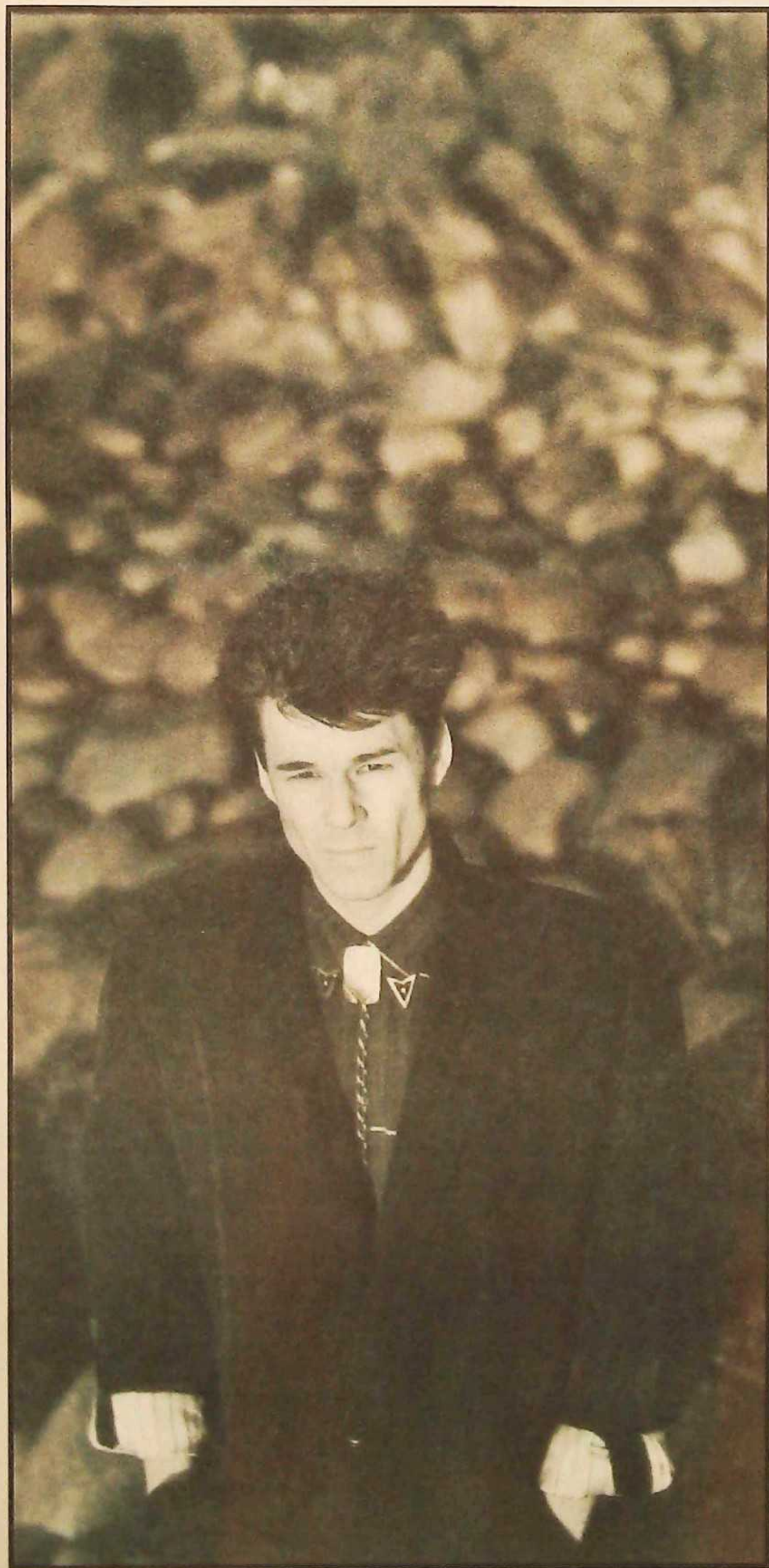


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THE JESUS AND MARY CHAIN will be unveiling their new five-piece line-up at their Kilburn National Ballroom dates on December 15 and 16.

Drummer **John Moore** has taken up the guitar and will be joining the rest of the band at the front of the stage.

Final auditions for the next in a succession of Mary Chain drummers were being held as *Sounds* went to press.

The new-look band will be supported by **The Scientists** on December 15th and by **Crime & The City Solution** on the 16th.

THE SCREAMING BLUE MESSIAHS, who returned from a three-month trek across America, New Zealand and Australia last week, narrowly avoiding **The Pope** at the airport, have lined up a couple of homecoming gigs at Camden Dingwalls on December 18 and 19.

They are apparently "honed to perfection" after two months' solid touring in the States and some mind-blistering time changes over the last leg of the tour.

And they'll be recording their next album at the start of 1987, which they hope to get out by the spring.

BABY TUCKOO and **Chrome Molly** take their own special brand of AOR on a co-headlining tour in the new year. They play **Sheffield University** January 14, **Dinnington Lyric Hall** 15, **Spennymore Recreation Centre** 16, **Bradford University** 17, **Lancashire Polytechnic** 20, **Coventry Polytechnic** 21, **Leicester Polytechnic** 22, **Bridgewater Arts Centre** 24, **Colchester The Works** 28, **Folkestone Leas Cliff Hall** 29, **Norwich Scottow Barn** 30, **Gloucester Town Hall** February 3.

SWANHUNTERS, the white South African anti-apartheid trio, release a 12-inch single on **Fon** this week called 'Bloodsport' - with a little help from **Chakk**.

The band, who haven't dared to risk a live performance as yet, sent an eight-track recording from Durban to Sheffield via a circuitous route and **Chakk** then added a further 16 tracks to the mix to produce a "megacrush dance record".

The three songs are 'State Of Emergency', 'Too Little Too Late' and 'Full Report'. All proceeds from the single will go to **Artists Against Apartheid**.

BLUES 'N' TROUBLE, who are lining up a lengthy European tour to promote their 'No Minor Keys' album which has been getting rave reviews in several different languages, warm up with a British tour starting this week, concentrating on their native Scotland.

The band, whose album has just been released in America on compact disc - which they hope will result in a high-fidelity tour over there next year as well - start at **London's Marquee** on December 11 and then play **Ealing College** 12, **Manchester International** 13, **Edinburgh Coasters** 18, **Glasgow University** 19, **Aberdeen Victoria Hotel** 20, **Glasgow Rooftop** 22, **Alloa Town Hall** 23, **Wick Rosebank Hotel** 27, **Thurso Features** 28, **Tain Duthac Centre** 29.

THE FORCE, the highly touted new Scottish band who came down for their London debut two weeks ago, play a **Cash For Kids** benefit at **Glasgow Fury Murry's** December 17.

They'll be releasing their first single and album on **Atco** in the New Year.

IQ have disowned an album called 'Living Proof', featuring the band's original line-up with singer **Pete Nicholls**, which has just been released by **Samurai**.

The band claim it has been released without their consent and has been mastered from a rough monitor mix from their live video shot in May '85.

Nicholls has since left the band, who've replaced him with **Paul Menel** and are now recording a new album for release next year.

But **Samurai** boss **Jim White** was unrepentant about the album. "We've been getting considerable demand for **IQ** material with **Pete Nicholls**," he told *Sounds* this week.

"Pete left immediately after making the *Living Proof* video and so we have released this album as a collector's item for those fans."

"There's no question of passing it off as a new **IQ** album. We haven't advertised it anywhere or even sent out review copies."

FRANKIE



THE MOORE the merrier?

Gary Moore joins the cast of 'Warriors'!

FRANKIE GOES TO HOLLYWOOD finally "come out" with a 'Heavy Mental Mix' of their 'Warriors (Of The Wasteland)' single on **ZTT** this week - featuring hard rockin' axeman **Gary Moore**.

According to **ZTT**, the whole thing is the result of a secret love pact between the band and *Kerrang!* magazine. Unfortunately, *Kerrang!* editor **Geoff Barton** was too busy having his trousers altered to comment.

It is not known whether **Frankie's** metal flirtation is a factor in singer **Holly Johnson's** reported dissatisfaction within the band, exclusively revealed in *Sounds* a couple of weeks back.

ZTT are still denying any knowledge of a schism.

ALISON MOYET, who has just completed a sell-out UK tour culminating in four nights at the **Royal Albert Hall**, has announced some more dates for March next year.

She plays **Liverpool Empire** March 11, **Edinburgh Playhouse** 20, **Birmingham NEC** 22, **Wembley Arena** 25, **Brighton Centre** 29.

Tickets range from £7.50 to £10, and are available from the appropriate box offices. Tickets for **Birmingham NEC** (£8.50 and £9.50) and **Wembley Arena** (£9 and £10) are available by post from **Alison Moyet Box Office**, PO Box 77, London SW4 9LH, with a SAE and a 50p booking fee per ticket.

An album is also due to be released to coincide with the tour.

THE GODFATHERS, who shot straight into the indie charts at number three last week with their LP 'Hit By Hit', will play **London Marquee** on December 23. Tickets are £4.

SIMON'S SPRING



Paul Simon comes to Britain in April for four concerts - backed by the line-up that recorded 'Graceland'

PAUL SIMON, who has returned from near-retirement to achieve his biggest-selling solo album with 'Graceland', is getting back to live performances as well and will be playing four British concerts in April - his first since he played **Wembley Stadium** with **Art Garfunkel** in 1982.

He'll be bringing over some 20 musicians, "most of whom are featured on the album". The 'Graceland' castlist includes **Ladysmith Black Mambazo**, **Tao Ea Matsekha**, **General M D Shirinda** and **The Gaza Sisters**, and the South African rhythm section **Simon**



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£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. **MIWG**

GARY MOORE

LIVE IN COLOGNE, APRIL 16th

£75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 14th April. Return am 17th April. **GMG**

TINA TURNER

LIVE IN WEST GERMANY, SUNDAY APRIL 12th

£75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 10th April. Return am 13th April. **TTG**

EUROPE

LIVE IN ESSEN, FEBRUARY 6th

£75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 2nd Feb. Return am 7th Feb. **EE**

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GOES METAL

although they are now acknowledging that Holly is planning a solo album.

There's no truth in the rumours that Gary Moore might be replacing him either. Gary has his own single out on 10 this week, followed by an album and British tour next March.

The single is called 'Over The Hills And Far Away', and the 12-inch has a live version of 'All Messed Up', recorded at Milton Keynes last summer.

The album is already christened 'Wild Frontier', and the tour dates are already set at Edinburgh Playhouse March 26, Birmingham NEC 28, Sheffield City Hall 29, Newcastle City Hall 30, London Hammersmith Odeon April 1-2.

Tickets are priced at £7 and £8 and are available from the box office and agents.



THE FRANKIES: what next—perms and leopardskin tights?

Simon Fowler/LH

THE ALARM have denied reports in the national press that they've split up.

A minor disagreement while the band were sorting themselves out before starting work on their next album was blown up into a fully-fledged split story by the *Daily Mirror*, who decided the truth wasn't interesting enough.

The band have now sorted out their differences with nobody leaving, and are currently in the studio making demos of new songs.

They'll be recording their new album immediately after Christmas and plan to spend a large part of 1987 touring.

STEVIE RAY VAUGHAN makes up for his curtailed British autumn visit—caused by nervous exhaustion from constant touring—by releasing a live double album called 'Live Alive' on Epic on January 12.

Recorded at the Montreux Festival in 1985 and his hometown of Austin, Texas earlier this year, it includes his version of Stevie Wonder's 'Superstition' and Jimi Hendrix's 'Voodoo Chile (Slight Return)' among the 14 tracks.

SPANDAU BALLET, currently riding high in the charts with their new album 'Through The Barricades', have added an extra night at Wembley on December 28.

JOHN OTWAY has made some changes to his tour announced last week. He now plays Newcastle Polytechnic December 12 instead of Kentish Town, Coventry General Wolfe 13 instead of Cambridge, and Finsbury Park Sir George Robey 17 (brought forward from 19).

CURIOSITY KILLED THE CAT, who have recently been supporting Alison Moyet, will be promoting their rising single 'Down To Earth' at Brixton Fringe December 12. Tickets are £4.

TORME play their last gig before reverting to Electric Gypsies at Camden's Electric Ballroom on December 16.

They'll be recording or touring under their new name in January, depending on how the offers go.

LORDS OF THE NEW CHURCH return from their European tour to host The Lords Christmas Party at Harlesden Mean Fiddler on December 23.

The band have also announced the severance of ties with Miles Copeland and his IRS label, after many years of "falling to fulfil their potential". While they negotiate a new deal, a one-off single—their first for over a year—called 'Dance With Me' will be released on Wizzard, and will be available only on import.

They plan to complete their forthcoming album in the new year, which is tentatively titled 'Psycho IV'.

RENT PARTY return to the London pubs for an "Xmas Jive" at Finsbury Park Sir George Robey December 15, Putney Half Moon 16, Camden Dublin Castle 17, Oxford Street 100 Club 18, Kennington Cricketers 19, Kentish Town Bull And Gate 20.

STATUS QUO have added a special Christmas show to their current UK tour. They will play a charity matinee performance at Hammersmith Odeon on December 23 for Capital Radio in aid of London's needy this Christmas (which replaces their usual Tickets For Toys concert).

Tickets are £7.50 and £8.50, and the show will be compered by Capital DJ Chris Tarrant, who said, "I've been a fan for years, and I haven't missed a single one of their farewell concerts."

SHRIEKBACK return from their US tour to play their first concerts in this country for over nine months. They play Uxbridge Brunel University December 17, Bristol Bier Keller 18, London Astoria 19.

Tickets are £3.50 (£4 on the night), £4, and £5 (£5.50 on the night) respectively.

A new single entitled 'Gunning For The Buddha' is released on December 15 on Island, and on LP called 'Big Night Music' will be out in February to coincide with a full British tour.

Free Fall Festivities . . .



Steve Double

THE FALL, seen above making their debut in *Hey! Luciani* (see review in *Scanners*, page 12), A Certain Ratio, Courtney Pine, Jazz Defektors and The Supernaturals will play at Manchester's free festive party for the unemployed at the Free Trade Hall on December 22.

The party lasts from 2.00pm until 10.30pm and is being sponsored by Manchester City Council. Tickets for the party are free for Manchester residents on production of a UB40 (two tickets per person). They are available from 25 of the city's district libraries and two TUC Centres on December 17 or 18, so check your local library.

"With only just over 2000 tickets for the party at the Free Trade Hall, we realised there would be a big demand and that we could not satisfy everyone who wanted a ticket," commented Councillor Patrick Karney, Chair of the Campaign Committee this week.

"Our decision to distribute tickets through local libraries and the two TUC Centres (Miles Platting and Wythenshawe) we think is the fairest way to ensure everyone gets a chance to get a ticket."

Crèche facilities will be available at the Town Hall if booked in advance.

JAKE BURNS AND THE BIG WHEEL, who have been lying dormant since their last single in July '85, return in the new year with a new single and a couple of gigs to coincide with its release.

Jake releases his new single 'Breathless' on Jive at the end of January. And he'll be up for gigs to coincide.

THE INSPIRATIONAL CHOIR, who've just climbed into the Top 75 with their version of Jackie Wilson's 'Higher And Higher', have line up four dates this week to coincide with the release of their new album, also called 'Higher And Higher'.

They'll be putting their hands together at Leicester Polytechnic December 10, Treforest Wales Polytechnic 12, Bristol Clifton Victoria Rooms 14, London Kentish Town Town And Country Club 18.

THE CURE, The Style Council, Peter Gabriel, The Communards and Suzanne Vega are among the stars who have donated memorabilia for a War On Want/Snowball charity auction at Norwich Chantry Hall on December 20.

HILLSBOROUGH BLUES



THE HEAVENLY three-quarters of the Hillsborough Crew

THE HILLSBOROUGH CREW, who consist of Heaven 17 and actor Ian Reddington, celebrate their devotion to Sheffield Wednesday Football Club with the release of a single titled 'Steel City Move On Up' on Virgin on December 15.

The single is delivered in a hip-hop rap style more akin to an American football record than

'Back Home' or 'Blue Is The Colour', incorporating the sounds of The Bar Kays' 'Sexomatic', Ollie and Jerry's 'Ain't No Stopping Us' and Artists Against Apartheid's 'Sun City'.

And the best news of all is that we are promised that the record "contains no footballers singing out of tune".

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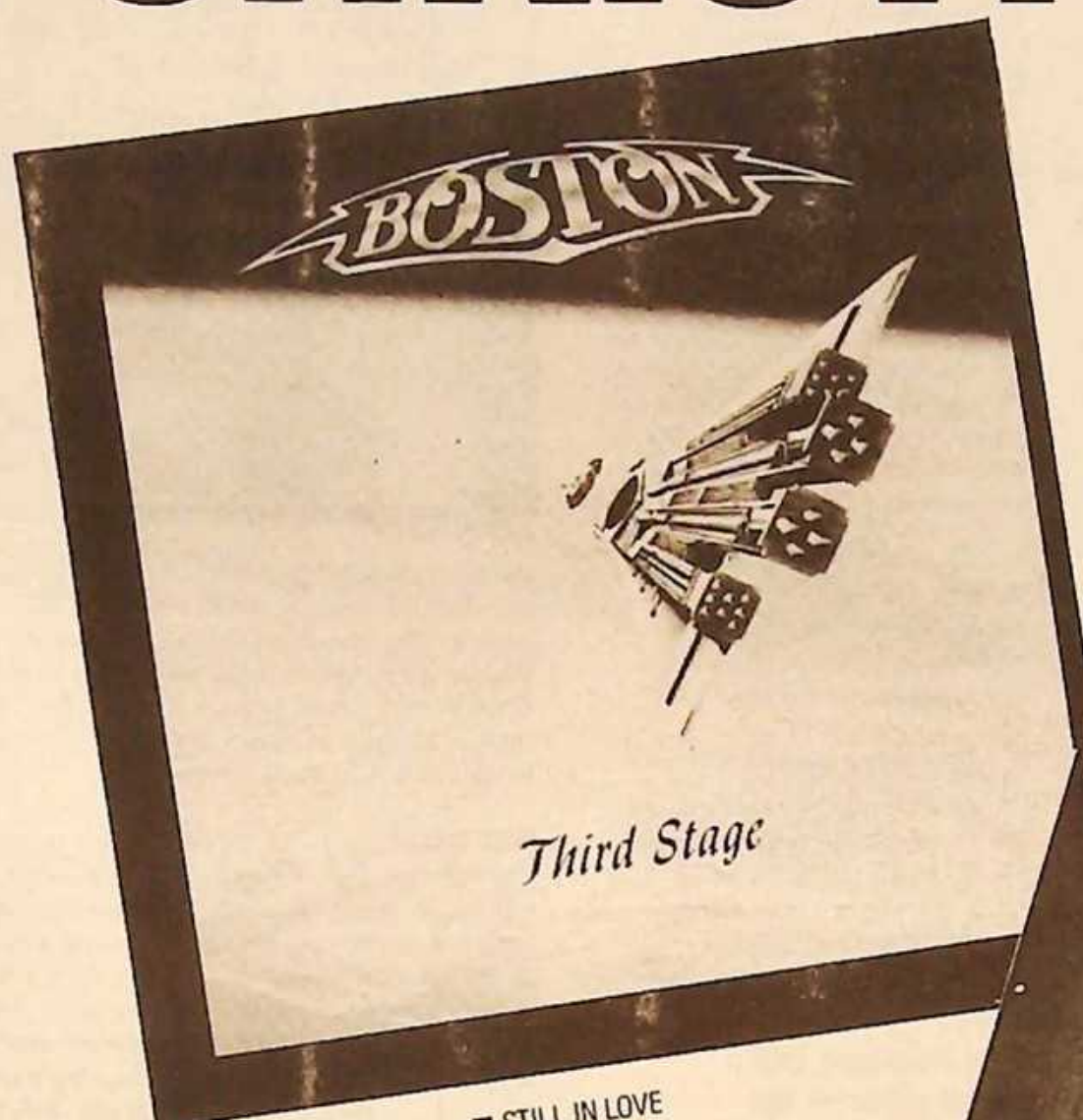
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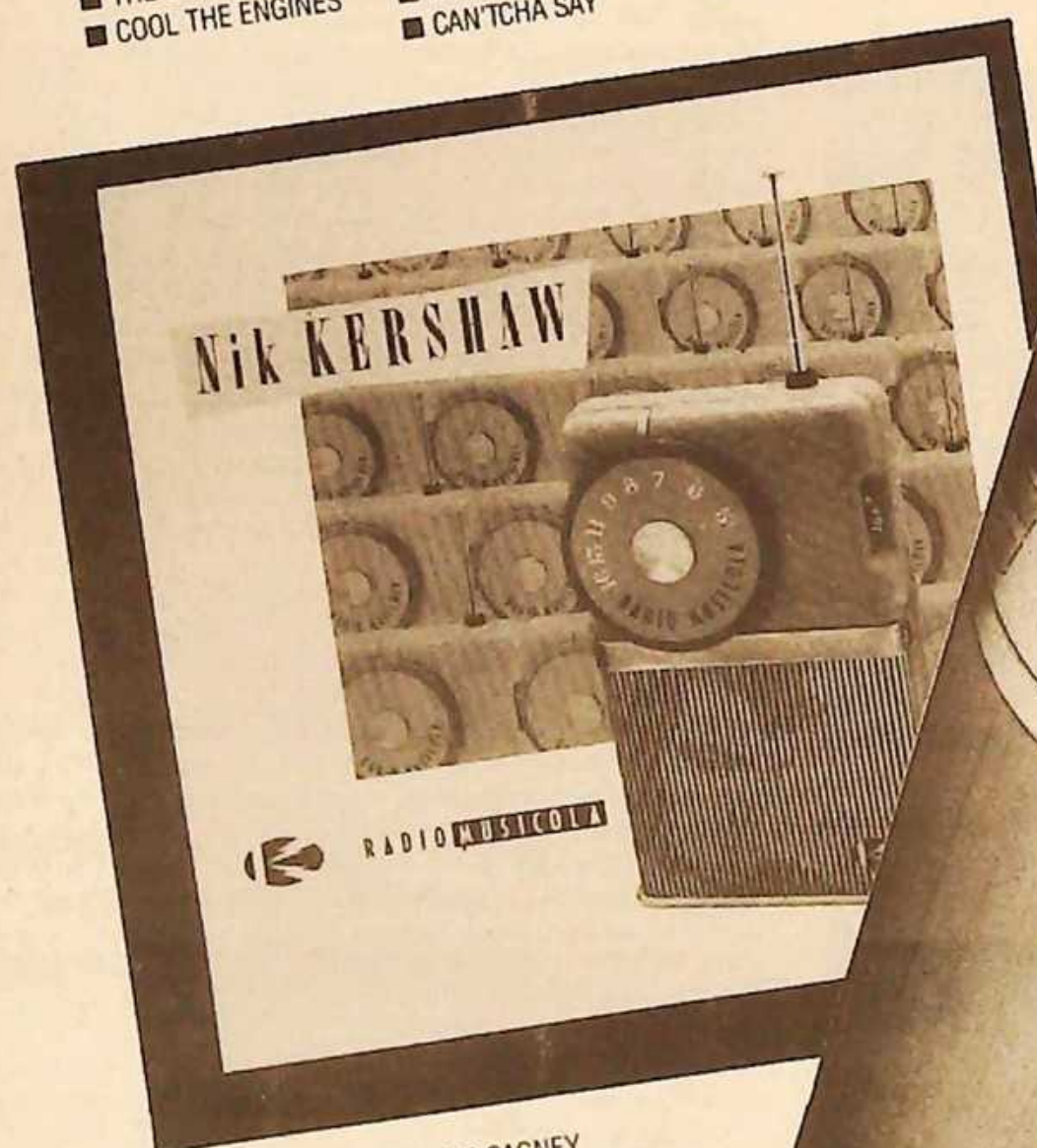
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RECORD NEWS



STANLEY JORDAN, the solo guitarist, releases an album of covers ranging from Hoagy Carmichael to Paul Simon on his new album entitled 'Standards Volume 1' on Blue Note this week.

THE SURFIN' LUNGS, The Skeletons and Alan Carvell all feature on the 'Jan And Dean Tribute EP' released by Surfin' Again this week. The EP is available from Kingsley Abbott, 39 Eglinton Hill, London SE18.

JANNE SCHAFFER re-releases his first album called 'The Chinese' on Butt (through Counterpoint) this week.

LUIS CARDENAS, who has just entered the Guinness Book Of Records as having the largest drum kit in the world (a total of 71 pieces in all), releases his first album appropriately titled 'Animal Instinct' on Car (through Pinnacle).

LAUGH, the Manchester band, bring some Christmas cheer with the release of their new double-A sided single entitled 'Take Your Time Yeah' featuring 'Never Had It So Bad' and 'Hey I'm Still Thinking' this week, to coincide with their forthcoming gigs.

THE HIT SQUAD, who include "slinky" John Holt, David Isaacs and "roots hornsmen" Deadly Headley, release an album of covers called '16 Dynamite Reggae Hits' on Trojan this week.

CLUB NOUVEAU, who originally made up the greater part of Timex Social Club, release their new album entitled 'Life, Love And Pain' this week.

COMFORT AND JOY (alias The Beastie Boys) release their new single entitled 'Jingle Bell Rap' on Arista this weekend.

COIL release their new EP called 'The Anal Staircase' and their new album titled 'Horse Rotorvator' simultaneously on K422/Force & Form (through The Cartel) this week.

NUCLEAR ASSAULT unleashed their new 12-inch single called 'Brain Death' on Under One Flag (Via Pinnacle) on January 16.

PRESAGE, a new record company, launch their new single called 'Product 1' on Presage this weekend, and they have sneakily left off the artists' names. Apparently it's a new concept (ahem).

ADRENALIN O D release their first UK album entitled 'Humungousfugusamongus' on Rough Trade (through Pinnacle) on January 16.

KOOL AND THE GANG, who start their UK tour this weekend, release their first album in over two years called 'Forever' on Club (through Phonogram) this week.

HERBIE HANCOCK, Tony Williams and Freddie Hubbard are featured on the soundtrack album 'The Other Side Of Round Midnight' on Blue Note (via EMI) this week.

THE GAP BAND release a new single titled 'Big Fun' from the LP of the same name on Total Experience (through RCA) this week.

HIGH JINKS, currently involved in the television show *New Faces*, release a single titled 'If It Could Be Like This For Ever' on Arista this week.

ROSIE VELA, who has the distinction of appearing on no less than 14 *Vogue* covers (eat your heart out Sam), releases her first single called 'Magic Smile' on A&M this weekend.

BILLY BRAGG, The Housemartins and some of Harlow's finest bands are featured on the compilation LP entitled 'Not Just Mandela' released by Davy Lamp (through Jungle) this week.

PAUL McCARTNEY, who recently went on a family outing at the Royal Variety Show, releases a new single titled 'Only Love Remains' on EMI this week.

NIKI MONO, Minimal Compact and Tuxedomoon are all featured covering artists such as The Yardbirds, The Velvet Underground and Syd Barrett on the soundtrack to 'F*** Your Dreams, This Is Heaven' on Crammed Discs this week.

ST CHRISTOPHER, who hail from York, release their new single called 'Go Ahead Cry' on their own Bluegrass (via Red Rhino) this week.

DEREK JAMESON will be bringing smiles to all our faces with the release of his new single called 'Yes Virginia (There Is A Santa Claus)' on Polydor this weekend.

MEL AND KIM, Candi Staton, Octavia and Freddie Jackson are among the artists featured on a stockingful of Christmas dancefloor goodies titled 'A Christmas Carol' on Streetsounds released this weekend.



MANTRONIX, the hip hop rap merchants, release their second album entitled 'Music Madness' on 10 this weekend.

BACKTRACKS



CAPTAIN BEEFHEART AND HIS MAGIC BAND have their first two singles in 1965 reissued as a mini-album by Edsel called 'The Legendary A&M Session'. As well as 'Diddy Wah Diddy' and 'Moonchild' and their B-sides, there's the previously unreleased 'Here I Am, I Always Am' which was only a rumour until a couple of years ago. The production, by David Gates, remains in glorious mono.

BIG STAR, who grew out of the remnants of The Box Tops in 1971, have their two long-lost albums extracted from the Stax vaults by Ace. 'Number One Record' pitted Alex Chilton's taut, restless style against the more cerebral whimsies of fellow guitarist and singer Chris Bell, and the success of this rare blend is best revealed on the two singles, 'When My Baby's Beside Me' and 'Don't Lie To Me'. But it couldn't last and by 'Radio City' Chris had jumped overboard leaving in Alex in control... just. Not surprisingly Chilton fans prefer this album although the ghost (if not the uncredited presence) of Bell still looms large at times.

WARREN ZEVON, the southern Californian singer-songwriter who crammed a lot of life into the fast lane through the last half of the '70s, has his past spread out in front of him by Asylum on an album called 'A Quiet Normal Life: The Best Of Warren Zevon'. In the company of various Eagles, Fleetwoods and Jacksons he gets straight into the big hit, 'Werewolves Of London' before serving up other cocktails such as his own version of 'Poor Pitiful Me', 'Mohammed's Radio', 'Lavvies, Guns And Money' and 'Roland The Headless Thompson Gunner'. But there's no room for his Springsteen cover, 'Jeannie Needs A Shooter'. Mr Zevon is currently without a British record deal but is playing quietly in California.

MAN, Britain's own West Coast rockers whose beguiling guitar-driven rock bridged the gap between Quicksilver Messenger Service and Television, have the '72-'75 part of their odyssey distilled into a double album called 'Green Fly' by Latimer (through Cherry Red). It was more of a task than it might seem as Man released six albums during this period, two of them doubles. Cornerstone of the compilation is 'Rhinos, Winos and Lunatics' from '74 which yields 'Kerosene', 'California Silks And Satins' and 'Four Day Louise'. From the previous year there's also three tracks from 'Back Into The Future' (a decade ahead of its time in every sense) and from '75 there's 'Rainbow Eyes' and 'Bananas' as well as two live cuts with John Cipollina. In fact the only track conspicuous by its absence is 'Many Are Called But Few Get Up'. Wisely, no attempt is made to chronicle the line-up changes during this period but among the eleven names are guitarists and vocalists Deke Leonard and Mickey Jones, bassist Martin Ace and drummer Terry Williams, who was the only ever-present one and the only one to go on to fame and fortune with Dire Straits.

KLAUS SCHULZE, who left Tangerine Dream before the drum machines moved in, has his 1977 solo album 'Mirage', subtitled 'An Electronic Winter Dream', reissued by Thunderbolt (through Managem).

ACHRISTMAS EXTRAVAGANZA

GARY GLITTER

With Guests

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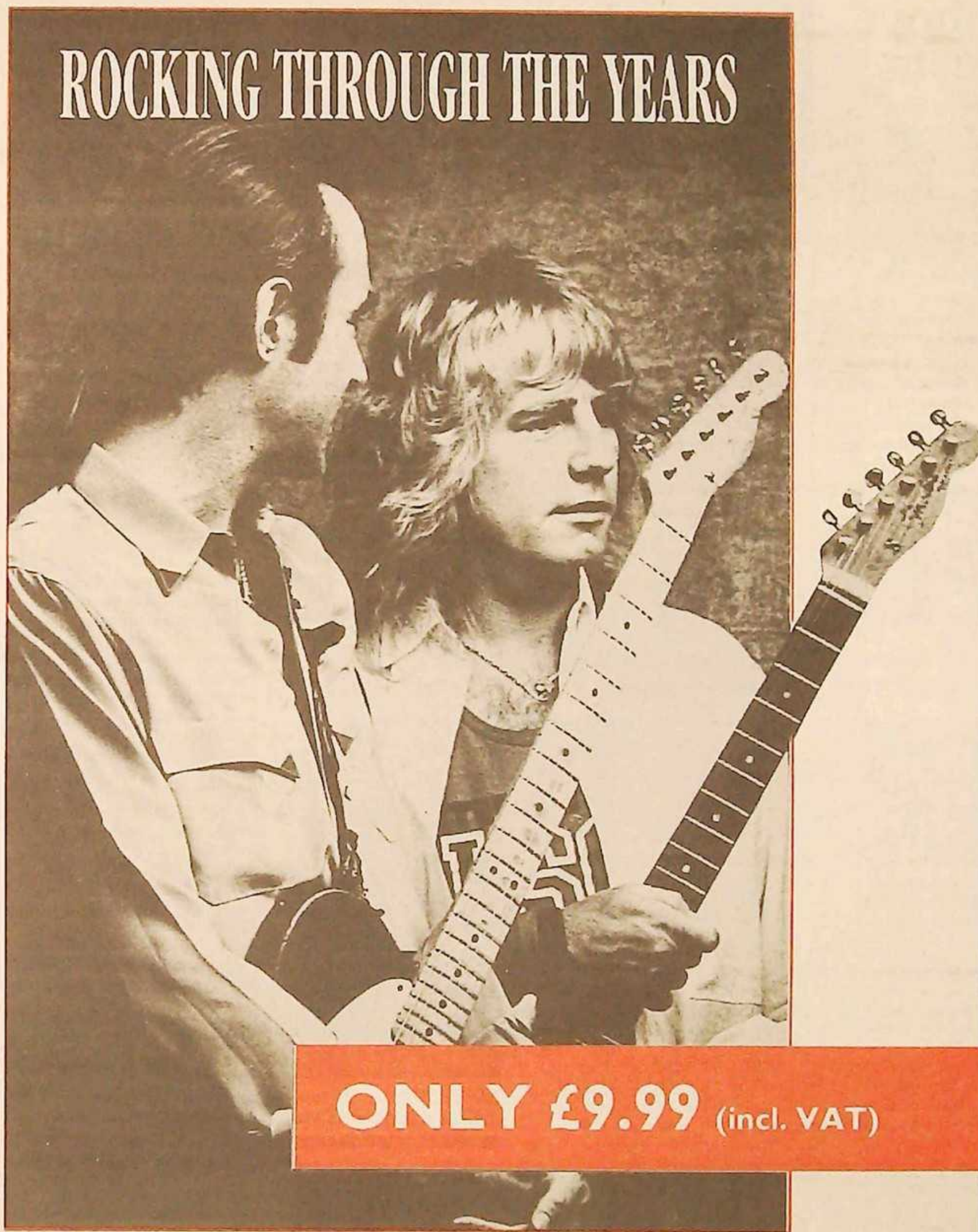
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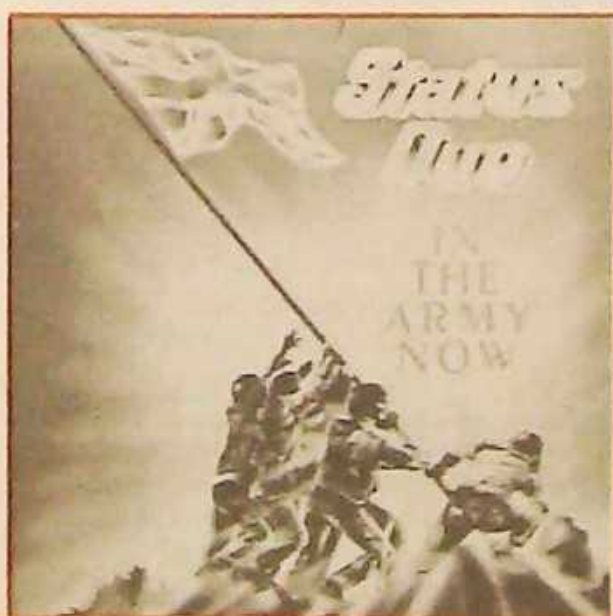
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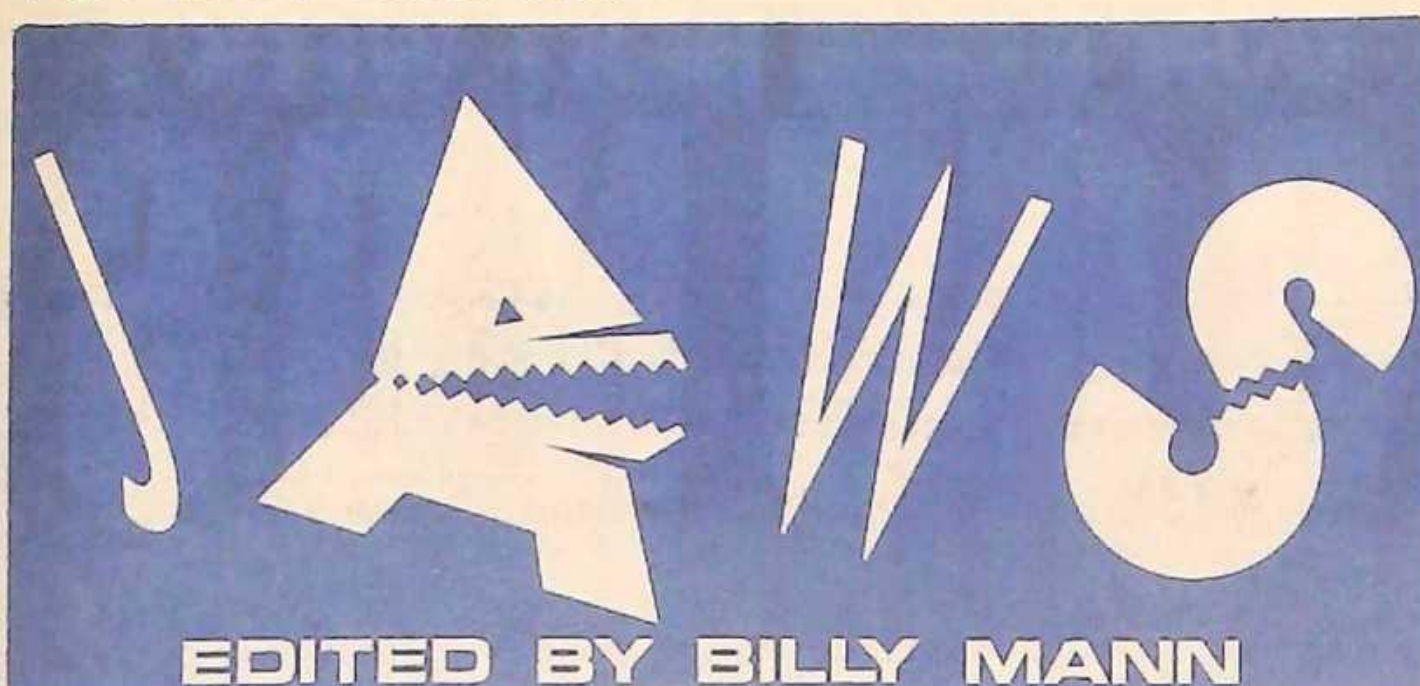


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Cut above the rest

MOTORHEAD'S LEMMY and Wurzel are seen here about to cut their tenth birthday cake with a little help from Samantha Fox at London's Rock Garden.

