I guarantee the X7000's system of sampling will seem like a doddle. The initial procedures are pretty much standard: setting of basic pitch, setting the bandwidth (variable from 1.6kHz to 16kHz), setting the record and trigger levels. . . and basically off you go.

The potential quality is excellent. At 16kHz bandwidth, you're most certainly in "pro" waters, although your sample time of course is now minimal. Less than a second. Further down the scale, at around 8kHz, you're still dealing with quality sounds, and, with a sample time now of a few seconds, this seems to be the optimum area for day-to-day work. Although the screen displays the bandwidth, it doesn't show sample time, which would have been

helpful.

For some reason, Akai have placed the record level knob at the back, just above the mike and line inputs. This seems odd and a little out of character for this otherwise essentially helpful instrument.

Having made your sample, you are still at liberty to change the pitch and bandwidth before getting on with the business (if desired) of looping.

Looping is the grungy area of sampling. And Akai have done very well here to make this task as simple and straightforward as possible. You can create a loop manually, carefully tweaking the five digit number displayed on screen until a satisfactory result is achieved. But personally, having tried the auto loop system on the X7000, I'd never look elsewhere. It's superb. Even what I imagined to be absolutely unloopable samples whizzed back to me smooth and uninterrupted.

On the other hand, you may simply want to lop off a portion of sound from the beginning or end of your sample – again an easy matter of pressing, say, the Start button, and using the large master control knob to scroll through the five digit number on screen until whatever offending opening bid has been dispatched.

Having fashioned your sample into something listenable, you may want to fine tune some aspects: add some vibrato, make it brighter, extend the (or more likely create some) release time. Again this is a very simple matter of pressing the relevant button (Release, Filter, LFO Depth etc) and noodling around on the master control knob until you hear the effect you want. You don't even have to press store or anything – just move on to your next task. The range of editing parameters is certainly not vast here, but it is sensibly curtailed.

Here endeth the run down of the X7000's basic range of sampling and manipulating features. There's a lot more to come.

Having sampled a sound, there are several other options aside from basic looping or trimming: you can scan-loop for a start; with this facility, a sound can quickly be set to loop a portion of itself only. The manual illustrates it using the "Good Morning, ing, ing, ing" technique. Quite so. But you can also program "Good

Morning, gni, ing, gni" as well. The same Scan mode also selects Drum Trigger, whereby an entire sample will play back on receipt of a short pulse, say from a drum machine or snare beat.

Such features are not new, but Akai have made them quick to obtain and easy to understand. Full marks for that.

In MIDI terms the X7000 is stuffed to the gills. Just when you thought you'd got the hang of the four basic MIDI Modes, along come Akai with no less than *nine* modes to get bogged down in. Gulp! The soon-to-be-famous-five

newcomers are Akai specialties of course, and most relate to (again Akai's own) 13 pin Din connectors which are found on most of their recent Professional gear.

If you don't own any of this recent equipment, then you don't really need to worry about the extra modes. The regular Omnis and Mono (2) are, I trust, familiar to y'all. Mode 4, the Mono mode allowing each voice in an instrument to be linked to its own MIDI channel number comes under the control of the 13 pin Din connector though, so Akai are obviously

keen that you remain brand-loyal if you're into multi-timbralism.

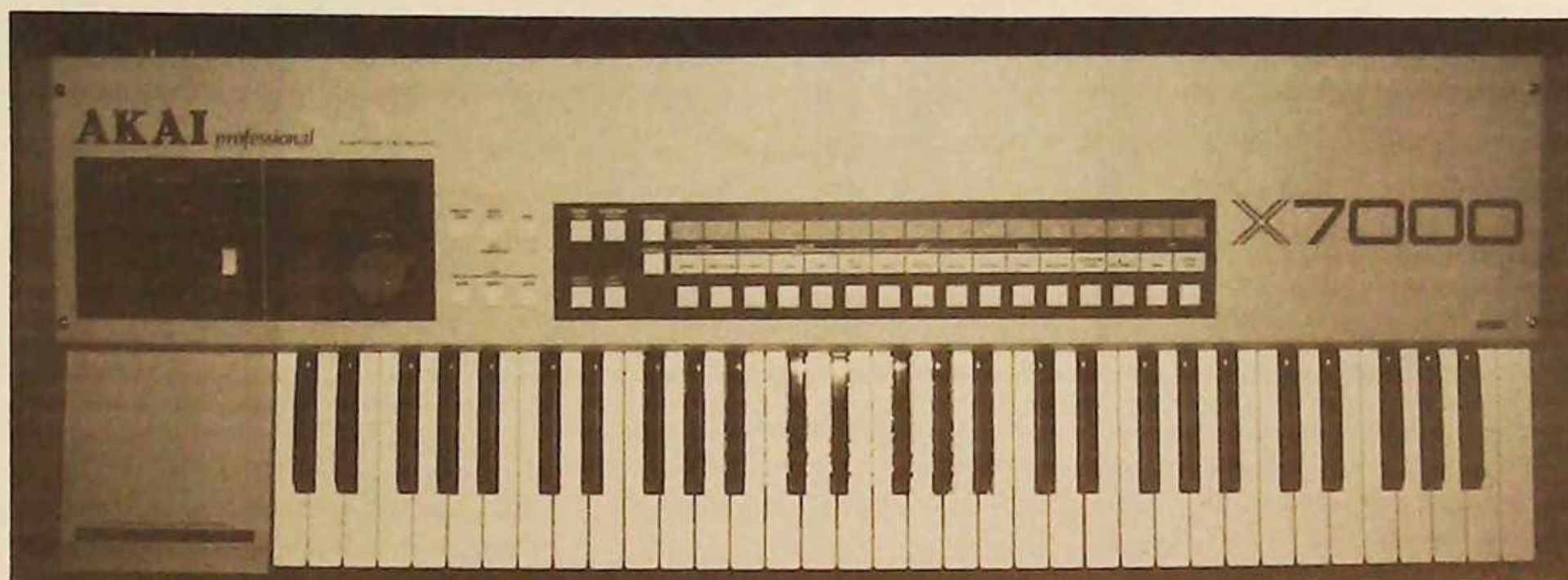
The remaining five modes are only available on the X7000 and comprise Special Mono (Omni On/Off), and Multiprogram Polyphonic/Monophonic/special mono.

Basically the X7000 is a versatile and friendly sampler. Once you have the system down, you should be able to execute sophisticated work in less time than on other machines. I don't particularly like the keyboard, which though velocity sensitive is light-actioned, flimsy, and has been fitted in such a way as to leave a damn great gap between it and the rest of the casing (where dust and general rubbish is sure to accumulate).

To be fair, this is a more advanced sampler than the Roland S10, which is an almost exact competitor in price terms. You can do more, sample more and, of course, get lost more. But it doesn't seem quite so well made as the Roland and nor, perhaps, is it quite so easy to operate for the novice or sampling-scared.

But the X7000 deserves to, and surely will, do well. For those who have some knowledge of sampling, and who are, perhaps, keen sequencer users or general experimenters, this instrument offers enormous scope for relatively little money.

JULIAN COLBECK



Annie Colbeck

MC-500 MICRO COMPOSER

A Music-Dedicated Computer

The Facts

- Just like a computer, the MC-500 has a variety of functions. A program loaded from a 3 1/2" disk determines how the MC-500 operates.
- The MC-500 is extremely easy to operate. Featuring an LCD, a 2-line LCD display (each line 20 characters long), and a numerical key pad.
- The MC-500 can be synchronised with MIDI devices and a multi-track recorder.

REAL-TIME RECORDER SOFTWARE DISK (comes with the MC-500)

- The MC-500 comes with a 3 1/2" disk containing programs which let the MC-500 function as a real-time sequencer and provide tremendous memory capacity and a wide variety of functions.
- The performance data is written in the MC-500 by real-time recording from a connected MIDI instrument. Once the performance data is recorded, the MC-500 can completely control any MIDI instrument from a synthesizer (such as the JUNO or SUPER JX), to a drum machine (such as the TR-505, TR-707 or TR-727), or a MIDI sound module (such as the Super Quartet MKS-7). The MC-500 also allows the perfect formation of any MIDI set-up from a simple sequencer/synthesizer set-up to a complicated professional quality set-up.
- The MC-500 itself can store the performance data for up to eight songs or about 25,000 notes. The song name can also be stored for each song. In addition, the performance data can

also be saved on a 3 1/2" disk. In this case, up to 100 songs or about 100,000 notes can be stored in one disk.

- The program provides the MC-500 with four recording tracks. Each track can polyphonically record MIDI messages of all 16 MIDI channels including note, bend, exclusive messages, etc. In addition, a rhythm track is separately provided to control MIDI rhythm instruments. The rhythm track stores the performance data created by step writing and can control up to 32 sound sources. Eight levels of accent can be programmed for each sound source.
- Convenient recording functions are provided. The Punch-In/Punch-Out function allows unwanted parts of a recording track to be replaced by other performance data at will. The Quantizing function automatically corrects the rhythm. And the Overdubbing function allows the user to overdub other performance data while listening to a previously recorded performance.
- The performance data can also be loaded by step writing – all notes and rests are written in the MC-500 step-by-step.
- For greater convenience, a variety of editing functions are provided. The Merge function allows the performance data recorded on several recording tracks to be mixed on a single

disk. Extract function transfers the performance data of one MIDI channel recorded with other MIDI channels' data on one track to another track. In addition, the performance data for every single measure can be transposed, inserted, and deleted.