The cake was supplied by Virgin Video, who've just released *Motorhead - The Birthday Party* with no less than 18 tracks of mayhem.

Sadly, just after this photo was taken, there was a tragic accident, when Lemmy's meat cleaver slipped and severed Sammy's head clean from her body. Fortunately, however, nobody noticed, and the celebrations continued uninterrupted.



DELTA FORCE

Bernie Rose discovers a band whose singer could front a male voice choir - if they'd let her!



MICHELLE KINGHAM has such a deep, husky, sensual and softly spoken voice, you feel you could be in bed with her instead of eating lunch in a packed restaurant.

However, listen to her on record and you'd be forgiven for supposing that you were hearing a voice far too masculine to be feminine. See her and you won't believe your ears.

After working on and off together for three years, Michelle and partner Rob Norledge, who collectively make up Delta, have been snapped up by Siren who've just released their first single, a memorable

ditty called 'Touch The Earth'.

Delta have a refreshing yet familiar sound that crosses the divide between U2 and Simple Minds with astonishing ease.

"I used to be quite frightened about my voice and used to hide behind speaker cabinets on stage," says Michelle, "but now I just accept that it's only my natural voice and I try to extol its virtues."

Comparisons with Yazoo will be unavoidable but, in truth, the similarity is but superficial; unlike their Mute predecessors, Delta are a band who deserve to be seen and not just heard.

THE SOUND OF SILENCE

THE REVOLUTION may not be televised, but so far as music is concerned, it's already being heard by more and more people - and it doesn't warp, scratch, or break. Yes! The age of the compact disc, the most startling audio step since the advent of stereo, is now fully upon us.

And I for one do not weep at the thought of vinyl passing into obsolescence. Neither does Factory overlord Tony Wilson, who scorns the notion that CDs are just another yuppie asset to add to the Filofax and car telephone.

"Who gives a f***! If it's yuppier to want the music you listen to to sound a million times better, then fine. People are beginning to realise this, and that's why vinyl is going to become redundant so far as albums are concerned," says Wilson, the man whose company put out the first CD-only pop release, Durutti Column's 'Domo Arigato', in August 1985.

"It'll take another three or four years for this process to fulfil itself. By then vinyl will become concentrated at the collectors' and singles' end of the market. It's inevitable - CDs just sound so bloody good."

George McManus, Marketing Executive at Polydor, the company who own the biggest CD factory in the world at Hanover in Germany, cites increased sales in CDs as mirroring a shift from classical to pop products by manufacturers.

"Originally, CD sales were 70 or 80 per cent classically orientated. In the intervening period, it has shifted in favour of pop CDs, which now make up 60 per cent of sales. This is because people are starting to realise that there's more available on CD than Dire Straits. It's true that the current market share of CDs is only just over 3 per cent now. But CD has managed to do in three years what took cassettes 20 years in terms of penetration."

Yuppie! More than just Dire Straits? Well, for example, Polydor are releasing all the Velvet's back catalogue, and every indie worth its vision is now putting out CDs. Indeed, I bought my machine purely because the last two Sonic Youth albums have just been released by Blast First on compact disc.

My machine, the dinky toy of CD players, cost £128 - and they are getting cheaper by the month - yet when I slotted in 'EVOL', it sounded like a million roubles, not rumbles.

However, according to Tony Wilson, artists on CD are not benefitting as they should be.

"Basically because of the way that major labels prevaricated about CDs at

first, they are now screwing every group and every songwriter on their labels out of royalties they deserve. They are passing on their costs to the artists," he says.

The kernel of Wilson's accusation is that major labels are using the equivalent of the recommended retail price of vinyl albums to calculate CD royalties for musicians. Yet CDs, as you may know, cost virtually twice as much as their plastic counterparts in the shops. A case of The Great Technological Swindle?

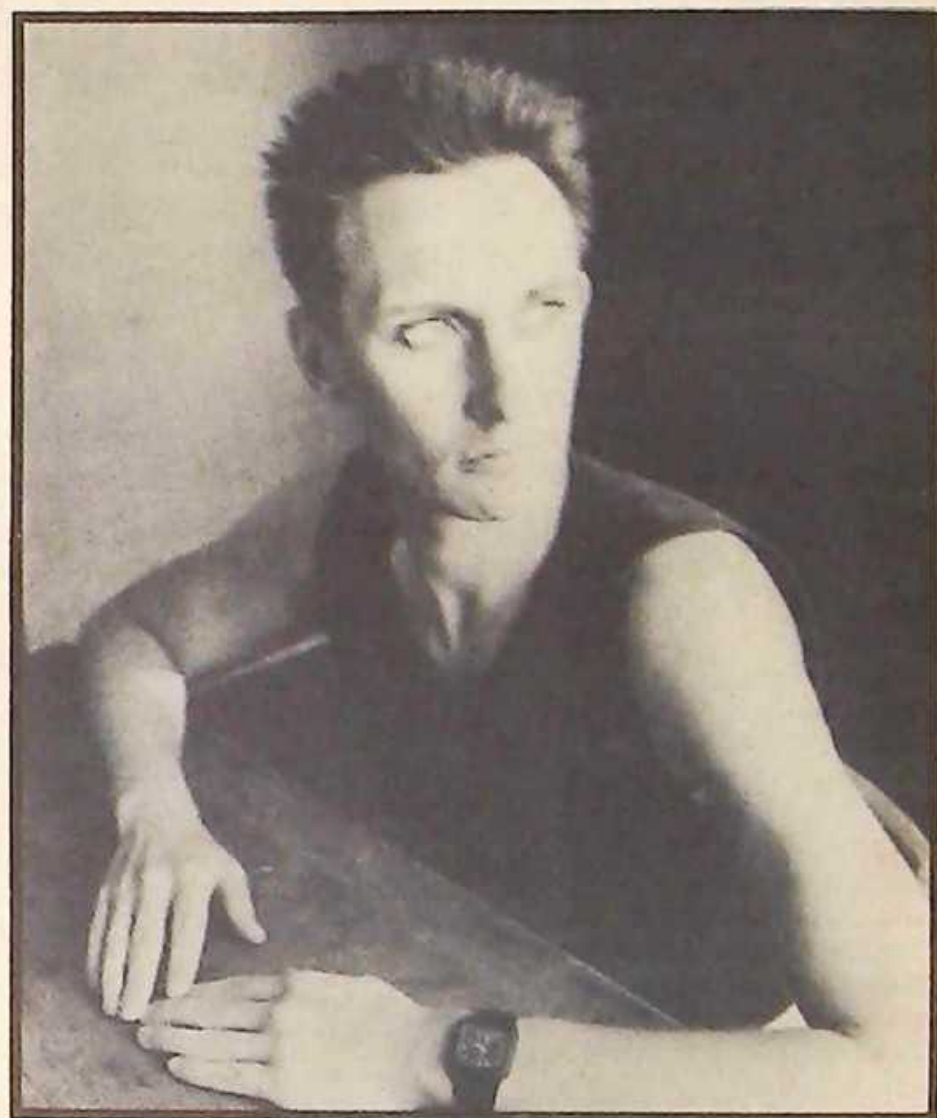
Brian Southall, head of corporate press at EMI, sees things differently.

"Royalties on CDs are calculated in terms of vinyl at the moment," says Southall. "Obviously this is done with the consent of the artists and managers involved."

to CDs by the likes of The Style Council, Siouxsie and Lloyd Cole. None of this particularly impresses Mal from Cabaret Voltaire, a group who are, incidentally, in the process of getting hitched to EMI.

"The first CD I played on my machine was New Order's 'Low Life'," says Mal. "I thought they were an indestructible medium and lasted forever. Anyway, I opened up the package and the f***ing box broke. So much for technology!"

"I'm a techno Luddite basically. I mean, I think it's great that people in the street can finally hear studio quality stuff coming out of an average hi-fi set-up, but I couldn't imagine listening to The Velvet's 'White Light White Heat' on CD. It wouldn't feel right. Nor do I think the actual



THE CABS' Mal: a "techno Luddite"

"When CDs were launched, there was an industry agreement from all major record companies concerning royalties. Because we didn't know the potential of CDs, and how much research and development and the setting up of factories would cost and so on, it was agreed that for three or four years, royalties on CDs would be based on royalties currently included in artists' contracts for black vinyl."

"The artists and managers accepted this, so it's not a question of screwing anybody. There will come a time, and I couldn't put a date on it, when the situation will be looked at again."

In the meantime, the majors are vying for the money in your pocket by adding extra previously unreleased tracks

discs look aesthetically pleasing most of the time. Too often they look like cheap holograms to me."

The latter is something that Blast First boss Paul Smith goes along with. His two Sonic Youth CDs not only contain lavish booklets but also have pictures on the discs themselves - in the case of 'Bad Moon Rising', a superb etching by Savage Pencil, late of the *Sounds* parish.

"Those pictures didn't cost me any more than the usual track listing that majors stick on their CDs," says Smith. "Not only do most majors not use the disc itself with any imagination, they clearly don't take the opportunities to put on the length of material they could do."

The maximum playing time of a CD is 75 minutes. Until

Bet we know something you don't

CORRUPTION IN high places? Daily Mirror readers were informed last week that various bookies were taking bets on which single would be number one for Christmas, and that top of the betting league were The Housemartins with 'Caravan Of Love'.

The paper then went on to suggest that this might not be unconnected with the fact that Go! Discs supremo Andy MacDonald had

personally ensured this situation by placing a large bet on his own band.

Leaving aside the fact that there's absolutely no reason why he shouldn't bet on his own band if he wants to, we discover that Andy did indeed place two bets at William Hill's then quoted odds of 20/1.

One of them, for £100, was, he says, in the hope of raising a donation for the Artists Against Apartheid

appeal to compensate for the non-availability of both The Housemartins and Go! stablemate Billy Bragg for a planned AAA concert, and the subsequent failure of the alternative headliners to raise any funds.

The other, reveals MacDonald, was an enormous personal bet of £10, any winnings from which would enable their recipient "to go on getting seasonally pissed."

You don't have to be a classical fanatic or yuppie stadium rock lover to appreciate compact disc – the quiet revolution has hit the indie scene too. Jack Barron looks at the CD explosion from the inside

recently, no 'pop' labels other than people like Factory, whose Durutti Column CD lasts for 70 minutes, have bothered to exploit a disc's capacity. This situation, however, is rapidly changing with things like the whole of 'Tommy' and 'Quadrophenia' being put out on single discs.

Even so, there still remain three possible stumbling blocks in the onrush of compact discs: the singles market, the forthcoming DAT (Digital Audio Tape) system, and the damned price of the CDs themselves. Everyone you speak to in the industry has different theories about all three aspects.

CD singles have been put out in limited promo runs by the likes of Frankie, Suzanne Vega, Simple Minds and Genesis – all usually with extra previously unreleased tracks. But will compact disc singles ever become economically viable?

Tony Wilson, for once, isn't sure. George McManus of Polydor guesses maybe so, in a few years. Both, however, are united in thinking that DAT, which should give compact disc audio quality on tape when it arrives, will not supersede CD. Wilson believes it will essentially become an in-car medium while McManus reckons DAT will play the same role as cassettes currently do in relation to vinyl albums.

As for the price of CDs – anywhere from £10.99 to £12.99 depending where you shop – the ballgame is completely open.

Tony Wilson, whose Factory discs shouldn't cost you more than £10.99, reckons that this is the right price when you take into account the difference in manufacturing costs and the pegging of vinyl album prices at below-inflation rates. George McManus, however, thinks the cost of CDs will drop as more factories are tooled up to manufacture the discs. He admits that most major labels (other than Polydor) prevaricated for so long about CDs that there has been a shortfall in production and we, the consumers, are suffering for it.

Perhaps that's why it's notoriously difficult for journalists to get CDs from record companies for reviewing – even though, with the additional material featured, they're quite plainly different product. (Some will only loan them out!)

Or perhaps it's just that most music journalists simply don't own CD players – which is true. Now if the industry really wants to promote CD, shouldn't it be looking at the means of rectifying this situation? Especially with Christmas just around the corner...

... BITES ...

WE HEAR that "sizzling" *Sounds* hackette Mary Anne Hobbs, her sister Sarah and *EastEnders* Simon Henderson got just £2,000 for, er, supplying the tittle-tattle that has kept *The Sun* and *News Of The World* happy for weeks with "Sexy Sister Caught Us In Bed"-style headlines (see last week's *Jaws*).

On the basis that they took third-shares each, something under £700 doesn't seem like much reward for making yourself out to be two-timing your own sister with some berk who hasn't even got a speaking part.



ZODIAC SWOPS hair care tips with Hazel O'Connor

Daily Mirror

WHITE NIGHT

IT WAS the night of a thousand stars! The best party Brian May has ever been to – and he should know!

Yes, it was the *Daily Mirror's* White Hot Club Christmas Awards party, held in the sumptuous surroundings of Kensington's elegant Roof Gardens.

Or alternatively, if you read *The Sun*, it was *The Sun's* gala night, thrown to celebrate a thousand years of tits.

Once again, the two tabloids were locked in deadly verbal combat over the vitally important issue of which of them really awarded Linda Lusardi the title of Most Beautiful Woman In The World, whose readers voted a couple of *EastEnders* Best Actor and Actress, and who paid stick insect Steve Blacknell to announce that the Best New Band category had been won by "The Bon Jovi".

Well, anyway, the *Mirror* won. It was *Mirror* readers whom the stars turned out in their droves to meet and it was good old Joe Bloke and his sidekick Prill Jingle whom they were queuing up to thank for printing every image-boosting fib their publicists have ever invented.

The *Sun* hacks, meanwhile, were forced to hang around outside, making up their quotes without the benefit of endless bucks fizzes, sausage rolls and mince pies to fuel their imaginations.

But at least they both agreed on one thing: Brian May said it was the best party he'd ever been to.

What do you want if you don't want money?

RIGHT, NOW, we want you to keep a straight face – indeed, a solemn and deeply sincere expression is preferable – for a few moments, because we're going to talk about something very serious. Money.

Not pocket money. Not dole money. Not the kind of salary you might earn as a music journalist. But huge, enormous, gigantic amounts of money that come out of the blue, just like that, without warning, and without proper forward planning.

If you're one of that unfortunate minority of people who have this problem from time to time, then we think you ought to know about a new company called Faith.

Faith is a financial management company for celebrities, and its chairman is none other than Adam Faith – sometime pop idol, actor and, of course, entrepreneur.

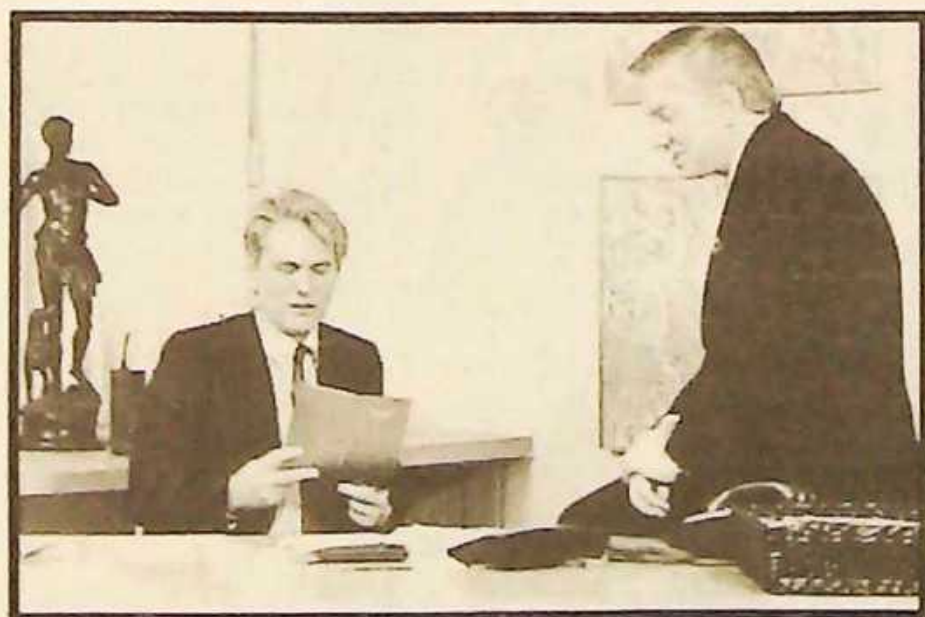
Adam has teamed up with stockbrokers Quilter Goodison Company, who are owned by international merchant bankers Banque Paribas, to "provide advice for young performers and established celebrities alike", and to offer "expert financial management in a non-City environment".

Which presumably means that if you've got your pockets freshly stuffed with fivers from your first number one, but you've got the manners of a sewer rat and the dress sense of an Embankment dossier, you won't necessarily be turned away from the company's Knightsbridge offices.

Says another Faith director, Paul Killick: "Adam Faith and I have developed many ideas for the financial management of income derived through special circumstances. Where huge amounts of income are earned over relatively short periods of time, many problems can ensue. We believe that between us, we will be able to provide help for people in this type of income category."

We're sure he's right. But don't forget – Faith are not there to take money out of the hands of your manager, agent or accountant by usurping any of their functions. Indeed no. Their services are strictly an extra, brought to you courtesy of the Big Bang.

Sigh. We remember the days when pop stars just wanted to be film actors or boutique owners. The romance has really gone out of it all now, hasn't it?



ADAM FAITH and Paul Killick: Invest now – they need some chairs

DON'T MISS NEXT WEEK'S SOUNDS

THE CHRISTMAS DOUBLE SPECIAL!

Next week's **SOUNDS** is an action-packed, blockbusting end-of-year bumper thumper that gives you two weeks of essential reading.

Star-studded and ridiculously entertaining, it will be a dynamic, new-look **SOUNDS**, full of penetrating interviews, a classic round-up of 1986, and absolutely jammed to the brim with news, views, reviews, photos and festive frolics.

PLUS! Some fantastic scoops too good to mention... But we will!

Like... the first British publication of Noel Redding's **HENDRIX DIARIES**. Exactly 20 years after the release of the Jimi Hendrix Experience's vinyl debut, 'Hey Joe', the former bass player has at last documented those drug-tormented days of possibly the greatest ever performer.

Written by Redding himself, **The Hendrix Diaries** are an insider's recollections of a genius suffering sudden success and ultimate self-destruction.

Then there's **THE PETER GABRIEL INTERVIEW**. One of the few creative stars of 1986, Garbriel takes you through the highs and lows of his solo career, from the days of Genesis to his smash LP, 'So'. It is certainly one of the most revealing interviews Gabriel has ever given.

And there is also a massive retrospective on **BRUCE SPRINGSTEEN**. In a new section called **RETRO**, we'll be documenting every record the Boss has made, as well as digging out some legendary photographs from his phenomenal career.

Next week we'll also be unveiling two other new sections.

First there's **INSIDE STORIES**, which will boost our already excellent news coverage. And our first **Inside Stories** will be an incisive review of the music news events of 1986.

Secondly, we'll present **PERFORMANCE**. All our normal reviews – Albums, Lives, Singles and Scanners – will run as one massive, continuous section. Next week it will feature the **Sounds Fifty Albums Of The Year** – a definitive guide to the most important, significant and influential releases of 1986.

So don't miss out on the **SOUNDS CHRISTMAS SPECTACULAR!** It's priced at only 95p, and you can order a copy from your newsagent now.

SOUNDS – A GREAT WAY TO SPEND CHRISTMAS



Scott Hutcherson's discography of the **Dead Kennedys** a couple of weeks ago was well received by the band's obviously active following. As if by magical coincidence, the new Dead Kennedys album 'Bedtime For Democracy' (**Alternative Tentacles VIRUS 50**) has also been released this very week.

Anyway, Scott's and my requests for anyone with additional info to fill the gaps also brought the usual positive response. Particularly interesting was a letter from **Dave Good** of Leyton:

"You might also like to know of a soundtrack album which appears on SST Records, and as far as I know is only available in America. The film in question is *Lovedolls Superstar* from We Got Power Films, which features a host of California cult celebrities, most notably the awesome **Redd Kross**, whose second album 'Teen Babies From Monsanto' is widely available as an import over here (**Gastauka Records EIII-O**, through Enigma). **Jello Biafra** himself makes an appearance, as well as **Chuck Dukowski** (**Black Flag**, **Wurm**, **SWA** and **October Faction**) and **Vicki Peterson** of **The Bangles**.

The album features otherwise unobtainable tracks from the **Meat Puppets**, **Sonic Youth**, **Black Flag**, **Gone**, **Dawndale**, **Anarchy 6**, **Redd Kross** and **The Lovedolls**, as well as the Dead Kennedys' 'One Way Ticket To Pluto', which is one minute and forty seconds of fury

JELLO JELLO FEVER

over Reagan's 'Star Wars' plan. As I mentioned, the LP is on **SST Records (SST-062)**."

Dave would love to get in touch with anyone who has or knows where to find copies of this, and of **Redd Kross'** first album, from when they were called **Red Cross**. If anyone can help, I'll pass the info on.

David Clark of Greenford, Middlesex, replies to Scott's enquiry about available Dead Kennedys videos. The news in this field is fairly bleak, as he points out:

"Alas, the only trace of the DKs on any official UK-released video is via one song - 'Bleed For Me' - featured on the multi-artist concert film *Urghh! A Music War!*, which was released by Guild Home Video on both video tape (VHS, Beta and V2000) and Laservision disc. This was deleted some time ago, but was then subsequently reissued in two halves under the title *Both Sides Live*. The Kennedys' sequence features in *Part Two*

- **USA (Peppermint Video 6129, on VHS and Beta)**, and the price of the tape is £14.95.

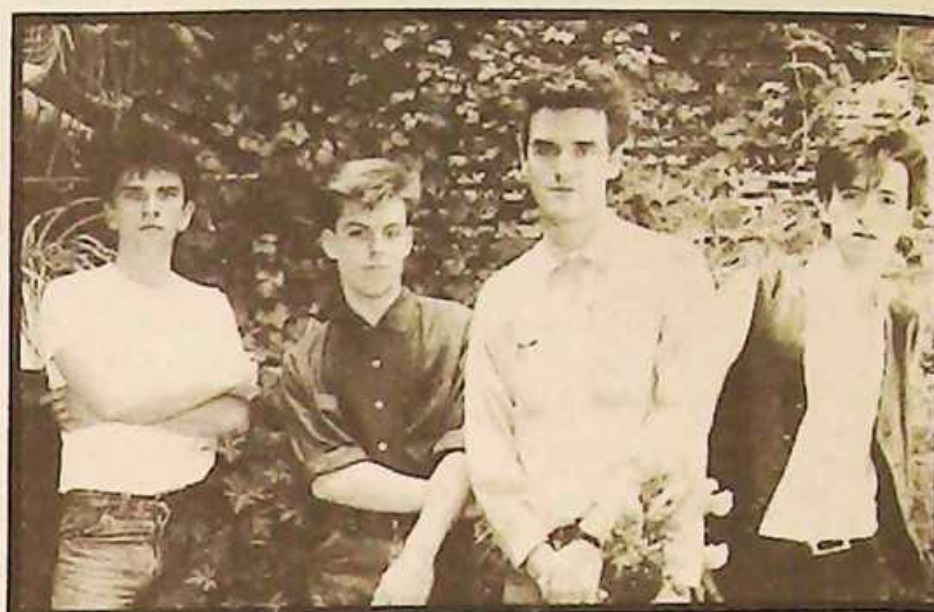
"It might also be worth mentioning, though, that there is a commercially-available release in the USA: *Dead Kennedys - Video Documentary* (**RAM Industries Ltd**) This includes a complete start-to-finish Dead Kennedys concert, recorded at San Francisco's avant-garde nightclub *On Broadway*, in 1984. The video is available by mail order only, and includes a lyric sheet which contains all the words to the songs, as well as every harangue in between. However, there's not much point in UK fans sending for it, as the tape is recorded for the American NTSC television system, and as such won't play on British video machines. Just for the record, the address of **RAM Industries** is P.O. Box 1853, Burlingame, California, CA 94010, USA."

Daemon of Tottenham and **Chris Butcher** of Brecon,

Powys, each offer some extra bits and pieces on the DKs' record releases. Both mention that the single of 'Kill The Poor' (**CHERRY 16**) contains a lyric sheet with the overall title of 'Lost Lyrics Of The Dead Kennedys', penned by **Biafra**. This has the lyrics to 'Police Truck', 'The Man With The Dogs' and 'Insight'. Early copies of 'Too Drunk To F***' (**CHERRY 28**) also had a lyric sheet, this time featuring the words of 'Too Drunk', 'Prey' and 'Bleed For Me'. **Daemon** points out that 'Kinky Sex Makes The World Go Round' can also be found on the 7-inch promo pressing of 'Wargasm', and on the 'International Peace Benefit' compilation on **Radical Records**, while **Chris** mentions the presence of the early single cut 'California Uber Alles' on the punk double album compilation 'Viva La Revolution'. Both correspondents refer to a recently-released Dead Kennedys release in that ubiquitous series of 12-inch picture disc interview records, featuring (inevitably) **Jello Biafra**.

Daemon also notes that: "Original pressings of the sleeve of 'Fresh Fruit For Rotting Vegetables' had a picture of a band on the back (not the DKs), but after the band concerned objected, the shot was replaced by the same photo but with all the faces removed. Also, the 'Live In Germany' cassette does seem to have been officially endorsed by **Alternative Tentacles**, since it was advertised on one of their leaflets a few years ago."

MORRISSEY MULLING



THE SMITHS: "waddya mean we're a miserable bunch of bleeders, I'll slap you with these 'ere dafts"

JUST ROOM to squeeze in an ultra-brief enquiry from **F R Rowlands** of Dorchester, who says: "I'm not after a complete discography of **The Smiths**, but like your correspondent of a few weeks back who wanted details on early 12-inch releases by **Spandau Ballet** which differed from their 7-inchers, I'd like to enquire about the first three Smiths singles: 'Hand In Glove', 'This Charming Man' and 'What Difference Does It Make?', of which I only have 7-inch copies. I have the 12-inch of the fourth release, 'Heaven Knows I'm Miserable Now', and this has an extra track, 'Girl Afraid', which isn't on the 7-inch. Does the same apply to the three earlier singles?"

Well, it doesn't to 'Hand In Glove', which as far as I can discover has never been released in a 12-inch pressing - in the UK, at least. However, there were a couple of 12-inch versions of the follow-up, 'This Charming Man', and both differed materially from the 7-inch. One was a 5½-minute US remix of the track, with an

instrumental B-side, while the other contained two shorter but different versions of 'This Charming Man', plus the B-side tracks 'Accept Yourself' and 'Wonderful Woman' - neither of which are on the 7-inch. Mind you, the B-side of the latter, 'Jeane', doesn't appear on the 12-inchers.

The third Smiths release 'What Difference Does It Make?' was slightly more straightforward. The 12-inch this time had just one additional track in the form of 'These Things Take Time' - not the same version of the song which was on the 'Hatful Of Hollow' album. The record also appeared in two different pic sleeves, one featuring an old movie pic of **Terence Stamp**, and the other showing **Morrissey** in a recreation of the Stamp pose. There were no changes on the record; I think the sleeve change was due to Stamp disliking the pic they'd chosen of him, so his shot was replaced altogether. The same thing happened to the 7-inch sleeves of this release. OK?

THE SINGLES ALBUM

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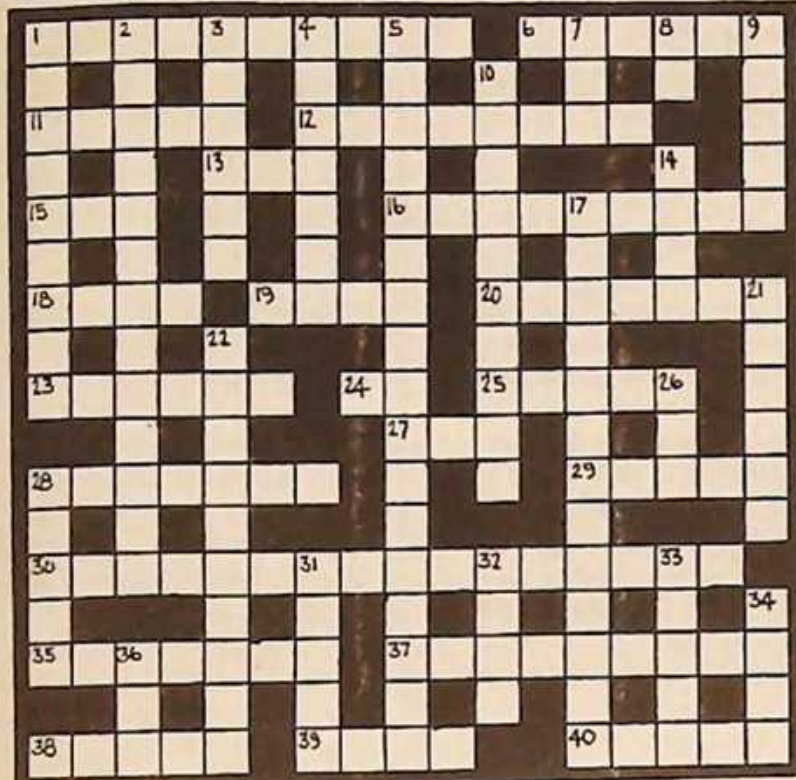
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By Sue Buckley



ACROSS

1. He's falling! (4,1,5) 6. Descriptive of this coil? (6) 11. Thatchergate tapers? (5) 12. The wild called her (3,5) 13. Pair it with 'mai' for historians (3) 15. It propelled McCartney up the charts (3) 16. Banged city where Francis raged (9) 18. The Temptations' famous cloud (4) 19. Almond/Antony/Bolan (4) 20. Heroes/Diary (7) 23. Jeffrey Osborne's South African epic (6) 24. Doubled by UFO (2) 25. Love/Showers/Wine (5) 27. Coasters' poison lady (3) 28. The Cure hung it on the door (3,4) 29. What Joni Mitchell paired with 'spark' (5) 30. Bowie/Briggs/Beanz/collaboration! (4,3,4,5) 35. Daintee's water? (7) 37. Cultured and social, it was red gold and green (9) 38. Rabbitt/Large/Clarke (5) 39. According to Neil it doesn't sleep (4) 40. Yes told 'em topographically (5)

DOWN

1. A producing foreigner (4,5) 2. Talking Heads take us up a cul de sac (4,2,7) 3. Season for house? (6) 4. ... and lady for Merciful Fate (7) 5. WASP perform inside it (3,8,6) 7. Name for a plastic band (3) 8. Tamla Motown's trade mark? (1,1) 9. What Dylan was on the street (5) 10. Vinegar may be squeezed on the grapevine (6,4 anag) 14. Famous vibrations (4) 17. He was test tube conceived! (6,7) 21. Searchers got 'em for their sweet (6) 22. On which The Crusaders collaborated with Randy Crawford (6,4) 26. Reed/Rawls/Grant (3) 28. One of power provides a famous horn section (5) 31. Winter/Broughton (5) 32. How Quo addressed John (4) 33. Dylan put one on fire (5) 34. They were 'only' a singular group (4) 36. Australian Kelly played by Jagger (3)

LAST WEEK'S ANSWERS

ACROSS
1. Sly Dunbar 6. Clarke 11. Blues 12. Indians 13. TKO 14. Rag 15. Andy McCluskey 17. Sacred Heart Hotel 22. Asylum 24. Ruby 25. Sanke 26. Heavy Petin' 28. Top 29. Isley 30. Tender 32. Chess 33. Gary Glitter 35. Wild In The Streets

DOWN

2. Young 3. Upstairs At Eric's 4. Blinded By The Light 5. Red 7. Les 8. Rat 9. Ebony 10. Dancer 11. Bird 16. Eve 18. Ali Campbell 19. House On Fire 20. Toy 21. Lament 23. Move 25. Set 27. Treat 30. Tight 31. Dry 32. Cow 34. Roe

MEMORY

Sunday December 14

- 1949 Birthday of **Cliff Williams** of **AC/DC**, in Romford, Essex.
1969 **The Who** played *Tommy* in its entirety, at the Coliseum Opera House in London.
1972 *Born To Boogie*, the film made by **Ringo Starr** about **Marc Bolan** and **T Rex**, was premiered in London.
1972 Alexander's department store in New York stayed open late especially for **Alice Cooper** to do his Christmas shopping! The movie *Saturday Night Fever*, which spurred the disco music boom, premiered in New York.
1980 **Yoko Ono** requested that all who wished to remember **John Lennon** should observe ten minutes' silence from 2pm, US Eastern Standard Time. A crowd of 30,000 gathered outside St George's Hall in Lime Street, Liverpool.

Monday December 15



- 1942 Birthday of **Dave Clark**, of the **Dave Clark Five** and *Time* fame, in Tottenham, North London.
1944 Death of bandleader **Glenn Miller**, whose plane disappeared over the English Channel and was presumed shot down by the Germans.



- 1955 Birthday of **Paul Simon** of **The Clash**, in Brixton, South London.



- 1961 Birthday of **Nick Beggs** of **Kajagoogoo**.
1969 **John Lennon** and **Yoko Ono** played a 'War Is Over If You Want It' benefit concert for UNICEF, at London's Lyceum.
1977 **The Who** played a hush-hush concert in front of invited fan club members at Shepperton Studios, for live footage to be used in the documentary movie *The Kids Are Alright*.
1977 **The Sex Pistols** were denied visas to enter the US, two days before being due to start their first tour there, and appear on TV's *Saturday Night Live*.
1984 **Band Aid**'s 'Do They Know It's Christmas' entered the charts at No 1, on its way to being Britain's biggest selling single ever, with sales of over three million.

Tuesday December 16

- 1946 Birthday of **Benny Anderson** of **Abba**, in Stockholm, Sweden.
1965 **Pink Floyd** played their first gig, at London's underground club Middle Earth.



- 1966 **Jimi Hendrix**' first single, 'Hey Joe', was released in the UK.

- 1974 **Mott The Hoople** split, though former members **Overend Watts**, **Dale Griffin** and **Morgan Fisher** were to continue as **Mott**.
1976 Legendary Welsh band **Man** split up after continued lack of commercial success.
1983 A heavy metal football challenge was held featuring teams based around **Def Leppard** and **Iron Maiden**.
1983 **The Who** officially split up.

Wednesday December 17

- 1939 Birthday of **Eddie Kendricks**, of **The Temptations** and latterly **Hall & Oates** fame, in Birmingham, Alabama.
1943 Birthday of **Dave Dee (Harmon)**, the vocalist in front of **Dozy, Beaky, Mick and Tich**, in Salisbury, Wilts.



- 1962 Birthday of **Sarah Dallin** of **Bananarama**, in Essex.
1968 **The Beatles**' TV film *Magical Mystery Tour*, shown by the BBC in the UK the previous Christmas, got a belated cinema premiere in the US at the Savoy Theatre, Boston.
1970 **The Beach Boys** played a Royal Command Performance at London's Royal Albert Hall, with **Princess Margaret** in attendance.
1982 **Gillan**, the band formed by former (and later) **Deep Purple** vocalist **Ian Gillan**, split up.
1982 **The Who** played the last gig of their farewell tour, at the Maple Leaf Gardens in Toronto, Canada.

Thursday December 18

- 1938 Birthday of **Chas Chandler**, the former **Animals** bassist who also launched **Jimi Hendrix** and **Slade** to stardom, in Newcastle.



- 1943 Birthday of **Keith Richards**, in Dartford, Kent.
1964 **Sam Cooke**'s funeral was held in Chicago, where hundreds of distraught fans created a major disturbance.
1968 **John Lennon** and **Yoko Ono** appeared onstage in London inside a large white bag - a performance described as 'An Alchemical Wedding'.
1983 On his 40th birthday, **Keith Richards** married model and actress **Patti Hansen**, at Cabo San Lucas in Mexico, with **Mick Jagger** as best man.

Friday December 19

- 1940 Birthday of protest singer **Phil Ochs**, in El Paso, Texas. He committed suicide in 1976.
1955 **Carl Perkins** recorded the classic 'Blue Suede Shoes' at the Sun studios in Memphis.
1958 Birthday of **Limahl** (**Christopher Hamill**).
1969 **The Beatles** Fan Club released its seventh (and last) specially recorded Beatles Christmas single for members. Originals of these change hands for gold dust now.
1975 **The Rolling Stones** announced the official addition of former **Face Ron Wood** to their ranks, as guitarist.

Saturday December 20

- 1947 Birthday of **Peter Criss** (**Crisscoula**) of **Kiss**, in Brooklyn, New York.
1957 **Elvis Presley** received his call-up papers from the US Army.
1958 Birthday of **Billy Bragg**, in Essex.
1967 **Ian Anderson** and **Glenn Cornick** left the **John Evans Blues Band** to form **Jethro Tull**.
1973 Death of **Bobby Darin**, aged 37, whilst undergoing surgery for his long-term heart problems.
1975 **Joe Walsh** joined **The Eagles**.
1980 **Motorhead** drummer **Phil Taylor** accidentally broke his neck, during a post-gig knockabout with some friends, in Belfast.

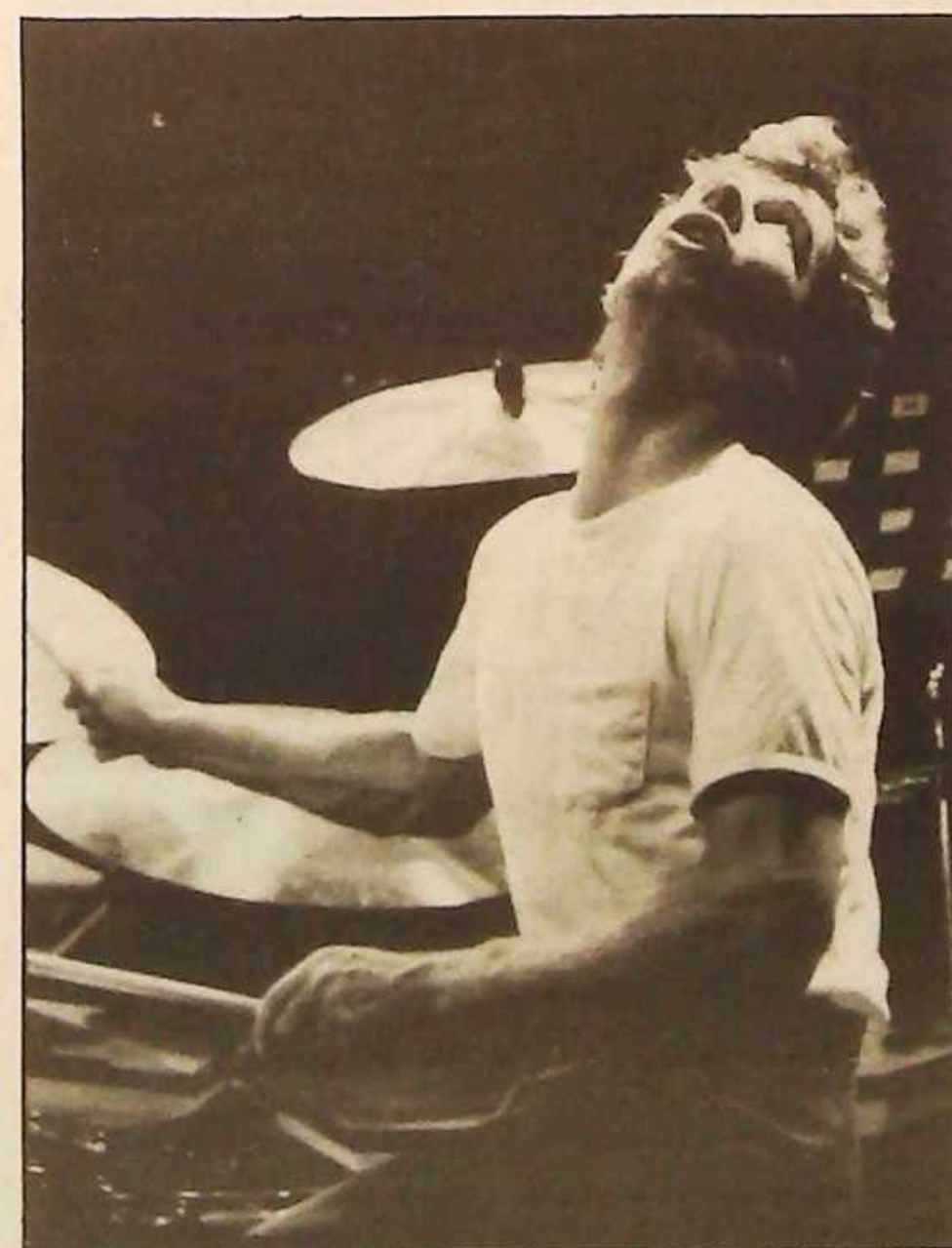
THE BIG BANG WITH THE GENTLE TOUCH

BILL BRUFORD'S 'MASTER STROKES' - OVER AN HOUR OF MUSIC FROM ONE OF TODAY'S MASTER PLAYERS.

Bill Bruford's career as one of rock's most innovative percussionists reads like a who's who of the genre's finest recorded and live statements.

An early integral feature of Yes, the percussive imagination behind King Crimson, a live addition to Genesis and the rhythmic power behind Al Di Meola, his reputation as 'the business' when it comes to drumming is unchallenged and secure.

From 1978 to 1985, in cahoots with a glowing assortment of English and



American musicians - Allan Holdsworth, Jeff Berlin, Dave Stewart and Patrick Moraz - Bruford made a series of exciting and highly original albums, by turn, effortless, brutal, elegant and surreal.

Bruford has compiled 'Master Strokes' himself. The tracks he has chosen have been specifically selected to take full advantage of the compact disc medium and in so doing fully exploit the dynamic range of the original recordings.

BILL BRUFORD'S 'MASTER STROKES'

AVAILABLE ON COMPACT DISC (EGCD 67) - CASSETTE (EGMC 67) - ALBUM (EGLP 67)

COMPACT DISC & CASSETTE BOTH CONTAIN 5 EXTRA TRACKS

ALL SELECTIONS TAKEN FROM:
FEELS GOOD TO ME (1978) - ONE OF A KIND (1979) - GRADUALLY GOING TORNADO (1980)
MUSIC FOR PIANO AND DRUMS (1984) - FLAGS (1985) - RECORDED WITH PATRICK MORAZ

ALSO AVAILABLE: THE COMPACT KING CRIMSON ON ALBUM (EGLP 68) - CASSETTE (EGMC 68) - COMPACT DISC (EGCD 68)

E'G
Marketed by Virgin

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

CARDINAL SINS



LEIGH BOWERY (right) as camp Bishop and Licio Gelli as Mafioso in Hey! Luciani

Steve Double

HEY! LUCIANI - THE TIMES, LIFE & CODEX OF ALBINO LUCIANI

TWO WEEKS after David Byrne's *True Stories* opened in Britain, Mark E Smith weighs in with his own medium expansion, *Hey! Luciani*, a play based on the life - or more importantly on the death - of Albino Luciani, who wasn't king for a day but Pope for 28, before dying in suspicious circumstances.

If Byrne is the most important pop-based documenter of the American zeitgeist in the late twentieth century, then I'd say that Smith is his English counterpart, lining many a Fall album with his acerbic, arcane asides on the English Scheme. With his first play, though, he sets up camp in the Vatican and turns over this corrupt institution with his inimitable logic.

The play is based on the Fall song 'Hey! Luciani', which is in turn rooted in David Yallop's book *In God's Name*, a lucid detailing of a conspiracy theory which links the death of Pope John Paul I (Luciani) with the Mafia and the masonic lodge P2.

True to Smith lyrical style, *Luciani's* dialogue is pretty impenetrable, but as in his songs, it does work, though in an indirect, almost

subliminal way - scenes switch with a bewildering disregard for continuity and the audience's comprehension, with Smith's stream-of-newspaper-headlines approach to narration adding another layer of information/confusion.

Despite all this, and an interlude involving Israeli commandos, Aztec guards and Martin Bormann, the play does comprise a very watchable, incident-packed treatment of this fascinating piece of recent history.

Full band renderings of 'Dktr Faustus' and 'Hey! Luciani', a lispng cameo from Michael Clark and an appearance from *Sounds*' very own James Brown as the Vatican radio announcer, are woven around Trevor Stuart's suitably benign, monologue-based portrayal of Luciani and Leigh Bowery's sexually dubious, morally bankrupt, drag queen indictment of 'God's banker' Bishop Markincus.

I shouldn't think *Hey! Luciani* will be replacing *The Crucible* as a GCSE set text in the near future, but Smith's debut as a playwright is an effectively idiosyncratic outing that retains much of The Fall's irascible charm. This is a cool play.

ROY WILKINSON

TRIUMPH At The US Festival

(Hendring)
BACK IN September 1982, a promoter called Steve Wozniak - who had made his money by founding Apple Computers - organised the first US Festival. He lost a reported five million dollars.

At his second attempt in May of the next year, Wozniak altered his formula and introduced Heavy Metal Day. At least 250,000 fans (almost as many as the combined attendances for the two other days!) turned up to pledge their allegiance. Wozniak got his money back and Heavy Metal proved something of a point to its many critics and detractors.

US '83, it is said, was HM's Monterey.

And at approximately 6.00pm that day, Wozniak himself took to the stage to introduce Triumph to the crowd. This video is your belated souvenir of their performance that day. If you still want one.

Unable to employ all their usual pyrotechnics and party tricks, the then celebrated Canadian trio could only concentrate upon their music.

And no matter how ordinary their collage of Led Zeppelin guitar and Rush-like 'sophistication' might seem today, back in '83 they certainly wowed the US Festival. So if you really want to relive their success, well now you can.

ROGER HOLLAND

YOU'LL NEVER BE 16 AGAIN

Peter Everett (BBC)

AN ILLUSTRATED history of the British teenager published to tie in with the Radio One series of the same name. The book Garry Bushell has always wanted to write.

From jitterbugging to The Smiths, from absolute beginners to the casual designer wear boom, Peter Everett covers every easily pigeonholed 'teen' movement of note and in doing so contrives to avoid most of the sort of well-meaning and easy-going generalisations you would have expected from daytime Radio Wonderful.

Judging from the chapter on punk rock, the environment which did much more than breeding to shape my attitudes, Everett's insight into teen trends

is somewhat more than superficial yet rather less than comprehensive. Which is all you can justifiably expect from 160 pages on the complete teenage phenomenon.

At least he manages to give a perfectly adequate account of the emergence of the post war school-leaver as consumer, the phenomenon which led to all things Teen. And he manages to present his subjects with a modicum of dry humour, an abundance of retrospective insights and a plethora of highly amusing and potentially embarrassing quotes.

For example, can you guess which leading post-punk father figure DJ used to spout crap like this: "That really is a magic record... you look at it on the turntable like you were expecting it to drift away and disappear, and it's so beautiful... I went up during the other record to have a look at the night, which incidentally is very beautiful, so if you're anywhere near a window, go out and look at it, breathe, and perhaps yell 'I love you!' into the night."

If not, you really need this book.

ROGER HOLLAND

MAIDEN VOYAGE



BRUCE DICKINSON, HM's very own Singing Detective

IRON MAIDEN TRAVELLING IN TIME

Garry Bushell (Pipeline)

IT LOOKS like a tour programme with the same dodgy live shots. Details of the band's European dates and merchandise prices are tactfully reserved for the rear pages, on the assumption that Joe Public will be so excited by the time he's entered the mega metal competition and got a 'meteoric' quiz score, he'll buy the bloody lot.

Author Garry Bushell is the unrivalled master of the

opportunistic blog and has, during his notorious career, narrated many superior texts. But if you can't be bothered to wade through the 'Official Biography', and find yourself needing to satisfy an inexplicable urge to recap on a decade of Maiden mayhem, then 'Travelling In Time' is a steal at £1.95. Its sketchy 34 pages are punctuated by some priceless personal touches, such as revealing that Bruce Dickinson was expelled from school for pissing in his headmaster's lunch.

Wait till the boyz down the boozier hear that one.

MARY ANNE HOBBS

THE UTTERLY UTTERLY MERRY COMIC RELIEF CHRISTMAS BOOK

(Fontana)

LAUGH EARLY for Christmas with all your favourite comics from Rowan Atkinson to John Wells. Consistent it ain't, with members of the *Monty Python* crew turning in some turgid stuff, but the full-page ad for the new album by Theophilus P Wildebeeste, 'Love Torpedo', and the letter from Nigel Lawson grabbing the VAT out of the mouths of starving Africans (the rest of the proceeds are going to Oxfam

and Save The Children) go some way to restoring some light relief.

HUGH FIELDER

BIG COUNTRY The Seer - Live In New York

(Virgin Video)

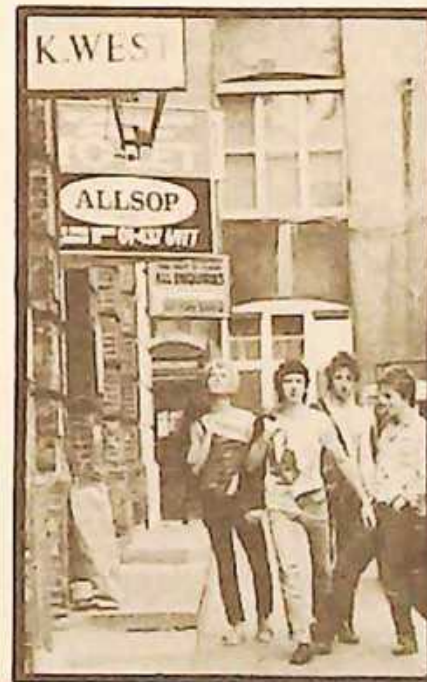
PERHAPS THE single most pretentious concept of the year. The overpaid and obviously overrated directors of this 60 minute film have decreed that Big Country's New York Pier concert at the end of last year's US tour should be seen as a symbol of the hopes of the thousands upon thousands of

immigrants who arrived in the new world many years before. And I thought it was only rock 'n' roll.

Big Country's is a big brash noise with overtones of credibility and undertones of sensitivity. And their live performance is a thoroughly competent presentation of a succession of chopped and vigorous anthems. But there is an overbearing pomposity inherent in this video that makes it only too clear that even these much-touted new bosses of high profile guitar fetishism are no better than the old bosses.

ROGER HOLLAND

GENERATION GAPS



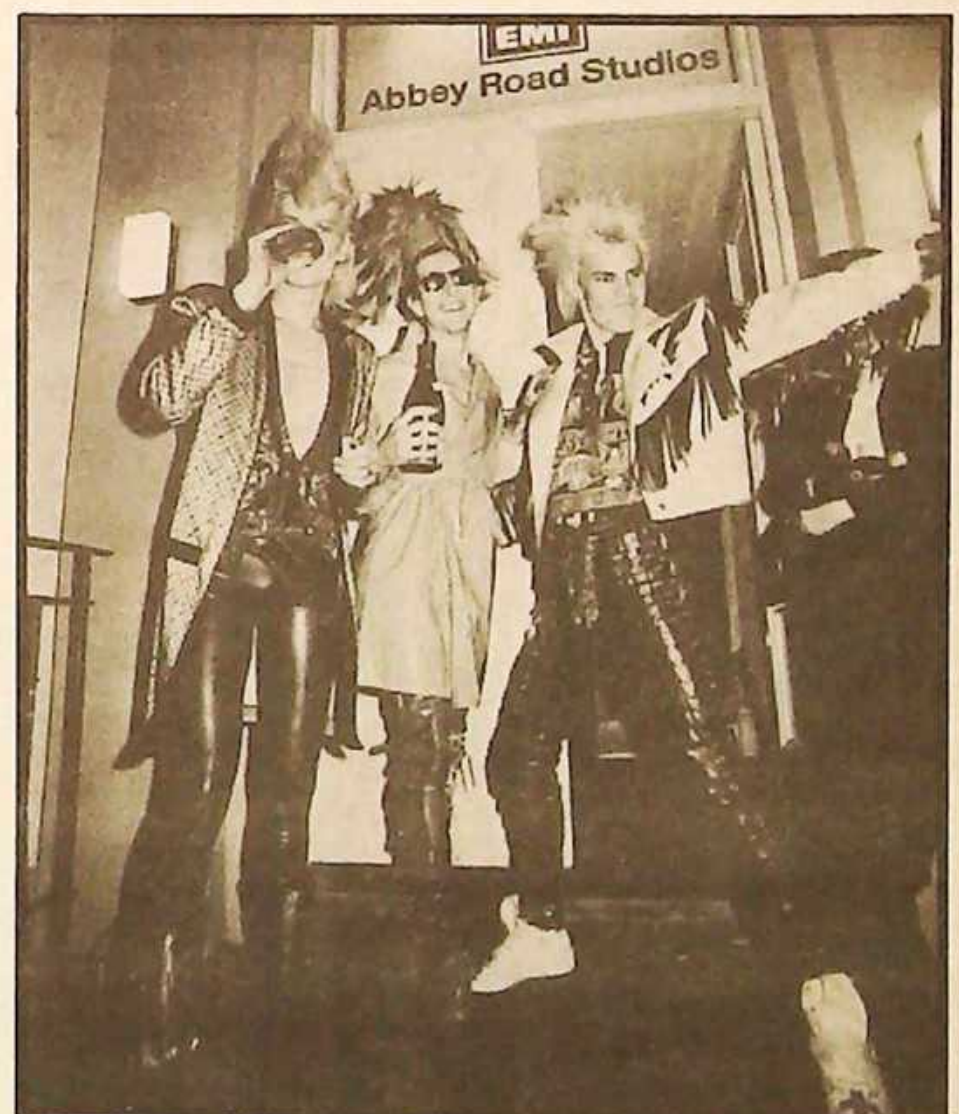
GENERATION X wondering where Ziggy went



TONY JAMES and friend



BILLY IDOL in pre-lip-curl days



SIGUE SIGUE Something hang around for Paul McCartney's autograph

'REGENERATION - CHELSEA, GENERATION X, BILLY IDOL, SIGUE SIGUE SPUTNIK'

Ray Stevenson

(Symbiosis)

AT LAST all can be revealed - and I'm not just talking about Tony James' bottom. Check the photos of Generation X posing around EMI and compare with those shots of the Sputniks hanging out at Abbey Road and the motivation becomes crystal clear. Tony James wants to be a Beatle! Well, everyone should have ambition and this book is a photographic record of wanting it, getting it, fighting over it and blowing it.

Interspersed with explanatory quotes, it also shows that Tony's grasp of mediability was learned at his mother's knee as he reveals: "Generation X singles would have sold more if Chrysalis had bought us into the Top 30. We asked them to, of course, but they refused."

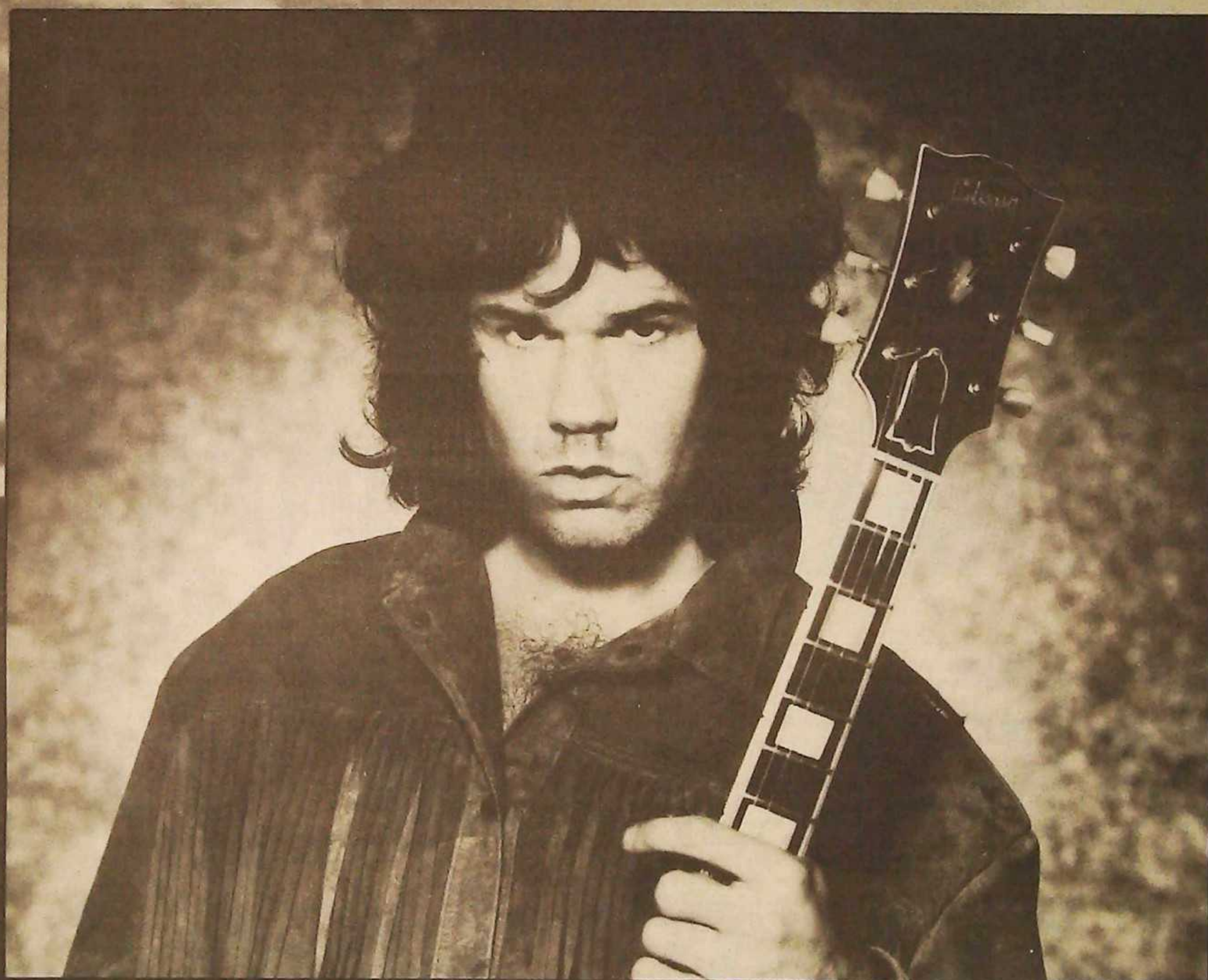
One failing is the book's fleeting focus on Chelsea, and not enough on Billy Idol (but then you can never have enough of Billy Idol). This does, however, contain photographic evidence of Sputnik's legendary Electric Cinema bash when Martin Degville did the whole gig with a gladioli on his head by mistake.

JANE SIMON

GARY MOORE

THE NEW SINGLE

OVER THE HILLS AND FAR AWAY



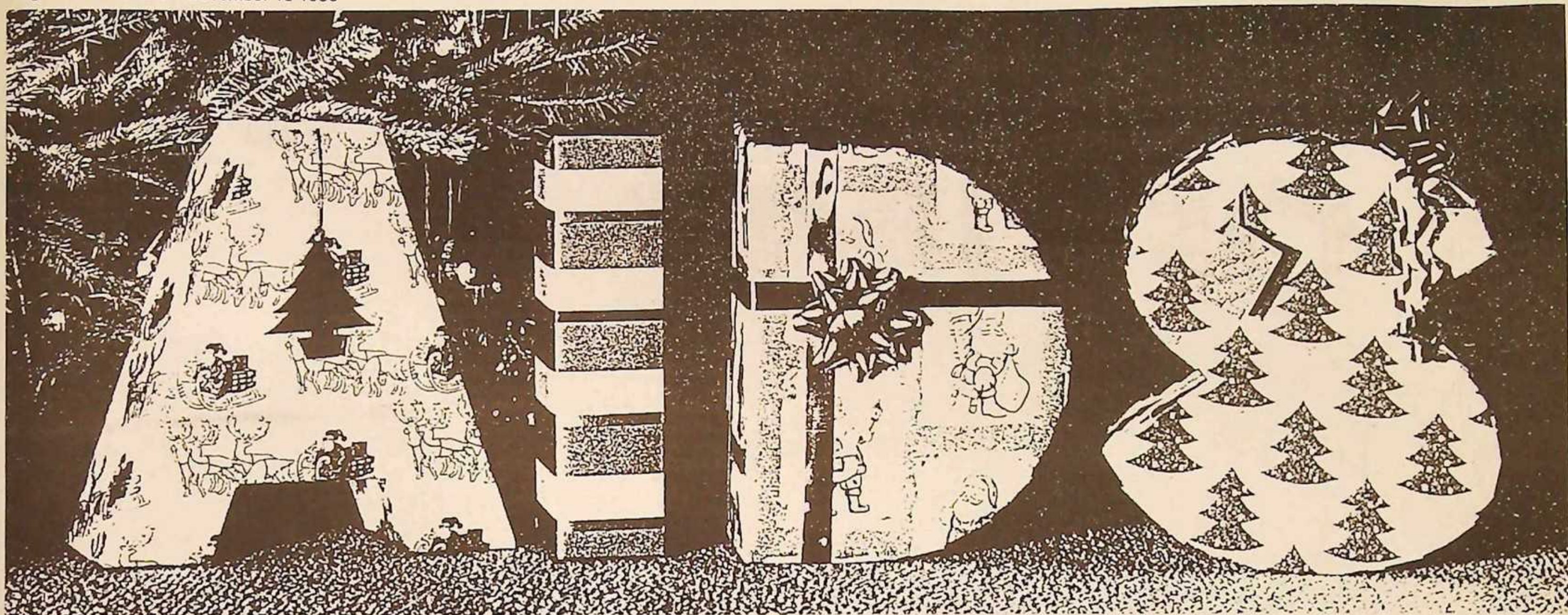
LIMITED QUANTITY IN GATEFOLD SLEEVE

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



HOW MANY PEOPLE WILL GET IT FOR CHRISTMAS?



Every day, more and more people are catching the AIDS virus.

Up until now, it's been confined mainly to small groups of people. But it's spreading all the time.

Men and women can give the virus to each other during ordinary sex if one of them is infected.

If a man carries the virus, it's in his sperm. If a woman carries it, it's in her vaginal fluid.

When you meet someone you fancy at a party

or in the pub, just remember this – you can't tell whether someone has the virus just by looking at them.

Many people who have it can walk around for years before they start looking ill. And during all this time, they can still pass the virus on to you.

So in the future, sleeping around is quite simply risking your life. It's best to have sex with as few people as possible. But if you do have sex with someone you're not completely sure about, always

use a condom. (Or make your partner use one). It's safer for both of you.

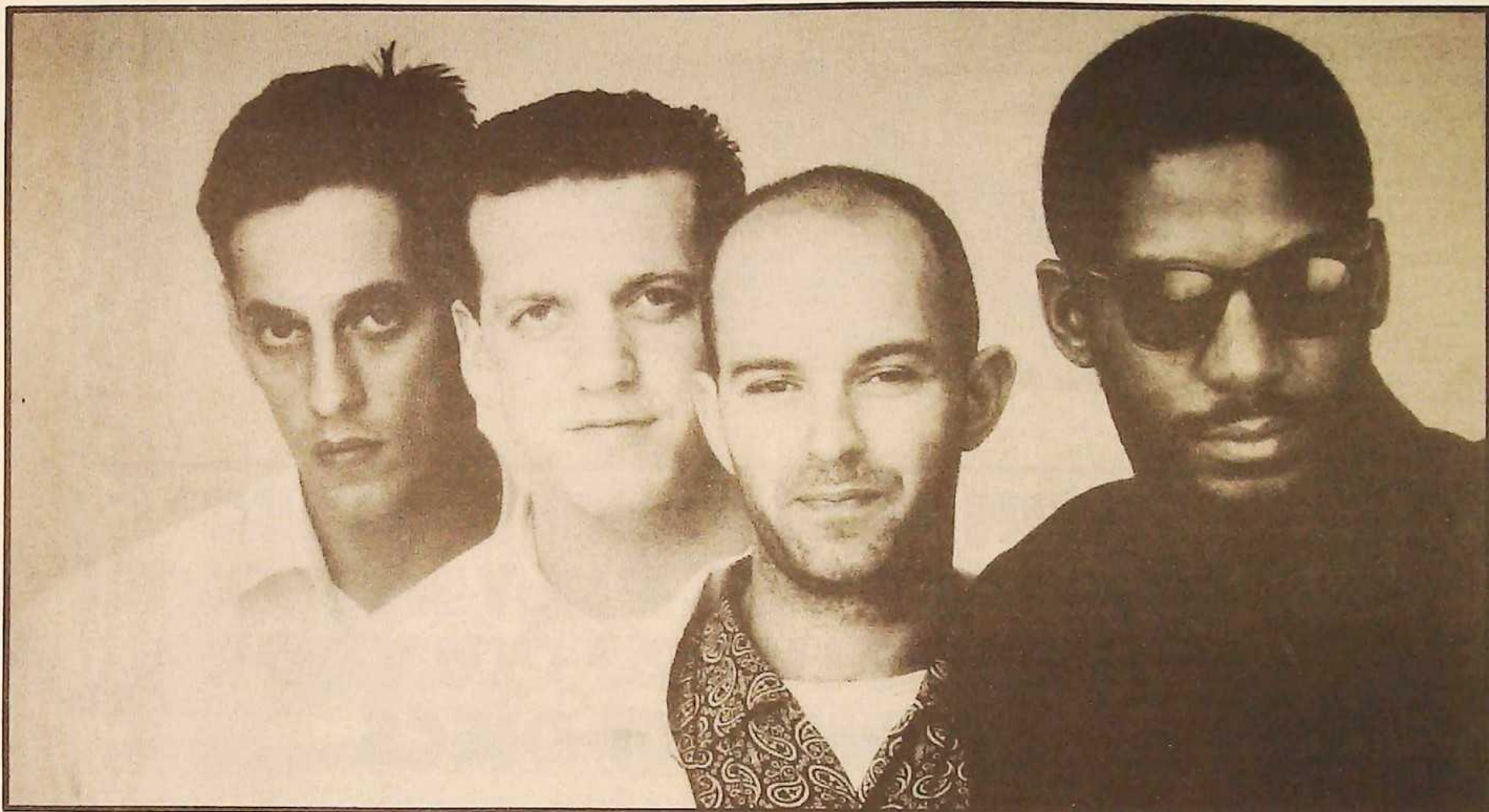
Christmas is a time for giving. But don't let anyone give you AIDS.

For more information and advice, please phone 01-981 7140 or 0345 581858. (If dialling from outside London, use the 0345 number and you will be charged at local rates.)

D O N ' T A I D A I D S

THE MIKE TYSONS OF FUNK?

Never ones to concede defeat in the face of adversity and public disinterest, A CERTAIN RATIO hit back with the LP, 'Force'. JACK BARRON referees a boasting contest between the four members. . .



ACR: Jez, Tony, Martin and Donald

EIGHT YEARS after their inception in Manchester as a post-punk noise band, A Certain Ratio have achieved something very special on their aptly titled new album, 'Force'.

They have created a new funk dance beat.

ACR Get Down! because they don't dispense slogans, musical or lyrical, a quality that gives their album its 'Force'. In other words — drummer Donald Johnson's words, actually — "We've never dealt with formulas. If we had functioned by using formulas I'd have quit long ago. We have our own ideas, and they're good. We're just waiting for the public to recognise it. If they don't, too bad. Being in the charts doesn't determine whether you funk or flunk."

ACR's fourth album doesn't flunk its way into your life, it burrows into your soul somewhere between Weather Report and Smokey Robinson... but this doesn't matter. It's one of the great records of the year, that's all.

Words? 'Force' is full of them, and very touching and heartcutting they are too. Only as we — that is Jez (Jeremy) Kerr, Anthony Quigley, Martin Moscrop and the irascible Donald — sit here in Manchester's Corner House, words are off the menu.

"I don't know why you want to analyse the lyrics," jabs Donald on each occasion I delve. "They are just part of the thing. Deal with the music as a whole. Each song means

something different to different people.

"'Force' is the Mike Tyson of funk, none of this Pale Fountains schmuck stuff for us."

After eight years ACR have decided to fight back for your respect.

There is a maturity about ACR now and it sits well on their shoulders because they don't pretend otherwise. They still, however, shift members faster than I can keep up with.

Andy Connell, after recording 'Force', took his keyboards to Swing Out Sister. And just before I met Ratio, they'd got rid of a guitarist for "Being a nutter, he hit someone in the audience", and replaced him with another keyboard player, Brendan, from Inside Out.

And this maturity can be heard in both musical and lyrical terms throughout 'Force'.

There are songs of solidarity in the face of personal confusion, like 'Only Together' and 'Anthem'. Moments of communication breakdown, such as 'And Then She Smiles', a song that's graced by the most delicate oboe (?) solo from Quigley. (Later, I heard this tune was inspired by Brett Easton Ellis' novel about LA coke ennui, *Less Than Zero*.) And then there are the nightmares of 'Fever 103', the whirling danceability of 'Nostromo A Gogo' and...

Well, you get the idea. 'Force' is a remarkably consistent record at every level. The playing is poised but never polished to the point of frigidity, and the songs, fused with turmoil, go completely against the grain of the ego-wanking that

prevails in our dancehalls.

As such, the album is not only ACR's best but one of 1986's highpoints. And if you're wondering what the band have been doing for the past two years, well...

JUST BECAUSE people don't see you chartwise or see your picture in the papers they think you're not doing anything," explains Donald, a burly man. "We've been incredibly busy, we've been touring abroad in preparation to record 'Force'."

"Yeah, we've been off on paid holidays," chuckles the bearded Martin. "We've played some great gigs for socialist town councils in Spain and Italy, family affairs in town squares and things, with grandparents, kids and dogs."

"Yeah, we might have been playing for socialist councils but we've done it in a lowkey way, none of this banner-waving for us," adds Donald, taking a sideswipe at political chestbeaters like Working Week.

ACR have also been hit by certain mishaps.

In Holland their tour takings were stolen, while in Chicago, supporting New Order, gun-toting promoters refused to pay them their full fee. Life on the road with Ratio certainly sounds less than routine.

And then, of course, just as they were about to set off to promote 'Force', Andy split to Swing Out Sister.

"Andy was a great guy, always late mind you, and we were sorry he left," says Jez, ACR's intense bassist, singer and lyricist. "Swing Out Sister was his baby, he writes all the music

for them, so in a way he was more involved with them because in ACR he was just another member of the band. In the end it wasn't possible for him to do both."

"Andy's got success, which is what he was after, so it's good," continues Donald. "We want success as well, but there are different degrees of it. In our own terms we're successful already, it's just a question of pushing the boundaries all the time."

"I don't think we'll ever end up wearing space-suits on *Top Of The Pops* or *Saturday Superstore*," ventures Martin with a gleam in his eye.

THOUGH GRATEFUL to Factory Records for giving them the breathing space to grow as a band, ACR imply they are thinking about setting their sights on bigger things. They would like a major hit but aren't interested in the shallow razzmatazz of the charts.

"This business works on everything that has f*** all to do with music," grumbles Donald. "Haircuts, who you know, who you're seen with and where you're seen is much more important. I read more about George Michael in clubs than I ever read about his music. It has come to a strange state of affairs when your clothes mean more than your music. I refuse to dress up like a ponce in order to be successful. Nobody is taking the initiative anymore except us and a few others."

ACR, it should be said, were once more famous for their haircuts than their noise. But that was eight years ago and since then they have embraced a myriad of styles from hard funk to South American sways. Now, though, they are totally singular and their 'Force' is supreme.

AS WE chew the cud chatting about Miles Davis (an ACR fave), Wayne Shorter, the Brazilian Hermito and the role of high technology in modern music, it crosses my mind that Ratio might

well be perceived as musos by all the new, snotty bands currently erupting like pimples all over the face of Britain.

"There was a danger of us becoming musos about a year and a half ago," acknowledges Jez. "We went through a phase of playing too much and we began to lose all the emotional qualities that power ACR."

Donald, is having none of this.

"A lot of people who accuse others of being musos are simply jealous. There's no room for self-indulgence in this band, we're all part of a team and anyone who's not happy with that will leave, quickly..."

"There might be a lot of new guitar bands around now rehashing the '60s, and that's cool because they're learning to play. But there are also a lot of computer generated sound bands who rely utterly on technology. Because machines don't make mistakes neither do these bands, it's becoming all too clinical."

"The most important thing with using any technology is the human involvement. We use all the technology available but I think our imagination surpasses our instruments... and that's why nobody else can sound like Ratio."

Some have banally seen the latest vinyl ACR as being akin to Level 42 with decent haircuts, though I think this comparison is somewhat banal. So do the band.

"Level 42's recent records have been American style funk, or even worse than that, more like Kim Wilde," says Jez, aghast. "Like we've been stressing, we don't play formula music."

"Basically they're crap," assesses Martin.

"And don't say we're like Heaven 17 like some people have been doing, for God's sake," smiles Jez.

"Nobody had better ever say that to my face," barks Donald. "I'd rather be slagged off by racists than be compared to Heaven 17."

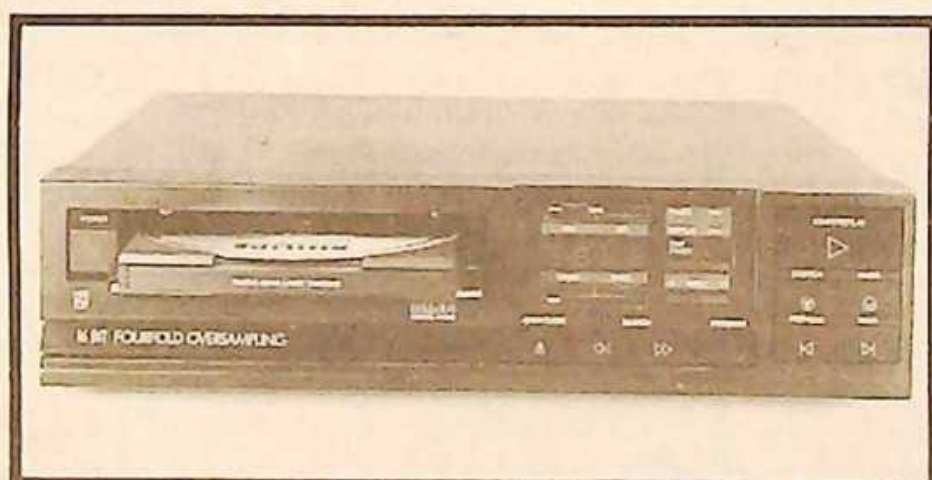
Ratio have the 'Force' — and you'd be a fool not to feel it.