- A Micro-Scope function allows every single note to be edited over several elements such as the note length and its strength. Even after the performance data is recorded by the MC-500, the tempo can be modified in detail – accelerating (becoming gradually faster) and retarding (becoming gradually slower) can be programmed.

STEP-WRITE SOFTWARE DISK (available in the near future)

- This program allows the user to write the performance data using the MC-500 controls. Even people who cannot play an instrument can easily create performance data.
- The performance data is created by inputting a note name, gate time, step time, and other elements for every note of a composition. Any complicated composition – even a composition physically impossible to play – can be easily created.
- This software, like the Real-Time Recorder software, offers a variety of editing functions. The total playing time of a composition can also be controlled.
- The performance data filed by this software is compatible with the data filed by the Real-Time Recorder software.

The price – £799

Roland

Roland (UK) Ltd/983 Great West Road/Brentford/Middlesex
Tel: 01-568 4578

LOOK, NO DRUMS.

With a Casio keyboard, you've got a whole orchestra of instruments at your fingertips. So you don't need a violin to play the string section or a guitar to take the lead. And because every one has its own rhythm section, you don't have to rely on percussion instruments for your backing.

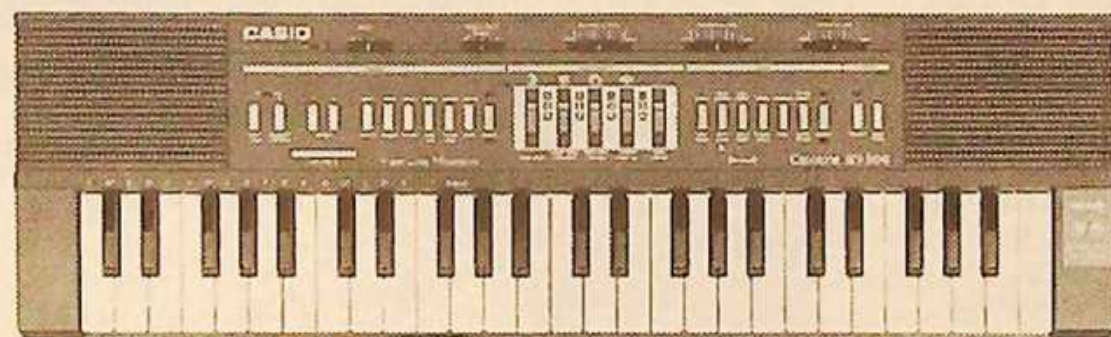
Of course, sometimes you'll want to add even more flexibility to your compositions. Which is why we've produced a range of keyboards and accessories with some very special extra features.

With our new SS1 sound sticks for example, you can do away with drums completely. Just link them up to one of the special Casio keyboards and you can make drum sounds literally out of thin air. Add bass drum or bongos, high hat or handclaps to your performance at the flick of a stick. At around £40 they really are the latest way to play.

UNBEATABLE DRUMS

You'll find drum sounds built into our keyboards too. With 12 pre-set sounds and 12 PCM rhythms, the Casio MT205 is a mini keyboard that really packs a big sound. Add the 5 super drum sounds and you've got nearly 3000 different percussion variations to play with – and not a drum in sight.

With 49 keys, 8 note polyphonic sound and the unique 'one finger' Casio Chord system, the MT205 is hard to beat at around £155.00.



MT205 – R.R.P. £155.

You can also, connect Casio's DP1 extension drum pads or the incredible SS1 sound sticks for super realistic drum solos and fill-ins.

POWERFUL PERCUSSION

If you're looking for a keyboard that puts all the percussion you need at your fingertips, take a close look – and listen – to the Casio MT500.

With 20 preset sounds, 12 PCM rhythms and a 'super drum' section it gives you real versatility in a compact, mini keyboard. Combine them with the 4 built-in drum pads, each with 3 percussive sounds, and you can produce over 12,000 percussion sounds for a real virtuoso performance.

Like the MT205, you can add Casio's DP1 extension drum pads or SS1 sound sticks for greater realism and an even livelier show. With 8 note polyphonic sound, Casio Chord and stereo speakers the MT500 is unbeatable for around £225.00.

CRASH, BANG, WALLOP

Of course, not everybody wants to stick to electronic drums. With the Casio SK1, you can sample your own



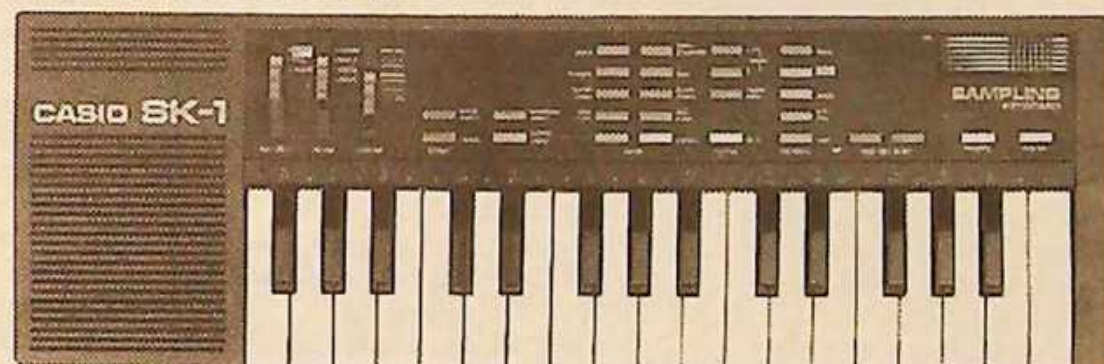
MT500 – R.R.P. £225.

drumming through the built-in microphone and play it back through the keyboard, changing pitch and tempo up and down the scale.

You're not limited to just drums either. Record anything from a doorbell to handclaps, from laughter to your own voice and turn it into music.

You can use the sequencer memory to store melody lines and chords and 'synthesise' the sounds by using the 13 envelope variations.

With 32 keys, 8 preset sounds and 11 backing rhythms, it brings a whole new style to your music – drums or no drums. And at around £119.00, it really is a whole load of f-f-fun.



SK1 – R.R.P. £119.

THE FINAL TOUCH

At the top of the scale, there's one Casio keyboard that offers you every sound you could wish for – the unbeatable CZ230S pre-set synthesiser.

With 100 pre-set full synthesiser sounds it eliminates the need for programming completely, leaving you free to play the keyboard to the full. A built-in PCM rhythm section together with 20 pre-set patterns, 10 user-programmable memories plus one song memory of 199 bars, give you the beauty of real synth. sound with almost unlimited versatility.

Add MIDI and a host of special features including transpose, portamento, pitch bend and a price tag of just £345.00 and you've got a synthesiser that leaves the rest behind.



CZ230S – R.R.P. £345.

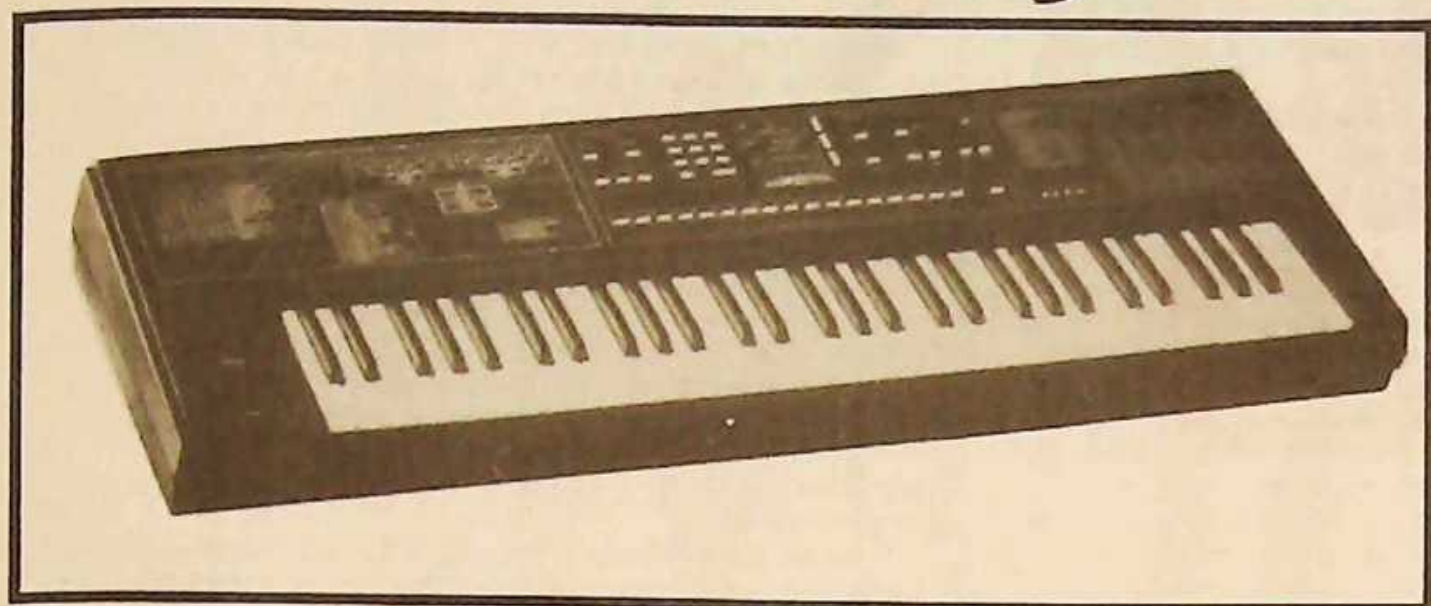
See the full range at your local Casio dealer – you'll find them hard to beat.

CASIO

AVAILABLE AT MOST GOOD MUSIC STORES.
PRICES CORRECT AT TIME OF GOING TO PRESS.

SS-1
Sound Sticks –
R.R.P. £39.95.

ITALIAN JOB



ELKA EK-44 PROGRAMMABLE DIGITAL SYNTHESIZER £1299.95 QQ¾ VV¾

HAD ELKA decided to launch a pair of up-market synthesisers a year ago, I can't help but think that most who work in the musical instrument business (shops and the press at any rate) wouldn't have given them a second glance.

But it looks like all us clever dicks are being made to eat our words. The Italian jobs, as they will surely come to be known, must be taken seriously, and of the two launches, the EK-44 more seriously still.

The EK-44 is a digital synth; externally a little drab and downbeat, internally fascinating and full of potential.

Basically, what you are offered is a barrow-full of hard-edged digital sounds whose origin, in theory at least, owes a considerable amount to FM synthesis as popularised (and patented still, we thought) by Yamaha. But Elka have been inventive and have used, let's call it "the system" merely as a launch pad from which to produce an instrument brimful of helpful and decidedly performance-orientated features, all of which adds up to A Jolly Good Thing as far as I can see.

The EK-44 used to its full potential is a complex instrument to program and potentially a wordy one to review. So let's keep things simple and start off by saying that you can switch on and, mindful that all Italian synths make you press Enter before a program becomes playable, whizz through the 96 factory sounds without ripping open the manual. There's a 32 character display screen to help you, cursor keys, and of course the dreaded Enter button. Making life easier still, Elka have actually printed the names of the presets on the control panel.

You'll be impressed. You'll be intrigued, then curious, quickly followed by lost followed by stumped. Then you'll open the manual. Sadly I received a manual only a day or so ago – a week after the instrument was hoiked back – but when you read it, many unfathomable aspects of this instrument begin to make sense.

The sounds are varied. Not only are you presented with a range of *sotto voce* Yamaha style percussive and clangorous tones, but a whole bunch of surprisingly warm and swirly ones. Ah, there's a chorus. Very smart idea.

Now the range of plug-in-and-play sounds is wide and of high quality. But it would

be a waste of time to buy the EK-44 if you're not prepared to put in some time yourself and actually make the instrument work for you. If you just want a bunch of Yamaha-type sounds, buy a DX synth and a load of ROMs. Good though the EK-44's sounds are, it's how they can be applied that singles this instrument out from the pack.

I'll come on to the voice structure in a minute, but let's look at how the EK-44 can be controlled. For a start, the five octave keyboard is velocity and after-touch sensitive, and "weighted" (though "stiff" might be a more accurate description).

Not only can programs be played in pairs – split left and right or layered – while still retaining very impressive nine-note polyphony, but the keyboard can be multi-split into eight individual sounding areas, each blessed with their own MIDI channel number, in which case the polyphony count is sort of first come, first served. Although there may be few occasions when you'll need quite such a sectionalised arrangement for actual playing, the feature of individual MIDI channel number assignment makes the EK-44 a perfect candidate for use with MIDI sequencers.

However, as a "performance" instrument, the EK-44 has several labour-saving devices up its sleeve. Heading the cast must be the 16 performance memories which can store all split and multi-split data, relative volumes and sundry Function Parameter settings, which I'll come to shortly. The performance memories can be stored internally, or off-loaded on to cartridge, so increasing the eventual capacity infinitely.

Seeing as this is a performance feature, Elka have sensibly allowed you to recall the performance memories via 16 centrally located push buttons. But if even this seems too arduous, you can store a sequence of performance memories in the program sequence recorder and access them in turn from an MP7 footswitch.

Coupled with the above, the presence of portamento, a lone flipper-type mod/pitch lever and a reasonably informative and easy-to-read display screen, makes the EK-44 as ideal a player's instrument as you could hope for in this price range.

So how are the sounds produced? Well any fool can see that something akin to FM must be happening just by listening to the them, and by looking at the control panel, which lists parameters with names such as level and envelope scaling, pitch envelope type and feedback.

What seems to be happening is this: you have two basic sound generators called DCGs (digital control

generators) which in turn house two groups of four digital oscillators, all of which generate basic sine waves. The two groups of four oscillators are called Sound 1 and Sound 2. Though each oscillator can be changed in

pitch and given individual envelope shapes and individual volumes etc, it is how they react with each other that holds the key to the type of sound that results.

The information concerning precisely what all these oscillators are doing to each other lies in the Oscillator Combination section, in which eight permutations, or should we call them algorithms, await your inspection. You can just flip through these algorithms and hear the different character that each lends to your sounds. Just like on a DX.

Obviously this whole concept is distinctly FM-ish, and I don't think it's stretching the point to think of the instrument as being an exploded form of four-operator, eight-algorithm instrument like a DX9/21/100/27.

In the same way as you can simply work on one operator on a DX, you can simply work on one oscillator here; varying the pitch (out of sight at both ends of the spectrum),

detuning them slightly, shaping it with a five-stage envelope generator, altering the volume, the keyboard scaling and the velocity sensitivity.

And then there is a whole bunch of global controls that govern all the oscillators in a "Sound". These comprise the Oscillator Combination (already mentioned), feedback, octave, transpose, detune, pitch envelope attack/decay/level/type, various vibrato parameters, repeat, chorus and overall volume.

Soon I began to get an idea of the vast potential that this instrument offers. Undoubtedly some experience of a DX instrument is not going to go amiss, although there are many differences.

And if this similarity to FM seems like a lot of hard work to you, the EK-44's control panel, smothered with diagrams of the envelope systems, preset names and edit parameters, along with the generally most

informative display screen, does at least try to be a little more forthcoming (on all but the Oscillator Combination front, that is).

And finally to the Function parameters – again overall controls mainly relating to performance-orientated aspects of the instrument that can be stored along with program combinations in the 16 performance memories.

Most of these function parameters are standard fare: modulation controls – pertaining to the keyboard (after touch) or mod wheel, pitch bend ranges, portamento, detuning, transposing and a very strange feature under the name of Arabian scale with no detectable effect.

The thing is, the EK-44 is nothing if not a welcome breath of fresh air. Assuming that retailers (already spoilt for choice by the major Japanese manufacturers) give the instrument a chance, it is certainly worth a long, hard serious look and listen.

JULIAN COLBECK

PUTTING SYNDROMIC MUSIC ON THE MAP

HYBRID ARTS, INC (USA)

With the intelligent inclusion of MIDI ports on Atari ST computers, the music applications are really beginning to emerge making them the number one choice for the working, composing and discerning MIDI musician.

Syndromic Music are delighted to announce the sole distribution rights of Hybrid Arts software and hardware for the Atari ST range of computers. This competitive, innovative and intuitive software really enables the musician to be totally in control – not the other way around.

The Hybrid Arts ST range includes EZ Track ST, EZ Score ST, MIDItrack ST w/Tape Sync, MIDItrack ST Professional w/SMPTE read/write, DX-Droid, CZ-Droid, GEN Patch ST plus a whole host of software in development plus the incredible ADAP SoundRack, 16 bit sampler/audio processor transforming the computer into a stereo digital recorder, recording direct from CD a 20 second sample at 44.1KHz!

Hybrid Arts software and hardware is available from Syndromic Music and selected dealers in the UK.

☐ IN STOCK NOW !!

TOA PROFESSIONAL AUDIO

When it comes to authentic sound re-inforcement for today's demanding audio applications there was only one company to talk to. We think TOA 380SE Electronic Music Speaker System to be the very best, featuring a 3 Way system with 360W continuous power with a Bass-Reflex enclosure housing a 15" bass driver, constant directivity horn and exponential horn tweeter. Accuracy, quality and craftsmanship ensure that only the music gets through!

☐ IN STOCK NOW !!

AKAI X7000 SAMPLING KEYBOARD

Following the incredible success of the S900, Akai have now launched their first keyboard sampler. Using 12-bit digital technology combined with 'people' orientated software the X7000 offers the musician astounding sound quality at a reasonable price. Up to 8 seconds sampling time for each sound, 32 program memories, assignable splits, 6 presets, 6 multi-sample points which may be expanded up to 16 multisamples with the optional ASK70. All this for under £1000.00. Let us demonstrate the X7000 to you now!

☐ IN STOCK NOW !!

Please make an appointment for me to see the above product.

Name _____

Address _____

Post Code _____

Tel. No. (work) _____

(home) _____

Every so often a new idea comes along based on the needs and desires of the musician.

Continuous advances in MIDI, Sampling, Synthesis and Computer Music Applications have meant that you – the musician – have wanted to talk to other musicians/users who fully understand the product and are prepared to take time out to talk, help and show you on a one-to-one basis.

At Syndromic Music we select products on their merit; that we believe in, and that offer the very best value in musical technology.