"Nobody had better ever say that we're like Heaven 17 to my face. I'd rather be slagged off by racists than compared to Heaven 17" — DONALD

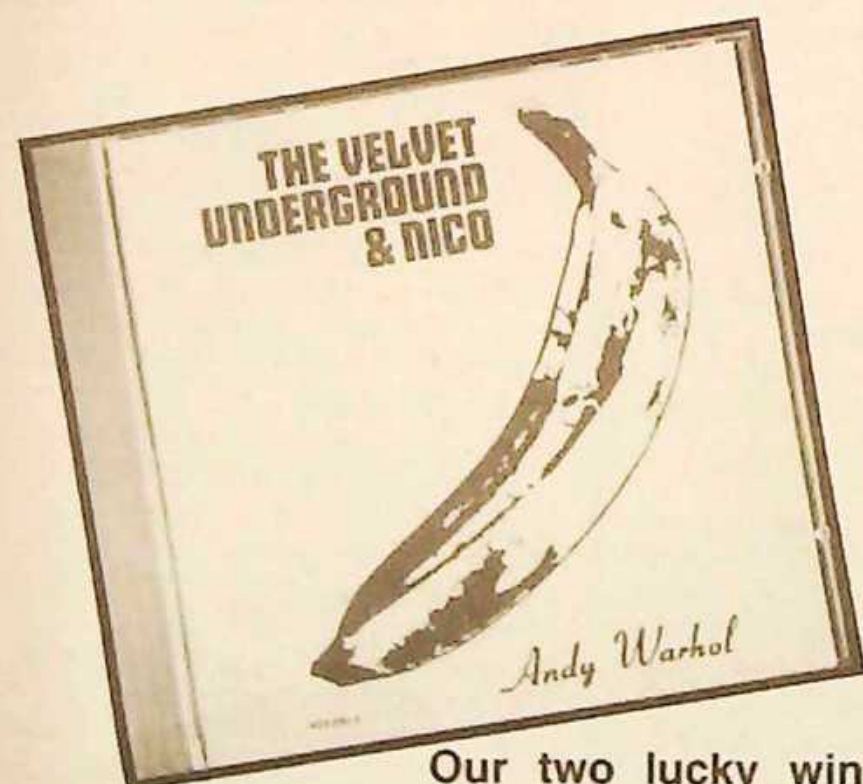
WIN £1100 WORTH OF CD EQUIPMENT



**WIN THIS PHILIPS CD650
COMPACT DISC PLAYER WORTH
£430 PLUS 20 POLYDOR
COMPACT DISCS**



**RUNNER-UP RECEIVES
THIS PHILIPS CD160
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WORTH £230 PLUS 20
POLYDOR COMPACT
DISCS**



Sounds are giving you the chance to win the most advanced machine since CD players were invented – made by the people that invented them!

Like all compact disc players, the Philips CD650 and CD160 take five-inch discs which are indestructible in normal use, and which give digitally perfect reproduction every time. And like other machines, the laser-beam tracking system can be electronically instructed to play any tracks in order.

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Our two lucky winners will also receive a selection of 20 Compact Discs from Polydor including Lloyd Cole, The Style Council, The Jam, The Velvet Underground, The Who and Level 42.



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THE QUESTIONS

(1) CD was launched by Philips in

The correct answer is.....

(2) The Style Council's Mick Talbot was originally in

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(3) Before joining The Velvet Underground, Lou Reed was in

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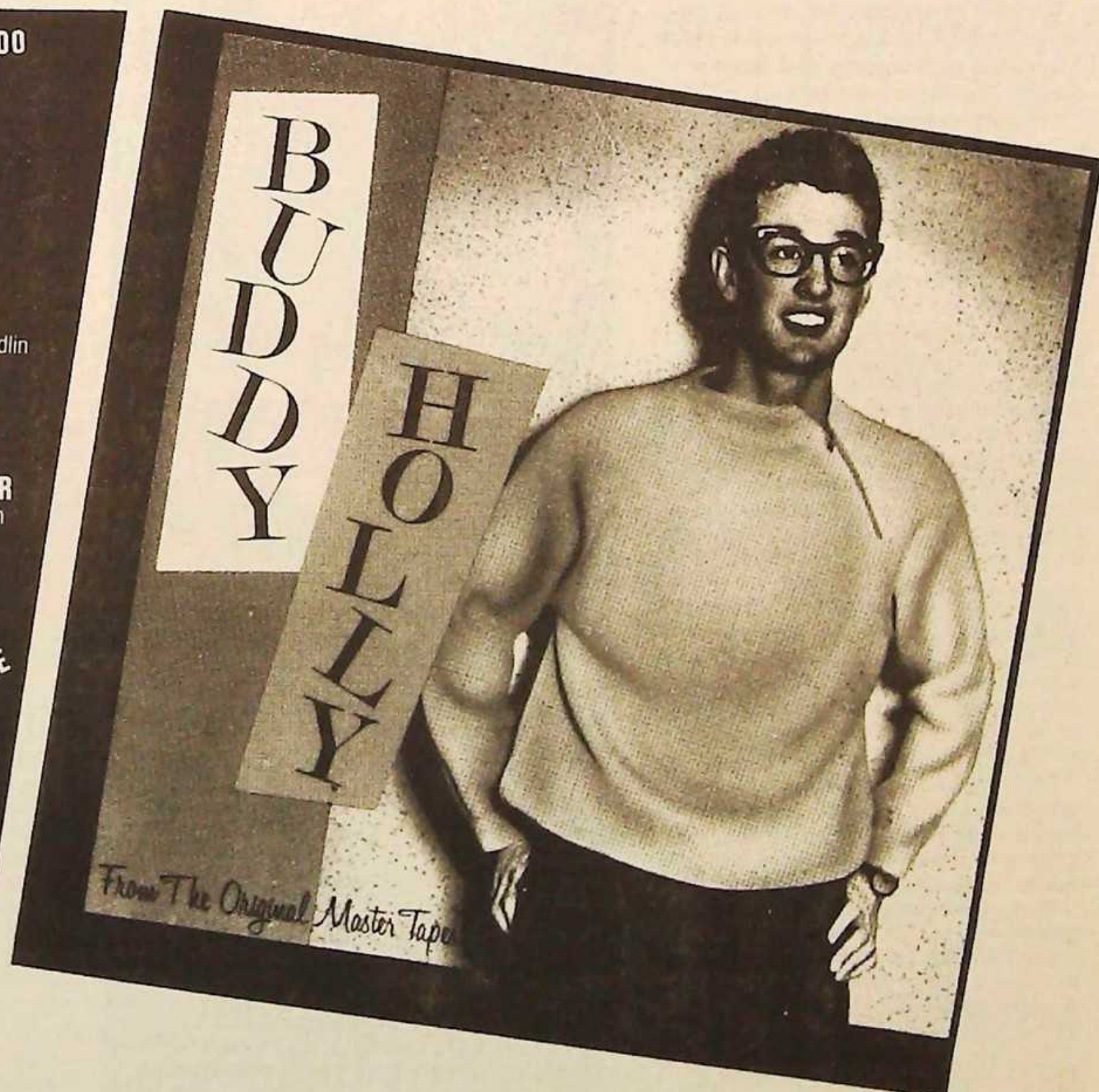
a) 1981
b) 1983
c) 1985

a) The Purple Hearts
b) The Jam
c) The Merton Parkas

a) The Doors
b) The Primitives
c) The Kaleidoscope World

DBHTV	1	The Legend of BILLIE HOLIDAY	DMCM	5001	MAMAS & PAPAS: Golden Greats
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DMCF	3319	PATTI LA BELLE: Winner In You	MCAD	6149	PATTY CLINE: Sweet Dreams
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COMPACT AND COMPREHENSIVE

THE HISTORY MAN

WALKING INTO Leisureland in Galway, Ireland, is like discovering the world's about to end and finding a hall packed with people determined to have the best night of their lives, while there's still time.

It's the rock movie director's idea of a pop concert: wide-eyed 12 to 30-year-olds leaping around with cups of Coke and 7-Up, miming guitar solos, punching the air, shrieking and screaming and continually rushing to and fro like a harangued ants' nest of tarted-up humanity.

And without wishing to appear melodramatic, all of this is going on during the interval, to a record by Simple Minds.

The real excitement comes with the arrival of Big Country, whereupon there is a roar of such ferocity and passion I actually fear for my eardrums.

It's quite strange, and you can't help but reach the conclusion Big Country are well thought of around here; they are rather popular.

The atmosphere is such that even a sceptical observer, for instance, who finds the group's rollicking tunes en masse a trifle samey and one dimensional (but who often enjoys them in more carefully measured helpings), cannot fail to get caught up in the mood and find himself inadvertently clapping along.

Never before has a band been applauded with such desperate fervour. People are in tears, laughing, crying, who knows? Big Country are having a wail of a time, and I have to admit it, tonight's been pretty good for me, too.

AFTERWARDS STUART Adamson chats happily to the sharpest fans, the 20 or so who've traced him back to the hotel. It's amazing, God knows how they manage it but somehow they always do, he gasps, impressed by their effort and investigative know-how.

Watching all this, still feeling a bit dazed at the excesses of tonight's crowd, I think at last I'm beginning to understand things.

I now have a rough idea about what makes Big Country so ridiculously popular.

Firstly, they gallop along and make hard-hitting bagpipe-like sounds with their guitars, more or less guaranteeing folks a fine bop, a minor headbang, thus providing an outlet for any non-drastic aggression which might be simmering.

And they sing of nice things, like rivers and sunshine; and of exciting things, like thunderstorms and sailors getting lost at sea; and they're not afraid to admit to loving people. So you've got happy feelings, sad feelings and, most of all, you can find in your heart a place for them because just like yourself, they believe in flowers and candlelit dinners.

Big Country are comparable to a

Stuart Adamson and BIG COUNTRY could have been 19th century storytellers, such is their belief in traditional values. MR SPENCER journeys to Ireland to see the old sods unearth new passion for their rock 'n' roll. PETER ANDERSON digs the landscape

blockbuster cinema epic, a rock 'n' roll *Gone With The Wind* – a great big wodge of romance to brighten the lives of their countless ordinary working class followers; a reason to struggle on, despite everything.

There is nothing wrong with any of this. Big Country are fulfilling a need and doing so with immense dedication and finesse.

They are undoubtedly a very fine, stirring, rowdy pop group.

Then again, you get your geezers liking Big Country because the band make excellent road-digging music, good sturdy stuff with lots of words about brave menfolk returning limbless from battles afar.

Plus, of course, at a Big Country gig your average bloke can fling his arms around his mates without fear of being misunderstood, and all the while the ironies and subtleties of gentle Stuart Adamson – no lover of armies – are going completely over his head.

Now this is interesting.

THERE IS an underlying belief in the goodness of the human spirit and the sheer joyousness that can be found in actually living," says Stuart, attempting to explain the essence of the defiantly jubilant music that Big Country make.

Does he have any idealised image of the perfect Big Country fan?

"Not at all, we've never imposed any boundaries upon ourselves, we've always let things happen in a very natural fashion. It's open to absolutely anyone... although I think possibly someone who is him or herself a caring and fairly emotional type of person is going to be interested in us, but I can't be sure."

Do the fans have fires burning in their hearts?

"I don't know, I think for all of us in the group there's a lot more to Big Country than simply the usual clichés that people trot out about us, a lot more. There is a great deal of passion involved, and in as much as what we put out we always receive back, it's very much a give and take situation on both sides.

"A definite unification exists between us and the crowd. It's something I feel happening every night, something whereby there are no restrictions or emotional barriers. You mustn't stand back and analyse your feelings, I think you've got to enjoy the effects rather than look for the causes."

The fire in many of the band's male admirers' hearts is fuelled solely by the thrill of violent action; not at Big Country concerts, but on the streets, with the lads, sinking a few cans and keeping an eye out for trouble. I mention this to Stuart.

"Perhaps that's true," he reluctantly admits. "I think we possibly bring it on ourselves to an extent by being on the same level, being part of the same thing and from the same environment, but quite frankly I don't like it. I honestly don't want to be identified with that mentality."

"It is a very fiery and uplifting sound that we make, but that's the way we feel about music. I think songs like 'Just A Shadow' and 'Chance' and 'Seer' reflect a lot of other sides, but these things seem to be glossed over, and I find it sad that people have such a very naive view of us at times."

Do you like to look upon Big Country as

being in the process of making history?

"I think so. I'm sure every human being has the desire to leave his or her mark on the world, it's inherent in all of us. That's why we try so hard in what we do – we want to be able to look back at all this with pride and satisfaction and know that we gave our all. I believe that's what counts in the end."

WITH HIS songs of shirt-sleeves and hard graft, long winter evenings and years gone by, Adamson generates a warmth and an ambience not unlike that of a pubful of leathery old men; pints in the corner, fond reminiscing, times were simpler then.

It's almost a shame they have to use electricity when, say, horsepower or roasting manure would so clearly be more apt as forms of fuel for Big Country.

"I think I believe in reasonably basic values, fairly uncomplicated and straightforward ones," confesses Adamson. "But I do like to think you should be able to move forward and keep learning and stay open and receptive to new things; no change for change's sake, but positive change..."

The ideal age for Big Country to have existed in would've been around the end of last century, the 1890s; you could have played to the fishermen and the coal miners, the ruddy-faced, bewhiskered turf gatherers...

"Actually, if you're talking in those terms, we would've been those turf gatherers and miners, and we'd be the musicians too. I do see a lot of different things in the group besides that, but I think it is a part of us, that sense of history and roots, and a sense of a music that is much older than 30 years, like rock 'n' roll. It's a nice idea, definitely."

Do you ever think you're too much of a romantic for your own good?

"Yeah, without doubt, I'm definitely overtly sensitive about things. I could never say that my life went along smoothly, it's always been dramatic peaks and troughs. But that's how I am and I accept it, and I enjoy it in fact, because it makes the peaks seem higher if the troughs are lower, y'know?"

You can picture him out in the fields in summer, driving a combine harvester with straw between his teeth, and somehow you can see him equally well in winter, by a blazing log fire with a dog curled up at his feet. I wonder which of the four seasons is Stuart Adamson's favourite.

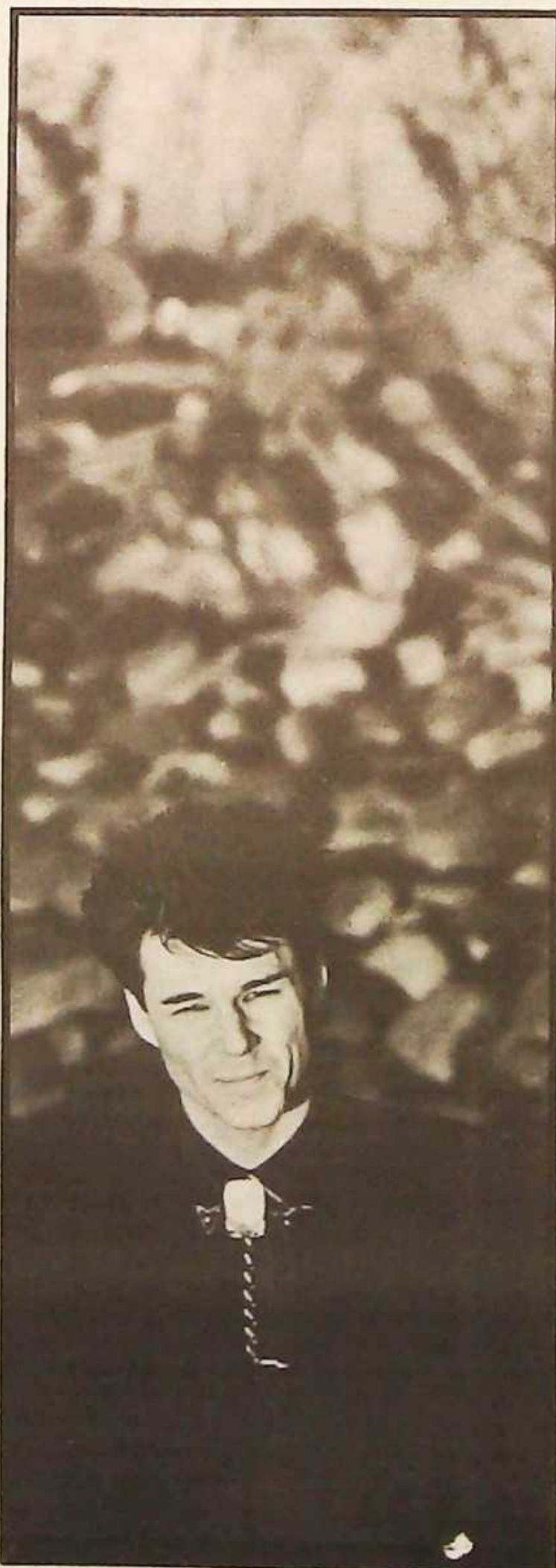
"Well, I think my absolute favourite time of year is the late summer, when everything smells really nice and there's that sense of poignancy because all the warmth is over again. And I like it in the winter when it's sunny but freezing cold, I really love that, I think it's tremendous. And for a cigarette smoker, of course, it's ideal weather."

Well, naturally. So is smoking your only current vice?

"Yeah, but it's OK, I can handle it, although I would like to give it up one day."

As an adolescent, when you were a skinhead, were you then indulging in a vice of sorts?

"No, it was simply a fashion, I didn't even mean to get the hair done that way. I went for a suedehead cut, but it looked appalling, so I thought, right, off with the lot! And then it was out with the old Crombie and Doc



"There is an underlying belief in the goodness of the human spirit and the sheer joyousness that can be found in actually living." — STUART ADAMSON

Martens..."

And into what forms of mischief?

"Just hanging around street corners, shouting abuse at people, although at about this time I was beginning to get into bands anyway, around the start of the '70s."

The father of two children — daughter Kirsten and her elder brother Callum — is Stuart already preparing himself for the day his boy hits adolescence, the day his own flesh and blood discovers the appeal in standing around on street corners, yelling abuse at people? Is he dreading this oncoming mirror image of his own tempestuous past?

"I am a bit, I definitely am," he confides, wincing at the idea. "I mean, even since Callum's been going to school he's become far more independent. Obviously, it's nice to see him growing up, but it's a bit hard in a sense; they seem to need less and less of your time but more of your love, if you see what I mean."

Will you be a liberal parent?

"You're joking. I've never been a liberal in my life!"

Is there any way in which your son could turn out to be a disappointment to you?

"It's hard to say. I'll certainly not be setting my own goals for him, nor for my daughter, but I'd like Callum to grow up with a certain amount of compassion, I think, and a certain amount of understanding of other people. We'll just have to see how it goes."

STUART ADAMSON, husband and father, is a very happy man. Big Country are flying high, both on the road and in the charts ('The Seer', the present LP, is their third top-selling album in a row).

And then there's home.

Stuart paints a charming picture of life in the Adamson household, with his wife Sandra going about her own day-to-day business while he goes about his, both partners unhindered by traditional marital restrictions but always keen to rendezvous at the dinner-table come sunset.

Despite being a fairly unaccomplished cook, Stuart loves nothing more than being able to make something nice and have the whole family sit down and eat it.

"I take a lot of satisfaction out of doing something like that," he says.

What's more, he's already looking forward to taking his place at that very same table and being able to watch his children's offspring tucking into what might by then be referred to as 'Grandpa Stuart's Tasty Treat', or some equivalent cosy title.

Now there's a sobering thought.

"I think it would be pretty splendid to be someone's Grandad; I really find the idea of Sandra and myself being at the head of the family, at the top of the triangle, quite appealing. It would be nice to have that sense of continuity, the knowledge that you had given something lasting. Definitely."

Is it important to know that in 80 years' time, people will look through their photograph albums and they'll come across you and they'll say, That was old Stuart, he passed away, oh, around 30 years ago...?

"That's your Great Great Grandad, he did such and such..."

And he was a good man.

"Yeah, that would be nice — to be remembered as a good man."



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A BOX OF TRICKS



FUZZBOX peel away the Bananarama connection

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT 'Bostin' Steve Austin' (WEA/Vindaloo FBOX 1)***1/2

THIS DEBUT album doesn't exactly and fully illustrate the reasons why, in many respects, Fuzzbox are still the most interesting and vibrant band to emerge out of the hinterland of Britain since the Mary Chain. They've achieved so much in so little time, but on 'Bostin' Steve Austin' they've over-extended themselves a bit. The popular image of the

group being empty-headed girls has long been a misconception, as Vickie points out in her own inimitable way on 'Preconceptions', where she sings: 'Pay less attention to the packaging and listen to the voice.'

Not only did their cheeky name promise something fresh and vital — so much so that it enticed both myself and a now *Mail On Sunday* pop gossip columnist up to darkest Brum to investigate before their debut single hit the shops in early '86 — but when the 45 came out it had a point of view. 'XX Sex', remixed here, was in a sense partly a manifesto of

the Fuzzbox philosophy: namely, sexual hypocrisy in the media.

Nowadays, Fuzzbox have become victims of the media themselves. They are known via Fleet Street more for what they wear than what they sing. This is an invidious position to be in and it's doubly ironic by virtue of the fact that a lot of the songs on this album are serious in many ways.

'Bostin' Steve Austin', which in Fuzzbox-speak apparently means splendid, is peppered with bittersweet, sad and vitriolic compositions such as the slow and melancholy 'Hollow

Girl', which features Vickie's maturing, yearning vocals. She really could turn into a very fine singer and has always been underrated in terms of her contribution to the band.

Songs like this and the revenge tune, 'Just Wait And See', take a while to sink in in terms of their implication. The first thing that hits you is the band's trademark whoops, bubbling over Tina's primitive tumbling drums and Jo's fuzziest bass 'n' guitar. As was kind of expected, the girls' move from indie land to WEA has resulted in a more polished sheen, a horn section here

and a piano there, yet their humour hasn't left them, as one listen to Mags' gleeful desecration of Norman Greenbaum's 'Spirit In The Sky' will tell you. Hear this and die, you cheap paramedics.

Thoroughly modern women who are occasionally prone to pull out the odd duff musical gag like the sobbing reader's letter to the problem page in 'Jackie', Fuzzbox are much too sharp to turn into the next Bananarama. What they need now is some time and space to grow and perfect their rumbling pop row.

JACK BARRON

DIF JUZ 'Out Of The Trees' (4AD Records MAD 612)***

AS A band playing mostly instrumentals that are neither ambient in atmosphere nor ever fully and stridently resolved, I have never really figured out the function of Dif Juz although they are probably alright to smoke vast quantities of dope to.

This album, which collects the contents of two 12-inch EPs that originally saw the light of day in 1981 — namely 'Huremics' and 'Vibrating Air' — is a case in point. Though the tunes on the latter have been partly re-recorded and remixed, Dif Juz seem to spend stylus time going round in pretty circles and ending up nowhere in particular.

I'm particularly fond of 'Oarn', with its gently weeping guitar and sighing sitar, but most of the time I keep waiting and waiting for... illumination as to what Dif Juz are attempting to communicate.

I'm told that some members of the band used to be in the second wave punk outfit London Pride, and certainly the reggae-influenced 'ESET' fits that scheme since by 1981, when it was recorded, every spiky top in the capital was mellowing out (maaan). Or at least most of the interesting

ones were.

My grouch is that if I want to hear 'spaced' reggae then I can spin umpteen dub albums, and if I want to hear shimmering guitar glissandos then I can tune in to the Cocteau Twins, a pair of whom get a thank you here.

'Out Of The Trees' may have several intriguing romantic atmospheres but ultimately it's like watching leaves fall — meditational but frustrating.

JACK BARRON

GAME THEORY 'The Big Shot Chronicles' (Enigma Europe 3210-1)***

T.S.O.L. 'Revenge' (Enigma Europe 3211-1)***

THE DEAD MILKMEN 'Eat Your Paisley' (Enigma Europe 2131-1)***1/2

THREE ALBUMS which form part of the big European launch for the long respected US label Enigma. Three

albums which, while they lack the instant punch of, say, The Flaming Lips or Agent Orange, two of the better acts on the roster, nonetheless provide additional evidence to the value of the new Enigma Europe set up.

Game Theory take their name from a probability-related mathematical theory and their inspiration from Scott Miller, singer, songwriter, guitarist and general all-round know-all. And he takes his influences

from people like The Beatles, The Byrds and Big Star. Consequently, Game Theory's songs are melodic and slightly short of insistence and power.

T.S.O.L. open up a box of tricks called 'Revenge' with a headlong, headstrong rockout called 'No Time', and then continue in much the same vein. Yet another LA hardcore surf garage combo, they crank the rack just one notch tighter and head for the mainstream crossover point. Good straightforward stuff which sounds just a little like The Doors and therefore loses two stars.

So turn to The Dead Milkmen's inflammatory 'Eat Your Paisley' (and that's 'eat' as in f***, pop pickers) for some good clean garage bile.

"All the punks are going to scream yippee! Because it's the thing that only eats hippies!" Something's out there, it's eating flower children left and right, it's got a sweet tooth for long hair. And the most worthy Dead Milkmen only wish it could have come along in 1966 and ate the Summer Of Love before it happened.

The noisy, rattling young snots of the year have a lead singer called Rodney Anonymous Melloncamp and spent a long time getting the hole right in the middle of their record.

ROGER HOLLAND

DIAMANDA GALAS 'Saint Of The Pit' (Mute STUMM 33)*****

THERE IS a bitter personal irony behind 'Saint Of The Pit', the second instalment in Diamanda Galas' terrifying AIDS-inspired plague mass, 'Masque Of The Red Death'. Her brother, Philip-Dimitri, recently died of the disease. And this album, in both its execution and artistic vision, is infected with some of the most alarming sounds ever ripped, torn and cackled from a human voice.

Given the subject matter, that sentimentality barely enters into the arena is testament to the singer's genius. Anguish and sorrow are given unbridled expression bordering on the insane, too abandoned and bizarre to be comfortably contained by the listener, yet never once are crocodile tears allowed to intrude because Diamanda has elected to utilise poetic history to illuminate the present.

For 'Saint Of The Pit', Diamanda has decided to musically interpret the words of various French 19th century poets such as Charles Baudelaire, Gerard Nerval and Tristan Corbiere.

This at once gives Galas the necessary artistic distance to deal with, however indirectly, a subject like AIDS and simultaneously puts her vocal performances in the spotlight instead of her personal relationships. Far from being pretentious, this is a stroke of brilliance.

And what vocal performances! Diamanda sings literally like nobody else on earth. Her tonal range of delivery — whether muezzin wails, psychotic whispers, guttural ruptures or agape operatics — is seemingly endless.

'Saint Of The Pit' opens with a gothic instrumental composition which, in almost schlock horror tones, undermines church organ music so deftly it makes me laugh. As a whole, 'Masque Of The Red Death' might use religious devices, like the very notion of a plague mass, yet Galas turns established orthodoxy on its head. The poems and her performances of them hint at no divine salvation beyond the fact of death itself. And at all times, she is never less than possessed with inspiration.

JACK BARRON

UPS AND DOWNS 'Sleepless' (What Goes On Records GOES ON 4)*****1/2

HAVE YOU ever yearned for modern folk rock that has all the fun of the West Coast tradition but with none of the mess?

Yearn no more, pilgrim, because Australia's Ups And Downs have replicated the best of the folk rock of yore and added a winged spirit that positively soars above the self-conscious efforts of their American peers.

'The Living Kind' opens the album with a classic Byrds figuration that imprints on the brain. After that stunning introduction, the songs flow one to the other, sparkling shyly and without presumption. It's a mature sound that has more to do with the brief mid-'70s halcyon days of 'power pop' (see Pezband, Raspberries), strictly speaking, but it also captures a '60s romanticism that is not a strain on our credulity.

Exposure to 'Alarming Situations', with its gliding cadence, or the scrambled swaggar of 'Perfect Crime', the band's impulsive debut single, is enough to reassure the most reserved sceptic. And an original, respectful cover of Neil Diamond's

HEIRS TO THE THRONE

READY FOR THE WORLD 'Long Time Coming' (MCA MCF 3352)****1/2

WHAT IS all the kerfuffle about Prince copyism? Anyone who could write off this lushly over-confident, playful grooving as no more than that must have too much wet-look rubber in their ears. And anyone who does not relate liquidly to Melvin Riley Jnr's supra-Jacksonish croon will surely wonder till Domsday just what the hell wet-look rubber's for, anyway.

RFTW are the soul masters who last year caught your attention with 'Oh Sheila', a pearl possessed of a deceptive Paisley Park hint at the start which reached lush new pastures by the time it got into its keening chorus. 'Ready For The World', the LP that gem eased from, let this originality develop, and tracks like the coolly competent soul ballad 'Slide Over' dispelled entirely the idea that this lot wear only purple, setting them up as the starry new authority they are.

Past promises ripen like peaches on 'Long Time Coming', where Gordon Strozier's dexterity in matching his cat-sinuous guitar whines to each vocal cadence reaches perfection. Every track (I'm telling the truth, as always) is a work of low-light genius, soul, funk and disco techniques mixed to a sugar-sweet new cocktail. I'd pick out, if I had to choose, 'So In Love's purposeful coercion, 'Baby (Let Me Love You)'s shy insinuation and the man's knowledge that "She wants to come/in my room" that 'In My Room' so certainly revolves around. (Most of this band's numbers, as you'll imagine, show the right interest in anatomical detail.) The opener, 'Love You Down', will bring you to your knees.

I'm waiting to see the last-cited lullaby in the charts, because nothing would make me gladder than to have it played to me each time I touch a radio dial. Carry this disc around under your jumper.

GLYN BROWN

POWER IN THE DARKNESS

SLAYER 'Reign In Blood' (Def Jam/Geffen GHS 24131 US Import)****

WHERE WILL it all end? This is horrible, twisted, insane music, too dark for comfort, too fast for the body to cope with, and I keep listening to it again and again.

Slayer, whose signing to Rick Rubin's Def Jam label (he co-produced 'Reign In Blood' with the band) got them a mention in *The Face* of all places, are another chapter in the quickly developing story of metal gone mental, metal gone crazily corrupt. I mean, The PMRC must love this bunch; they supply an endless number of reasons to be disgusted, shocked or affronted.

But perhaps the most telling thing about Slayer is that their obsession with death, destruction and Satan just isn't funny, not in the way that Venom or any of the other Beelzebub bozos are. It's oppressive, relentless, and the only laugh I allowed myself was a small nervous one.

'Reign In Blood' is almost perfectly executed but it still seems that Slayer don't have complete control over what they are doing. When they do, the effect is stunning. Listen to the closing track, 'Raining Blood', or opener 'Angel Of Death' for instance (the latter's subject matter being a possible reason for the delay of the UK release — see news pages). Guitars pour molten waterfalls all over the mix, howling and squealing like piglets, and that Slayer can play and compose songs there is no doubt. What they are thinking about is another matter entirely, but perhaps you and I don't need — or want — to know.

Guitarist Jeff Hanneman has been quoted thus: "If you listen to Slayer and lead a totally normal, problem-free, perfect existence, then you just won't get the point."

Whatever, Slayer are currently murdering audiences in the States, the next big thrill for those who dare to immerse themselves in such an aural holocaust. 'Reign In Blood' is a violent vision of the unspeakable, heaven for some, hell for others. It's frightening, and I guess I'm still deciding.

'Reign In Blood' is available from Shades, The Basement, 9/12 St Annes Court (off Wardour Street), London W1V 3AX 01-434 1363. Also by mail order.

NEIL PERRY



SLAYER discover that too much thrash can give you lockjaw!

'Solitary Man' delivers the deathblow to those pundits ready to accuse this group of being copyists.

Australia has made a lot of musical promises in the past few years and arguably kept few in the long term. Ups And Downs have kept theirs.

RALPH TRAITOR

THE BRILLIANT CORNERS 'What's In A Word' (SS20 SS26)****

ALTHOUGH it feels as though these Bristolians were around when Noah was installing speakers in his ark, the average age of The Brilliant Corners is (excluding new recruit Dan Dan the trumpet man, who is of professionally indeterminate

years) still only round about 21. Follow up this consideration with an album-opening line of the calibre of "It's quite indisputably cruel what you do to me", and it's evident that this lot have a jolly big future ahead of them.

Davey Woodward (guitar and vocals) has a firm grasp of the requirements of a good pop song, leading verses by the nose to invariably catchy choruses, generally at a brisk pace that falls comfortably short of frantic. Too strict an adherence to the formula, along with substandard ingredients, results in the one (relatively) duff track, 'Egotistical Me'. While a complete departure from the

Woodward 'formula' creates the daffy acoustic bagatelle, 'Boy And The Cloud'.

But Davey's style is the essence of The Brilliant Corners, his witty, happy songs (even with lines such as "I often think you're better dead than standing at that sink", from 'A Very Easy Death') placing the band nearer to The Housemartins than The Smiths, but always with a distinctive character of their own. This character is epitomised by such pearls as 'I Never Said That', 'Brian Rix' and 'Sweet Brendan'.

Bristol's football teams may be languishing in the lower divisions, but The Brilliant Corners are on the up and up.

ANDY HURT

HOLGER HILLER 'Oben Im Eck' (Mute Records STUMM 38)****

HOLGER HILLER does not kiss the ass of orthodoxy... but neither does he ever sound like he's kicking it.

My intellect tells me that 'Oben Im Eck', the German's courageous attempt to disjoint and re-assemble the fundamentals of music — rhythm, harmony and melody — by dissolving them in a crucible of radical innovation, is a glistering success.

Whether or not it represents a viable vision of a vigorous modern European classicism — which is Holger's intention — is something we could debate

for a long time. And in a sense, it's already an important piece of plastic, a small round cultural revolution. Unfortunately, my ears tell me that 'Oben Im Eck' is sometimes less than compelling to listen to. I know this because I have spent the last week spinning it and have never yet managed to take in all its complexities at one sitting.

Why do I always go and make a cup of tea when the stropky, choppy 'Tiny Little Could' jerks itself into vocal, orchestral and percussive whiplashes? Because it's histrionic rather than teetering on hysteria? Who knows?

The follow-up to Holger's writhingly amusing debut 'A Bunch Of Foulness From The Pit', 'OIE' is disconnected. The sound collage which he paints with a little help from friends like Billy MacKenzie and Izumi Kobayashi forms an aural picture that is fascinating for the effort that has been expended in bypassing the obvious. And far from being a mess, there is an internal logic to the pieces, a mappable evolution of intent, even on, for example, the drastic restructuring of Tom Verlaine's 'Warm Glass'.

Nonetheless, what partly deflates 'Oben Im Eck' for me is its self-conscious quality. It's akin to a writer having a supreme command of words to the point of being on the brink of a new, abstract language yet still without a gripping story to tell, and instead dazzling the reader with technique. A cerebral rather than physical or emotional catharsis, 'Oben Im Eck' is brilliant but not ultimately satisfying.

JACK BARRON

KOOL & THE GANG 'Forever' (Club JABH 23)*

LIFE'S NEVER-ending pawty seems to be winding down for Kool & The Gang after all these years of, y'know, getting down on it. 'It' must be in a pretty sorry condition by now. Knackered, no doubt, by countless nights of Gang bangin' through 'Oo La La La' and 'Hi De Hi, Hi De Ho', these unintelligible bachelors have resigned themselves to a nice cup of cocoa and a good snog on the sofa. Can ya dig it, gurls?

Hence, we have a Kool album with a difference! A record that piles on the brass and the bozo beat for starters and then ultimately overdoses on 'last dance' sentiment, all 'Cherish' re-treads and caramel crooning.

'Forever' is exactly what Gang fans want from a record and, equally, exactly what I don't — corny Sunday afternoon jazz-funk baby food. Come on, *Journey* have got more soul than this.

Yes indeed, what Kool & The Gang do they do well, but what they do isn't really very much. Polished as glass and soft in the brain, this gives funk a bad name.

PAUL ELLIOTT

C CAT TRANCE

'Zouave' (Ink INK 20)****

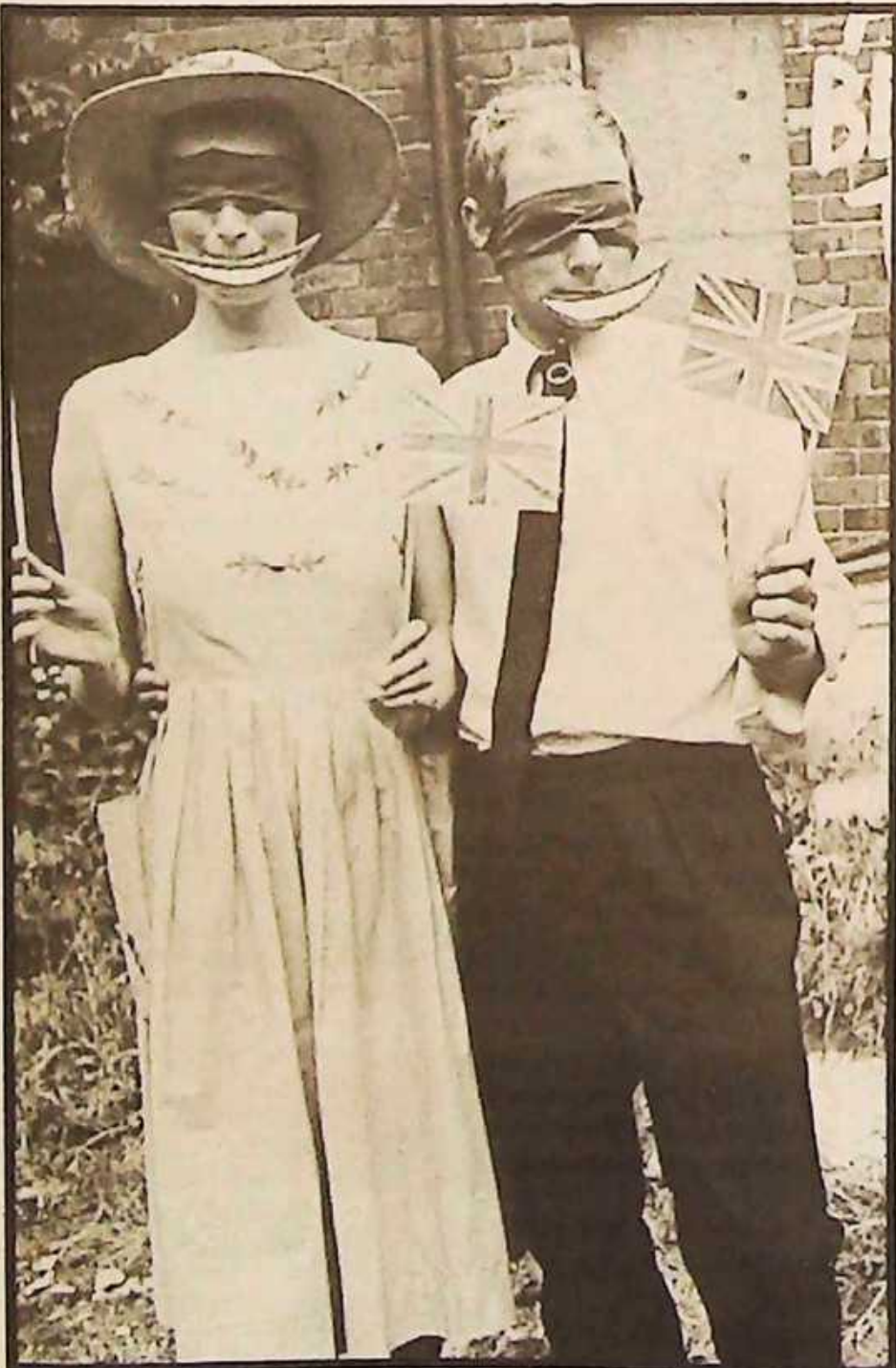
WELL, THEY'VE got guts, I'll give 'em that. 'You've Lost That Loving Feeling' may be regarded as sacrosanct by the rest of the pop world, but not by Rees Lewis and Nigel Kingston Stone, who rugby tackle it to the ground and give it a good going over before it wriggles free to maintain its invincibility. A valiant effort, something like the English taking on the Oz Rugby League team. Oh, and that 'Hole In My Shoe' ending is certainly interesting...