There is nothing like a faulty MIDI cable or an ignored MIDI instruction to take the 'edge' off your musical creativity – And it happens all too frequently if you respond to a price rather than a product!

Here at Syndromic Music we make it easy, our team of Player/Programmers have had years of professional experience in the field, helping and advising in all areas of the electronic music, computer, pro audio and recording industries.

It takes a personal and specialised approach in understanding the needs of today's musician, to iron out all those 'little bugs' well in advance.

Getting things right – instead of getting them cheaply!

Call Syndromic Music on 01-444 9126 and make an appointment to talk to people who care!

KORG DDD-1 DRUM COMPUTER

Not only is this instrument fully touch sensitive it comes complete with 18 sounds on board plus you may add ROM cards and a sampling option to its capability. Advanced MIDI applications make the DDD-1 a necessary part of a MIDI system or as a stand alone percussion unit. At last, a drum machine with the versatility of real drums.

☐ IN STOCK NOW !!

SYNDROMIC SUPPORT SYSTEMS

We don't just handle the big orders – We go on helping with supply of MIDI cabling, diskettes, audio leads, rack holders, flight cases, computers, disk drives, monitors, ROM Packs, RAM Packs, servicing and repair and all the latest publications from the world of computers, sampling and electronic synthesis, all despatched promptly by our efficient staff.

☐ IN STOCK NOW !!

KORG DSS-1 SAMPLING SYNTHESIZER

For the musician on the move the DSS1 is literally 'packed' with specifications. Total sampling with in-built synthesizer and two DDLs make this a performance based instrument. Korg – Maintaining their 'leading edge' in keyboard technology

☐ IN STOCK NOW !!

STEINBERG RESEARCH

Steinberg Research software is in constant development and they are a company that is writing serious, easy to understand software for the musician. At Syndromic Music we support the excellent Pro-16 and Pro-24 sequencing packages for Commodore 64 and Atari ST computers. We are committed to the visual editing and generic librarian approach towards MIDI instruments which allow musicians to do what they do best – make music!

☐ IN STOCK NOW !!

ELKA EK/EM 44 DIGITAL SYNTHESIZERS

The Elka EK 44 offers total control over digital generation and MIDI. With several playing modes available you can layer sounds together, up to 8 splits within the 18 voice range all with their own timbres and MIDI channels. If you are serious about making music and using MIDI to the full then check out this fabulous instrument. The EM 44 is the modular version of the EK 44 and priced at under £1000.00!

☐ IN STOCK NOW !!

STAR SAMPLES

This new concept in sampling tapes allows the musician to sample quickly, efficiently and with professional results. All volumes available on TDK MAR metal tape w/Dolby C or on PCM F1 Beta format.

Recorded by musicians for musicians at John Fox's Garden Recording Studios Star Sample tapes give you cueing for every sample allowing easy, trouble free, high quality sampling.

Volume 1 – Drums
Volume 2 – Concert Grand Piano
Volume 3 – Orchestral & Latin Percussion
Volume 4 – Brass

☐ IN STOCK NOW !!

**SYNDROMIC
MUSIC**

*'Creative music for
creative people'*
SYNDROMIC MUSIC,
24/26 Avenue Mews, London N10 3NP.
Telephone 01-444-9126.

IN-TECH

A STAR IS BORN

AMP LTD STAR SAMPLES VOLUME 1 DRUMS
£25 (on TDK MAR 60 audio cassette)
£179 (on PCM F/1 digital Beta video cassette)
QQ3/4 VV3/4

STAR SAMPLES is the latest – and bound to be controversial – product to wing its way out of Syndromic Music, the London-based hi-tech marketing, distribution, and retail establishment recently founded by Vince Hill (not the 'Edelweiss' one), and run in conjunction with Bernie Jones, late of Rose-Morris.

Star Samples Volume 1 is a selection of drum samples that were recorded by Nik Kershaw drummer Gary Wallis at John Fox's Garden Studio in London, under the direction of producer Alan D Barson. The idea is to offer you a sound library to sample for your own use.

This first release, as with all those to come, can be purchased on high quality metal audio cassette tape, or on digital F/1 beta videotape, and at first sight you may think the prices high.

So what's the get then? On both formats, you get eight batches of drum/percussion sounds, each introduced verbally by the erstwhile Mr Barson in his best American deejay voice. They comprise seven drum kits: and ambiences, plus an effects group

featuring all manner of cymbals, acoustic and electrified.

Each hit features six drums: bass drum, snare, and four toms, and they are all played three times, once for auditioning, once for level adjustments, and the third for sampling.

It's very difficult to be objective here, when all you have to judge is raw sounds. Do I like them? Some yes, some a bit, some not very much. Would I use them? Certainly. Would I pay £25 or possibly £179? Yes – if I ran a small studio, I think I would. But do I really need to pay anything for them? Better leave that question 'til later, I think.

The quality: pretty good mainly: the acoustic drums sound lively and are free of noise, overtones and rattles. Personally I would take issue with some, like parts of the large ambient room kit, which are too severely gated – surely an effect that most users who'd pay this kind of money for this kind of thing are capable of adding for themselves, if they wanted.

Although the samples are coddled together in kits, of course there's no reason why you should leave them so when you sample sounds into your instrument. You can mix and match, and, for that matter, use a medium tom sound for a snare, or with a snare. All such suggestions are clearly made on the accompanying cassette cover, which also carries a brief biography of Gary Wallis and a few tips on how to use the tape.

Sampling is now unquestionably part of the day-to-day life of a huge proportion of all musicians – not just producers, keyboardists and drummers. As the cost of sampling on rackmount devices, keyboard samplers and sampling drum machines has plummeted, so the discussion about copyright

has skyrocketed.

Obviously Associated Music People Ltd own Star Samples Vol 1, and no doubt Gary Wallis is on a handsome royalty for all his hard work. But the bald fact is that any old wally with an Akai S612 can swipe everything on this tape and in turn resample it on his friend's sampler who in turn ... all for nothing as far as the company or the player is concerned. Exactly as it is when people swipe sounds off records.

So what's to stop you? Well, nothing frankly, except that if you and your Roland S10 are intending to nick your mate's S612 copy of Star Samples Vol 1, the cost of the disks you'll need will probably be more than the cost of buying the tape for yourself. And then if you decide to sell your S10 one day, you'll need to copy them all over to, undoubtedly, your new 3.5 inch format instrument. So it's not quite as free an operation as you think.

Obviously there is a difference between a digital transfer and any audio cassette, but if you are not looking to such a collection for mastering purposes, I highly doubt whether the difference is worth £150. If, however, you buy a cassette to check Star Samples out, and then want to upgrade to F/1, Syndromic will reimburse the cassette price. The audio cassettes use Dolby C by the way, whereas the F/1 is unadulterated.

The Star Sample collection can be bought from Syndromic Music only, and since they are a new and exciting company, here is where you can contact them: 24-26 Avenue Mews, London N10 3NP (01-883 1335).

JULIAN COLBECK

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

MUSICIANS WANTED GENERAL

15p per word (inc VAT)

MUSICIANS SEEKING BANDS.
TEL: NU-LINE 01-602 9407. S675

FORMING 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

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

DRUMMER URGENTLY required for pop/rock band, record companies interested. Age 17+, Kent area. Phone 0622-831962. S6683

SURF PUNK band. What's this Fish? Urgently require Lead Guitarist pro-minded, no time wasters. Phone Chuck, Diddot 0235-818518. S6687

HEAD OF David require competent Drummer for immediate touring commitments. Sedgley 73325 or Dudley 50105. Bastard beat for bastard band. S6688

DRUMMER AND Vocalist needed (male or female) amateur U.S. hard-core – influenced band, Wigan area. (0942) 55015 daytime! S6739

AMERICANISED, ACIDIC, Guitarist and Bassist. Chrome, Black Flag, London based. 04862-5494. Weak? Complicated? Do not phone. S6740

GUITARIST WANTED for powerful band with stunning songs and professional management. Steve Stevens influenced? 01-482 4335. S6741

BASS GUITARIST wanted for M/C band into Cult, Mission, Sisters. Phone Paul 061-799 6261. S6742

YOUNG MALE Vocalist (variable vocals) seeks musicians m/f to form Goth-Rock-Psychedelic indie type band. Influences Violets/Xmal/Cult/Skeletal/Siouxie/early Toyah etc. London area. Hamish 01-890 1105. S6743

GARAGE GUITARIST AND DRUMMER into 60's Garage Garbage Pebbles, Nuggets, Back From The Grave. 0277 229763, 01-670 2642. S6508

EDINBURGH AREA 18/22 and interested in forming band, Influences J.A.M.C. Shop Assistants, enthusiasm before ability, M/F. Phone 031-443 9010 Alec. S6746

SHOCK HEADED Peters require a Bassist. Tel: Steve 01-858 2327 ring evenings after 6.00pm. S6747

VOCALIST M.J. ECT. Requires Rock band to rock the world with UFO's and the uncanny or musicians (as above) and extra terrestrials. Box no. 750. S6748

PLEASE MENTION SOUNDS WHEN REPLYING TO ADVERTISEMENTS

AMBITIOUS VOCALIST with experience seeks to join/form original sounding rock/pop band in TAM-WORTH or SURROUNDING areas. Phone Darren, Tamworth 284081. S6689

YOUNG LEAD Guitarist and Keyboardists wanted into Modern Pop/Folk. Steve (01) 674 6366. S6690

MUSICIANS WANTED – GENERAL. 01-223 8845. S6691

ESTABLISHED SHEFFIELD BAND requires powerful Vocalist, talent and dedication essential. Tel: 0742-438438. S6711

VOCALIST (HARMONICA?), Drummer, for energetic 60s punk. Jagger, Yardbirds, Sonics, Pepples, commitment. 01-761 5034, 01-254 9023. S6712

CONSPIRACY OF Silence require inventive Guitarist into Can, Chrome, Basement Five. Transport an asset. Ring Nick, Wormley 3273 evenings. S6713

BYRDS, BEATLES, R.E.M., Love, Doors, Can girl who rang 2 weeks ago and told it was gone, please phone back 01-788 0147. Keep those Rickenbackers jangling. S6714

VOCALIST FRONTMAN Steve Perry, Dave Lee Roth, Bon Jovi style for Band working on album. Send tapes, photos to: G.M. Music, Rich Bitch Studios, 505 Bristol Road, Selly Oak, Birmingham. S6717

BASSIST WANTED Mindwarp, Hendrix, Motorhead, Gigs, deal. M/F. 01-575 7475. S6715

EXCELLENT GUITARIST wanted for eighties rock band (Idol, Powers, Mission). South Manchester 0625-22356. S6716

EFFEMINATE GOOD Looking Male Bass Player to join rock and roll punk, pop band, Burnley, Blackburn area. Call Mr Cadaver on 0282-39563 be there or be square. S6718

YOUNG PEOPLE wanted to act for well known fringe theatre company, no experience necessary. London based, phone now 01-724 9319. S6719

MUSICIANS WANTED HEAVY ROCK

15p per word (inc VAT)

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

FEMALE BASS PLAYER AND POWERFUL DRUMMER WANTED FOR FEMALE METAL BAND. 01-622 6465, 01-878 2487. S6698

GUITARIST AND Bassist needed to join Guitarist and Drummer to form AC/DC style band. Dedication rather than talent. NW London (Harrow) Preferably under 23. No pros. lan – evenings. 01-427 7501. S6720

VOCALIST REQUIRED by HM/HR band who are itching to gig. Transport, experience preferred but not essential, ability, dedication a must. (Hounslow) 01-894 3518, 6-9pm. S6721

VOCALIST FOR S.E. London Rock Blues Band, gigs waiting. Phone John or Nick 01-237 8317 evenings. S6723

SOLID METAL BASS PLAYER required

Modern image and style essential.
Phone: 01-515 7727 S6749

BASS PLAYER REQUIRED

for South East, Heavy Rock Band with single.

Must be 110% dedicated with gear and image. Video and Tour await.

NO TIMEWASTERS Tel: 0892 45549 S6752

DRUMMER, LEAD Guitarist required. Attitude more important than ability. South West London based. Bill after 6pm, 01-871 3690. S6744

KEYBOARD PLAYER required by South London rock band 'The Tower' to complete full line-up. Gigs and recording awaiting, also interest by local and national promoters. 01-337 5486. S6724

MUSICIANS WANTED PUNK

15p per word (inc VAT)

BLACK ACID CORE Sedition need intelligent, dedicated, energetic Vocalist – into Black Flag, Butthole Surfers, Hendrix, Joy Division, Crucifix, Scratch Acid etc. Greg (0604) 37663, 6pm-9pm or 19 Abington Avenue, Northampton. S6725

GUITARIST, URGENT, Gigs waiting. Must be reliable/dedicated. Martin 0702-230770. Daniel 01-979 4981. S6726

ELECTRONIC/POP

15p per word (inc VAT)

INCAGATE ONESTOP STUDIOS

Wanted: Artists, p.s. recordings or original compilations for singer/lyricist, Demo recordings synthetic or otherwise.

NO PHONE CALLS PLEASE! Welby Grange, Asfordby, Melton Mowbray, Leicester LE14 3JL S6631

BANDS WANTED

15p per word (inc VAT)

BANDS EVERYWHERE! – Are you influenced by Joy Division, Smiths, J. Cope, Siouxsie, Bunnyman, 1/2 Biscuit, Cocteau, Fall, Cure, Television, Microdisney, Orange Juice, Associates, Doors, New Order or anything else good? If so are you interested in featuring on a compilation cassette, that will sell very well – through extensive and expensive advertising in the music paper and get your music heard all over Britain? With each cassette sold will be information sheets – telling people what records and tapes you have for sale and where to get them from. If you are interested, send your tapes and information to: Scott Reed, 10 Ledbury Road, Priory Road, Hull. S6730

BANDS, ARTISTES wanted for compilation album. Phone Now! 01-627 0241. S6706

GOOD BANDS Wanted with original music. 061-256 2816 Soundation. S6658

BANDS AVAILABLE

15p per word (inc VAT)

'THE WASP Factory' want gigs! Can you help? Phone Alan? 01-536 1421. S6731

MUSICIANS AVAILABLE

15p per word (inc VAT)

BAND SEEKING MUSICIANS. TEL: NU-LINE 01-602 9407. S6295

BEGINNERS TO Professionals awaiting your call urgently. Any style, Rave can help! Tel: Watford (0923) 37178 or 671957. S6727

GUITARIST (21) wants to join/form band. Essex area. Ongar 362379. S6729

VEIL GUITARIST & DRUMMER

seek professional band(s).

Phone:

Andy – 01-743 8277

Marcus – 01-735 4778 S6728

INSTRUMENTS FOR SALE

DRUMS & PERCUSSION

15p per word (inc VAT)

PREMIER DRUM Kit, six drums inc. Rogers snare, Paiste, Zildjian cymbals, all stands, cases, good condition £550 ono. Phone Alfreton 834637. S6702

PREMIER APK 5 piece kit, Paiste, Zyn, accessories, cases, immaculate £545 ono. Derby 368729. S6703

ROGERS SEVEN Drum Kit, five cymbals inc Paiste, all stands, some cases, good condition, nice sound. £695 0689-28052. S6734

SIX PIECE Double Bass Drum Pearl kit, new Yamaha snare pedals, all boom stands £300.00. Gary 01-286 8330. S6735

PREMIER/TAMA mixed double bass drum kit plus cymbals (no hi/hats) £400 ono. Bill Saunders Double Bass practice kit £100. Synsonics Drums £45 ono. Mark 01-346 0205. S6745

AMPLIFICATION

15p per word (inc VAT)

PRO-AMP VIPER 100 combo, twin channel, valve, double controls, immaculate £180 ono (049161) 2143 Oxford evenings. S6733

AUDIO-TECHNICA low Imp microphone, sensible SM, music con, be pa, S, PED more, HO with, bag, fod, E, con, Mak, KA moun, avail, JA, sup, Sim, SE, best, B, best, John Hornby Skewes & Co Ltd, Solem House, Gortforth, Leeds LS25 1PX

ENCORE ELECTRIC in mir, black parts, quality s for, to be offer, Imp at, good with, world's power, fact, ON For, R, ng, nd, ve, st.

FAME HONDO

FAME, REVIVAL & HONDO GUITARS IN STOCK AT YOUR LOCAL MUSIC STORE

CHARVEL guitars available at franchise dealers. Many models, many colours. Get the No. 1 line.

CLASSIFIEDS

GUITARS & BASSES

15p per word (inc VAT)
EMG, KHALER, Seymour, Duncan. Top quality guitar parts and strings at discount prices. Send for free catalogue: Alistair's Guitar Workshop, 142A London Road, Liverpool L3 8JU or Phone 051-708 5090. **S6610**

ANDYS GUITAR CENTRE - American & Vintage secondhands, also amps, effects, etc. Pro guitar & amp-repair workshops, customising, making. **GUITARS & AMPS BOUGHT ANY CONDITION**. 27 Denmark Street WC2. 01-838 0399 & 01-379 3491. Open 6 days. **S347**
LARGEST SELECTION of acoustic guitars in the U.K. including **ALVAREZ-YAIRI, FLYDE, MANSON, MARTIN and MARTON**. Ivor Mairants Musiccentre 56 Rathbone Place London W1P 1AB 01-636 1481 **S6029**

BEST RANGE OF classical and flamenco guitars in the U.K. including: **ALHAMBRA, GOYA, KOHNO, RAMIREZ, RODRIGUEZ and YAIRI**. Ivor Mairants Musiccentre 01-636 1481 **S6030**

FOR A well set-up electric guitar with full back-up service why not try **THE STORE THAT CARES**. Ivor Mairants Musiccentre 01-636 1481 **S6031**

WANNA BUY A GUITAR? FIND IT IN SOUNDS

INSTRUMENTS WANTED

15p per word (inc VAT)
ALL SECONDHAND Instruments (and all Audio & Video Equipment). Bought/Sold/Exchanged. Music & Video Exchange, 56 Notting Hill Gate, London W11. Open 7 days, 10am-8pm (01-727 0424). **B3693**
WANTED, VOICE BOX, Top price paid, phone Sie, evenings on 01-647 9179. **S6738**

EQUIPMENT FOR SALE

15p per word (inc VAT)
FLIGHTCASES USED, Various sizes for Amps/Cabs/Drums etc from £50. 01-485 9745 (day), 01-554 0664 (eves). **S5375**

MANAGEMENT

15p per word (inc VAT)
POWERFUL EXCITING Melodic, Northern band require good management. Andy (0532) 795283. **S6736**