While 'Loving Feeling' represents a Charge Of The Light Brigade gesture, 'Zouave' is largely overflowing with trumps from Lewis and Stone's strongest suit, F-U-N-K. With rousing butt-bumping numbers like 'He's Crazy' and the Rolf Harris-gets-on-down 'Shake The Mind', the duo are inexorably closing the gap between their present Arabic source of influence and their undervalued past in Medium Medium.

C Cat Trance now seem to have got the balance of ingredients right, wisely swimming clear of the treacherous waters of hardcore Middle Eastern music, underpinning their love of Oriental exotica with a solid foundation of Occidental rock roots, a song such as 'Betty' keeping things in perfect proportion. *Tube* presenters would describe C Cat Trance as being "full of Eastern promise". I'll just say that they're bloody great.

ANDY HURT

LET THEM EAT AGIT POP!



CHUMBAWAMBA: the blind leading the bland

Ian T Tilton

CHUMBAWAMBA 'Pictures Of Starving Children Sell Records, Starvation, Charity And Rock & Roll, Lies & Traditions' (Agit Prop PROP 1)****

LET'S GET this situation sorted out. Agit pop is not dead. The Clash, The Specials and Crass may well be polished coffin-fillers by now, and The Redskins might be taking time out from getting up people's noses, but as long as such diverse acts as The Ex, Shinehead, Misty In Roots, The Housemartins and Chumbawamba continue to make records as good as this one, there'll be no possibility of the old red and black spiky top snuffing it just yet.

And let's get this straight. Chumbawamba do not doubt the sincerity of those who have supported Live Aid type charities. What they do doubt is their ability to question the myths about charity and starvation. As they say, charity is like parking an ambulance at the foot of a dangerous cliff when you should be building a fence at the top.

Chumbawamba nail up their 'Ten Commandments' condemning the misconceptions surrounding the world's economy as eagerly as they recommend banging Cliff Richard onto a cross during 'Slag Aid'. Hearty stuff indeed!

The verbal aggression used on this record is akin only to that used in and by *Class War*, *Viz Comic*, the Tory Cabinet, policemen and football hooligans. Fortunately, though, unlike the last two, Chumbawamba have brains. Indeed, it is the balance of such savagery with such occasional polite folk songs as 'Nicaragua' that — along with the radio edits, US Coca Cola adverts, musical variety and wit — make this LP so good. Chumbawamba have no problems wrestling with the art of communication. There are no scribbled logos, no tacky slogans and no garbled politics. The cover, like the band, shines. They are the Gus MacDonalds of pop. Firm and clear, opinionated but informed, witty and entertaining.

Check 'Slag Aid' for its fringe Saturday night TV quiz show glamour and its offer to charity of a million pounds for every pop star it pisses off. Stomp to the Northern Soul crunch of 'His Master's Voice', the spastic cabaret thrash, the incessant bass lines or the hungry drumming that packs the rest of the LP.

SWALPI! Sealed with a little perception or sealed with a loving petrol bomb? Both are applicable.

JAMES BROWN

FILTHY LYRES

THE LYRES 'Lyres, Lyres' (New Rose ROSE 103)***
'60s B-MOVIES often feature a 'generic' punk group, decked out in shades and striped shirts and playing a vaguely slimy white garage R&B.

Well, The Lyres are that band. Their sound is the living incarnation of a cardboard, undiluted teenage blues, in The Animals' mould. The clear, trembling organ and furry, rippling vibrato guitar is a museum piece exhibit for 'Punkus Garagus 1966', tinny and moody to a fault.

'Lyres, Lyres' collects these moods, with great exactness and affection, from the soiled and sombre burst bubblegum of 'The Only Kind' to the congested, emotive 'Busy Men'. Leader Jeff Conolly's choice of period covers is acute. 'If You Want My Love' is a doleful ballad just ripe for restoration and 'No Reasons To Complain' has the hallmark of a has-been standard, all 30 dollar guitar riffs and a cock-eyed finesse born of a shameless songwriting mediocrity.

The Lyres guard their lineage jealously, replicating the sparse combo formula of their idols. When pushed, Conolly's voice stretches to emulate his anguished forbears with a modest yet meaning edge. Historically faithful, prime cult fertiliser, The Lyres exist in a timeless world and, for their fellow travellers, this music will be sweet indeed.

RALPH TRAITOR

METAL CHURCH 'The Dark'

NOT SO much the dark, more like a muddy half-light. This is the second album from Seattle's Metal Church, in which their worshipful masters would like to see the faithful massed in the pews, but you know church attendances have been falling over the years.

'The Dark' is an uneasy but earnest mixture of melody and thumping rhythms, hard working but too unspectacular to be of any great influence in the vast HM playground. I'd say that Metal Church don't know whether they want to be thrash or flash, trying for both but not always making the grade.

They have aspirations to greatness, certainly, with 'Watch The Children Play', 'Line Of Death' or the title track, fine intricate drumming jiggling around under the general carpet of sound, these particular songs producing a thick enveloping chill. But Metal Church don't seem to know what they're about, even though this LP bears more listening to than 80 per cent of the metallic material gushing out of the world's HM overflow pipe. I'll keep going to Sunday school, and wait for the next sermon.

NEIL PERRY

THE JEAN PAUL SARTRE EXPERIENCE 'Sing Along With The Jean Paul Sartre Experience'

(Flying Nun FN 057 New Zealand Import)***1/2
THE MORE one listens to how the rock beast has become subtly mutated in Ocker-land, via that country's increasingly eccentric Flying Nun label, the more fascinating geographical isolation as a factor in cultural creativity becomes.

TJPSE come from Woolston, Christchurch, and this five-song record is their debut. Not surprisingly, given their name, it's littered with lyrical puzzles along the lines of "The fish in the sea are finding out/You and me are finding out" and "I don't know what I feel/And I don't know what to say". Yet The Jean Pauls charmingly take the rise out of the pretentiousness of existentialism while using its themes to write some great songs.

At their simplest, TJPSE are very economical and understated in their adaption of the rock beast. They move in the gaps holding unknown pleasures between, say, REM, the Velvet and TVPs. The guitars of Jim Laing and Dave Yetton - especially on the

self-named 'rock music side' of this record - almost get to chime, but they are continually undermined by a morbid bass undertow which drags the songs along by their armpits.

I personally prefer the 'quiet side's three tunes, including the aforementioned 'Fish In The Sea', whose wistful and relaxed approach belies the violence of their lyrical solitude. The Jean Paul Sartre Experience have given birth to a possibly fruitful idea. As a debut, this might be the most arresting vinyl to come out of New Zealand since The Chills, but it's still early in the state of play.

JACK BARRON

EU 'Future Funk' (be bop & Fresh LP DANCE 1)***
AS REGARDS making a mainstream name for itself, the street funk sound of Washington DC known as go-go has fallen flat on its face. A case of too much hype and not enough hard vinyl. And the final release in Britain of 'Future Funk', recorded by one of the original go-go bands, is a fine case in point.

This record dates back to '83 and, as such, chronicles a point in EU's career long since past. The unwillingness of the big companies to take any risk on 'new' styles of music isn't restricted to rock bands, it's possibly even worse in the area of funk and soul.

Experience Unlimited (for such is the full title of EU) started out playing Hendrix-style rock/funk. By the time 'Future Funk' was recorded, they'd blended that early influence with a solid love of the hard percussion and twisting horns associated with go-go and then added a touch of jazz and R & B. So what finally comes pumping out of the speakers is closer to Frank Zappa or Gil Scott Heron than DJ Disco Funkski and his Nine Mile Ego. This music is designed to take hold of your brain as well as your dancing feet.

Time changes and staccato bursts of horn rip the beat apart before taut and economical soul strut over the welter of sticks on skins. The first side contains three tracks which prepare you for the marathon 19 minute 'Crankin' At The Go-Go' on side two. This is actually a whole series of tunes linked by that ever present and subtly shifting beat; an aerobics workout guaranteed to send even Jane Fonda scurrying for the safety of the bar.

'Future Funk' is indeed what it says it is: intelligent and heartfelt dance music motoring into the '90s. It's time to go-go.

RICKY KILDARE

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S I N G L E S

Reviewed by
Glyn Brown

WISEBLOOD 'Stumbo'

(K.422/Some Bizzare) So the water's washing around my ankles but I can fight this. I cast around, determined to find further salvation.

Clint Ruin's always been the man for desolation disciples like me, but 'Stumbo' doesn't get far, doing what you're not supposed to say Wiseblood does – ie it gets going, and gets going, and gets going, but never really goes. It builds to the expected resonant, grimy drill of darkness, Jim Thirlwell drag-racing vocals against a dense percussive backwash, Swans drummer Roli Mosimann pounding timpani like his arms will go through them. But the climactic flourish, the *coup de grâce*, never comes. You get worked up – and don't break through to therapeutic destruction.

This double A-side co-stars 'Someone Drowned In My Pool' and, free to seep into lines such as "She started to breathe/So I had to get rid of her", Ruin can strain his voice into a sucked-out, bone-licked dog whine. This is a vertiginous tale, wallowing in a masochistic love of anguish itself, with accomplished bluesy keyboards and wailing psychotic guitar an inspired accompaniment. "Someone drowned in my pool," gasps Clint, and that reminds me. It's up to my knees.

THE PRIMEVALS/THE
UNDERTONES/XMAL
DEUTSCHLAND/JOY
DIVISION 'The Peel
Sessions' (Strange Fruit)

Alright, so I knew nothing about The Primevals before I put this ugly-looking thing on the deck other than that they're an American guitar band. But one of the reasons for this set of Strange Fruit releases – I don't need to say they're selections of original recordings for *The John Peel Show*, do I? – must be to bring jewels like this to fools like me, therefore I'm less embarrassed than perhaps I should be.

The Primes, meanwhile, thud their guitar romp – very bassy, the kind of stuff you feel through the floor and up into your groin when you watch them play live – firmly home. "Your skin's so pretty and white, child/And it sure looks good on you," flatters Michael Rooney, who I bet never shortens his name. Knocks Lloyd Cole into a cocked quiff.

The Undertones, for their part, acquit themselves so stridently that your heart quakes. How could they have been this good? you uncoolly ask yourself. 'Listening In' and 'Here Comes The Summer' translate noticeably well here, but there's no sign of 'Teenage Kicks', so Peel himself must've been at home looking after one of his millions of children on the day they put this together.

The Xmal division is cherishable for the inclusion of the previously unavailable 'Der Wind', whose opening bars contain moments of unparalleled loveliness, but



Dezo Hoffman

it's the Joy Division record I'm most awed by. Still crediting 'Bernard Dicken' in the line-up (this is before anyone got arty and deed-polluted their name to 'Albrecht'), the unalloyed pleasure of hearing 'She's Lost Control' in its original form almost made this Single Of The Week.

Joy Division were always the perfect band for offhand truisms set to themes of agonising joy, and the version of 'Transmission' here allows Curtis' muffled voice to put over something even sparser than the single released at the time. We'll call this recording 'definitive'.

JOSE CARRERAS 'Some
Enchanted Evening' (CBS)

I'm not including this in any 'novelty' category, you'll notice. It is perfection. Jose opens his mouth to sing and the clouds floating past my head on this seaborne night all blossom with golden linings. I remember *South Pacific*, the Rodgers and Hammerstein movie from which this magnificent paean comes, even if you don't. "Once you have found her, never let her go," thrums Jose. That's the spirit. You never should.

BOBBY MCFERRIN
'Thinkin' About Your
Body' (Blue Note)LUTHER VANDROSS 'Give
Me The Reason' (Epic)LIONEL RICHIE 'Ballerina
Girl' (Motown) THE GAP
BAND 'Big Fun' (Total
Experience)

It's almost impossible to believe that Blue Note have put out something I want to listen to, but here it is. Bobby McFerrin is the jazz vocalist whose larynx is his entire music. There's perhaps a systematic slap against the thigh or a rhythmic diaphragm thump, but McFerrin's noise is in his lips.

On this track, he ping-

pongs his voice between the extremes of his range to give himself his own bass accompaniment, and it's strange and almost hallucinatory listening.

There's an insidious charm to McFerrin, but this single can't really get into its stride enough to properly convey it.

Vandross always makes me want to love his soul; I can't escape the suspicion, though, that he's just a breath away from Lionel Richie in his heart, and sneaking forever closer. 'Give Me The Reason' is the kind of thing some spacker gets on the turntable at about 3 am, and you know, as if someone poured cement into your dancing shoes, that the party's good and over.

Speaking of Lionel, Luther, here's the salutary lesson. "Ballerina girl, you are so lovely/With you standing there, I am so aware/Of how much I care/For you." Lionel doesn't just sing this, he wrote it too, and you can picture the video. She's probably only got one leg.

'Oops (Upside Your Head)' is not a number you can mention and then expect the band who produced it to follow up easily. Having said that, I'd expected The Gap Band to do more than gibber "ahm gonna luv ya, ahm gonna want ya/Each an' every day" 59 times in a row to some hissing calypso backbeat on 'Big Fun'. They don't, though.

BILLY GRIFFIN 'Believe It
Or Not' (Atlantic) Aah, this

is what we want. From the first oceanic wash of warmth to the fading of the last misty notes, the man who replaced Smokey Robinson as leader of The Miracles, and hit the high spots with 'Hold Me Tighter In The Rain', comes from the back of the pack to smooth his silken voice through a strainer until it is completely puréed. Griffin marries that husky tenor exactly to the flowing

SINGLE OF THE WEEK

SCREAMIN' JAY HAWKINS 'I Put A Spell On You'

(Crammed Discs) Ship's Log: December 13, 1986. There is no God; there is only an ocean of black plastic, lots of little round waves with bits of coloured paper on them. The coloured paper tells me nothing other than this: *You are doomed, you are adrift, consigned to writing the singles reviews in the wastes of time between the autumn releases and the Christmas cheer. You are afloat in unimagination.*

Can anything here be of use? Scooping up the nearest wavelet in a red plastic bucket, I find with awe that the singing sea has one or two treasures up its wet sleeve. The most stupendous of these is Screamin' Jay.

Maybe you know about Van Morrison's curdled-cream version of this number when he and Them turned it out, and that was pretty damn fine, I admit. There were countless other facsimiles, but Hawkins, a man idolised some time before even I was born by R&B aficionados and anyone who cares about rock's beginnings, wrote and first performed this classic work of possession.

Set to a straightforward backbeat of smoky Bill Bailey sax and very little else (though crackles are inherent and authentic), Hawkins, a shouter of the first order, histrionically sets things out for the female in his life. Howlin' and cursin' and promising and pleading, he delivers all the black magic a woman ever needed, ever hungered for, from a man.

"I don't care if you don't want me, I'm yours right now," he thunders, and when he bellows his heart out on "I can't stand your runnin' around/I can't stand for no puttin' me down", Satan's in his crazy laugh and his cackling, whooping, hide-whipping shout. This is emotion, stripped of synths or dubs or messing. It's over the top but transcends any comedy because it's so raw, it's unquestionably real, the essence of black blues.

Ah yes. This single is also from the soundtrack of soon-to-come flick *Stranger Than Paradise*. That's the sensible part.

instrumental to produce something that grows with each play into a solid splendour. Many an overpaid 'soul' superstar could learn from this.

FELINE JIVE 'Kiss 'N Tell'

(Massive) If you want the

absolute truth, I picked this out because of the name, and what I find on the A-side is a winsome and inoffensive girly vocal of the kind we're all getting much too used to in these tough days. The B-side is a capricious little thing you need to play at 33 rpm to avoid looking totally devo in front of your best friend, which is what I just did. It's boring, so let's spend the rest of the review listing some interesting band names:

Miaow, Stiff Kittens, Cat Trance, Linx, Pussycat, The Lemon Kittens, Cat Stevens, Johnny Cougar, The Tygers Of Pan Tang, Def Leppard, Julie Felix. And, of course, Sylvester.

MIGHTY MIGHTY

'Throwaway' (Chapter 22)

THE CHESTERFIELDS

'Completely & Utterly'

(The Subway

Organisation) What really is

the fuss about bands of this ilk? It's time some saint stood up and spoke the truth – which is that both these appallingly trivial rackets are so irritatingly weak as to be barely in existence. It's not even the case that I've got myself two aberrant examples – previous hearings of Mighty Mighty had lead me to expect *exactly* this kind of spineless ditty. Ineffectual guitars chime and twang, ethereal voices dither on, and I think I can hear celestial choirs.

Is anyone else still alive on this stinking vessel, or am I alone with the multitude of rats that swarm about me? Does any survivor still want to live after hearing Mighty

Mighty? Is there a tune anyone would like to hear?

FRONT 242 'Quite
Unusual' (10 Times
Better) NITZER EBB
'Murderous' (Mute) NEW
YORK PIG FUNKERS
'Hothouse' (Pasta
Spectacular Records)

When the angels of darkness come to deliver me from the hell of my country's shambling bands, they will fly on wings of steel and they will have a soundtrack provided by a band who sound like Front 242. This noise is densely meshed, industrial and woven from furious, coldly demanding synthesisers. Voices without inflexion will intone the new law, and those who don't like it will say how Germanic it sounds before they are ripped limb from white limb by its raw power. Or something.

Nitzer Ebb provide their customary foray into post-industrial funk, thrashing and jerking their elbows and grinding and speeding. "Lift up your hearts!" they demand, and surely your heart, lifted up, will contract in pure terror at the first harsh Ebb syllable. This is the sound of threat.

New York Pig Funkers are straight in at Number One for best name of the week, and their single is not far behind, dragging its trotters only because of the blurred vocals. Otherwise, any sound not completely dissimilar to War in their heyday – loosely structured around a tight brass section – that gets me on my feet at this hour, is just fine. The second track, intriguingly entitled 'Organ', gets the horn section right in front so that I'd say there's a strong similarity to Pigbag, if I'd ever heard of Pigbag.

THIRTEEN MOONS

'Suddenly One Summer'

(Wire) Understated Scandinavian honey,

something that might so easily be passed over, and that would be more than a pity. Like their compatriots, Fra Lippo Lippi, Thirteen Moons can be reflective and evocative without becoming cloyingly sentimental, always keeping a sharply observational edge to their work. In other, more careless hands, lines such as "Two friends in life/By the lake/Under my tree/That's where I want to be" could sound indulgent. Goran Klintberg utters them so yearningly it would be crass to do anything but sigh. Orchestrated fully and with some complexity, 'Suddenly One Summer' still sounds clean, with every note in place.

HOT HOUSE 'Don't Come
To Stay' (deConstruction
Records)

Hot House have the potential to develop into something surprising just over the next horizon. 'Don't Come To Stay' is a soft soul croon that goes nowhere in particular extremely pleasantly, and if that sounds like damning with faint praise, I really don't mean to. 21-year-old Heather Small has a husky depth to a voice which could take on something far more strenuous than this, yet acquits itself beautifully on this tune's quiet charm. Take it to the bank, deConstruction.

PAUL MCCARTNEY 'Only
Love Remains'(Parlophone) BRUCE
SPRINGSTEEN 'My
Hometown' (CBS) DEREK
JAMESON 'Yes Virginia
(There Is A Santa Claus)'(Polydor) JIM DAVIDSON
'England' (Sierra) Why do

record companies insist on putting out anything at all that these old lags choose to record? Solely worthy of note is Jim Davidson's patriotic homage, in presentation almost matching the calibre of, say, 'Two Little Boys'. I'm told when he sang this in Berlin, where we can still pretend a war's on, there was "scarcely a dry eye amongst the hard-bitten squaddies". Apocalypse now.

STAN BUSH 'The Touch'

(CBS) This riot of racket is the

theme tune for *The Trans Formers – The Movie*, and when you think of all those well wicked and strong and invincible Trans Formers, you know there's nothing to do now but fish out your OAP card and get down the flicks. By the way, I was rescued from a sinking ship once by Trans Formers.

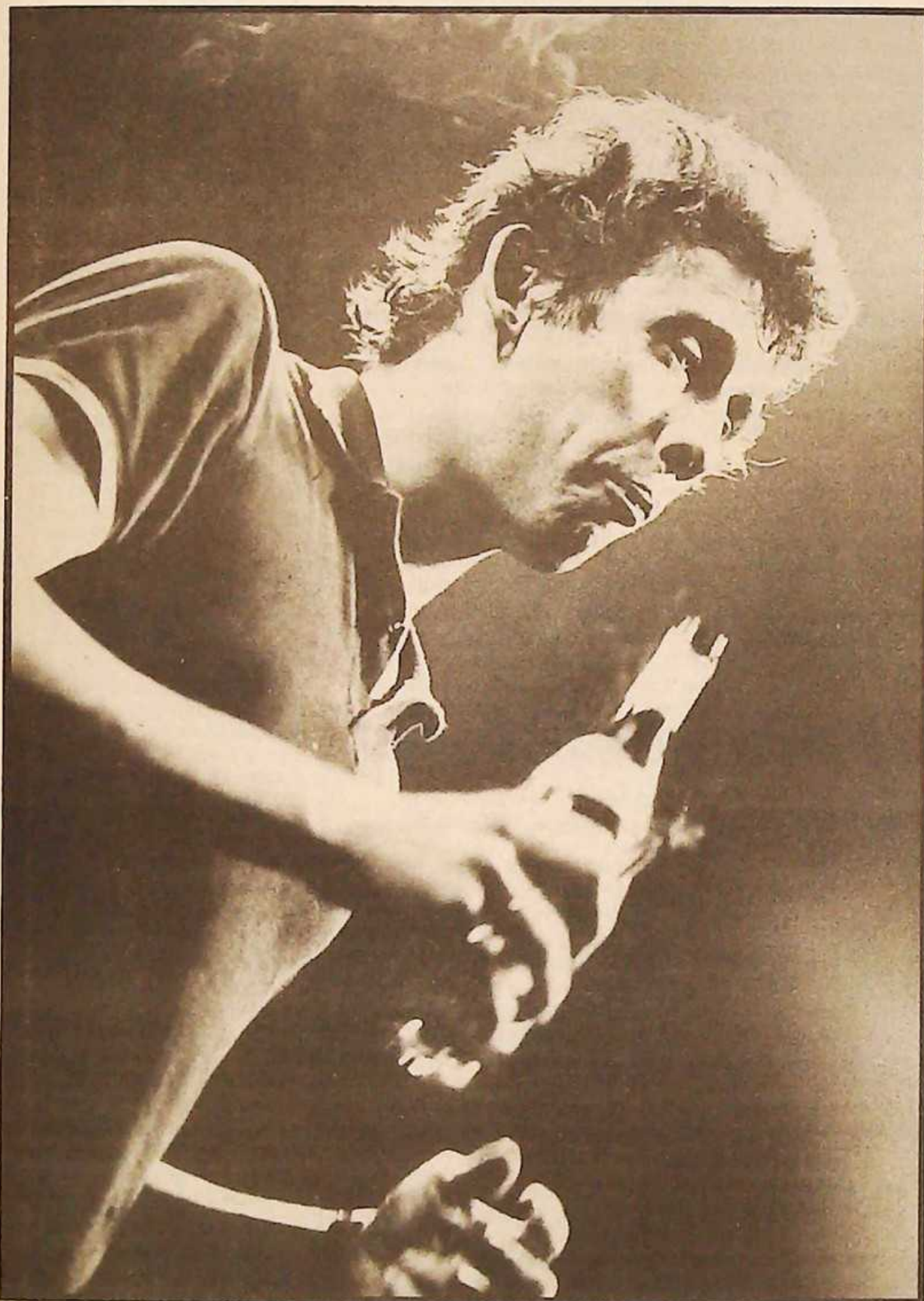
INCANTATION 'On Earth
As It Is In Heaven'

(Filmtrax) And as I rose

from the wreck of my craft on gloriously strong metallic wings, I thought back over the last days of my ordeal and reflected that, perhaps, it had made me stronger. This splendid sound ringing in my ears reminded me strangely of that LP I used to play a lot as an impressionable adolescent, 'Cacharpaya, Panpipes Of The Andes' by Incantation. Didn't they also record a tune about heaven as the theme for the movie *The Mission*, starring Robert De Niro and Jeremy Irons? Perhaps this was it.

L I V E S

BAND OF UNHOLY JOY



SHANE MacGOWAN: "Eh? You mean it's not a microphone?!"

Greg Freeman

THE POGUES

Kilburn National Ballroom

BLESS ME father for I have sinned. It's nearly three years since my last confession to the great white porcelain god after a Pogues gig. That was at a half-full Bull And Gate, and I haven't seen the group live since then. But all I can say after tonight's performance, in front of several thousand rabid and rebelrousing people, is that this band of unholy joy have grown into the role of cheer and tear-leaders for the disaffected Anglo-Irish community, and for lovers of great music everywhere.

Whereas before, although The Pogues made some fine records, their dissolute image of a squad of Brendan Behans with jigs in their veins and reels in their brains seemed somehow forced to me. Now, however, their individual characters have solidified. This, for the want of a better word, *authenticity* shone through the sweat in the National Ballroom, though never at the expense of the music. The Pogues come over as the bastard offspring of The Wolftones, The Clash and The Chieftans – mature and incredibly impressive... depending on where one stood in the venue.

Up on the balcony where, among others, Elvis Costello and ex-Pogues bassist Cait shook their jewellery, the sound was like so much smog, diffuse and vague. There was nowt for it but to plunge into the melée downstairs. Elbows primed, I shoved to the front, a sober observer, only to be confounded. Taking notes while two girls are dancing on one's toes and the drunk behind is hollering "Up the IRA!" is a little difficult.

One couldn't fail, however, to notice the smattering of Irish tricolours in the audience. It's not as though The Pogues have ever deigned to openly court or espouse Republican sympathies through their music, though its gritty lyrical bravado does lend itself to such interpretation on occasion. Given that the Ballroom is bang in the middle of London's largest Irish community, it was hardly surprising that there was a strong Republican contingent in evidence – though far less so than at The Wolftones' gig I attended here last year.

And what a concert! Down at the front it was akin to being drowned in a sea of emotions as old songs, say 'Dark Streets Of London', swallowed more recent material like 'The Body Of An American'. Having not caught The Pogues for so long, what struck me was the casual professionalism of the band.

Gone are the days of stand-up drums and washboards. Andrew Ranken now has a full kit. James Fearnley squeezes the life out of his accordion and Spider Stacey blows his whistles like they were the pipes of Pan. Meanwhile, the rest of the band stick layers of guitar flesh over this base and Shane sings his litany of stories. And the latter is the key to The Pogues' brilliance: their songs are better than ever and their performance of new tunes such as 'In South Australia', though loose-limbed, is never ramshackle.

Well kiss my bum, who'd have thought streams of whiskey and seas of Guinness would result in so much fine noise? I plan to see The Pogues again next week.

JACK BARRON

THE WOODENTOPS
Kentish Town Town
And Country Club

I MAKE a point of seeing The Woodentops at least once a year, just to see where they've got to during the intervening 12 months or so. Tonight, they tell me they've finally discovered The Velvet Underground! The same band's 'Heroin' would have to rank as one of the finest and most influential songs since pop first plugged in its guitars. But that's no reason to build your entire set around it.

Unfortunately, Rolo McGinty, once a whimsical indie pop troubadour with a very silly name, has become a grandly deluded big time rock entertainer. At least he's kept the silly name.

The stage and hall are festooned with Woodentops standards. Two projectors spray images and colours onto each side of the stage. The two huge flags hanging down behind the band are drawn back to allow a third projector to dominate.

These trappings are symptoms which tell the tale. On 'Giant', The Woodentops made sparing and refined use of Simon Mawby's guitar to construct a relay of swirling, stabbing background protest to counterpoint the simple happiness of 'Good Thing'. They've now extended this device, lifted straight from the rampantly anarchic 'Heroin', to tighten the screws and raise both the tempo and the temperature throughout their whole set.

Lunging clumsily for the baubles of high rock theatre, The Woodentops have lost much of the charm that was once their eccentric saving grace. Their songs are all but buried beneath layers of spurious sound. And, despite all their rigorous exertions, rigor mortis soon sets in. The Woodentops have confused volume and haste with power. Far from wild, they're the tamest band in town.

ROGER HOLLAND

THE PRIMITIVES
Manchester
International

BLISTERING FROM behind layers of acetate and Clingfilm, The Primitives are playing song after song of hard and pretty sonic beach sounds. 'Stop Killing Me' is so '60s surf punk you can taste the salt in your dentures, feel the sand in your hair and smell the hacked off fish heads dancing in the breakers. But this is Manchester and The

BIG COUNTRY
Inglston Royal
Highland Showground

THIS HAS to be the definitive something or other. Here we are, stranded in a de luxe cattle barn in the middle of nowhere, a paradise of steel and concrete. But hey, c'mon in, it's good and wholesome entertainment... or is it? I have my doubts. I just don't think that this scale of gathering has very much to do with rock 'n' roll.

If we're talking about scale, everything on show tonight is big: Big Country, big songs, big themes, big guitars, big money... But what happened to the sound? Far from pummelling the faithful into willing submission, it had all the power of a beatbox adrift in a hurricane.

Worst of all was the band's strange sense of theatre; a tacky gothic ruin passing for a stage set and some criminally unsubtle community singing. Then again, this is where Big Country really come into their own, their audience becoming little more than an echo of their own chant. Cold logic, but immaculate. But in

spite of it all, I can't find it in myself to dislike Stuart Adamson, a true man of the people.

While they're not big on black, Big Country are the Henry Fords of '80s rock, the ultimate refinement of a marketing concept. You can have any song you like as long as it sounds just like the one 15 minutes ago!

GRAHAME BENT

THE WOLFHOUSES/14
ICED BEARS
Mile End Queen Mary's
College

THE DEEP black aura of despondent pessimism engulfing gigs by independent bands grows ominously larger every week. Words like youth, energy and enthusiasm – which were commonly used to describe the exciting feeling that the renaissance in the independent scene generated at the beginning of the year – can now be substituted more appropriately with adjectives like jaded, lethargic and forgettable.

Tonight, 14 Iced Bears, a

shaggy five-piece, tried desperately to demolish a thick wall of apathy with their hardened garage pop, abstract lyrics and wry indignation. To their credit, they did manage to evoke a mild interest with a couple of good-ish songs.

But the Bears disappoint because they seem too keen to be a second-rate Wolfhounds – a common sin at the moment. But The Wolfhounds themselves have changed considerably since I saw them last, and I'm not really sure if it's for the better.

It seems that their energetic, daring screech has been reduced to a congenial patter for the purposes of gaining an audience larger than the usual faithful 50. Their fever has subsided to an awkward breeziness in songs like the new and partially refreshing 'Sandy', and, for the most part, I'm unconvinced by these 'new' Wolfhounds.

Tonight was the end of an era that never was. Unfortunately, the prospect of a new beginning looks more remote than ever.

RON ROM

THE BLUES BROTHER

BARRENCE WHITFIELD AND THE
SAVAGES
Dingwalls

POOR OLD Barrence. Having come up with one of the most original R & B albums of the year, he wings his way over from Boston, Massachusetts, for his first British gigs, only to find that his distributors, Making Waves, went bust a couple of weeks earlier and his 'Dig Yourself' album is nowhere to be found in the shops. The only available copies are trapped by the official receiver.

Advance promotion for the tour has been a bit thin on the ground too, and Barrence has had to rely on word of mouth – mainly Andy Kershaw's mouth – to generate interest. But if there was still room to move at Dingwalls, there was no shortage of A&R men there to check him out, not to mention Robert Plant who knows about these things.

The cover and content of 'Dig It' presented Barrence as something of a wild and crazy guy, so it was a bit disconcerting to be introduced to this small, chubby, amiable guy a quarter of an hour before he was due on. But as soon as he took the stage, he confirmed everything the album promised and more. For the next hour he literally threw himself into a mélange of punk-driven R & B

that raked over the hot coals of Little Richard and Leiber and Stoller with enthusiasm.

His band was completely different from the one on the album but the change was for the better. The tall, looming guitarist and beefy sax player churned out a stream of blistering riffs while tubby Barrence rolled with the punches and prepared for his next vocal upercut.

At the end of the first number, the two leather jackets in front of me turned and exchanged a knowing wink. Once the band had passed that test they could do no wrong as far as the audience was concerned. Think of The Fabulous Thunderbirds and you're getting there. Add Barrence's high-pitched, possessed vocals and you've gone past it.

They were tight enough for Barrence to take a leaf out of James Brown's book and try a few leg splits. And while the pace was consistently frantic, on the odd occasions when it slowed down to a tempo approaching soulful, he could evoke favourable comparisons with Solomon Burke.

It's hard to see Barrence being without a record deal for long. And hopefully, the hassles of his first visit here will just be a bad joke that gets funnier in retrospect.

HUGH FIELDER

IN PURSUIT OF EXCELLENCE

Primitives are from Coventry; the flyovers are made of concrete and the drizzle is little more than liquid ice.

The Primitives' sound is so much more realistic and interesting than the no form sixth-form Flatmates. Like fellow Black Country pop pigs Pop Will Eat Itself, The Primitives have no time for coy anorak-ism or pubescent pop pouting. Despite having their excellent single 'Really Stupid' classed alongside those of The Shop Assistants, Mighty Mighty etc, they manage to be stern, delightful and disgustingly dressed all at one time.

One guitarist's eyes never leave the plumline that drops from his savage bowl-cut to his winklepickers, the other looks so much like Francis Rossi it is unforgivable. The drummer's buttocks rarely rest for more than two seconds on his stool, and his teeth are clenched in a manner that suggests he brushes with nervous energy rather than Colgate. And Tracey Tracey?

Tracey Tracey's voice is not that of the concerned indie singer. It is the voice of the foundry worker, the voice of the shop assistant, the voice of the florist, a voice so normal and invisible in a crowd that once it is put on stage it has to become immaculate. Tracey Tracey is the first singer I have ever been infatuated by, if only for 22 minutes. She has none of the sexual tension of Bobby Gillespie, but then few singers have.

Too fast to spit on, too boney to cuddle but with too many grins to grumble, The Primitives are as cool as Frank Worthington. They, and you, should appreciate this.

JAMES BROWN

PULP 100 Club

STROLLING ON with all the visual impact of a bar mitzvah band from the Depression, Pulp are getting over a dormant interlude based around singer Jarvis Cocker's decision to freefall out of a window and spend the early part of the year in a wheelchair. They are just about to release a single and long player – their first vinyl output for over a year. This, their first appearance in the capital in a similar period, would indicate that this newfound proliferation could see them as quite a force in the year to come.

Determinedly low-key in appearance and sound, they're now mining a

lugubrious Eastern European musical vein. It's a Balkan beat without the comic overtones of 3 Mustaphas 3 and you could well imagine them breaking into the 'Harry Lime Theme' if they owned a zither and it wasn't a little too cheerful. Cocker's awkward yet mannered Scott Walkerish voice and his baiting of the audience, combined with Russel Senior's morosely busy violin, set an intensely melancholic mood which recalls any low-life tableau from Weimar Germany onwards.

The strength of this band was emphasised when they turned in a consistently compelling set *without* including their brilliant one time single 'Little Girl (With Blue Eyes)'. You should put this lot on your best-sellers list and that's no pulp fiction.

ROY WILKINSON

THE DENTISTS Hammersmith Clarendon

CURIOUS CREATURES, The Dentists. On record they are titans, polished purveyors of the purest of pop songs, with trim guitar lines, precise vocals and snappy arrangements. But live...

In the flesh, The Dentists are so unprepossessing they look as though they'd be far more at home playing breezy folk songs. Appearances would have to be miraculously deceptive if their claim to having a decent five-a-side team is to be seriously entertained, for they are truly a gormless bunch.

With his tax officer's shirt, Fair Isle tank top, junior Steve Marriott haircut and acoustic 12-string, singer Mick Murphy makes Richard Digance look like Lemmy. He further compounds this image by crossing and rolling his eyes at regular intervals.

But so what, eh? Each song merits a listen under laboratory conditions, and after the Saturday night beer ration they become true classics, icons for we lovers of the olde worlde pop song.

The quite sensibly-titled 'Chainsaw The Horse' is merely a personal favourite from a plethora of delights, with Robert Collins' guitar giving bite to a generally light delivery.

Still, the faces clearly do not fit and, as a result, The Dentists probably won't be exposed to the market their songs so richly deserve. That's life, boys.

ANDY HURT

THE EX/THE MEMBRANES/THE TURNCOATS Manchester Boardwalk Saturday Club

NOISE IRRITATES, bores, entertains, alienates, excites, startles and damages. Noise annoys, as we know, but it seems today that too many people are prepared to sacrifice objectivity to be seen voicing a purely pro-indie noise attitude. Sure, it's not long since I would have viciously piped up in support of any snotty noiseniks in preference to anything remotely 'nice', but there comes a time when hearing too many dubious non-beat thrash tones begins to grind away your liberal theories.

There are an increasing number of bands who do not use noise as an artform, do not use it as a form of aggressive communication, and do not use it as a form of perverted dance backing. These bands are hiding within the world of noise because they cannot function properly in the land of tunes. Many of my associates beg to differ, but I don't beg, and I'd say The Turncoats are well and truly trapped. Finish.