MANAGEMENT WITH access to space shuttle and satellite link or similar needed for band with big ideas. Box no. 749. **S6737**

SPECIAL NOTICES

15p per word (inc VAT)
WANTED ALL your USED STAMPS to help disabled ex-servicemen buy Guide Dogs for Blind People. Please send all stamps to 24 Spring Bank Drive, Poleglass, Belfast BT17, N. Ireland. **S1979**

TUITION

15p per word (inc VAT)
ROCK GUITAR Tuition. Cheap rate geared to individual needs. Phone 01-354 0897. **S6707**
SUPERFAST GUITAR booklet, solos, speed technique, £2 (Superfast Bass £1.50) "Sonic Shapes" (for guitar) £2.00 All inc - K-Tek, PO Box 172A, Surbiton, Surrey, KT6 6HN. **S6545**

MICKEY GREEVE specialist drum tuition. 01-769 2702. **B3452**

DRUM TUITION Joel Rothman 01-580 3639. **B8425**

DRUM TUITION. LEARN ALL STYLES AT LLOYD RYAN'S STUDIO. MANY SUCCESSFUL PUPILS INCLUDING PHIL COLLINS, GRAHAM BROAD AND 100's MORE. BEGINNERS/ADVANCED. 01-874 8619. **S4755**

MODERN TUITION for Guitar, Bass, Drums and Keyboards using Cassettes/Videos/Text. Just £59.95!! Free details - 23 Sylvan Avenue, Bitterne, Southampton. **S6678**

REPAIRS AND SERVICES

15p per word (inc VAT)
REPAIRS/OVERHAULS/RESPRAYS Only the best work carried out by Ivor Mairants Musiccentre 56 Rathbone Place, London W1P 1AB. 01-636 1481. **S6036**

SONGWRITERS

15p per word (inc VAT)
ABSOLUTELY FREE. Twenty Songwriting Questions Answered explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free. Without obligation from International Songwriters Association (SN2), Limerick, Ireland. **B583**

FREE SONGWRITING Newsheet. Questions answered. Songwriting publishing, recording deals, copyright, royalties, contacts, reviews, profiles, "Songwriter Composer Home Recording Magazine" absolutely free. SAE Society International Songwriters Composers, 12 Trewartha Road, Penzance TR20 9ST. **S6676**

MUSICAL SERVICES

15p per word (inc VAT)
(AA) COPYING. Quality highspeed and real-time audio and video cassette copying and processing, any quantity. While-u-wait, 24hr, 7 days-a-week service. Central London, W2. GWBB AUDIOVISION 01-723 1583/01-723 5190.

YOUR SONGS expertly arranged and produced by musicians of the highest standard in a fully professional 16-track studio. Brilliant results at silly prices - Ring Brian or Jerry on 01-961 8113.

FOR THE best record pressing, tape duplication, radio promotion, distribution. Ring 01-519 1119. Now for free brochure.

BLANK CASSETTES manufacturer's overstocks at reduced prices. Short lengths ideal for demos. Tel. Leeholme Audio, Leyton, E10. 01-556 4748. Duplication service available. **B8425**

HINOTE MUSIC SERVICES offers a complete budget demo & pre-production system. Akai S900 sampler & discs, Roland MC500, TR909, JX3P, DX7 etc. Custom sampling, song arrangement & recording available. Operator included. Geoff: 01-515 1013, 01-251 2376.

BLANK CASSETTES wound to your required length. WNE: 021-643 7113.

EFFECTS AND ACCESSORIES

15p per word (inc VAT)

The Sound of the Professionals...Worldwide



SHURE

For full colour brochure on the worlds finest microphones write to: HW International, Dept S, 3-5 Eden Grove, London N7 8EQ. Tel: 01-607 2717

IN TECH CLASSIFIED - CHRISTMAS COPY DATES

December 20/27 (Double issue) - Noon Wed Dec 10
 January 3 1987 - Wed Dec 17
 January 10 1987 - Fri Dec 19

IN-TECH MUSICIANS CLASSIFIEDS

ALL CLASSIFICATIONS NOW CHARGED AT 15P PER WORD (INCLUSIVE OF VAT) WORDS IN **BOLD** ARE CHARGED AT 15P PER WORD EXTRA IF YOU WISH TO PLACE AN ADVERTISEMENT FOR THE FOLLOWING WEEK YOU CAN NOW COME TO THE SOUNDS OFFICE, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 (OPPOSITE MORNINGTON CRESCENT TUBE STATION) AND PLACE YOUR AD DIRECT BY 12 NOON WEDNESDAYS FOR THE FOLLOWING WEEK. (CORRECT MONEY PLEASE)

SIMPLY SNIP FORM AND SEND TO ADDRESS BELOW ENCLOSING CHEQUE/P.O. MADE PAYABLE TO SOUNDS:

HEADING NO. OF WEEKS FIRST ISSUE DATED AMOUNT ENCLOSED
Headings Available All headings inclusive of V.A.T. @ 15p per word
Minimum charge £1.50 per advertisement (inclusive of V.A.T.)

- Musicians Wanted - General
- Musicians Wanted - Heavy Rock
- Musicians Wanted - Punk
- Musicians Wanted - Electro
- Musicians Available
- Bands Wanted
- Bands Available
- Guitars & Basses
- Keyboards
- Drums & Percussion
- Amplification
- FX & Accessories
- Brass & Woodwind
- Instruments Wanted
- P.A. Equipment - Sales/Hire
- Equipment For Sale
- Tuition
- Home & Studio Recording Equipment

- For Hire
 - Musical Services
 - Video
 - Recording Studios
 - Rehearsal Studios
 - Management
 - Songwriters
 - Lighting
 - Transport
- Box Nos. £1.50 extra per week**
Additional Musicians' classified headings available on request

NAME.....

ADDRESS.....

Name and address, when included in advert, must be paid for

All In-Tech Musicians Classified must be strictly prepaid by PO or Cheque - Cash will not be accepted. THE PUBLISHERS RESERVE THE RIGHT TO RESERVE OR WITHDRAW ADVERTISEMENTS AT THEIR DISCRETION

To CLASSIFIED AD DEPT, I.T. SOUNDS
 Spotlight Publications, Greater London House, Hampstead Road, London NW1. Tel 01 387 6611

INDIE PRESSING SERVICE
 THE CHEAPEST, BEST QUALITY 7" + 12" DISCS.
 Picture, Shaped, & Coloured Discs. Flexi Discs, B/W and Full Colour Sleeves and labels. Free help in Artwork and Distribution. We are the cheapest for sure!!!
CALL FOR FREE QUOTE 01-670 2642

1987 MUSICIANS directory. Free entry. Send details of your band to 86 Avondale Avenue, Staines, Middx.

YORKSHIRE-DUPLICATION! real time cassette copying from 1/4" or cassette masters. Phone Apollo Sound, Huddersfield (0484) 863030/864940.

TAPELINE CASSETTE DUPLICATION & Label Printing. Any quantity delivered. Lists: 061 336 5438.

AUDIO CASSETTE Duplication, labels, inlays and full promo packaging. Octagon: 091-520 1396.

RECORDING STUDIOS

COMPREHENSIVE PROFESSIONAL 8-TRACK STUDIO RECENTLY RE-EQUIPPED

24-hr 7-days-a-week service from £9 hr • Digital Mastering • Harmoniser • DDL • Digital Reverb • Aural Exciters • Urammer Gates & Compressors • MXR Graphics • Otari 1/2" • BELNR • Tannoy's And More • Free use of over 20 instruments • Latest equipment • Crystal clear sound • Sensitive engineers • Audio & Video cassette duplication • Video filming • Editing Suite • Session Musicians • Relaxation lounge with free drinks & videos
Central London W2 GWBB STUDIOS 01-723 5190

NORTHAMPTON 8-TRACK: we are high-ec, low cost, and busy! Maximum charge is £5.50/hour +VAT. Phone Northampton 22971 (24 hrs).

RECORD COMPANY has spare time available in their professional 8-track suite for you to do your demos. Ring Jack 01-407 2381.

A GREAT Record pressing and sleeve manufacturing service. SRT, 01-446 3218.

STUDIO USER GUIDE, cassette, £5.50 to Lomas Farm Studios, Fen Road, Chesterton, Cambridge.

TOUCH RECORDINGS 16 track £80 per day, 8 track £60 per day including VAT & tape Manchester 061 320 5725.

AMAZING OFFER: The largest, most comfortable purpose built 1/2" 8 track around. **Only £40 per day** or £5.50 per hour. Spacious control/live areas, helpful experienced engineers, excellent sound. Open 24 hours. Premier kit, Roland Drum Machine, Mirage Sampling. Telephone: REEL RECORDING (Maria) 01-646 0574. Bookings/Appointments 1pm-10pm.

MANCHESTER 16-TRACK. 1500 sq. ft. studio complex £10 p/hour. Ring for more details 061-834 4614.

BARRINGTON 24 TRACK FROM £12 PER HOUR 01-326 5004 (DAYS), 01-671 6674 (EVENINGS).

REHEARSAL STUDIOS

THUNDERDOME STUDIOS, Leyton E10. Three fully equipped studios including keyboards and drums. Two unequipped studios. Prices from £12 per session. No hidden extras. No VAT. Private parking ground level. Seven days a week. Drinks and snacks, pool and video games etc. Telephone 01-539 6996.

BARRINGTON LARGE rehearsal studio from £2.50 per hour. PA and backline included. 01-274 8233, 01-326 5004 (days).

MR CLEAN, MR CLEAN £3.00/£3.50 per hour, includes backline + loud P.A. London Bridge area. 01-231 3264.

BLACKBORD LONDON BRIDGE 5 STUDIOS FROM £3.00 PER HOUR INCLUSIVE P.A. & VAT
SPECIAL DAY RATES
 I.E. 12-6pm £16.00
 INCLUSIVE BACKLINE & P.A.
CALL NOW 01-378 7835/6

SOUNDPROOF REHEARSAL Studio £3.00 per hour inc P.A. Near East Ham Station. 01-472 7708.

What has only been open for 3 months?
 What is being used by the majors?
 What has achieved 100% repeat bookings?
 What has built a reputation for helpfulness?
 What has some of the best sound systems?
Why it's the SAMURAI COMPLEX 01-407 2381.
 If you can find a better rehearsal studio then go and use it!

HOME & STUDIO RECORDING EQUIPMENT

15p per word (inc VAT)
CHADACRE MONO Reverb plate, superb for only £249 +VAT. Echo Plate III stereo reverb plate, very smooth, excellent for percussion, vocals etc. £695 +VAT. 01-961 8113.

VIDEO

15p per word (inc VAT)
BEST VALUE IN LONDON Video, promotional demos, film production, soundtracks, tilting, editing and postproduction, video duplication, short runs and one-offs. Open 24 hrs, 7 days a week. G.W.B.B. AUDIOVISION 01-723 1583/01-723 5190.

PA EQUIPMENT

15p per word (inc VAT)
UTO PA HIRE, quality sound. 01-359 3879, 01-806 4059.
CHELTHAM STAGE SERVICES Professional 2KW PA and 24KW lighting at competitive rates. Cheltenham (0242) 44978.
ISIS P.A. Hire 1kw great sound from £50. 01-674 3979.
MOONCHILD P.A. Hire, 1 KW rig and engineer from £50. Andy 01-833 3806.

MORE OVER

£15.00
 (inclusive of V.A.T.)
 A BOX THIS SIZE (3CM x 1 COLUMN) CAN BE YOURS FOR A MERE:
☐ Tick here if you require a box advertisement

ALL CLASSIFIED ADVERTISEMENTS MUST ARRIVE IN THIS OFFICE NO LATER THAN MID-DAY, WEDNESDAY 10 DAYS PRIOR TO COVER DATE OF ISSUE.

PADDED SELL

CASIO CT-510 HOME KEYBOARD WITH DRUM PADS £349 QQ VV

BASICALLY A larger version of the MT-500, the CT-510 not only has full size keys (though still a four-octave keyboard) but also seems to have sprouted an extra four drum pads.

Though gaining drum pads, the CT-510 has lost a few presets. Here there are only 12. They're okay in a smooth and transparent sort of way. Human voice and vibraphone are pure glycerine; soothing as a blackcurrant pastille. The violin (strings) is quite luxuriant, but the "synth sound" is quite revolting: nasal, unmusical and cheap.

All are playable eight-note polyphonically until you fire up the auto sections when four-note polyphony kicks in. The autos comprise Casio Chord and Fingered Chord features, which I trust don't need explaining, and their style of auto accompaniment is linked to the 12 basic types of drum patterns. I say 12 basic types, as you also have a choice (of three) parts that each drum plays. The basic patterns cover a wide but completely predictable range from rock, slow rock, 16 beat, and disco, to waltz, march, and bossa nova.

The drum sounds are PCM generated, that is to say sample-based, and strong and clear most of them are too. The bass drum is firm and meaty, the snare full and powerful, and even the hi-hat is quite bearable. Totally unbearable, though, is the handclap which, literally, sounds like a wet fart.

Tempo and overall volume is controllable and there is a fill-in/intro feature.

The pads, much as on the MT-500, are small, and are prone to bouts of multiple triggering when you try to get fancy. They are not velocity sensitive and you cannot alter relative volumes.

When you're in full flight with the auto accompaniment on, you may feel inclined to take a break from the keys and try your hand at drumming. All you do is move one (or all if you want) of the drum sliders to manual and it's over to you. I found that keeping personal control over the snare is the most fun and the least interruptive.

Quite a good idea in theory is the fact that if you hit a drum pad without changing to manual when you're in full auto flight, the drum pattern cuts out, letting you do your solo bit. In practice, I found that the whole ensemble shuffled back totally out of time with what I played. I can't believe my timing is that bad. Maybe it's just late.

With a pair of built-in speakers and AC/DC power option, the CT-510 is very usable and transportable for a full-size key instrument. The drum pads concept, though undoubtedly a gimmick, is nonetheless not a gimmick you're likely to grow tired of, as its purpose is to promote free expression. Free expression being still a rare commodity on such instruments, the CT-510, in spite of its other sonic limitations, is then well worth thinking about.

JULIAN COLBECK

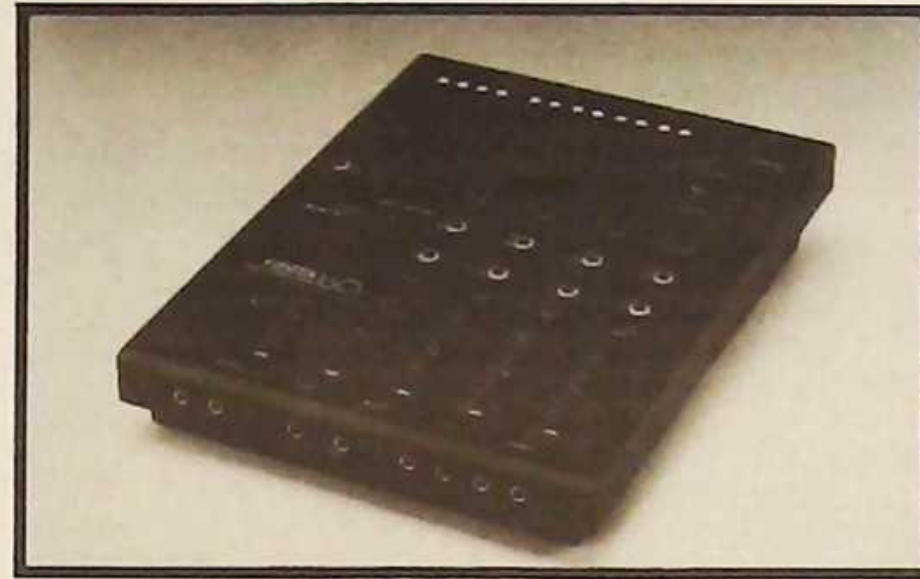
AFTER A one-year break, the pro-audio based, Turnkey-sponsored Hands On Show returned with a change of venue to central London's Strand Palace Hotel. Advertised as "bigger and better than ever", the exhibition, held over November 22 and 23, seemed no more extensive than when resident at its previous location in North London's Clive Hotel.

Visitors could have been forgiven for wondering if they'd failed to find a complete section of exhibits. They hadn't. The entire show was located within a relatively modest self-contained area. And one or two leading pro-audio names were certainly conspicuous by their absence. No Sound Technology for instance, hence no Midifex, Midiverb or latest hot little number, the Microverb.

If the exhibition itself wasn't the ultimate in product availability, the accompanying seminar programme ensured, for many visitors, a worthwhile trip. Traditionally well attended, this year's programme was no exception, covering such diverse topics as wiring up and using jackbays, acoustics in studio design, SMPTE and its application in video production, and promotional demos by the likes of Akai and Synclavier. I looked in on Gateway's *Stretching Eight-Track* seminar during the Saturday afternoon and it was standing room only.

Back among the exhibits, only a handful of new product was to be seen, listened to and fondled. Vying for attention with aspiring multitrackers were Tascam's recently launched Porta Two and the new Fostex 160. For the latter,

HANDS OFF!



FOSTEX'S NEW compact four-track, the 160

this was the first public showing, and Turnkey say that the first shipment has just arrived in the country. If you've recently ordered a 160, now seems a good time to find out whether one of these has your name on it.

Tascam (Harman UK) were understandably using their new JBL Control 1 speakers to drive some of the demo set-ups. In brief, Control 1 are mini (maximum housing dimension 9 1/4 in) two-way units handling 120 watts into 4 ohms, priced at £149 per pair. They look good, sound good and, by golly, if you're looking for some workmanlike nearfield monitors or maybe a remote system for your hi-fi, they'll do you good. Such is their current popularity, you may have to hunt around a bit to find a pair.

Notwithstanding, you should find them stocked equally by musical instrument and selected hi-fi stores.

AKG were showing a nifty looking new electret head mic — the C410. Designed for both

vocals and speech, the C410 is extremely lightweight (being unencumbered by usually integral headphones) and worn rather like a backward-facing pair of specs with mic stalk curling round to end up in front of your north and south! First shipments are apparently pre-sold but when generally available, a C410 will set you back approximately £150.