The unfortunate thing about The Membranes is that they are becoming a large and loud Stegosaurus Pop. Much of their humour appears to have been replaced by roll after roll of supposed pop thrash. Every time a grin is dropped in favour of a drum roar, the beast gains another saggy flank of flab. Yet come, let's not be too cynical. John Robb's bodily antics are becoming increasingly comical and exaggerated, as are his lyrics.

"Everybody go triple bad acid crazy loose egg truck rumbling face problems, OK?" Indeed. It is John Robb's language that is his strong point and it is because the music isn't growing with the same degree of structure and colour as his language that The Membranes appear to be stuck in their own scrappy-arsed closed world.



THE EX'S Terry: a rare delight

Steve Double

The bad old crazy-coloured Manc beastie boys appear to be suffocating themselves on the same old riffs. If they could just grab themselves a similar sort of structure to that which The Ex have in their songs, their bright little heads would be fit to burst and smear creativity all over the place.

The Ex have been so obviously influenced by The Gang Of Four – but without appearing plagiaristic, unoriginal or parasitic – that they place themselves immediately ahead of nearly every other European agit pop band. They have taken a good base and built their own design upon it rather

than aping their mentors' style and sound to death.

The two decidedly and almost embarrassingly non-rock 'n' roll singers (Joss and John) hang off The Ex's masthead like blunt nails, just waiting to rip someone's feet, or *political misconceptions*, apart. The drumming is so overbearing and imposing that it takes all four Dutch guitars on full thrash before the rest of the band can pull up alongside. The drumming is almost synthetic in its ability to mix industrial beat with the feel and repetition of the Burundi rhythms.

And the heady layers of noise that increase as the

band chop through their set do more to heighten your interest than dampen it.

The Ex are capable of communicating through style, musical and language barriers without appearing to be dull preachers too lost in love with the mechanics and sounds of industrial breakdown to get any real message through. They are aggressively compact and democratic. Visually, they are sporadic thrash addicts; aurally, they are almost too impressive. Such qualities do nothing for the fan and critic so much as stimulate and excite, and that is rare.

JAMES BROWN

STATUS QUO Hammersmith Odeon

IN A world where the likes of Scritti Politti's Green Gartside get multi-syllabic mileage out of their dissertations on word manipulation and semantics, it's left for Status Quo to have the most marked influence on the English language of any band since Jimmy Joyce And The Finnigans, their very name having gained currency as a synonym for déjà vu.

Despite the brave inclusion of a new bass player disguising his flowing tresses under an innovative 'shorty' wig, and despite writing 'In The Army Now', a 'political' song with new chords, Quo remained depressingly true to their name's newfound definition tonight.

Of course as well as their impact on our lexicon, Status Quo trail behind them a wealth of statistics, something brought home by this ten hour performance

that rounded off this record two year residency at Hammersmith Odeon.

In their 260 year existence, they've released over 200 albums, 600 singles and played enough 12 bar progressions to stretch to the moon and back eight times. Rick Parfitt's head has 'banged' back and forth exerting enough kinetic energy to illuminate Birmingham for six months, Francis Rossi has said "This is another one from our 'Piledriver' album" enough times to fill every book in the British Museum Library, and so many Quo sew-on patches have been sold that if you began unpicking them now you'd be here until 1998.

Tonight's performance was remarkable for two things. Firstly, its almost supernatural similarity to their previous 2,072,312 outings, and secondly, the fact that about 3,000 people

paid to watch it.

If you have any interesting facts about Status Quo then why not write in, and we can write back calling you a liar.

ROY WILKINSON

THE SAINTS/THE GODFATHERS Kentish Town Town And Country Club

THE KRAY Twins may not seem a likely musical influence, yet The Godfathers, with their wide boy suits and noticeably imperious demeanour, probably see them as prime material. Wacking out a remarkable mainstream hybrid of The Ventures, Iron Maiden and Merseybeat, The Godfathers don't move a lot but make enough of a racket to level a small fortification.

Is it pop or is it not? The singer doesn't emote much and it's a shame, because with an extrovert to plough

home the bodyblows, this band could move in on the big action. Even so, their Cosa Nostra approach and peculiarly dim intelligentsia image makes those molecules dance.

The Saints, or rather Chris Bailey – for he has championed his songwriting ability under the moniker ten long years – have reached a plateau.

Nothing could disguise the diversity and quality that Bailey's songs have in common, but equally the wry, condescending attitude Bailey has always had toward his audiences seemed impotent tonight, in view of the nearly Vegas glibness with which he reeled off his 'hits'.

Bailey's belated recognition is well-deserved; when you hear 'Ghost Ships', for a moment it all becomes clear. And then the schtick comes loose again.

RALPH TRAITOR



BARRENCE prepares to discipline his tailor

Jayne Houghton

marquee
OPEN EVERY NIGHT 7-11pm
ADVANCED TICKETS ARE ON SALE FOR CERTAIN SHOWS 10 MINUTES ONLY
90 WARDOUR ST. W1
01-437 6603
LICENSED BARS

Thursday 11th December (Adm £4.00)
BLUES 'N' TROUBLE
Plus Support and Monty Zero

Friday 12th December (Adm £3.50)
BLITZ KRIEG ZONE 2020
Plus Support and Nick Henbrey

Saturday 13th December (Adm £3.50)
HARD ROCK
CHARIOT
Plus Special guests: Vulcain and Martin Ball

Sunday 14th December (Adm £3.50)
EDGE ROCK FROM IRELAND
NO SWEAT
Plus Support Monty Zero

Monday 15th December (Adm £3.50)
Rock & Soul
THE LARKS
Plus Timothy London and Nick Henbrey

Tuesday 16th December (Adm £4.00)
Manic Rock
CARDIACS
Plus Support and Monty Zero

Wednesday 17 & Thur 18 Dec (Adm £5.00)
Marquee's Xmas Special
WISHBONE ASH
And Guests and Monty Zero

REDUCED ADMISSION TO STUDENTS, SOCIAL SECURITY CARDHOLDERS AND MEMBERS

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 741 8989 / Premier 240 0771 / Rhythm Records 734 8522 / LTB 439 3371

ROSE OF AVALANCHE
Fields of the Nephelim
Whiplash Girls
Dead Veins
FRIDAY 12TH DECEMBER
CLARENDON HOTEL BALLROOM
Hammersmith Broadway DRS. 7.30 PM. TICKETS £4
Clarendon (opening hours) Rough Trade Records / Stargreen: 734 8932
LTB. 439 3371 / Keith Prowse: 741 8989 / Premier: 240 0771 / Rhythm Records

TUESDAY 23RD DECEMBER
ASTORIA
157 CHARING CROSS RD
FLOYD LLOYD AND THE POTATO 5
SPECIAL GUEST STAR
LAUREL AITKEN
HOWLIN WOLF & THE VEE-JAYS
Luddy Samms & the Deliverers
The Trojans
GAZ'S ROCKIN' BLUES
1.30 to 3.00am
£8.50 advance / £10.00 doors
Keith Prowse 741 8989 / Premier 240 0771 / Rhythm Records 734 8522

Under St Pauls Church
Deptford, SE8
THE GRASP
Psychedelic Nites
EVERY FRIDAY
Friday 12th December
STEVE WALLER BAND
(Ex-Manfred Mann)
+ The Chase
Friday 19th December
'Xmas Party'
LIVING IN TEXAS
+ THE MOTHS
ENTRY £5.10 - £2.00
50p conc SU ONLY after 10

THE ARMAGEDDON EXPERIENCE II
LASERS * LIGHTSHOWS PROJECTIONS + THREE LIVE BANDS
MOURNBLADE
VOODOO CHILD
LONDON LOSERS
TUES. DEC. 16th
8.00pm-12.00pm
ADM. £3.00
BAY 63
ACKLAM RD. W10.
LADBROKE GROVE

Outlaw Present
PEN-DRAGON
Plus Guests
ASTORIA THEATRE
Charing Cross Road
FRI. 12th DECEMBER 7.30
Tickets £5 from Box Office, LTB,
Keith Prowse, Premier & Stargreen
"9.15" LIVE
New Album out now on Awareness Records/EMI

The Royal Standard
1 BLACKHORSE LANE
WALTHAMSTOW E17
01 527 1166

THURS DEC 11th	ROCK 'N' ROLL	THE JAGUARS + STEVES HALLOWEEN HOP	£2.00 £1.50 CONC
FRI DEC 12th	XMAS ROCK SPECIAL	DIESEL + JOKERS WILD featuring John Coughlin of STATUS QUO	£3.50 £3.00 CONC
SAT DEC 13th	XMAS COMEDY SPECIAL	The Outrageous ELLIE LAINE + LOOT 'N' JOE	£4.00 £3.00 CONC

OPEN 8 TIL 12. NO ENTRY AFTER 11.
Opp BLACKHORSE RD. TUBE & BR. BUSES, 58, 123, 158, 230.

FRI DEC 19th
FRI DEC 26th
* DESOLATION ANGELS *
X.F.X

CHARIOT
+
THE RETURN OF FRANCES' BEST
HEAVY METAL BAND
VULCAIN
Saturday 13th December
AT THE MARQUEE
Adm. £3 Open 7pm
Be there early to avoid dissapointment

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)

JLP presents
DOCTOR & THE MEDICS
Doncaster
Gaumont
Saturday Dec 20th 7.30pm
Tks £5 adv Tel: 0302 344626
Manchester
Ritz
Tuesday Dec 23rd at 8pm
Tks £4.50 adv
Tel: 061-236 4355 - Piccadilly Records
Birmingham
Powerhouse
Sunday Dec 28th at 8pm Tks £4.50 adv
Tel: 021 643 4715 & usual agents
Bristol Studio
Monday Dec 29th at 8pm
Tks £4.50 adv
Tel: 0272 276193 & usual agents
+
Voodoo Child

wild and wandering
FRIDAY 19TH DECEMBER
WINGS OF THE NEPHILIM
VICTIMS OF THE PESTILENCE
£3 IN ADVANCE £3.75 ON THE DOOR
Plinston THE BROADWAY
Hall LETCHWORTH (0462) 672003

Benny Nobles' **ROXY**
SHEFFIELD TEL: 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 Rux's, Bradleys, Record Collector - Sheffield
Circles, Laser - Rotherham, Hudsons - Chesterfield

THE WELLINGTON
Shepherds Bush Green
Thursday 11th December
JOKERS WILD
+
Chillun
nearest tube
Shepherds Bush (Central Line)

Wednesday 17th December
DETANTE
+
Tarda
Admission £2 on door
Open 8pm-11pm

BALAAMA
AND THE ANGEL
A SPECIAL CHRISTMAS SHOW ON THURS 18TH DEC
ADM. £5 DOORS OPEN 9PM - 1A CAMDEN HIGH ST NW1 - OVER 18s

Kennedy Street Enterprises by arrangement
with XL Talent present
KOOL & THE GANG
BRIGHTON CENTRE
16 December at 8pm
Tickets: £9.50 & £8.50
available from the Box Office: (0273) 202881
or (subject to booking fee) from usual ticket agents

NEC - BIRMINGHAM
(presented in association with BRMB)
19 December at 8pm
Tickets: £10.00 & £9.00
(which includes a 50p booking fee)

BY POST from Kennedy Street Enterprises,
PO Box 4, Altrincham, Cheshire WA14 2JQ. Please
enclose s.a.e. All cheques and postal orders to be made
payable to Kennedy Street Enterprises
or by PERSONAL APPLICATION
(subject to booking fee) from NEC Box Office, Odeon
Birmingham, Cyclops Birmingham and Piccadilly Records
CREDIT CARD HOTLINE (subject to booking fee) 021-780 4133
New single "VICTORY" Out Now!

REMEMBRANCE DAY FOR THE LIVING.
CONFLICT LONDON
EXIT-STANCE MILTON KEYNES
THE CITY INDIANS DERBY
OI POLLOI SCOTLAND
ALL DAY FESTIVAL (BENEFIT FOR THE A.L.F.)
CULTURE SHOCK WILTSHIRE
POTENTIAL THREAT BLACKBURN
SHRAPNEL WALES
A.Y.S KENT
CHUMBAWAMBA? LEEDS
KARMA SUTRA LUTON
THE WASTE EXETER
SAT 20TH DECEMBER
AT THAMES POLY, (THE MAIN HALL) -
CALDERWOOD STREET, (OPPOSITE SAINSBURY'S) -
WOOLWICH, LONDON, S-E 18.
FILMS: 51.96, 51.99, 122, 122a, 177, 180, 272, 269.
54.75, 56.11, 269a.
DOORS 8.00pm
BR WOOLWICH ARSENAL

ANTI HEROIN
ICICLE WORKS
THE BEST WAY TO WALK
SUNDAY DEC 14TH
DOORS 7.30 PM | 8.30 PM
party nights
PRESENTED BY CAMDEN COUNCIL

TICKETS £4
FROM B.O.
TEL: 3157-0425
KEITH PROWSE
TEL: 741-8959
LONDON THEATRE
BOOKINGS
TEL: 439-3371
PREMIER
BOX OFFICE
TEL: 240-2245
UNWAGED £3
TEL: 931-6734
AND ON THE DOOR

JLP presents
Thursday December 18th at 8pm
Bristol Bierkeller
Tks £4.00 advance
Tel: 0272 28514 & usual agents plus support

SHRIEKBACK

+ THEN JERICO
Friday December 19th at 8pm
**Astoria Theatre,
Charing Cross Road**
Tks £5 advance
Tel: 434 0403, & Keith Prowse, LTB, Premier, Stargreen

BOWEN LYON HOUSE
ST GEORGES WAY, STEVENAGE,
HERTFORDSHIRE. TEL: 353175
Sunday 14th December
CHATSHOW
+ **AUSGANG**
+ CHILDREN ON STUN
+ ROSE MASQUERADE
7.00pm - 10.45pm
20 Minutes from Kings X. £2.50
Last train 11.23pm

LATE NITE MUSIC VENUE
OPEN 7 NIGHTS
9pm-2am
28a High Street, Harlesden NW10
Tel: 01-961 5490

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

THUR 11th, FRI 12th, SAT 13th Sun 14th
Thur - Sun 5.00
Fri - Sat 6.00
PAUL BRADY AND HIS BAND

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

Thur 18th Adm: £4.00
FRI 19th & SAT 20th ADM: 5.00
THE MEN THEY COULDN'T HANG

Sun 21st Adm: £4.00
THE BLUES BAND
PAUL JONES GARY FLETCHER TOM MC GUINNESS
HUGHIE FLINT DAVE KELLY ROB TOWNSEND

Sun 21st Adm: £4.00
THE BOOGIE BROTHERS BLUES BAND

Mon 22nd FOUR FINEST FROM 60.
ON THE AIR
AND SO TO BED
PRIDE OF PASSION
UNDER ICE

Tues 23rd Adm: £4.00
Wed 24th Adm: £4.00
THE LORDS OF THE NEW CHURCH

Wed 24th Adm: £4.00
THE BIG BANG (REUNION)
+ THE GAS WORKS GANG (XMAS SET)

Wed 31st NEW YEARS EVE PARTY WITH
ZOOT AND THE ROOTS

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

Thurs 11th Dec
NOEL MURPHY XMAS SHOW

Fri 12th Dec
THE BARFLIES XMAS SHOW

Sat 13th Dec
BALHAM ALIGATORS

Sun 14th Dec
WILKO JOHNSON BAND

Mon 15th Dec
KOKOMO (Reunion)

Tues 16th Dec
RENT PARTY XMAS SHOW

Wed 17th Dec
BOB KERR'S WHOOPEE BAND

Mon Tues 19-20th Dec
FAIRPORT CONVENTION

Wed 31st Dec
"New Years Eve Special Presentation"
HANK WANGFORD BAND

ALL THE MADMEN XMAS GIGS
BLTYH POWER
(Last gig with Curtis, Neil & Andy)
We're Going To Eat You
+ Thatcher On Acid
at
The Sir George Robey
(Finsbury Park Tube)
Thursday 18th December
8.30-12 Adm £2.50

ASTRONAUTS
with
THE WALKING FLOORS
CLARENDON BAR
(Hammersmith Tube)
Tuesday 16th December
Admission £1.50

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

MIDNIGHT MUSIC CHRISTMAS PARTY NIGHTS

IN ASSOCIATION WITH THE TIMEBOX At The BULL & GATE,
389 Kentish Town Road, NW5

TUESDAY 16TH DECEMBER
SHERIFF JACK
HACKNEY FIVE-O
SUDDEN AFTERNOON
Adm £2

WEDNESDAY 17TH DECEMBER
SAD LOVERS & GIANTS
THE POPULAR FRONT
THE INVISIBLE
Adm £2

FREE LP: To Everyone Arriving Before 8pm either night Midnight Music Compilation "Between Today And Tomorrow" (Over 1 Hour Of Music, Includes Rare Tracks)

MIDNIGHT MUSIC

MOURNBLADE

DECEMBER
12 141 CLUB ... BOURNEMOUTH
13 DEAD DOG CLUB ... WOODGREEN N22 (+ Ozric Tentacles)
16 BAY 63 ... LADBROKE GROVE, W10 (+ Voodoo Child/London Losers)
27 NAGS HEAD ... HIGH WYCOMBE

THE 100 CLUB
100 OXFORD STREET, W.1.
Thursday 11th December
THE DOGS D'AMOUR
+ **THE BOUNTY HUNTERS**

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

Thursday 18th December
"A XMAS TIME PARTY"
with
RENT PARTY

Tuesday 23rd December
THE JETSET XMAS PARTY
+ Special Guests
THE MOMENT

Tuesday 30th December
THE FINGERTIPS
+ **THE R.J.'s**

The LARKS

marquee
MON. 15th DEC.
7&12 inch single

at Adam & Neil Ax
Finsbury Central
TEEDS
WED 10th CIVILISED SOCIETY
THUR 11th L.K. RIPCORN
FRI 12th DEPRAVED DAN
SAT 13th INCESTORS CROWD
SUN 14th UK SUBS
MON 15th THE INSTIGATORS
TUES 16th MACCLADS
WED 17th CHICKEN RANCH
THUR 18th VIBE TRIBE (EX CULT MANIA)

St Albans Civic Centre
Saturday 13th December
CHARLIES' BROTHER
+ DISCO
Drs open 7.30-late
Tks £2.00

TIFF'S
Nelson St Rochdale Lanes
Tel 0706 - 31069
"The Club That Puts The
"ROC" Into ROCdale"
This Thursday 11th December
Liverpool's Top Rock Band
ENGINE
+ Son of a Bitch
Next Thursday 18th Dec
DARE
(featuring DARREN WHARTON ex-Thin Lizzy)

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

Wed 10th Dec
T'PAU
+ **JIM JIMINIE**

Thurs 11th Dec
1000 MEXICANS
+ **THE HEARTBEATS**
+ **MAD HATTER**

Fri 12th Dec
THE THREE JOHNS
+ **B. BOAT**

Sat 13th Dec
SAOIRSE

Sun 14th Dec
IGGY QUAIL & FRIENDS
(Lunchtime Jazz)
Manic Depressives' Disco

Mon 15th Dec
RENT PARTY

Tue 16th Dec
BOGSHED
+ **GAYE BYKERS ON ACID**
+ **THE TRIADS**

Wed 17th Dec
JOHN OTWAY

Thurs 18th Dec
BLTYH POWER
+ **THATCHER ON ACID**
+ **WE ARE GOING TO EAT YOU**

Late bar every night 11th-12.30am (Ex Sun 10.30).
No Admission after 11.00pm.
Equipment repairs phone Frank at The Robey.

HARD ROAD
The Aggressive Blues
Rock Trio
HIGH WYCOMBE
BLUES LOFT NAGS HEAD DEC 13TH
THATCHAM
SILKS DEC 15TH
SUTTON IN ASHFIELD
GOLDEN DIAMOND DEC 20
BAND INFO (01)-886 8385

HAZE

XMAS TOUR DECEMBER

16. NOTTINGHAM, Mardis Gras
17. SOUTHAMPTON, Joiners Arms
18. EAST HAM, Ruskin Arms
19. GRAVESEND, Leos
20. WEST BROMWICH, Coach and Horses
21. NORTHAMPTON, Race Horse
22. SHEFFIELD, George IV
23. YORK, Spotted Cow
With Special Guests
ROG PATTERSON
+ **SINGLE BASS**

ELECTRIC BALLROOM
184 Camden High Street
TUESDAY DEC 16th

TORMÉ

FAREWELL APPEARANCE
+ **SURPRISE GUESTS**
+ **THE QUEERBOYS**

NEAREST CAMDEN TOWN
DOORS OPEN
7.30pm
Adm £4 Tel: 01-485 9006

FRANKIE GOES TO HOLLYWOOD

Plus **BERLIN**
WEMBLEY ARENA: LONDON
MONDAY/TUESDAY 12th/13th JANUARY 8.00pm
Tickets: £9.00, £8.00
Available by post from:-
Mac Promotions, plus 50 p booking fee per ticket P.O. Box 2,
London W6 0LQ enclose cheque/PO made payable to Mac
Promotions or by personal application from B/O Tel: 01-902
1234, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989),
Ticket Master and Stargreen. All subject to a booking fee.

MCD presents
QUO'S CAPITAL CHRISTMAS
Status Quo
No Support
HAMMERSMITH ODEON THEATRE
TUESDAY 23rd DECEMBER
2.00 pm
Tickets: £8.50, £7.50
Available from B/O Tel: 01-748 4081/2,
LTB, Premier, Keith Prowse (Credit Cards 01-741 8989).
Ticket Master and Stargreen.
Receipts to be donated to CAPITALS XMAS APPEAL

KAMIKAZI PRESENTS

THE MEN THEY COULDN'T HANG

PLUS SUPPORT

OLD FIVE BELLS NORTHAMPTON
TUESDAY 16th DECEMBER 8.00pm
Tickets advance £3.50
Spinadisc, N/ampton
Discovery, Corby

Outlaw and Phil McIntyre present

DEEP PURPLE

plus support
WEMBLEY ARENA
Tue 3rd/Wed 4th
March 1987
Show starts 7.30 - tks £9.50/£8.50
N.E.C. BIRMINGHAM
Sat. 7th March 1987
Show starts 7.30 - tks £8.50/£7.50
EXTRA SHOW MARCH 8th

Tickets available for Wembley by post from P.O. Box 77,
London SW4 9LH enclosing a cheque or postal order made
payable to DEEP PURPLE Box Office for £10.00/£9.00
(includes 50p booking fee) and a stamped addressed
envelope. Please allow four weeks for delivery. Also
available from Wembley Arena B.O. 902 1234, Stargreen
734 8932, Prowse 741 8989, Premier 240 0771, LTB 439 3371

Tickets available for NEC by post from P.O. Box 77, London
SW4 9LH enclosing a cheque or postal order made payable to
DEEP PURPLE Box Office for £9.00/£8.00 (includes 50p
booking fee) and a stamped addressed envelope. Please allow
four weeks for delivery. Also available from NEC Box Office
(021 780 4133), Odeon Theatre Box Office, Cyclops Sounds,
Lotus Records, Stafford, Mike Lloyd Music, Hanley and
Newcastle Under Lyme, Piccadilly Records, Manchester, Way
Ahead, Derby and Nottingham, Leeds Cavendish Travel, Lincoln
Box Office, Gouls, Wolverhampton

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.

The Jesus And Mary Chain get topically festive at London's Kilburn National Club next week (Monday, Tuesday), while sleaze merchants The Batfish Boys slide in to Coventry (Wednesday), Birkenhead (Thursday), Hull (Sunday) and London (Tuesday).

The Rose Of Avalanche head for the castle in the sky at Brighton (Wednesday), London (Friday), and Wolverhampton (Sunday), or choose from The Dave Howard Singers, Bogshed, Gaye Bykers On Acid, The Men They Couldn't Hang, Fuzzbox, 1,000 Mexicans, The Three Johns or... Gary Glitter

WEDNESDAY10

BELFAST Satellite Club Mystic Reign
 BOLTON Horwich The Beehive The Young Mark Twains
 BRIGHTON Old Vic (24744) 1,000 Mexicans
 BRIGHTON Richmond (603974) The Rose Of Avalanche/Torture Gardens
 BRIGHTON Top Rank Katrina And The Waves
 BRISTOL Temple Meads George And Railway The Clouds
 CARDIFF Montmerence We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin
 CHARING Swan Hotel Gasoline Alley
 COVENTRY Warwick University (417220) The Batfish Boys
 DONCASTER Woolpack DAN/Crow People
 DOVER Louis Armstrong (204759) Pop Icons
 EXETER University Main Hall (263263) Gary Glitter
 HARLOW The Square (25594) Funj/White Heat
 KENDAL Brewery Arts Centre (25133) Battlefield Band
 KINGSTON Richmond Road Grey Horse (01-546 4818) The Shirts
 LEEDS Adam And Eve's (456724) Chaos UK/Extreme Noise/Ripcord
 LEICESTER Princess Charlotte (553956) The Three Johns/Dive Dive
 LIVERPOOL Empire (051-709 1555) Lenny Henry/The Mint Juleps
 LONDON Brentford High Street Red Lion (01-571 6878) Living Daylights
 LONDON Camberwell New Road Union Tavern (01-735 3605) Saviours Of Pop Music/The Artisans/Party Girls/Frontier/Some Other Day/Altered States
 LONDON Camden Lock Dingwalls (01-267 4967) Culture
 LONDON Covent Garden Rock Garden (01-240 3961) The Jivin' Instructors
 LONDON Dover Street Wine Bar Swinging The Blues
 LONDON Finsbury Park Sir George Robey (01-263 4581) TPau/Jim Jinnie
 LONDON Fulham High Street King's Head (01-736 1413) Hoozhoo
 LONDON Fulham Palace Road Greyhound (01-385 0526) Johnny Pinko/Joyride
 LONDON Green Lanes Chas And Daves Jack Plug And The Sockettes
 LONDON Hammersmith Clarendon (01-748 2471) The Price/Snatch
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Tin Gods/Late Road Lunatics/Yang Mahooti/Say What
 LONDON Hoxton Square Bass Clef (01-729 2476) Alfredo 'Chocolate' Armenteros
 LONDON Kentish Town Bull And Gate (01-485 5358) The Wild Flowers/The Passmore Sisters/The Jack Rubies/The Jackals/Resistance
 LONDON Margery Street New Merlin's Cave (01-837 2097) Pride And Prejudice
 LONDON Oval Cricketers (01-735 3059) Three Colors/The Clockwork Orange
 LONDON Palmers Green The Fox (01-886 9674) Chicken Shack/Helium Brothers
 LONDON Putney Zeeta's (01-785 2101) Hollywood Killers' Xmas Party
 LONDON Shepherd's Bush Wellington Jagged Edge/Sioux
 LONDON Wardour Street Marquee (01-437 6603) Rogue Male/Flying Tracter Band/Sun House Opera
 LONDON Wembley Arena (01-902 1234) Eurythmics
 MANCHESTER UMIST (061-236 9114) Bootleg Beatles/John CC/Deep Sea Jivers
 MANCHESTER University (061-273 5111) Zoot And The Roots/The Larks
 NEWCASTLE Melbourne Street Riverside (614386) Love And Money
 NEWCASTLE Tiffanys Leaf Room (612526) Head In Hands/The Honest Johns/Spook And The Ghouls
 NOTTINGHAM Hand And Heart Every New Dead Ghost
 NOTTINGHAM Rock City (412544) Spear Of Destiny/Twenty Flight Rockers
 OXFORD St Pauls Arts Centre The Dentists/Jamie Wednesday
 PETERBOROUGH Tropicana The Godfathers/The Pleasure Heads
 POOLE Mr C's (631912) County Line
 PRESTON Raiders Rumble Club (716159) The Creepers/Shout Bam A Lam/The Sunday Trip
 SHEFFIELD University (24076) Torme
 SLOUGH Pied Horse Caddyshack
 TELFORD Iron Master Badger
 TUNBRIDGE WELLS Assembly Hall (30613) Ben Elton
 WARRINGTON Fiesta Leisure Centre Eye Dance
 WIRKSWIRTH The Anthony Gel Gah-Ga

THURSDAY11

ASCOT Sunninghill Belvedere Arms The Miller Family
 BARROW-IN-FURNESS Bluebird (28481) Section B
 BEDFORD Midland Hotel Fallout
 BIRKENHEAD Sir James Club Cunard Yanks
 BIRKENHEAD Stairways (051-647 9650) The Batfish Boys
 BIRMINGHAM The Grapes Jamie Wednesday
 BIRMINGHAM Odeon (021-643 6101) We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin
 BRADFORD Metropole 1 In 12 Club The Shamen/Dorothy's Cottage
 BRIGHTON Richmond (603974) Mood Index/The Electric Circus
 BRISTOL Polytechnic (276188) Dr Feelgood/Startled Insects
 BRISTOL La Cav Skeleton Crew
 CAMBRIDGE Burleigh Arms Blind Mice
 CAMBRIDGE Corn Exchange (53395) Incantation
 CANTERBURY Alberly's Wine Bar The Chase
 CANTERBURY College Of Art (69371) Barrence Whitfield And The Savages
 CARDIFF University Main Hall (396421) Gary Glitter
 CHESHAM Stages Nightclub Late Road Lunatics
 CHESTERFIELD Arts Centre Gah-Ga
 COLCHESTER Osborne Street The Works (570934) Wilko Johnson
 COVENTRY Warwick University Arts Centre (417417) Battlefield Band
 DONCASTER Rotters (27448) Rag Dollz/The Crack
 DONCASTER Woolpack Hotel Charmed Life

FOLKESTONE Leas Cliff Hall (53193) Ben Elton
 GLASGOW Queen Margaret Union (041-339 9784) Zero Zero/Hollum Ruin
 HANLEY Victoria Hall Smith And Jones
 HARLOW The Square (25594) Frenzy
 HIGH WYCOMBE London Road Nag's Head (21758) School For Scandal/Hookline And Silverfish
 HULL Degrey Street Adelphi Vicious Circle
 IPSWICH Gaumont (53641) Katrina And The Waves
 KINGSTON Dolphin (01-546 1630) Hot Club
 LEEDS Polytechnic (430171) Spear Of Destiny/Twenty Flight Rockers
 LEICESTER Princess Charlotte (553956) Witch Farm
 LONDON Brixton Canterbury Arms (01-274 1711) Crow People
 LONDON Brixton Old White Horse (01-274 5537) Ut/The Legend/The Sperm Wails/Catapult
 LONDON Camberwell New Road Union Tavern (01-735 3605) 4 Guns/Stripy Tigers/Burn/Walking Floors/Primitive Kind/11T9
 LONDON Camden Gloucester Avenue LMC (01-722 0456) Coincidental Music
 LONDON Camden Lock Dingwalls (01-267 4967) Jeremy Hardy/Arnold Brown/Fred Podomovsky/Guy Howard/Martin Besserman And Band/Kit Hollerbach/Oblivion Boys/Stamley Bigot-Smith/Albertson And Lee/Steve Frost/The Howlers
 LONDON Dean Street Gossips Diana Brown And The Brothers
 LONDON Dover Street Wine Bar Swinging The Blues
 LONDON Finsbury Park Sir George Robey (01-263 4581) 1,000 Mexicans/The Heartbeats/Mad Hatter
 LONDON Fulham High Street King's Head (01-736 1413) Escape Committee
 LONDON Fulham Palace Greyhound (01-385 0526) The Aunty Vegetable/The Daggersmen/The Dischords
 LONDON Greenwich Tunnel Club (01-858 0895) Mr President/Tanglemas/Donkey Jive
 LONDON Hammersmith Clarendon (01-748 2471) Amethyst Kiss
 LONDON Hammersmith Odeon (01-748 4081) The Communards
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Paul Brady
 LONDON Hoxton Square Bass Clef (01-729 2476) Alfredo 'Chocolate' Armenteros
 LONDON Kentish Town Bull And Gate (01-485 5358) Annie Anxiety/Persuasion/I Ludicrous/The Devil In Bambi
 LONDON Kentish Town Town And Country Club (01-267 3334) Southside Johnny And The Jukes
 LONDON Kentish Town Wolsey Tavern (01-485 3237) Screaming Abdabs
 LONDON Malden Road Gypsy Queen (01-485 2052) Dave O'Higgins Quintet
 LONDON Margery Street New Merlin's Cave (01-837 2097) Pink Noise/3 Action/Log Men/The Self
 LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) The Highliners
 LONDON Mornington Crescent Camden Palace (01-387 0428) Two Nations
 LONDON Oval Cricketers (01-735 3059) The Len Bright Combo/Ritzun Ratzun Rotzer
 LONDON Oxford Street 100 Club (01-636 0933) The Dogs D'amour
 LONDON Putney Zeeta's (01-785 2101) Hey Day
 LONDON Shepherd's Bush Wellington Jokers Wild/The Chillun
 LONDON Walthamstow Royal Standard (01-527 1966) The Jaguars
 LONDON Wardour Street Marquee (01-437 6603) Delicious Poison
 LONDON Wembley Arena (01-902 1234) Big Country/The Big Dish
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Soil/Feed Your Head/Code Of Arms
 MANCHESTER Polytechnic (061-273 1162) Revolting Peasants (Animal Rights Benefit)
 NOTTINGHAM Mardi Gras (862368) English Dogs
 OXFORD Polytechnic (68789) The Dentists
 PONTYPOL Forge Club The Promise
 POOLE Mr C's (631912) Bruce Foxton's 100 Men
 PORTSMOUTH Basins Dance Hall (824728) Pop Will Eat Itself
 PRESTON Guild Hall (21721) Lenny Henry/The Mint Juleps
 ROCHDALE Tiffs (31069) Engine
 SEVENOAKS Cavern (460576) Carruthers Brothers Blues Band/Matt Long's Blues Exp.
 SHEFFIELD University (24076) The Farm/Jegsy Dodd And The Sons Of Harry Cross
 SOUTHAMPTON Canute Road Oceans Bar You Laugh I Cry
 TELFORD Barons Club Huw Lloyd Langton
 WALSALL West Midlands College The Larks
 WEST BROMWICH Coach And Horses (021-588 2136) Energy
 WHITSTABLE Harbour Lights Deadline

FRIDAY12

BASILDON Castle Mayne Rhythm Badgers
 BIRKENHEAD Hard Rock Cavern (051-647 4505) San Tropez
 BIRMINGHAM Aston Triangle Arts Centre (021-359 3979) Ricky Cool And The Texas Turkeys/The Vicious Boys
 BIRMINGHAM Edgebaston Tower Ballroom (021-454 0107) The First
 BLACKBURN King Georges Hall (582582) Dr Feelgood
 BOURNEMOUTH 141 Club Mourblade
 BRADFORD Manningham Lane Royal Standard (727898) HDQ/Civilised Society/Peroxide
 BRADFORD Queens Hall (392712) Zoot And The Roots
 BRIGHTON Centre (203131) Eurythmics
 BURNLEY Mechanics (30005) Battlefield Band
 CANTERBURY Christchurch College (63759) The Larks
 CARDIFF New Bogeys (26168) Scruff
 CHERITON White Lion Hotel Kilo
 CHESTERFIELD Arts Centre Gah-Ga
 COLCHESTER Osborne Street The Works (570934) The Dave Howard Singers
 DERBY Engineers Club Just Blue
 DERBY Irish Club R Cajun And The Zydeco Brothers
 DERBY Victoria Inn (45156) Uneven Planet
 DOVER Louis Armstrong (204759) Denigh
 DUDLEY Hen And Chickens Red Beards From Texas
 DYMCHURCH Ocean Inn Maroondogs
 ELLESMERE PORT Ellesmere Arms (051-339 3044) Hammerfist
 FOLKESTONE Bottom's The Catch/Acid Reign
 GREENOCK Subterraneans The Jasmine Minks
 HANLEY Victoria Hall Lenny Henry/The Mint Juleps
 HARROGATE Centre (68051) Smith And Jones
 HULL Degrey Street Adelphi Vee VW/3 Action/Gardeners/Dog-Faced
 KESSINGLAND High Street King's Head (740252) Boys Will Be Boys
 KETTERING Corn Market Hall Play The Joker/Sly, Wicked And Slick
 KINGSTON Dolphin (01-546 1630) Weird And The Dragon
 KINGSTON The Grey Horse (01-546 4818) Virgin Truckers
 KINGSTON Polytechnic (01-546 8340) Barrence Whitfield And The Savages
 LEICESTER Princess Charlotte (553956) Pop Will Eat Itself/The Wild Flowers
 LEIGH ON SEA Grand Hotel The Kursaal Flyers/Street Legal
 LIVERPOOL Polytechnic (051-236 2481) Eye Dance/Bob, Bob, Bob And Bob
 LIVERPOOL Scotland Road Crown Vaults Alternative Radio
 LIVERPOOL Wilson's Bar Badger
 LONDON Brentford High Street Red Lion (01-571 6878) The Balham Alligators
 LONDON Brixton Academy (01-326 1022) The Smiths
 LONDON Brixton Canterbury Arms (01-274 1711) The Solution
 LONDON Brixton Frigate (01-326 5100) The Laundrette/Boys A-Go-Go/Curiosity Killed The Cat
 LONDON Brixton Old White Horse (01-274 5537) Skint Video/Mark Miwurdz/John Moloney
 LONDON Camden Gloucester Avenue LMC (01-722 0456) Fly My Swallow/Noah/Big
 LONDON Camden Lock Dingwalls (01-267 4967) Jessie Winchester
 LONDON Calford Bramley Road Green Man (01-698 3746) Juice On The Loose
 LONDON Charing Cross Road Astoria Theatre (01-434 0403) Pendragon
 LONDON Cricklewood Production Village Hog's Grunt (01-450 8969) The Reactors