As is sometimes the case, a product of potentially enormous significance will make a most unassuming debut. So it is with The Box. Actually born a couple of years back but, for various reasons, not really visible on the scene until now, The Box is a small, control-less device with a 100-element LED display (in a four-colour diamond configuration) designed to tell you lots of useful things impossible to interpret from VU or peak meters. As it deals with analysing phase and shifts thereof, it provides a continuous analysis and

display of the stereo image of a recording, including balance, levels, width, positioning, and degree of phase inversion. These are all determined by interpreting the LED display.

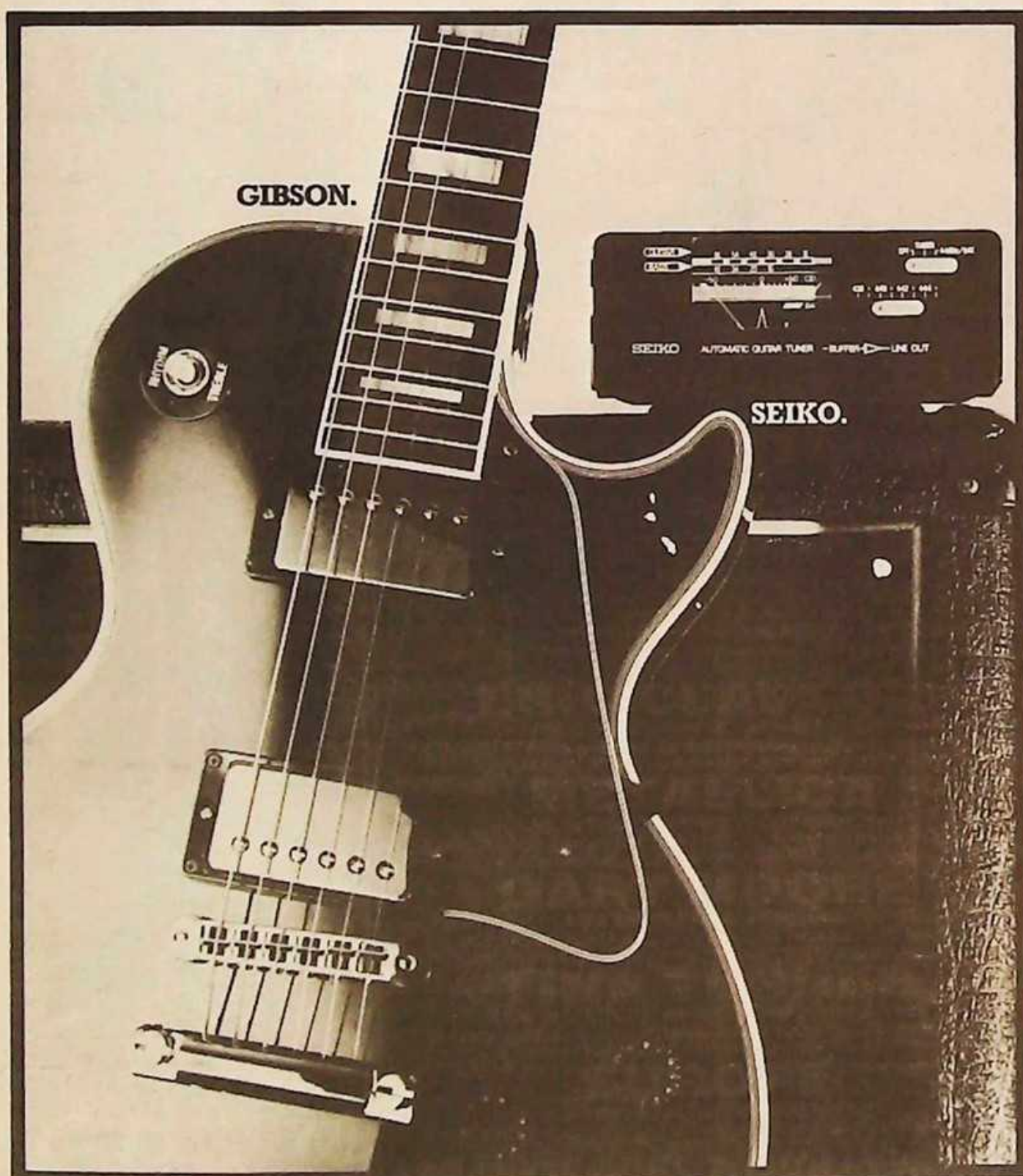
Just as useful is a facility probably viewed with a certain trepidation by some tape machine manufacturers. That is, hook The Box up to the output of your tape deck and it will display the level of phase error of the heads (or not, if they're perfectly lined up). For this purpose The Box is an ideal substitute for the conventionally required oscilloscope and, with some careful homework beforehand, brings tape-head alignment within the realms of DIY.

Kitted out in a very analogue looking wooden cabinet, The Box is available in three versions (according to range of facilities/inputs etc) priced at £130 for the RSA-5, £173 for the RSA-4 and £260 for the top-of-the-line RSA-1. Further information can be obtained from manufacturers Tapetalk on (0908) 77710.

Top marks in my book go to Revox for providing a service point within their display. Owners of A-and B-77s could, if they chose to lug along one of said machines to the show, have a full once-over and line-up done — free of charge. That's service for you! And adjacent to Revox, Akai were attracting a steady quota of punters to their MX73 Controller Keyboard and the new X7000 Sampling Keyboard (reviewed this week).

Well, I thought the X7000 was new. When I commented on its newness to an Akai staff member, he retorted: "No, it's been around a couple of weeks now."

JERRY UWINS



Fine design, perfect construction and lasting quality — a Gibson Les Paul Custom and a Seiko Guitar Tuner have a lot in common! So even if you play something rather humbler than the instrument above, acoustic or electric, Seiko will still help you perfect your performance.

Our standard model, the ST 366, offers easily affordable quartz technology that gives you perfect tuning every time — simply, quickly and accurately.

Whilst our Automatic Tuner, the ST 369

makes a guitarist's life even easier. This tuner recognises automatically which string you are tuning, and gives both a meter needle and LED light display for pinpoint accuracy.

Available at all good music stores. Distributed by Rosetti and John Horby Skewes.



Rosetti

Rosetti Limited, The House of Music, 110-112 Old Street, London EC1V 9SL. Tel: 01 253 7724.

SEIKO



John Horby Skewes & Co. Ltd, 141, Salter House, Garsfield, London EC2G 1PX. Tel: 01 403 8638.

SIMMONS DRUM CENTRES

A1 Music	Manchester	061 236 0340
Ad-Lib Music	Greenock	0475 86821
Andertons	Guildford	0483 38212
Argents	London WC2	01 379 6690
Bootleg Music	Epsom	03727 24528
Cambridge Rock	Cambridge	0223 316091
Carlsbro Sound Centre	Mansfield	0623 651633
Carlsbro Sound Centre	Leicester	0533 24183
Carlsbro Sound Centre	Sheffield	0742 640000
Carlsbro Sound Centre	Nottingham	0602 581888
Carlsbro Sound Centre	Norwich	0603 666891
Chromatix	Ealing	01 567 3623
City Electronics Ltd	Truro	0872 71359
City Electronics	Torquay	0803 25488
Curly Music Ltd	Liverpool	051 227 1919
Drum Cellar	Bristol	0272 741026
Ess	Barnet	01 440 3449
Frontline Music	Ayr	0292 265252
Frontline Music	Irvine	0294 72921
Future Music	Chelmsford	0245 302490
Future Music	Southampton	0703 226798
Future Music	Portsmouth	0705 820595
Future Music	Fulham	01 731 5993
Tim Gentle Music	Leigh-on-Sea	0702 713027
Tim Gentle Music	Milton Keynes	0908 613909
Gigsounds	Streatham	01 769 5681
Gigsounds	Canford	01 690 8621
John Holmes	Swindon	0793 20948
JSG	Bingley	0274 568843
Jones and Crossland	Birmingham	021 643 4655
Kingfisher Music	Fleet	02514 21210
McCormacks	Glasgow	041 332 6644
Bruce Miller	Aberdeen	0224 592211
Monkey Business	Romford	0708 754548
Eddie Moors Music	Bournemouth	0202 35135
Musical Exchanges	Birmingham	021 236 7544
Music Maker	Dublin	0001 743168
Northern Sounds	Workington	0900 4797
Northern Sounds	Carlisle	0228 39945
Northern Sounds	Jarrow in Furness	0229 27100
Professional Percussion	London NW5	01 485 4434
Rainbow Music	Dundee	0382 643434
Rock Bottom	West Croydon	01 680 1042
Rock City Music	Newcastle	0632 324175
Route 66	Hanley	0782 287217
Session Music	Belfast	0232 234502
Gordon Simpson	Edinburgh	031 225 6307
Blackpool Sound Centre	Blackpool	0253 25544
Sound Centre	Cardiff	0222 396279
Sound Control	Dunfermline	0383 733353
Sound Control	Edinburgh	031 557 3986
Sound Control	Glasgow	041 552 6825
Sound Control	Kirkcaldy	0592 260293
Gloucester Sound House	Gloucester	0452 417429
Sounds Plus	Bury St Edmunds	0284 703366
Southern Music	Brighton	0273 733387
Stix	Peterborough	0733 52357
Stix	Boston	0205 54882
Stix	Lincoln	0522 43252
Syco Systems	London W2	01 724 2451

Orlino Chiesse. One of a series of illustrations commissioned by TDK



TDK SELLS THREE AUDIO CASSETTES TO EVERY ONE SOLD BY ANY OTHER MANUFACTURER.