LONDON Dover Street Wine Bar Swinging The Blues
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Three Johns/B Boat
 LONDON Fulham High Street King's Head (01-736 1413) The Boogie Brothers Blues Band
 LONDON Fulham Palace Road Greyhound (01-385 0526) Dogs D'Amour/Delicious Poison
 LONDON Gray's Inn Road Blue Lion Peace On The Panhandle
 LONDON Greenwich Tunnel Club (01-858 0895) Jazawaki/Stay Brave/Leda And The Swan
 LONDON Hackney Amhurst Road Club Mankind (01-985 9186) Spacemen 3
 LONDON Hackney Mare Street Empire (01-985 2424) Frank Chickens/3 Mustaphas 3
 LONDON Hammersmith Clarendon (01-748 2471) The Rose Of Avalanche/Fields Of The Nephilim/The Whiplash Girls/Dead Vaynes/The Rover Girls/The Boycotts/And Now The Screaming Starts
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Paul Brady
 LONDON Herne Hill Half Moon (01-274 2733) The Word Association
 LONDON Hoxton Square Bass Clef (01-729 2476) Alfredo 'Chocolate' Armenteros
 LONDON Kentish Town Town And Country Club (01-267 3334) Katrina And The Waves
 LONDON Leicester Square Notre Dame The Band Of Holy Joy
 LONDON Margery Street New Merlin's Cave (01-837 2097) Point 3
 LONDON New Cavendish Street Polytechnic Of Central London Culture
 LONDON New Cross Road Royal Albert (01-692 1530) The Barflies
 LONDON Oval Cricketers (01-735 3059) Salvation Sunday/Sunday School
 LONDON Oxford Street 100 Club (01-636 0933) Team Ten/Triangle Trade
 LONDON Putney Zeeta's (01-785 2101) Algorithm
 LONDON Stockwell Swan (01-274 1526) Crannog
 LONDON Walthamstow Royal Standard (01-527 1966) Diesel/Jokers Wild
 LONDON Wembley Arena (01-902 1234) Big Country/The Big Dish
 LONDON Westbourne Grove Kit Kat Club Altered States
 LONDON Wood Green Brabant Road TU Centre Timothy London
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Biting Tongues
 MELBOURN Rock Club (61010) Grim Reaper/Touched/Dr Skull
 MIDDLESBROUGH International Centre The Next Best Thing/Icy Eye/The Right Stuff/The Lovehearts
 NEWCASTLE Melbourne Street Riverside (614386) Funhouse
 NEWCASTLE Polytechnic (328761) Rouen
 NORTHAMPTON Roadmender Centre (21408) Mirage
 NORWICH University of East Anglia Main Hall (52068) Gary Glitter
 NOTTINGHAM Mardi Gras (862368) The Shamen
 OXFORD St Pauls Arts Centre (53329) The Go-Betweens/The Dentists
 PORTSMOUTH Basins Dance Hall (824728) Wilko Johnson
 UXBRIDGE Brunel University (39125) The Men They Couldn't Hang/The Flying Pickets/Andy White/The GB Blues Co/The Christians/Blyth Power
 REDCAR Albion Social Club Skidmarks
 SEVENOAKS Cavern (460576) Dream Clinic/Full Moon
 SHEFFIELD Polytechnic (760621) We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin
 SHOTTON Gordon House After Midnight
 SLOUGH Pied Horse (21773) Fair Exchange
 STEVENAGE Long Ship The Last Salute
 STOKE Burslem Bowler Hat The Wigs/We Are Going To Eat You/Strange Desire
 STROUD Marshall Rooms (3074) Dealer
 TAMWORTH Arts Centre (53092) Dream Factory
 WELWYN GARDEN CITY Ludwick Centre The Limb Hunters/Rose Masquerade
 WEST BROMWICH Coach And Horses (021-588 2136) Huw Lloyd Langton
 WIDNES Victoria Road Players The Adams Family

SATURDAY13

ASHINGTON Central Club (814182) Flight 19
 BANGOR University Skint Video
 BATH Moles Club (333423) Two Nations
 BEDFORD Boys Club (46635) The Queerboys/The Cradle Snatchers
 BEDFORD Greyfins International Centre (40120) Private Lives/Animation
 BEDFORD Midland Hotel Pink On Pink
 BIRKENHEAD Cleveland Alternative Radio (Lunch)
 BIRKENHEAD Hamilton Square Sir James' Caverns Alternative Radio (Eve)
 BIRKENHEAD Hamlet Cunard Yanks
 BIRKENHEAD Hard Rock Cavern (051-647 4505) Vicious Circle
 BIRKENHEAD Stairways (051-647 9650) Huw Lloyd-Langton
 BIRMINGHAM Mermaid (021-772 0217) English Dogs/Dacadance Within/Symbol Of Freedom/Heavy
 BOURNEMOUTH Town Hall (22066) Ausgang/Into A Circle/Chat Show/The Hunters Club
 BRIGHTON Centre (203131) Eurythmics
 BRIGHTON Grand Parade Art College Basement (604141) The Go-Betweens
 BRIGHTON King's Road Arches Zap Club (775987) Ultima Thule/Drive (Lunch)
 BRIGHTON Ship (602333) Stitch Up
 BURTON ON TRENT Central Park Diesel
 BURY Eagle And Child Professor Fate
 CAMBRIDGE Corn Exchange (53395) Katrina And The Waves
 CARDIFF New Bogeys (26168) Mr Thrud
 CARLISLE Front Page Hang The Dance
 CHATHAM Churchills Meaculpa
 CHESTER Northgate Arena (380444) Strife/Nightwing/Badger
 COVENTRY Lanchester Polytechnic (21167) Spear Of Destiny/Twenty Flight Rockers
 CROYDON London Road Cartoon (01-688 4500) Swinging The Blues (Lunch)
 CROYDON The Star (01-684 1360) English Rogues
 DUDLEY JB's (53597) Torme
 EDINBURGH Moray House Students' Union (031-556 5184) Heaven Sent
 EDINBURGH Playhouse (031-557 2590) Smith And Jones
 EDINBURGH Wallyford Fa'side Inn Avail
 GLASGOW Woodlands Road Halt Bar TNT Aroma
 GREAT YARMOUTH The Garibaldi Runestaff
 GREENOCK Subterraneans The TV Personalities
 HARLOW The Square (25594) Neurotics/The Price
 HASTINGS Carlisle (420193) Parisienne Blonde
 HIGH WYCOMBE London Road Nag's Head (21758) Hard Road
 HIGHAM Chequers Touch Of Red
 LEEDS Phoenix Club Culture
 LEICESTER Princess Charlotte (553956) War Dance
 LIVERPOOL Polytechnic Haigh Building (051-709 4047) Benny Profane/The Tractors
 LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) Pauline Murray And The Storm/Bantu
 LONDON Brentford High Street Red Lion (01-571 6878) Chuck Farley
 LONDON Brixton Frigate (01-326 5100) Dance Exchange
 LONDON Camden Lock Dingwalls (01-267 4967) Barrence Whitfield And The Savages/The King Snakes
 LONDON Calford Bramley Road Green Man (01-698 3746) The Ya Ya's
 LONDON Clerkenwell Close The Horseshoe (01-463 0866) Tony And Stod
 LONDON Covent Garden Rock Garden (01-240 3961) Native Spirit
 LONDON Cricklewood Production Village Juice On The Loose
 LONDON Dalston Junction Crown And Castle The Brown Paper Bag Brothers/Pat Condell And John Moloney
 LONDON Dover Street Wine Bar Swinging The Blues
 LONDON Finsbury Park Sir George Robey (01-263 4581) Saoirse
 LONDON Fulham High Street King's Head (01-736 1413) The Boogie Brothers Blues Band
 LONDON Fulham Palace Road Greyhound (01-385 0526) Jackie Lynton Band
 LONDON Greenwich Tunnel Club (01-858 0895) Splashback/Shang-Hai/Jinx/90 Per Cent Proof
 LONDON Hackney Mare Street Empire (01-985 2424) The Vicious Boys/Mike Mulkerrian/The Brighton Bottle Orchestra/John Fealey/Tony And Stod/Mr Adams And Mr Dandridge

S H I F T

LONDON Hammersmith Clarendon (01-748 2471) **Living In Texas/Margin Of Sanity/The Meteors**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Paul Brady**
LONDON Herne Hill Hall Moon (01-274 2733) **The Tears/Silent Arcade/TPau**
LONDON Holloway Road Lord Nelson (01-609 0670) **The Reactors**
LONDON Holloway Road Victoria (01-607 1952) **Crannog**
LONDON Hoxton Square Bass Clef (01-729 2476) **Alfredo 'Chocolate' Armenteros**
LONDON Kentish Town Town And Country Club (01-267 3334) **Zoot And The Roots**
LONDON Liverpool Road Pied Bull (01-837 3218) **Big Town Playboys**
LONDON Margery Street New Merlin's Cave (01-837 2097) **Cadillac Walk**
LONDON New Cross Road Royal Albert (01-692 1530) **The Barflies**
LONDON North Wembley East Lane The Flag Save Us/Night Must Fall
LONDON Oval Cricketers (01-735 3059) **The Kursaal Flyers/Street Legal**
LONDON Putney Zeeta's (01-785 2101) **The Swell Factor**
LONDON Tufnell Park Road Tufnell Park Tavern **JCM Jazz Band**
LONDON Walthamstow Royal Standard (01-527 1966) **Ellie Lane/Loot 'N' Joe**
LONDON Wembley Arena (01-902 1234) **Kool And The Gang**
LONDON Whitechapel Three Feathers Club **1,000 Mexicans**
LONDON Wood Green Brabant Road Club **Mournblade**
LUTON Switch Club (699217) **The Slaves**
MAIDSTONE Dittons Centre **Dumpy's Rusty Nuts**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Pop Will Eat Itself/Dub Sex**
MANCHESTER Polytechnic (061-273 1162) **The Brigade**
MANCHESTER UMIST (061-236 9114) **Steve Gibbons/MGM/Dennis Delight**
MILTON KEYNES The Stables (583928) **Battlefield Band**
NEWCASTLE City Hall (320007) **Lenny Henry/The Mint Juleps**
NEWCASTLE Melbourne Street Riverside (614386) **Crush**
NORWICH University Of East Anglia Main Hall (52068) **Gary Glitter**
OXFORD Carterton Allandale Youth Centre **HDQ/Peroxide/Rough Justice/The Rejected**
PORTSMOUTH Basins Dance Hall (824728) **Wilko Johnson/Big Jam And The Figaro Club**
PORTSMOUTH Polytechnic (819141) **Dr Feelgood**
RUGBY Peacock Club **Engine**
SHEFFIELD Leadmill (754500) **Robyn Hitchcock And The Egyptians/The Shamen**
STAVELEY Hollingwood Hotel **Gah-Ga**
STOKE Baseford WM Club **Just Blue**
ST ALBANS Horn Of Plenty (36820) **Rich For A Day**
SUNNINGDALE Charters School **The Stygian Ferryman**
WARRINGTON Lion (30047) **Grand Torina**
WEST BROMWICH Coach And Horses (021-588 2136) **Nine Dream**

SUNDAY

14

ABERDEEN Capitol (583141) **Smith And Jones**
ASHFORD The Castle **Lucifer**
BIRKENHEAD Rock Ferry Abbotsford **Alternative Radio**
BIRMINGHAM Barrel Organ (021-622 1353) **The Phantom Zone**
BIRMINGHAM Powerhouse (021-643 4715) **Spear Of Destiny/Twenty Flight Rockers**
BRABOURNE Five Bells **Tickled Pink**
BRADFORD Keighley Road Spotted House (45158) **Janet Cook/Lindsay Moran/Vital Spark**
BRIGHTON Conference Centre (203131) **Big Country/The Big Dish**
BRISTOL Bierkeller (22265) **Zoot And The Roots**
COLCHESTER Osborne Street The Works (570934) **Idle Hans**
CRAWLEY Apple Tree **Traitors**
CROYDON High Street Underground (01-780 0833) **We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin**
DERBY New Windmill **Just Blue**
DERBY Victoria Inn (45156) **Uneven Planet**
GUILDFORD Surrey University (71281) **The Man Upstairs**
HASTINGS Crypt (444675) **Sharing The House With Mother**
HAVER HILL The Plough **The Cry**
HULL Degrey Street Adelphi **The Batfish Boys**
ISLE OF WIGHT Shanklin Pier **Dr Feelgood**
LIVERPOOL Everyman Bistro (051-709 4776) **White Russians**
LONDON Archway Tavern (01-272 2840) **Crannog (Lunch)**
LONDON Battersea Park Road Latchmere (01-924 3216) **Charlie Don't Surf**
LONDON Brentford High Street Red Lion (01-571 6878) **The Amazing Rhythm Bureaus (Lunch) Huw Lloyd Langton (Eve)**
LONDON Camden Lock Dingwalls (01-267 4967) **The Killer Carpets From Out Space/Big T And The Half-Cuts/Vlad The Impaler**
LONDON Charing Cross Road Astoria Theatre (01-434 0403) **The Go-Betweens/The Bodines/The Dentists**
LONDON Charing Cross Road Wispers **A Class Girls**
LONDON Douglas Way Albany Empire (01-691 3333) **23 Skidoo**
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/TV Slaves**
LONDON Fulham High Street King's Head (01-736 1413) **Brendan Croker And The Five O'Clock Shadows**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Red Beards From Texas/Marshall Triumph**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Paul Brady**
LONDON Holloway Cock Tavern (01-263 7723) **Crannog**
LONDON Hoxton Square Bass Clef (01-729 2476) **Trinity College Big Band (Lunch) John Etheridge Quartet (Eve)**
LONDON Islington Upper Street King's Head **Attacoe Decente**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Four I's**
LONDON Lee Green Old Tiger's Head **Goat/Best Foot Forward/Jazzfish**
LONDON Liverpool Road Pied Bull (01-837 3218) **Ken Hyder's Talisker/Joe Gallivan Trio**
LONDON Margery Street New Merlin's Cave (01-837 2097) **The X-Men/The Locomotives**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Icicle Works/The Best Way To Walk**
LONDON New Cross Clifton Rise The Harp (01-851 6373) **Into A Circle/Crazyhead**
LONDON North Finchley High Road Torrington (01-445 4710) **The Balham Alligators**
LONDON Oval Cricketers (01-735 3059) **The Barflies (Lunch) The Deltones (Eve)**
LONDON Palmers Green The Fox (01-886 9674) **Eddie Pugsley's Blues Band/Roy Tundra/The Octofish**
LONDON South Bank Purcell Room (01-928 3002) **Battlefield Band**
LONDON Theobalds Road Yorkshire Grey (01-405 2519) **The Georgia Jazz Band**
LONDON Wembley Arena (01-902 1234) **Kool And The Gang**
LONDON Wood Green Brabant Road TU Centre **Bob Boyton/Claire Dowrie/Mr Nasty/Pat Condell/Rory McLeod**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Robyn Hitchcock And The Egyptians**
MANCHESTER Palace (061-236 0184) **Lenny Henry/The Mint Juleps**
MONKS HORTON Black Horse **Maroondogs**
NEWBRIDGE Memorial Hall (243019) **Hammerfist**
NORTHAMPTON Old Five Bells **Torme/Sacred Hearts**
NOTTINGHAM Russells (473239) **Shave Tail Temptation**
OXFORD Cornmarket Street The Dolly (244761) **The Alliance**
PETERBOROUGH Key Theatre (82437) **The Pleasure Heads/Dive Dive Dive (Lunch)**
POOLE Mr C's (631912) **Alibi (Lunch) Manitou/Vibration Doctors (Eve)**
READING George Hotel **Ewan Macoll And Peggy Seeger**
STAFFORD Borough Hall **R Cajun And The Zydeco Brothers**
STEVENAGE Bowes Lyon House (353175) **Chat Show/Ausgang/Children On Stun/Rose Masquerade**
UXBRIDGE Brunel University (39125) **Skint Video/Mark Miwurdz/John Moloney**
WATFORD New Penny **The Underlings**
WEST BROMWICH Coach And Horses (021-588 2136) **The Breed**
WOLVERHAMPTON Scruples (53754) **The Rose Of Avalanche**

MONDAY

15

BATH University (63228) **Barrence Whitfield And The Savages**
BEDFORD High Street The Bear **Dave Birds/Angus Nurse**
BIRKENHEAD Oxtown Road Richmond **Alternative Radio**
BIRKENHEAD Pacific Hotel **Cunard Yanks**
BIRMINGHAM Kaleidoscope **Diesel**
BRIGHTON Old Vic (24744) **Karen D'Acho**
BRIGHTON Richmond (603974) **Huw Lloyd Langton/Challenger**
BRISTOL Eclectic Music Hall (734899) **Battlefield Band**
BRISTOL Studio (25069) **Spear Of Destiny/Twenty Flight Rockers**
BRISTOL Tropic (49875) **Children On Stun**
CLEETHORPES Winter Gardens **Robyn Hitchcock And The Egyptians (Grimsby SU Ball Info Grimsby 79600)**
COLCHESTER Osborne Street The Works (570934) **Torme/Sinister**
GLOSSOP The Talbot (3606) **Spies**
HOLMEWOOD Community Centre **Gah-Ga**
KINGSTON The Grey Horse (01-546 4818) **Hoozhoo**
LONDON Brixton Old White Horse (01-274 5537) **Stitch Up**
LONDON Camberwell New Road Union Tavern (01-735 3605) **Marshall Triumph/Cut The Wire/The Epitaph/A Better Mousetrap/Decadent Few/Stupid Idiot**
LONDON Camden Lock Dingwalls (01-267 4967) **Five O'Clock Approach/Cool Dizzy's Playhouse/Rogueforts**
LONDON Douglas Way Albany Empire (01-691 3333) **Skint Video/The Barflies/Pit Props (Nicaragua Benefit)**
LONDON Dover Street Wine Bar **Swinging The Blues**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Rent Party**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Big Supreme/Rouen**
LONDON Hammersmith Clarendon (01-748 2471) **The Levellers**
LONDON Hampton Court Jolly Boatman **Antz Avenue**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Martin Stephenson And The Daintees**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Fifteenth/Naked Next To Sheep/eg An Ice Cream Man/The Rover Girls/Two Lost Sons**
LONDON Kilburn High Road National Ballroom (01-328 3141) **The Jesus And Mary Chain**
LONDON Leicester Place Notre Dame De France Hall **The Sing Market/Bolshi Ballet**
LONDON Margery Street New Merlin's Cave (01-837 2097) **Tanglemas**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Wendy May/Dave Hucker/Family Function (Red Wedge)**
LONDON Putney Zeeta's (01-785 2101) **IF**
LONDON Wardour Street Marquee (01-437 6603) **The Larks/Timothy London**
MANCHESTER Anson Road International (061-228 5050) **The Noble Kind**
MANCHESTER Jilly's (Info 061-320 4078) **Bow Wow**
MIDDLESBROUGH The Albert **DAN/Shrug**
NEWCASTLE Melbourne Street Riverside (614386) **The Godfathers**
NOTTINGHAM Mardi Gras (862368) **UK Subs/Condemned 84**
NOTTINGHAM Rock City (412544) **We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin**
NOTTINGHAM Royal Centre (472328) **Smith And Jones**
OXFORD Cornmarket Street The Dolly (244761) **Wilko Johnson**
PAISLEY Greenock Road Stringfellows **Distemper/Equinox**
POOLE Mr C's (631912) **Dr Feelgood**
PORTSMOUTH Basins Dance Hall (824728) **The Three Johns**
ROTHERHAM Suntan WMC **Charmed Life**
SHEFFIELD Arundel Gate Roxy **Gary Glitter/The Macc Lads**
SOUTHAMPTON Waterfront Shamrock Quay **You Laugh I Cry**
SOUTHEND Reids Blue Boar **The Burning Idols/The Irregulars ('Crisis At Christmas' Benefit)**
THATCHAM Silks (65552) **Hard Road**
WELLINGTON The Ship **Aunt Fortescue's Bluesrockers**
WEST BROMWICH Coach And Horses (021-588 2136) **Heart Party**
WHITSTABLE Harbour Lights **Juice**

TUESDAY

16

AYLESBURY Grammar School **The Larks**
BIRMINGHAM Burberries (021-643 1500) **The Wild Flowers/Pop Will Eat Itself/Mighty Mighty**
BISHOPS STORTFORD Sanke And Gooseberries **Hondo**
BRIGHTON Centre (202881) **Kool And The Gang**
BRIGHTON Richmond (603974) **Open Book/Pressure Group**
BRISTOL Beir Keller **We've Got A Fuzzbox And We're Gonna Use It/Flowers In The Dustbin**
COLCHESTER Osborne Street The Works (570934) **Beki Bondage And The Bomshells**
DERBY Rockhouse (41154) **Dumpy's Rusty Nuts**
GLASGOW Customhouse Quay Panama Jax (041-221 0865) **Dynamite Club**
HARROW Roxborough (01-427 1084) **The Committee**
HUDDERSFIELD Town Hall **Gary Glitter**
HULL City Hall (20123) **Smith And Jones**
KINGSTON The Grey Horse (01-546 4818) **TV Skies**
LEEDS Adam And Eves (456724) **Depraved/DAN/Incest Bros/Crow People**
LEICESTER Birstall Community College **Age Of Chance/The Soviets/Marmite Sisters/Cucumber Three Pack (Amnesty International Benefit)**
LEICESTER Princess Charlotte (553956) **Rockin' Ronnie And The Bendy Ruperts**
LIVERPOOL Cumberland Street Rudy's **Alternative Radio**
LONDON Brentford High Street Red Lion (01-571 6878) **Mick Clarke Band**
LONDON Camberwell New Road Union Tavern (01-735 3605) **We Are Going To Eat You/Wicker Men/The Bird House/The Enemy/Mock Turtles**
LONDON Camden High Street Electric Ballroom (01-485 9006) **Torme/The Queer Boys/Grip**
LONDON Camden Lock Dingwalls (01-267 4967) **Avanti/Stax Bodine/Louis And The Lettermen**
LONDON Douglas Way Albany Empire (01-691 3333) **Zoot And The Roots/Swinging The Blues**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Bogshed/Gaye Bykers On Acid/The Triads**
LONDON Greenwich Tunnel Club (01-858 0895) **Real Macabre/Beat Of The Beast**
LONDON Hackney Mare Street Empire (01-985 2424) **Chas And Dave**
LONDON Hammersmith Clarendon (01-748 2471) **The Astronauts/The Walking Floors**
LONDON Hoxton Square Bass Clef (01-729 2476) **Geno Washington And The Ram Jam Stars**
LONDON Kentish Town Bull And Gate (01-485 5358) **Sherrif Jack/Hackney 5-0/Sudden Afternoon**
LONDON Kilburn High Road National Ballroom (01-328 3141) **The Jesus And Mary Chain**
LONDON Margery Street New Merlin's Cave (01-837 2097) **Greed**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Two Nations**
LONDON Oval Cricketers (01-735 3059) **Barrence Whitfield And The Savages**
LONDON Oxford Street 100 Club (01-636 0933) **The Batfish Boys/The Clockwork Orange**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Mournblade**
LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) **Voodoo Child**
LONDON Wardour Street Marquee (01-437 6603) **Cardiacs**
LONDON Woolwich New Road Tramshed (01-855 3371) **Big Jim And The Figaro Club**
MANCHESTER Hacienda (061-236 5051) **Tyger Tyger/Tora/Midnight Express**
MANCHESTER Withington Wilmslow Road Mulberry's **1/5th Of Heaven**
MANSFIELD Brigadoon **The Hunters Club**
NEWCASTLE Melbourne Street Riverside (614386) **The Skiptracers/The Outsiders**
NORTHAMPTON Old Five Bells **The Men They Couldn't Hang**
NOTTINGHAM Mardi Gras (862368) **Haze**
SHEFFIELD Leadmill (754500) **Ritual Disguise/Reptile House/The Detail/Trolley Dog Shag/Bergmans/SCF**



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CHART

UK 50 SINGLES

- 1 2 THE FINAL COUNTDOWN Europe Epic
- 2 3 SOMETIMES Erasure Mute
- 3 1 TAKE MY BREATH AWAY Berlin CBS
- 4 13 THE RAIN Oran 'Juice' Jones Def Jam
- 5 6 EACH TIME YOU BREAK MY HEART Nick Kamen WEA
- 6 21 SHAKE YOU DOWN Gregory Abbott CBS
- 7 4 FRENCH KISSIN' IN THE USA Debbie Harry Chrysalis
- 8 45 CARAVAN OF LOVE The Housemartins Go! Discs
- 9 7 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 10 12 THE SKYE BOAT SONG Roger Whittaker & Des O'Connor Tembo
- 11 15 SO COLD THE NIGHT The Communards London
- 12 — OPEN YOUR HEART Madonna Sire
- 13 8 BREAKOUT Swing Out Sister Mercury
- 14 18 WAR Bruce Springsteen & The E Street Band CBS
- 15 5 SHOWING OUT Mel & Kim Supreme
- 16 11 SWEET LOVE Anita Baker Elektra
- 17 9 YOU KEEP ME HANGIN' ON Kim Wilde MCA
- 18 26 SHIVER George Benson Warner Brothers
- 19 22 MIRACLE OF LOVE Eurythmics RCA
- 20 10 IF I SAY YES Five Star Tent
- 21 24 CANDY Cameo Club
- 22 20 LAND OF CONFUSION Genesis Charisma
- 23 33 CRY WOLF A-ha Warner Brothers
- 24 14 FOR AMERICA Red Box Sire
- 25 16 WARRIORS (OF THE WASTELAND) Frankie Goes To Hollywood ZTT
- 26 37 IS THIS LOVE Alison Moyet CBS
- 27 35 STEP RIGHT UP Jaki Graham EMI
- 28 39 DREAMIN' Status Quo Vertigo
- 29 19 THROUGH THE BARRICADES Spandau Ballet Reformation
- 30 49 REET PETITE (THE SWEETEST GIRL IN TOWN) Jackie Wilson SMP
- 31 23 DON'T GIVE UP Peter Gabriel & Kate Bush Virgin
- 32 17 STRANGER IN A STRANGE LAND Iron Maiden EMI
- 33 38 BECAUSE OF YOU Dexy's Midnight Runners Mercury
- 34 34 YOU KNOW I LOVE YOU YOU, DON'T YOU Howard Jones WEA
- 35 29 WALK LIKE AN EGYPTIAN The Bangles CBS
- 36 28 I'VE BEEN IN LOVE BEFORE Cutting Crew Siren
- 37 25 TRUE COLOURS Go West Chrysalis
- 38 43 OH MY FATHER HAD A RABBIT Ray Moore Play
- 39 27 GHOST DANCING Simple Minds Virgin
- 40 40 SOME PEOPLE Paul Young CBS
- 41 — HYMN TO HER The Pretenders Real
- 42 30 ALL FALL DOWN Ultravox Chrysalis
- 43 — DANGER ZONE Kenny Loggins CBS
- 44 31 DON'T FORGET ME (WHEN I'M GONE) Glass Tiger Manhattan
- 45 — MR BIG STUFF Heavy D & The Boys MCA
- 46 32 (WAITING FOR) THE GHOST TRAIN Madness Zarjazz
- 47 36 BECAUSE I LOVE YOU Shakin' Stevens Epic
- 48 — SLOW RIVERS Elton John & Cliff Richard Rocket
- 49 41 ANYTHING The Damned MCA
- 50 — ALMAZ Randy Crawford Warner Brothers

UK 50 ALBUMS

- 1 1 NOW THAT'S WHAT I CALL MUSIC 8 Various EMI/Virgin
- 2 2 HITS 5 Various CBS/WEA
- 3 — LIVE MAGIC Queen EMI
- 4 4 THE WHOLE STORY Kate Bush EMI
- 5 5 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 6 7 TRUE BLUE Madonna Sire
- 7 6 ORIGINAL SOUNDTRACK — TOP GUN Various CBS
- 8 12 GRACELAND Paul Simon Warner Brothers
- 9 9 SLIPPERY WHEN WET Bon Jovi Vertigo
- 10 14 SILK AND STEEL Five Star Tent
- 11 16 LOVERS Various Telstar
- 12 3 NOTORIOUS Duran Duran EMI
- 13 11 REVENGE Eurythmics RCA
- 14 44 SOUTH PACIFIC Various CBS
- 15 8 THROUGH THE BARRICADES Spandau Ballet Reformation
- 16 26 REMINISCING Foster & Allen Stylus
- 17 18 BROTHERS IN ARMS Dire Straits Vertigo
- 18 — DIFFERENT LIGHT The Bangles CBS
- 19 10 LIVE 1975-1985 Bruce Springsteen & The E Street Band CBS
- 20 24 AUGUST Eric Clapton Duck
- 21 17 NOW DANCE VOLUME 2 Various EMI/Virgin
- 22 — LONDON O HULL 4 The Housemartins Go! Discs
- 23 13 DISCO Pet Shop Boys Parlophone
- 24 — THE GREATEST HITS Bonnie Tyler Telstar
- 25 31 WHITNEY HOUSTON Whitney Houston Arista
- 26 21 SO Peter Gabriel Charisma
- 27 27 UTTER MADNESS Madness Zarjazz
- 28 — ANYTHING The Damned MCA
- 29 40 SIXTIES MANIA Various Telstar
- 30 23 A KIND OF MAGIC Queen EMI
- 31 15 INFECTED The The Some Bizzare
- 32 25 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 33 29 THE FINAL COUNTDOWN Europe Epic
- 34 36 RAPTURE Anita Baker Elektra
- 35 19 GREATEST HITS OF 1986 Various Telstar
- 36 — AN ALBUM OF HYMNS Aled Jones Telstar
- 37 39 FORE! Huey Lewis & The News Chrysalis
- 38 — NOW THE CHRISTMAS ALBUM Various EMI/Virgin
- 39 37 INVISIBLE TOUCH Genesis Charisma
- 40 — JUST GOOD FRIENDS Paul Nicholas K-Tel
- 41 46 CHRISTMAS Elaine Paige WEA
- 42 28 SCOUNDREL DAYS A-ha Warner Brothers
- 43 22 THE VERY BEST — BACK TO BACK Diana Ross/Michael Jackson/Gladys Knight/Stevie Wonder Priority
- 44 35 IN THE ARMY NOW Status Quo Vertigo
- 45 45 DANCING ON THE CEILING Lionel Richie Motown
- 46 — THE FINAL Wham! Epic
- 47 20 HIT MIX '86 Various Stylus
- 48 34 SWEET FREEDOM — THE BEST OF MICHAEL McDONALD Michael McDonald Warner Brothers
- 49 48 LIVERPOOL Frankie Goes To Hollywood ZTT
- 50 38 GET CLOSE The Pretenders Real

Compiled by MRIB



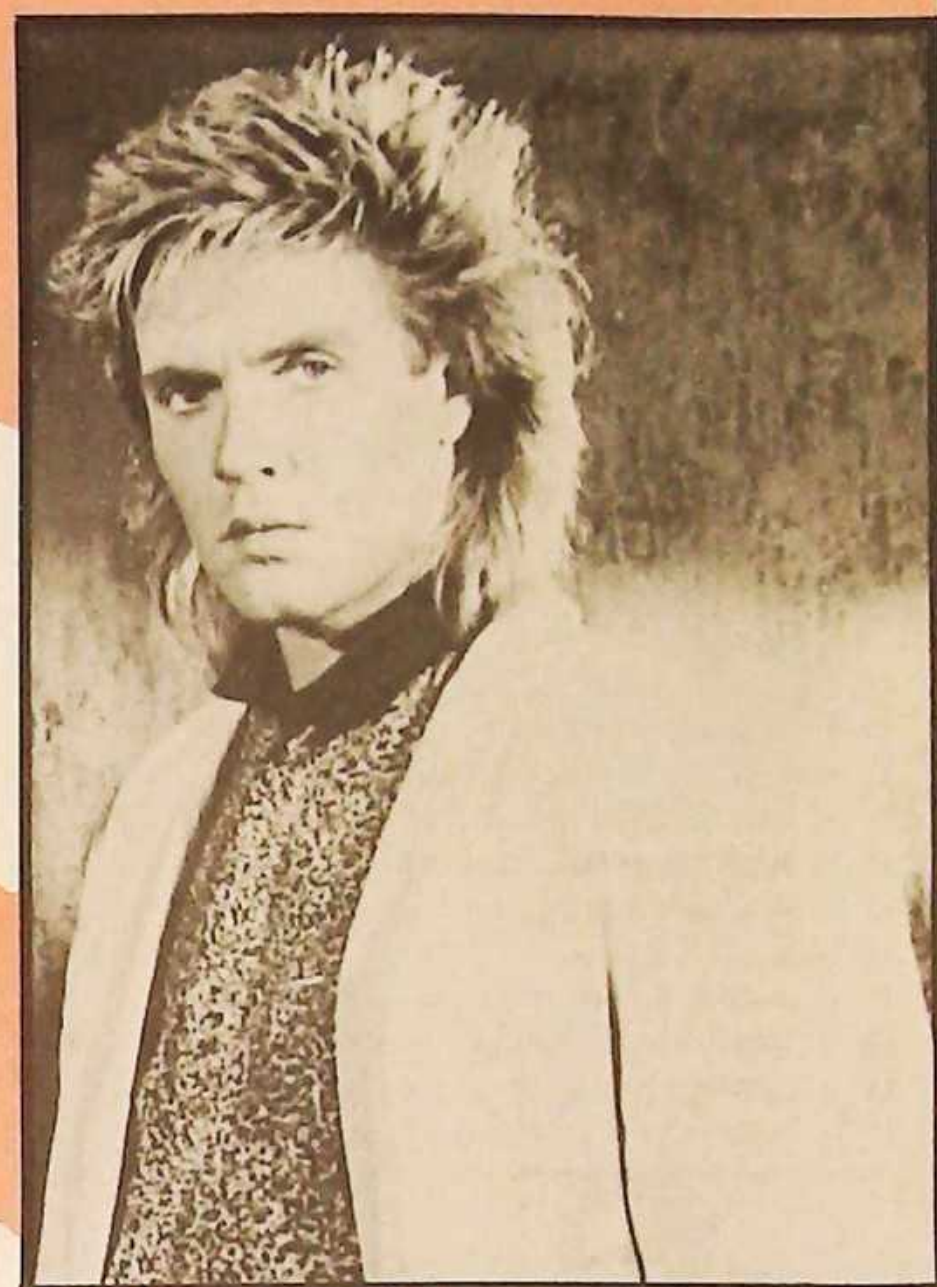
BURNING SPEAR: and also the trees

10 DON'T JUDGE ME Macka B Ariwa

ALBUMS

- 1 INTENTIONS Maxi Priest 10
- 2 REGGAE HITS VOLUME 3 Various Artists Jet Star
- 3 COUNTRY LIFE Sandra Cross Ariwa
- 4 THE EXIT Dennis Brown Trojan
- 5 SOUND BWOY BURIAL Mikey General And Andrew Paul Digikal
- 6 TROUBLE AGAIN King Kong Greensleeves
- 7 RAGAMUFFIN YEAR Junior Delgado Island
- 8 BORN TO CHAT Asher Senator Fashion
- 9 LAY IT ON THE LINE The Walling Souls Live And Learn
- 10 PEOPLE OF THE WORLD Burning Spear Greensleeves

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



SIMON LE BON bon: suck on this

SOUNDS TRACKS

Kevin Murphy

OPEN YOUR HEART Madonna Nice video, shame about...
BECAUSE OF YOU Dexy's Midnight Runners Mercury
WHITE CHRISTMAS Elvis Presley Festive fun

Glyn Brown

LOVE YOU DOWN Ready For The World MCA shiver
HEY! LUCIAN! The Fall Riverside play with Montezuma
A KISS IN THE DREAMHOUSE Siouxsie And The Banshees Polydor title for the week

Hugh Fielder (slight return)

DIG YOURSELF Barrence Whitfield And The Savages Rounder
KISS Age Of Chance Fon
WHITE CHRISTMAS Al Green Hi

Azumah Hurt

WALK LIKE AN EGG The Dickies Pop Classic
GIVE IT BACK The Dickies Another Classic
HIDEOUS The Dickies Yet Another Classic

James Brown

I'M GOING TO HEAVEN TO SEE IF IT RAINS Close Lobsters Fire
WHO SNATCHED THE BABY? The Band Of Holy Joy Flim Flam
HOW TO GET YOUR BAND ON TELEVISION/SLAG AID Chumbawamba Agit Prop LP track

CHURCH

- 1 ALTERNATIVE ALTAR Stiff Little Fingers
- 2 WHATEVER YOU FONT Status Quo
- 3 ALL ALONG THE BELL TOWER Bob Dylan
- 4 DON'T FEAR THE REAPER Blue Cloister Cult
- 5 AISLE WAIT Van Halen
- 6 PEOPLE ARE STEEPLE Depeche Mode
- 7 CRYPT FOR A JESTER'S TEAR Marillion
- 8 SPIRE AND WATER Free
- 9 DAGENHAM NAVE The Stranglers
- 10 BLUE MONDAY New Order

Compiled by The Formation, Hagley

QUESTIONS

- 1 CAN JULIAN COPE?
- 2 DOESN'T JIM KERR?
- 3 WILL BILLY BRAGG?
- 4 WAS SID VICIOUS?
- 5 SHALL MARTIN FRY?
- 6 DOES JOHNNY MARR?
- 7 CAN'T PAUL COOK?
- 8 IS PAUL YOUNG?
- 9 WAS MARVIN GAYE?
- 10 IS STEVE STRANGE?

Compiled by Doug and Dinsdale Piranha, Hartlepool

REGGAE TENS

PRE-RELEASE

- 1 DRY UP YOUR TEARS Tinga Stewart Firehouse
- 2 VICTORY Half Pint Mass Hugh
- 3 ABORTION Lynval Thompson Ujama
- 4 FATTY BOOM BOOM Lynval Thompson 56 Hope Road
- 5 CRAZY LOVER Al Campbell Vena
- 6 BAD MINDED PEOPLE Admiral Tibet Techniques
- 7 TAKE SOME TIME Pinchers Vena
- 8 NOT TO BLAME Mighty Diamonds Hot Heat Promotions
- 9 DANCE HAVE TO PACK Sugar Minott Youth Promotion
- 10 YOUR HEART Barrington Levy Tuff Gong

DISCO

- 1 CRAZY LOVE Maxi Priest 10
- 2 ROCK WITH ME BABY Winsome And Nerious Joseph Fine Style
- 3 DUB PLATE PLAYING Johnny Osbourne Greensleeves
- 4 BABYLON BOOPS Lovindeer TSOJ
- 5 READY AND WAITING FOR YOU Michael Gordon Fine Style
- 6 FOOL FOR YOU Peter Hunnigale Street Vibes
- 7 DON'T HAVE TO FIGHT One Blood Level Vibes
- 8 FOLLOW ME Barry Boom On Top
- 9 KNIGHT IN SHINING ARMOUR Debbie Glasgow UK Bubblers

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 — DREAMIN' Status Quo Vertigo
- 5 4 IN THE ARMY NOW Status Quo Vertigo
- 6 5 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 7 6 SIX TRACK EP Warlock Vertigo
- 8 7 HE'S BACK (THE MAN BEHIND THE MASK) Alice Cooper MCA
- 9 9 AMANDA Boston MCA
- 10 8 GETTING AWAY WITH MURDER Meat Loaf Arista
- 11 13 95-NASTY WASP Capitol
- 12 10 THIS LOVE Bad Company Atlantic
- 13 19 CREEPING DEATH Metallica Music For Nations
- 14 14 ROCK THE NATIONS Saxon EMI
- 15 12 BLACK AND BLUE Waysted Parlophone
- 16 11 WASTED YEARS Iron Maiden EMI
- 17 17 JUMP IN THE FIRE Metallica Music For Nations
- 18 18 MAD HOUSE Anthrax Island
- 19 15 MIDNIGHT (YOU WON'T BE SLEEPING) Magnum Polydor
- 20 16 VELCRO FLY ZZ Top Warner Brothers



BON JOVI, or The Bon Jovi as they're nicknamed

ALBUMS

- 1 1 SLIPPERY WHEN WET Bon Jovi Vertigo
- 2 2 THE FINAL COUNTDOWN Europe Epic
- 3 6 SOMEWHERE IN TIME Iron Maiden EMI
- 4 3 IN THE ARMY NOW Status Quo Vertigo
- 5 4 INSIDE THE ELECTRIC CIRCUS WASP Capitol
- 6 13 CONSTRICTOR Alice Cooper MCA
- 7 7 7800° FAHRENHEIT Bon Jovi Vertigo
- 8 5 THIRD STAGE Boston MCA
- 9 10 SAVE YOUR PRAYERS Waysted Parlophone
- 10 9 TRILOGY Yngwie Malmsteen Polydor
- 11 8 TO HELL WITH THE DEVIL Stryper Music For Nations
- 12 11 PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
- 13 18 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 14 12 INDISCREET FM Portrait
- 15 23 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 16 — THE DARK Metal Church Elektra
- 17 16 NIGHT SONGS Cinderella Mercury
- 18 19 TRUE AS STEEL Warlock Vertigo
- 19 14 DANCING UNDERCOVER Ratt Atlantic
- 20 15 BON JOVI Bon Jovi Vertigo
- 21 21 MASTER OF PUPPETS Metallica Music For Nations
- 22 20 VIGILANTE Magnum Polydor
- 23 22 NASTY NASTY Black 'N' Blue Geffen
- 24 27 AFTERBURNER ZZ Top Warner Brothers
- 25 — VINNIE VINCENT INVASION Vinnie Vincent Chrysalis
- 26 17 DOOMSDAY FOR THE DECEIVER Flotsam & Jetsam Roadrunner
- 27 28 SPREADING THE DISEASE Anthrax Music For Nations
- 28 26 FAME AND FORTUNE Bad Company Atlantic
- 29 25 GAME OVER Nuclear Assault Under One Flag
- 30 — FIFTH ANGEL Fifth Angel Roadrunner

IMPORTS

- 1 2 REIGN IN BLOOD Slayer Geffen
- 2 1 LAND OF THE DAMNED Diamond Rex Island
- 3 — MAYHEM F***ING MAYHEM Warfare Roadrunner
- 4 3 ANOTHER DARK CARNIVAL Castle Blak Stiff Kitten
- 5 9 LIVE Stevie Ray Vaughan CBS
- 6 8 ALIVE AND SCREAMING Krokus Arista
- 7 — WHEN SECONDS COUNT Survivor Scotti Brothers
- 8 — LIGHTS ON Price/Sultan CBS
- 9 — WINGS OF TOMORROW Europe Epic
- 10 4 A TO Z Zappa Costa Capitol

Compiled by Spotlight Research



DEAD KENNEDYS up against it

INDIE ALBUMS

- 1 — BEDTIME FOR DEMOCRACY Dead Kennedys Alternative Tentacles
- 2 1 THE MOON AND THE MELODIES Harold Budd/Elizabeth Fraser/Robin Guthrie/Simon Raymonde 4AD
- 3 3 HIT BY HIT The Godfathers Corporate Image
- 4 — IN THE PINES The Triffids Hot
- 5 2 YOUR FUNERAL... MY TRIAL Nick Cave And The Bad Seeds Mute
- 6 8 LONDON O HULL 4 The Housemartins Go! Discs
- 7 4 BROTHERHOOD New Order Factory
- 8 11 STOMPING AT THE KLUB FOOT VOLUME 3 Various ABC
- 9 14 WONDERLAND Erasure Mute
- 10 7 THE QUEEN IS DEAD The Smiths Rough Trade
- 11 — NME C86 Various Rough Trade
- 12 12 BLOOD AND CHOCOLATE Elvis Costello & The Attractions Imp/Demon
- 13 — PICTURES OF STARVING CHILDREN Chumbawamba Agit Pop
- 14 5 SEWERTIME BLUES The Meteors Anagram
- 15 6 SUN FAMILY Balaam And The Angel Chapter 22
- 16 13 FORCE A Certain Ratio Factory
- 17 10 FILIGREE AND SHADOW This Mortal Coil 4AD
- 18 15 QUIRK OUT Stump Stuff
- 19 9 LOAN SHARKS Guana Batz ID
- 20 — MEDUSA Clan Of Xymox 4AD
- 21 — THE FAD GADGET SINGLES Frank Tovey Mute
- 22 16 VICTORIALAND Cocteau Twins 4AD
- 23 18 ON THE BOARDWALK Ted Hawkins American Activities
- 24 19 WATCH YOUR STEP Ted Hawkins Gull
- 25 — MISERABLE SINNERS The Creepers In Tape
- 26 26 SMOKE SIGNALS MDC Radical
- 27 17 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 28 23 IT Alien Sex Fiend Anagram
- 29 — ROCK 'N' ROLL DEMOCRACY Three Johns Abstract
- 30 24 THE UNGOVERNABLE FORCE Conflict Mortarhate

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 SOMETIMES Erasure Mute
- 2 — CARAVAN OF LOVE The Housemartins Go! Discs
- 3 2 KISS Age Of Chance Fon
- 4 4 BIZARRE LOVE TRIANGLE New Order Factory
- 5 17 STEAMING TRAIN Talulah Gosh 53rd & 3rd
- 6 26 INTO THE GROOVY Ciccone Youth Blast First
- 7 7 ASK The Smiths Rough Trade
- 8 43 BEATNIK BOY Talulah Gosh 53rd & 3rd
- 9 22 THE PEEL SESSION Madness Strange Fruit
- 10 8 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 11 30 SNAKEDRILL Wire Mute
- 12 32 HANG-TEN! The Soup Dragons RAW TV Products
- 13 19 COMPLETELY AND UTTERLY The Chesterfields Subway
- 14 11 SERPENT'S KISS The Mission Chapter 22
- 15 3 LOVE'S EASY TEARS Cocteau Twins 4AD
- 16 10 REALLY STUPID The Primitives Lazy
- 17 5 I WANT YOU Elvis Costello Imp/Demon
- 18 35 THE RATTLER Goodbye Mr McKenzie Precious Organisation
- 19 18 THE PEEL SESSION The Wedding Present Strange Fruit
- 20 24 THE GRIP OF LOVE The Ghost Dance Karbon
- 21 6 POPPIE COCK Pop Will Eat Itself Chapter 22
- 22 20 BLUE MONDAY New Order Factory
- 23 23 THE PEEL SESSION New Order Strange Fruit
- 24 33 BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 25 47 THE PEEL SESSION The Damned Strange Fruit
- 26 14 WONDERFUL LIFE Black Ugly Man
- 27 27 MUTANT ROCK The Meteors ID
- 28 28 PANIC The Smiths Rough Trade
- 29 39 I COULD BE IN HEAVEN The Flatmates Subway
- 30 — PLEASE DON'T SAND BLAST MY HOUSE One Thousand Violins Dreamworld
- 31 15 STATE OF THE NATION New Order Factory
- 32 46 SUNARISE The Godfathers Corporate Image
- 33 34 SMELLS LIKE SHIT Alien Sex Fiend Anagram/Cherry Red
- 34 13 10 NOTES ON A SUMMER'S DAY Crass Ugly Man
- 35 9 THINK FOR A MINUTE The Housemartins Go! Discs
- 36 40 LEE REMICK The Go-Betweens Situation Two
- 37 44 YOUNG TILL YESTERDAY The Shamen Moksha
- 38 21 URBAN HELL Three Wise Men Rhythm King
- 39 38 ROCKITT MISS USA Sc Fi Sex Stars Sputnicko
- 40 36 VELVETEEN Rose Of Avalanche Fire
- 41 16 SORRY TO EMBARRASS YOU Razor Cuts Subway
- 42 12 THE PEEL SESSION Gang Of Four Strange Fruit
- 43 37 MAHALIA The Bible! Backs
- 44 50 PINK HOUSE The Leather Nun Wire
- 45 31 SHE SAID Yeah Jazz Upright
- 46 — WALKING WITH JESUS Spacemen 3 Glass
- 47 — SHE'S SO OUT OF TOUCH Slaughter Joe Creation
- 48 — INSIDE OUT Into A Circle Abstract
- 49 25 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 50 49 DICKIE DAVIES EYES Half Man Half Biscuit Probe Plus



SOUNDS LIVE WIRE

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0 8 9 8 - 1 2 1 3 2 0

BUTCHERS

- 1 PORK LIKE A MAN Divine
- 2 COW HERD OF THE COUNTY Kenny Rogers
- 3 A BOY CALLED STEW Johnny Cash
- 4 VEAL MEAT AGAIN Vera Lynn
- 5 SPAM AND D LIVER Adam And The Ants
- 6 STEAK OF THE NATION New Order
- 7 SWEET SPLEENS Eurythmics
- 8 SILVERSIDE IS PAINLESS M*A*S*H Theme
- 9 CAN YOU FILLET The Jacksons
- 10 BONE TO RUN Bruce Springsteen

Compiled by Noonie, Nigelly and Hill, The Barnet Butchers (and Chamberlain - not a butcher!)

UNEMPLOYED

- 1 YOU TAKE MY CHEQUE AWAY Berlin
- 2 YOU KEEP ME SIGNING ON Kim Wilde
- 3 SO PLEASED TO CHEAT YOU Owen Paul
- 4 I DIDN'T MEAN TO SIGN YOU ON Robert Palmer
- 5 INTO THE QUEUE Madonna
- 6 MARLENE ON THE DOLE Suzanne Vega
- 7 EVERY CHEQUE YOU TAKE The Police
- 8 ROCK AND DOLE MERCENARIES Meat Loaf And John Parr
- 9 QUEUE UP Cameo
- 10 BORN TO SIGN Bruce Springsteen

Compiled by Po, Wishaw Unemployment Benefit Office



CARDIACS will be arresting their audience at Fulham Greyhound December 12, London Marquee 16, Fetcham Riverside Club 19, Working Schoolhouse 22.

TAMING THE OUTBACK return to their native Southend to promote their debut single 'Fire And Smoke And Blue Heart' at Southend Reids December 10.

FASTER PUSSYCAT KILL! KILL! have lined up a Christmas date at Fulham Greyhound December 16.

EAGER BEAVER, that damn Swedish rocking rhythm and blues band, cross the water to play Holloway Lord Nelson December 12, Chiswick John Bull 13.

THE RAPIERS slip into their leathers to promote their EP entitled 'Theme From The Avengers' at Covent Garden Rock Garden December 13, Edmonton Three Crowns 14, St Albans Horn Of Plenty 19, Herne Hill Half Moon 20, Battersea Chelsea Reach 26, Oval Cricketers 30.

THE SHAKERS will be promoting their album called 'This Stuff's Gonna Bust Your Brains Out' at Basildon Roundacre December 19, Finsbury Park Sir George Robey 21, and they have also lined up a New Year's Eve bash with Wilko Johnson and his band at Finsbury Park Sir George Robey December 31.

ATTILA THE STOCKBROKER will be wishing everyone a merry Christmas and a "Libyan New Year" on his Libyan Students From Hell tour at Bridgewater Town Hall December 16, New Cross Goldsmiths Tavern 17.



MOURNBLADE will present "an assault on the senses" with lasers, videos and live music at North Kensington Bay 63 December 16.

HONDO, the avant-garde reggae outfit, will be rocking it at Palmers Green The Fox December 17, Oxford Jericho 18, Huntingdon Waterloo 19, Oxford Caribbean 20.

LIVING IN TEXAS will be slipping into festive spirit at Hammersmith Clarendon December 13, Brighton Zap Club January 1, Deptford Crypt 2, Fulham Greyhound 3.

WE ARE GOING TO EAT YOU will be making a meal of it at Stoke Burslem Bowler Hat December 12 to promote their cassette titled 'Four Heads Feast'.

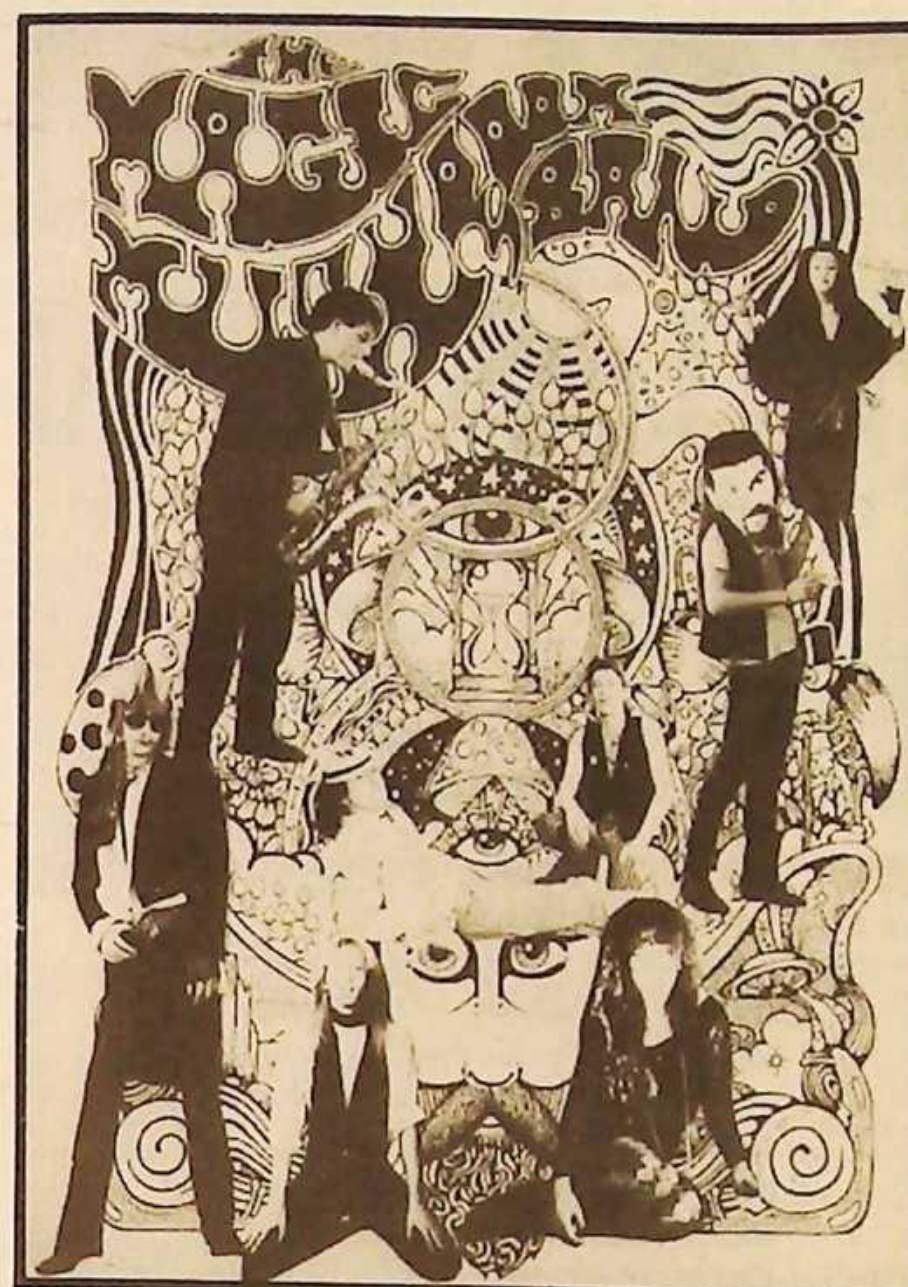
CRISIS AT CHRISTMAS, the charity for London's single homeless, have set up three charity gigs at: Southend Reids December 15 with Burning Idols and The Irregulars; Brentwood Essex Arms 18 with Send Help and The DL Ceilidh Band; Finsbury Park Sir George Robey 23 with Flowers In The Dustbin and Vertical Hold.

CIRCUS CIRCUS CIRCUS will be topping the bill at Bristol Polytechnic December 11, Newton Abbott Seale Haine College 12.

BUT. . ?, the South London pop soulsters, will play Enfield Middlesex Polytechnic December 11, Epsom College 12, Putney Zeeta's 23.

JOKERS WILD, the West London rock-pop outfit, play Shepherds Bush Green The Wellington December 11.

CHILDREN OF STUN set out with their new vocalist Marcus D Allen, "who they found on a sheep farm in Wales", to play Stevenage Bowes Lyon House December 14, Bristol Tropic Club 15, Brighton The Old Vic 17, Acton Bumbles 18, Oxford Hanney Hall 19, Marlborough Ramsbury Hall 20.



THE MAGIC MUSHROOM BAND will be freaking out at Deptford Crypt December 27 to promote their album 'Politics Of Ecstasy'.

FELT will be feeling their way at Tufnell Park Boston Arms December 11, and the band has specially requested that the tickets are priced £3.

THE MACC LADS announce that Winter has arrived with their "f***** 'ell it's cold" tour at Sheffield Roxy December 15, Nottingham Rock City 17, Leeds Adam And Eves 23, Manchester Gallery 27, Fulham Greyhound January 4, Blackpool Centaurs 9.

SOUNDS IN-TECH MUSICIANS CLASSIFIEDS

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*Source: Target Group Index 1985

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MUSICIANS WANTED - GENERAL. S6691

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

AMBITIOUS VOCALIST with experience seeks to join/form original sounding rock/pop band in **TAMWORTH** or **SURROUNDING** areas. Phone Darren, Tamworth 284081. S6689

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

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

POP ART! Vocals, Bass for 60's swinging London into smoke, Johns Children, Chocolate Soup. Psychedelia with a hint of soul. Hipster image vital. 01-627 2393 evenings, who's for a smashing time? S6750

'TRIKKS' REQUIRE Guitarist. Influences Aerosmith, Poison, Crue etc. Phone Mike, 061-748 3396 after 7pm. S6751

LEAD INSTRUMENTALIST TO FRONT WITH ELECTRONIC BAND AND VOCALIST. P.S. or Home Recordings to:- Jenny, Welby Grange, Melton Mowbray, Leicestershire LE14 3JL. S6752

CONSPIRACY OF Silence require inventive guitarist into Can, Chrome, Basement Five. Transport an asset. Ring Nick, Wormley 3273 evenings. S6753

ROCKABILLY RHYTHM Guitar, drummer to join guitar and double bass, modern influence, enthusiasm, SE London. 0689-33690. S6754

GUITARIST SEEKS Dedicated musicians to form/join band. Progressive/experimental rock music, variety of influences. Tamworth/Nuneaton/Birmingham area. Phone Adam 0827-892722. S6755

DRUMMER WANTED Edinburgh based band. Gigs/recording. Gary 031-556 4400. S6757

FEMALE MUSICIAN/Songwriter wanted, to form a duo with female vocalist (pop/dance). Send photo and cassette to Marie Symeou, 13 Kingsmead Avenue, London N9 8QS. S6758

SINGER WANTS female Guitarist, Bassist and Drummer to form rock band. 17-20, East Midlands. Jo 0773-810252. S6771

MUSICIANS WANTED HEAVY ROCK 15p per word (inc VAT)

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

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

DRUMMER, LEAD Guitarist required. Attitude more important than ability South West London based. Bill after 6pm, 01-871 3690. S6744

GLAM DRUMS AND BASS wanted immediately. Outrage, lust, energy, genuine extroverts who really shine, no tacky bedroom perfectionists with flashy new gear and a broomstick up the arse. Phone Studio 2, 0494-31131, 3pm-4pm. Make it happen now!! S6759

SHOCKER ROCKER Hot Guitarist to help long haired spiky blonde girl (singer) to form ultimate Glam-Rock group. Influences Motley Crue, Wrathchild, Sex and Poison. Please no beginners, jerks, morons or uglies. Come out of the closet and ring Lynn - 01-677 6565 - eves. S6760

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 S6772

PARISIENNE BLONDE urgently require Drummer and Lead Guitarist/Backing Vocals. Image essential. Influences Jovi/Ratt/Halen. Telephone 0892-870681. S6761

BIG BOLLOCKS! Vocalist wanted. Pete, Biggin Hill 74389. Graham 01-643 3729. S6762

MUSICIANS WANTED PUNK 15p per word (inc VAT)

GUITARIST, URGENT, Gigs waiting. Must be reliable/dedicated. Martin 0702-230770. Daniel 01-979 4981. S6726

SPIKEY DRUMMER WANTED by Evil I, influences Ants, PIL, X-Mal, Pistols, Phone Steve, Ruislip 630982. S6763

MUSICIANS AVAILABLE 15p per word (inc VAT)

BAND SEEKING MUSICIANS. TEL: NU-LINE 01-602 9407. S2695

GUITARIST (21) wants to join/form band Essex area. Ongar 362379. S6729

GOOD FEMALE VOCALIST, Fairport, Queen, Eurythmics, seeks band in London area. Call Penny 01-267 0041, after 6pm. S6764

NOVICE BASSIST seeks others to form independent type band. Write to: Mark, 119 Coolmillish Road, Markethill, Co. Armagh. S6765

LEAD GUITARIST wishes to join/form Dio type band. Phone Mick 01-997 4082. S6766

LEAD/RHYTHM Guitarist seeks HR/HM band to work seriously, influences - Purple, Zeppelin, Call Paolo. Tel: 01-428 7241 after 7pm. S6772

FEMALE SINGER AVAILABLE seeks band light Rock/Disco. Influences Pat Benatar/Blondie. Attractive, reliable, own transport. Tel: Gabriele on Fritwell (08896) 6973. S6773

AUDIO-TECHNICA low Imp ENCORE ELECTRIC in mint condition. FAME HONDO guitars. FAME, REVIVAL & HONDO GUITARS IN STOCK AT YOUR LOCAL MUSIC STORE. John Hamby Stewes & Co. Ltd. Salem House, Garforth, Leeds LS25 1PX. CHARVEL guitars available at franchise dealers. Many models, many colours. Get the No. 1 line.

PLAY DIRTY require **EXCITING VOCALIST** (of Plant, Gram, Joey Tempest stature) Vocals to complete recording. Call: 01-727 9467. S6776

PUNK/HM/THRASH BANDS WANTED by Internationally renowned Record Company. Send tape, Biography (include any previous experience), photo, and SAE to:- A&R Dept. Hemingbrough Hall, Hemingbrough, North Yorks YO8 7QS. S6756

PLEASE MENTION SOUNDS WHEN REPLYING TO ADVERTISEMENTS

IN - T E C H

BLINDED BY SCIENCE

Just when he thought he'd never be excited by a drum machine again, **Julian Colbeck** encounters Korg's new **DDD-1**.

KORG DDD-1 DYNAMIC DIGITAL DRUMS £799 QQQ VVV

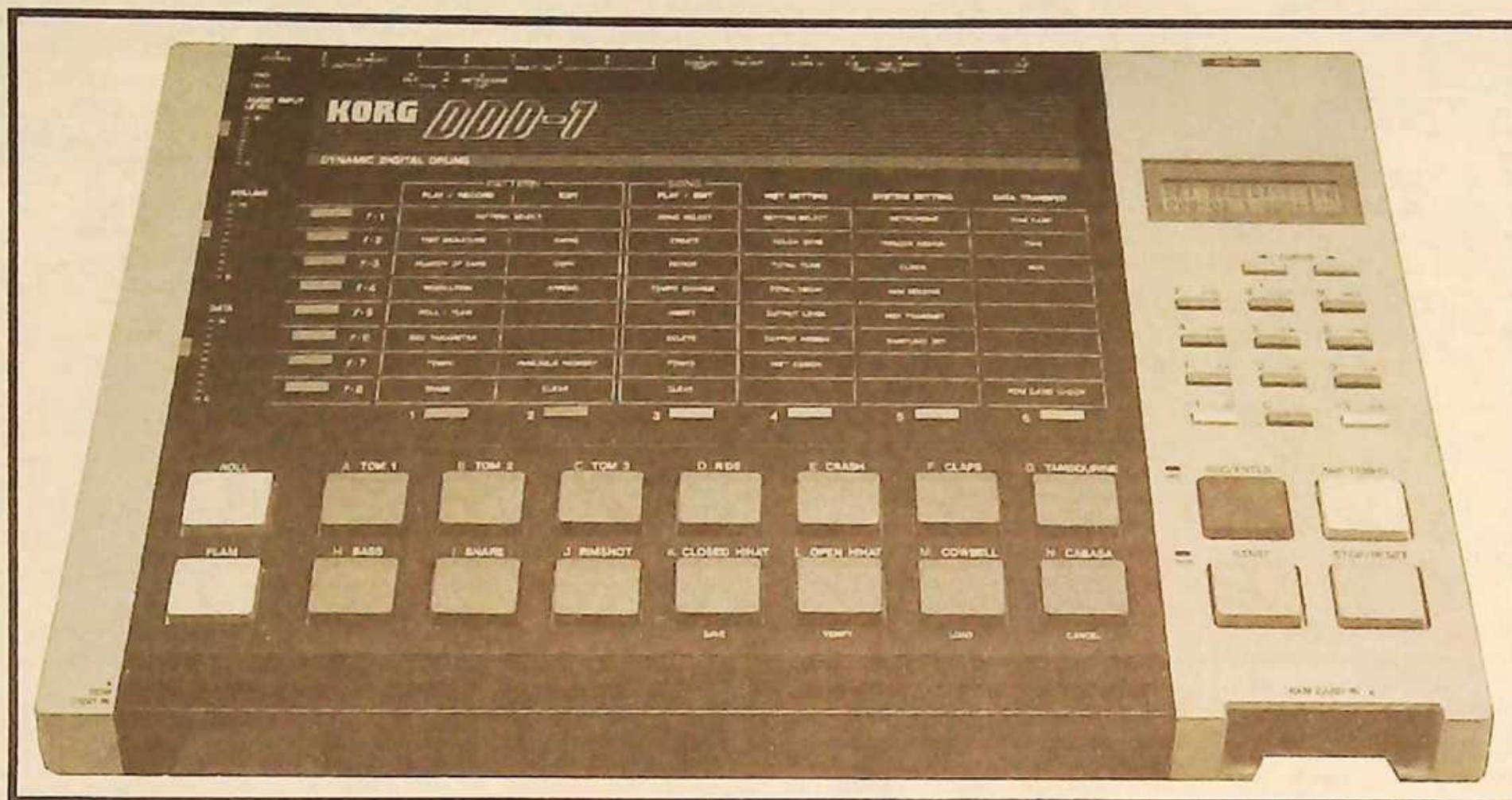
EVERY SO often, Korg come out with a blinder of an instrument; the DDD-1 is a prime example.

Things have been quiet in drum machine land recently. Aside from the brilliant E-mu SP12 (which is hardly new in fact, and certainly out of most people's price range), the 1985/6 crop of beat boxes have contented themselves with merely getting smaller and cheaper without offering up many new concepts or features.

The DDD-1 is remarkable since not only does it manage to throw a whole new light on drum machines for the mid price range customer, but it does so without getting bogged down in fancy technicalities and tortuous procedures. This doesn't prevent the instrument from arriving with a manual the size of a Thompsons Directory, but if you have ever owned a drum machine before, I seriously doubt whether you'll need to open it.

The concept behind the DDD-1 is dynamic control over a theoretically infinite number of sampled sounds. Although Korg have made much of this dynamic control feature (the harder you hit the pads, the louder the sounds), this would be, say, only the number four or five reason why I would buy the instrument.

(In fact, dynamics in drum parts can often be a pain in the butt, one of the beauties of drum machines being their ability to produce consistent volumes, so you don't have to deal with the age-old problem of not being able to hear that great little tom fill Joe Drummer played because he didn't hit the wretched things hard enough that time.) But still, I'll admit dynamic control is worth



having.

The DDD-1 is small and light. It looks like and operates similarly to Korg's SQD-1 sequencer, using a matrix-style system for the huge amount of user control on offer. The SQD-1 I found fiddly, though. For some reason, the DDD-1 is not.

Along the bottom of the control panel lie 14 grey instrument push buttons. Above these is the matrix system (eight banks, most of which contain at least seven or eight separate functions – all labelled), to the right of which lie a cheery blue 32 character display screen, a keypad and main controls such as start, stop, record, and tap tempo.

But the DDD-1 is far from content with this battalion of controls. Along the front edge, lurking behind a flip-top smoke grey perspex lid, are four ROM ports. Unsurprisingly these can house four ROM cards, on which are stored banks of additional sounds. Already, Korg have prepared a library of some 30 cards (each containing anything up to eight sounds) which, in itself,

puts the DDD-1 into a rather special class.

And for those creative souls who truly love nothing better than a good old bit of user sampling, an extra £199 in a month or so's time can buy a user-sampling board, though – rather short-sightedly I feel – Korg have not made any obvious provision for off-loading or storing samples other than the curious ten-day limit in the machine itself. Life being what it is, no doubt some bright spark will have this one sorted out the weekend after the sample board's release.

Forgive me for not ploughing through the procedures for programming patterns and songs on this one. Suffice it to say that you'd have to be a complete wombat not to figure it out, and anyway, the DDD-1's system is much the same as everyone else's.

It's the features that are most certainly *not* available on everyone else's drum machines that are best to comment on, and we'll kick off with Roll and Flam. These two buttons are pretty self

explanatory, one making any instrument button pushed continuously go

"DDDDDDDDDDDDDD" at whatever speed you set on the roll/flam control, and the other making it go 'D-D!'. Nice features both, if you, like me, have often spent hours trying to get a clean roll out of a drum machine.

Now the instruments themselves. For a start, you have 18 sounds stored in the machine *without* resorting to ROM cards. Four, you may then surmise, are "hidden" sounds – a fat, gated snare or a bog standard one; a hard bass drum or a woolly one, a pair of refined hi-hats or a pair of knackered old clonky ones – but this is only the beginning. You also have control over each instrument's tuning and decay, and, in fact, several instrument keys can be set to play a single instrument over a range of different tunings or decays. This arrangement may still not be in the SP12 class for as-you-play-controlability, but remember the price difference.

Flexibility is the name of the game here. Having taken

care of the basic sounds, the DDD-1 also lets you place your instruments anywhere in a full stereo picture, and, intriguingly, allows you to assign different modes of interaction: Mono (whereby every time you hit an instrument key, the sound re-triggers, cutting off any decay from a previous strike); Poly (whereby sounds can overlap – a great effect, if one prone to messiness until you get the hang of it); and Exclusive (whereby unnatural instrument couplings can be automatically prevented – open and closed hi-hats for instance).

And then there's the dynamic control, which as I've said, is not my personal favourite except on instruments such as a tambourine, where you can create a truly authentic part fairly easily. The dynamic sensitivity is adjustable though, from 1-9 (9 being off), and in practice, I found a setting of 6 to 7 gives a nice edge of control without becoming a hassle.

The DDD-1 is one of the few instruments I've reviewed with which I've felt

pretty much at home from the word go. It just seems very practical and very logical, which is extremely handy for me, being neither, basically. Things like the tap tempo: this large white button, if tapped twice, automatically resets the tempo to the speed of your tapping. Perfect. Korg could, and I suppose should, have also provided slider control but hell, when you want to be specific, you'll just have to punch up the tempo parameter and edit. No big deal.

The instrument's practicality can also be seen in the erase feature, where you can just blip out a portion of a part. Most drum machines are either reluctant to erase anything unless you practically jump on the erase button, or else swiftly dispense with the entire pattern at a single stroke.

And I also liked the fact that you can do a certain amount of "creative noodling" while a pattern is in progress. You can fiddle about the with the decay of an instrument *while it is playing in context*, ditto the tuning, or volume. These are all highly encouraging aspects to bear in mind.

The MIDI spec seems in good shape too (Song Pointers, of course) with full 16-channel transmit and receive, external programming (with all the performance trimmings), and memory dump to an SQD-1 via System Exclusive. And nestled at the back with the MIDI ports, you'll be delighted to see, yes, separate instrument outputs, well six anyway – and they're assignable. Moreover, six basic instrument set-ups covering tuning, levels, and output etc can be stored in a special sequence parameter memory.

I can't tell you much about the user sampling yet as I've not seen or used the sampling board, but I think for £799, the DDD-1 represents outstanding value for money as it is.

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

POOR ADVICE

BREAKS FOR YOUNG BANDS

Ed Berman
(Omnibus Press)
Q V

I'M SURE Ed Berman is a splendid fellow; well-meaning, concerned about minorities, and practical in a very 'community' sort of way. But from the evidence he presents in this book, he knows precisely nothing about the music business.

Breaks For Young Bands (complete with intro by Sting, who either never read the book or did so without his glasses on) purports to be a step by step guide to success in the music business. What it is is a step by step guide to how to spend your youth farting about setting up co-operatives and annoying the local council before you grow up and get a proper job, probably on the local council after all this.

Part one of the book deals with sundry personal aspects that, granted, have to be addressed before you 'become' a musician. The chapters are headed *Equipment, Learning The Instrument, Insurance, Transport* etc, and aside from being so brief as to be almost worthless anyway, their content is simplistic, dated, and often misleading, eg: "Four-track recorders, mixers, and Portastudios are very

expensive to buy. They can be hired commercially for short periods".

Well, okay, such items are hardly given away, but I wouldn't call a couple of hundred pounds "very expensive" especially when put up against the cost of hiring anything – which certainly is.

The odd piece of good sense slips in from time to time however, such as the importance and value for money of approaching local radio stations, or how to copyright songs (send yourself a tape or manuscript of it and keep it sealed). But in all fairness, the occasional practical suggestion does not a book make.

Part two concerns Ed Berman's specialty: community centres, or, in this context and in his words, a "Breaks For Young Bands Centre", by which he means a purpose-converted building or room in which you and/or other local musos can develop your skills in relative peace.

Having been involved in such schemes in my youth, I can tell you that 95 per cent of them are fantastic fun for the budding social worker or local politician, and bugger-all use if you want to get on in the music business.

Personally I find all this talk of "mixed bands", "women's bands", "co-operatives", and "workshops" alienating, nauseating and phony. The whole point of joining a band is to free yourself from bureaucracy not further it by forming little elitist huddles up in some North London broom cupboard. Tosh, the lot of it.

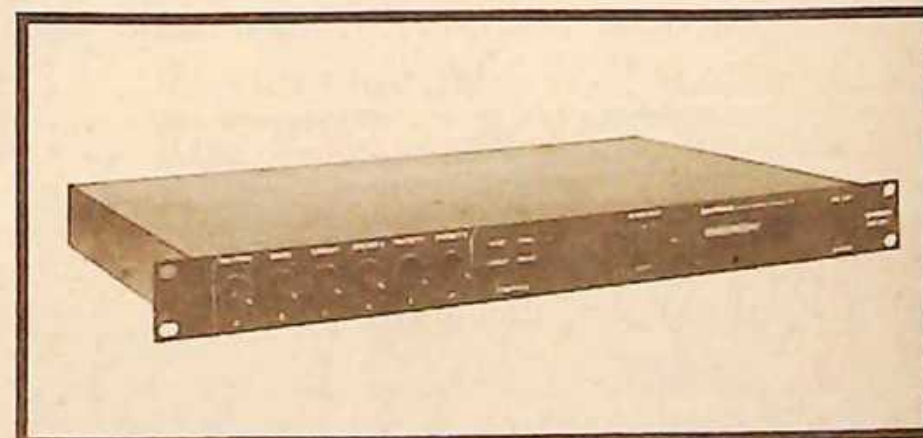
JULIAN COLBECK

IT'S GET your Portastudio out time again. On Monday January 5, the first heat in the 1987 MIS Band Competition gets underway – a free for all (provided you are unsigned to a record label) competition whose top prize is two days in a 24-track studio plus 1,000 singles, presumably of the results!

During the five heats, a 2k rig will be supplied, along with lights and an engineer. You'll be given the thumbs up or down by three judges plucked from "all aspects of the music industry". More information from the organiser, Steve Black, at 29 Siddons Road, Forest Hill, London SE23 2JH (01-291 4900).

THE SCHOOL Of Audio Engineering have shifted their London base into a converted church in Highbury.

Their new address is 2nd Level, St Marks Building, 16 Chillingworth Road, London N7 8QJ, (01-609 2653).



RECENTLY ANNOUNCED by Hohner is the MR 250 MIDI Rack, a box-full of various instrument types that can be controlled from MIDI keyboards or computers. Complete with drum sounds, basses, and a range of polyphonic digital sounds, the MR 250 is claimed to be particularly applicable for home recording, although it has to be said that Roland thought the same of one of their rare misses, the similarly-designed MKS-7.

With 16 rhythm patterns on tap (featuring intro-ending feature as found on Hohner's PK250 keyboard), 12 mono bass tones, 20 four-voice accompaniment tones plus some 40 additional sounds shared among three preset banks, the MR 250 should be relatively simple to operate, since Hohner have given each group of sounds their own front-panel volume control and kept remaining controls down to a bare but intelligent minimum.

Though not glaringly hi-tech, the MR 250 looks good; and provided the sounds are of a reasonable standard, it should certainly help with Hohner's overall plan to move into a more professional range of keyboard-related equipment.



PERNOD

